

VARIETY

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64 PAGES

THE HOLLYWOOD AS IS

NIGHT CLUBS SEEM IN BAD WAY; NEW YEAR'S EVE WALLOPED 'EM

Attempt to Form Protective Association Looks Cold
—Tabloid Dailies Blamed for Publicity—One
Club Lost \$2,000 Through Walk-Outs

Blaming the tabloid press and its luridly unfavorable front-page publicity as the cause of the off-business conditions New Year's eve, the night club managers of the conservative and established type (Continued on page 53)

YOUNG NEAR-ACTOR BACK HOME—BY LUCK

The splurge made along Broadway by young Elliott Squires, the son of an old New England family, as an actor, has ended. Elliott has returned to the fireside of his ancestors, under compulsion.

Young Squires pleaded guilty to petty larceny in the Special Sessions, Monday, to stealing \$14 worth of articles from Macy's.

According to the investigation made by Probation Officer James Swan, young Squires came to New York from his home in Hartford, where his father is head of an old and large provision house. Elliott's ambition, endorsed by his parents, was to become a star on Broadway. He arrived here 14 months ago with \$1,000 and enthusiasm. Elliott became a pupil at the School of the Theatre, in the Princess Theatre (Continued on page 62)

Here Comes Aimee!

Los Angeles, Jan. 4. Aimee Semple McPherson leaves Jan. 10 on an eight-week evangelistic tour in the east. She starts in Denver and will go to New York.

It is reported her congregation raised \$5,000 to defray her initial expenses on the trip.

Limit for Publicity

Bill Roger's Idea

Los Angeles, Jan. 4. Will Rogers, new mayor of Beverly Hills is getting a "kick" out of the job and a lot of publicity.

Will's latest gag was a request to Bebe Daniels to come out to his municipality some evening and commit a high class murder. Nothing short of that will bring Beverly Hills the notoriety it should have, asserts the mayor, and he has promised Bebe a motorcycle escort when she arrives.

Hostess' Literature

A reformer prowling through the night clubs asked a hostess if she had a Bible in her room. "No, but I have a phone book," replied the young woman, "and I'm only half way through that."

DANCE CURFEW SET ASIDE BY INJUNCTION

Amherst's Midnight No-Dance-Drink Measure
Rendered Useless

Buffalo, Jan. 4. The recent curfew ordinance enacted by the town of Amherst, near here, prohibiting all dancing after midnight was held invalid by Supreme Court Justice Noonan and an injunction issued in favor of (Continued on page 27)

This Stage Marriage Sounds Very Real

William Johnson and Dorothy Fellows were married on the stage of the new 125th Street Theatre, Oct. 27. Both are members of the tabloid burlesque stock at the same theatre.

None of the audience witnessing the ceremony as paying guests remembered the event particularly, until Mrs. William Johnson, the first, had her hubby pinched for bigamy. That was recently as stage weddings aren't considered news any more.

The first Mrs. J. says she married William four years ago and they have a child. Her husband is being held without bail to await the action of the Grand Jury. Mrs. Johnson, 2nd, is engaged with the show.

By JACK LAIT

No. 1 of Series of Inside Stories on Colorful, Vivid Film Colony — Truth About Wild Parties, Gambling, Romancing — "Extra" Girls Who Crash In and How — Facts to Refute Fancies

NOT AN EXPOSE

This is not an "expose." It is the first of a series of observations on Hollywood and surrounding film-making territory, after a month's survey from the inside. Printed in a trade paper such as Variety, of the general show business, these articles are calculated to set forth facts and correct fancies.

There are a thousand men in Los (Continued on page 34)

Very Bad Liquor

Liquor dealers agree that the present supply of Scotch and rye around New York is very bad. A German make of Scotch offered ranks with the rest.

Whatever good Scotch is in the city can not be "moved" for "fixing" reasons from accounts. It is said to be in warehouses.

Champagne sold and delivered for the holiday trade was also 'way off in quality with much of it returned to the sellers.

Prices held up to their usual level during the rush. Scotch at \$48, dealer's price, sold easily at \$65 a case, with champagne from \$85 to \$120 a case, regardless of quality.

Belasco-Brice Parting; "Fanny" Cost \$100,000

David Belasco is reported to have rescinded his first purpose of trying another starring attempt with Fanny Brice. His decision followed Miss Brice's disastrous initial legitimate venture under the Belasco guidance in "Fanny."

This will leave Miss Brice free for the remainder of this season, following the final "Fanny" performance, not far off. It is said. Since the Belasco show with Miss Brice heavily starred left the Lyceum it has not done a weekly gross of over \$6,000 on the Broadway time.

The Belasco offer went to considerable lengths to promote the new star and piece while at the Lyceum. Mr. Belasco ordered extra (Continued on page 27)

'RAW' SONG ORDERED OFF AIR BY SOUTHERN RADIO STATIONS

WFAA Says Lyrics Hold Improper Suggestions—
"Little Red Riding Hood" the Song—Phonograph Disks Ordered Returned by Maker

THE POOR ORPHANS!
During one of the holiday gift giving times for orphans in a Broadway theatre, 12 of the "orphans" were found shooting craps in the side lobby.

Between the little gamblers there was \$30 exposed on the floor.

Topeka, Jan. 4. Radio fans report that several stations on the air have notified their listeners-in to the fact that requests for "Little Red Riding Hood" could not be filled, as those (Continued on page 27)

BEE MOROSCO'S TOY GUN HIT MIGNON MAGEUR

A prank with a supposed toy pistol came within an ace of providing a fatal climax to a New Year's Eve celebration given by Bee Morosco, actress, in her studio, 51st street and Broadway, Saturday morning.

The revolver, scarcely three inches in length and generally referred to as (Continued on page 62)

Censors 'Bedroom' Scenes

Portland, Ore., Jan. 4. What is considered to be one of the funniest rulings ever handed down by the local Censor Board, as to Portland movie houses, was issued recently by Mrs. Frank O. Northrup, chairman of the Board of Censors.

According to the decision there will be no more bedroom scenes in any pictures locally shown.

Although the name of the specific picture complained of was not mentioned, "Up in Mabel's Room" created considerable comment on its recent showing at the Columbia.

Just a Sample

A spirited building contest is on in Glen Cove, Long Island. Two new theatres are being rushed as fast as augmented crews of overtime workmen can get them finished.

The sites are so close together one backs into the other. Glen Cove has a sworn population of 6,000.

\$13,500 WEEKLY FLAT SALARY FOR 2-ACT

Extraordinary Grosses on
Coast Bring Duncans
Offers from Pct. Houses

Los Angeles, Jan. 4. With the Duncan Sisters doing a phenomenal business and breaking records in three of the West Coast Theatres, Inc. houses, Balaban & Katz have made them an offer for two weeks at the Chicago theatre, Chicago, at a flat salary of \$13,500 a week.

It is also understood that the Loew Circuit is willing to give the girls 15 weeks, three shows daily, at \$6,000 a week.

The week in Oakland, Calif., brought the girls \$7,000 for their (Continued on page 19)

Cost Running Too High 'Island' Film Stopped

Los Angeles, Jan. 4. After spending approximately \$400,000, Metro-Goldwyn-Mayer has decided to abandon making "Mysterious Island."

Considerable difficulty in making the Bahamas under-water stuff. It was figured out that the picture would cost \$1,500,000 with the possibility of not realizing the amount from distribution.

COSTUMES
COWNS ON UNIFORMS
LEARN TO SAY
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YULETIDE GOOD FOR HOLLYWOOD, SAYS TOM MIX

More Couples Speaking Now—Not Certain How Long It'll Last—Some People Are Speaking to Tom, Too—Holiday Spirit Too Brief

By TOM MIX

Variety's Cub Reporter

Los Angeles, Dec. 29.

The Yuletide spirit descended upon Hollywood, and settled, likewise, upon certain sections of Beverly Hills. In the latter part of town, however, I understand there are a couple of homes just now that ain't a believin' in Santa Claus.

But in Hollywood now there are husbands and wives who haven't been on each other visitin' lists for months, on speakin' terms again.

How long the peace on earth and good will toward picture directors, castin' directors, studio executives, cameramen, etc., is a goin' to last is something that only an Old Testament prophet could safely take a crack at.

But I'm for this holiday spirit. It's great—if it would only last. People are speakin' to me now that never spoke to me since last New Year's. Every one seems terribly concerned about my comfort. My driver is on time in the morning; the watchman throws wide the gate when I reach the studio; the gardener keeps the lawn in front of my dressing rooms nicely raked; my office is nice and tidy; secretary obligin' and willin' to tell what's in the mornin' mail; my athletic director has the boxin' ring nicely swept out; on the set, director, cameramen, grips, gaffers, property boys and carpenters rush a chair in my direction if I look like I wanted to sit down.

All seem to have a sudden interest in my welfare. The studio telephone girls will get me the right number on the first call.

In my home, too, the butler opens the door with great promptitude, and I really can find most of my clothes when I want to put 'em on.

Downtown Experience

About the only place where people haven't been nice to me this year is in the downtown department stores. Until the other day, I don't know when I've been downtown in daylight, bein' away on location most of the time, but realizin' my responsibilities an' which I may add, confidential like, were pretty heavy this year, I decided to take a walk through two or three of the big stores, see what I wanted, kind o' Injun up on the salesgirl, get it an' be on my way.

But I didn't get nothin'; I didn't see nothin'; I couldn't have got anywhere near nothin' if I had seen it. Women may be ladies in their homes or when they're a havin' company, but there just ain't any such thing among Christmas shoppers. I've been through some mighty tough battles in my day, but I never saw a real rough house until I got in one of our local stores durin' a sale.

Women First, Anyway

In the fights in my pictures, I've always been usin' cowboys. After what I saw, in the future I'm a goin' (Continued on page 34)

GETTING A LOAD OF 'B'WAY' ON THE STRAND

By Phil Dunning

(Who Wrote It)

London, Dec. 28.

Can you imagine a break like this? Variety cabled Joe Lowe, its London representative "zone native," to ask me to review my own opera, and while watching the London premier I felt like a composite tintype of Dale, Woolcott, Hammond and Pulaski trying to get an unbiased slant at my pet brain child.

Here goes!

"Broadway" came to the Strand last night on rubber heels, opening cold to a warm house. Before the premier serious doubts were entertained as to whether London would "get" the lingo and understand the angle on New York life as imbibed since Volstead signed on the dotted line.

But the curtain was hardly up when you sensed the fact that the bunch in this burg know more about Manhattan Island than the commuters from Yonkers.

They get wise cracks here that even the intelligent, well-read bootlegger missed in New York. It was quite a surprise, particularly in view of the fact that the troupe were giving their first frolic before the English customers. And what troupeurs this imported bunch turned out to be. I want to tell you this is no instance where there is no odiousness in comparisons, even bearing in mind the team work of the New York company.

I found out one thing. Londonites take their theatre very seriously and it's nothing unusual for the gallery gods to stand in line 24 hours for the doors to open. And it's these high-perched patrons who are the real critics. They'll give you the real low down. In this man's town you know before you leave the theatre whether your play has gotten across or not. They're here to tell you. And they told us. If first night predictions mean anything Chamberlain Brown won't see this mob of troupeurs until next Christmas.

Roy Lloyd, who by the way was the inspiration for the hoover in the play, covered himself with glory and made an overnight sensation as "Roy Lane." It would have warmed the hearts of George Abbott, my partner in crime, and the bunch at the Broadhurst to hear the applause these people got, particularly Lloyd who has been with that outfit since the start as understudy for Lee Tracy, and who was snatched from their midst to play the part over here. Violet Dunn was an adorable "Billie," and Bernard Nedell gave them a villainous "Steve Crandall," on a par with Bob Gleckler's performance. Hartley Powers' portrayal of the "square dick" was excellent, ditto for Josephine Evans as "Mazie," Eleanor Hicks as "Lil," the faded prima donna, Joe Crehan as "Porky," Walter Armin as "Nick," the cafe proprietor, Olive Blakeley as "Ruby," the fighting chorus girl, and Carlo De Angelo as "Dolph." As "Pearl," the shooting girl, Karen Petersen ranks high for honors. The Chicago gorillas as well as the other member of the cast should also take a bow. The production, made on this side of the pond, was ultra "Urbanesque."

A note on the program to the effect that the play will be transferred to the Adelphi theatre in four weeks I honestly believe will be realized, and the verdict that "Broadway" is "in" was officially confirmed when Jed Harris, the Beau Brummell producer, called in the barber and set himself up to a shave.

With humble apologies and limitless thanks, Philip Dunning.



BARRIE OLIVER

LONDON'S BOY FRIEND

MARYLEBONE "RECORD"

The "Charleston, Charleston, show me the way" number from "Just a Kiss" gave Barrie Oliver an opportunity of displaying his marvellous talent as a dancer, which an enthusiastic admirer declares to equal that of any artist in "The Blackbirds."

Permanent Address: Variety, London.

TICKET MAKERS AGREE TO GOV'T PROHIBITIONS

Washington, Jan. 4.

A decree perpetually enjoining the American Amusement Ticket Manufacturers' Association and 13 of its members, corporations, engaged in manufacturing amusement tickets, from continuing to assign and allot buyers of amusement tickets and agreeing upon prices, has been signed by Justice Hoebling, of the District Supreme Court.

The decree, consented to by the defendants without contest, brings to an end a prosecution under the Sherman Anti-trust Act, begun by the Department of Justice Dec. 16.

The petition filed by the department set forth, as previously reported in Variety, that the ticket makers were assigning and allotting buyers of tickets to one another, to be held as exclusive customers, and under an agreement that the other members would not offer tickets to these customers at lower prices than charged by the one holding the assigned account.

The decree prohibits the defendants from exchanging information as to prices for the purpose of facilitating the observance of agreements or for the purpose of restraining the freedom of an defendant with regard to prices. The defendants are prohibited from arbitrating or composing disputes amongst them relative to prices for amusement tickets quoted or charged by any defendant.

An odd angle of the case was the additional statement in the petition of the department to the effect that this association and its members sold 85 per cent of all tickets manufactured. The files of the case, it is stated, disclose it to be a much higher percentage.

It is understood here that the case was brought into court under an agreement that the perpetual injunction should be issued. This followed a complete investigation by the department upon complaints from practically all classes of amusements, according to information obtainable here.

"First Year" Closing

London, Jan. 4.

Gaunt-Shubert plans of having Cyril Maud's production of Walter Hackett's new play, "The Wicked Earl," come into His Majesty's Feb. 26 may be altered because of the failure of "The First Year."

The Frank Craven comedy is scheduled to close in a fortnight. Due to this it is expected the Maud attraction will come into the Apollo.

Paris Bookings

Paris, Jan. 4.

Bookings for Paris vaudeville houses include Enreenley and Grayton at the Empire, Jan. 14, and Winston's Seals at the same house Jan. 28.

Madge Titheradge's Operation

London, Jan. 4.

Madge Titheradge was suddenly taken ill and will undergo an operation.

Con Conrad in London

London, Jan. 4.

Con Conrad, composer, won a cordial reception upon his vaudeville debut at the Alhambra last week.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Dec. 23.

Why were the musical-play producers so quiet when "The Gold Diggers" was produced in New York? Those American managers now in London are very indignant with Tallulah Bankhead, who is playing Ina Claire's part, because she, in replying to my attack on the play, which I called a leering libel on chorus girls, said that in New York "show girls are paid \$300 a week, but they live at five times that rate and the margin is made up by gold digging."

"That is a lot of nonsense," said Archie Selwyn. "I will give Tallulah a limousine for herself for every genuine chorus girl in New York who has one. 'The Gold Diggers' is about chorus girls. I don't know one chorus girl with a row of pearls. They get from \$40 to \$50 a week, at the most, and they work hard and, generally speaking, are quite as respectable as Tallulah Bankhead. She is talking through her hat. She wouldn't dare to say things like that in New York, where, by the way, she has not been lately."

Hammerstein on Avery Hopwood

"Avery Hopwood knows nothing about chorus girls," said Arthur Hammerstein. "I had 400 with me a few months ago and if any masher dared to approach one of them I would have knocked his head off. I did it once, on the boardwalk at Atlantic City, and I would do it again."

"Show girls, earn \$75 a week at the most. My show girls in 'Rose Marie' were chiefly models in the daytime, hard working, respectable and honest. I don't think Avery Hopwood knows very much about women or he wouldn't talk such nonsense."

The Critics Feel Very Cold

"The Gold Diggers," as a matter of fact, was received very coldly. Some of the criticisms were dreadful. "Bored the audience," said the "Evening News." "If this is life, give me death," is how the "Times" notice finished, quoting a line from the play.

The one scene, specially designed by the Rt. Hon. The Earl of Lathom, cost \$5,000, a lot for London, and was ugly and vulgar. More than that, it reflected the hidden lights in the ceiling.

A wild rumor went round today that the Earl of Lathom had accepted a job of \$5,000 a year as a dramatic critic. This was said to have been the first idea of the Hon. Esmond Harnsworth, M. P., Lord Rothermere's son and heir, who has just become editor-in-chief of the "Weekly Dispatch," a newspaper formerly edited by myself but now suffering badly by comparison with the "Sunday Express."

The Earl As a Critic

Really, I do not know what improvement this would make to the paper, because the Earl of Lathom, clever though he is, has many friends in the theatrical profession, and a kind heart. Besides, it was Carmelite House, which owns the "Weekly Dispatch," which called his play "Wet Paint," "Mud." On your side, you merely threw the mud.

The \$5,000 a year would about pay for two of the Earl's parties.

The Tallulahites Go Barny

The second act of "The Gold Diggers" bored the audience so much that one woman, once a champion gold digger, slept all through it.

The frantic Tallulahites screamed with joy even before she came on. There was an orgy of morbid sensationalism that was pitiful to see. When Olga Lindo came in, too—she was sitting in the stalls—she got an attack of hysterics from the pit. She, Tallulah, Peggy O'Neill and Anita Elson got the most of this toothful hooraying.

Ivy Tresmand's Birthday Party

Even more wonderful than the Charleston Ball, however, was its rival, which took place the same night and consisted of a gorgeous supper party, costing \$5,000 given in honor of the great star, Ivy Tresmand. Seventy-three guests were there.

James White paid the bill. No less than \$2,500 was spent on the flowers. They made speeches about each other, I am told, for two hours. I never thought Ivy Tresmand would become as famous as this. Besides, she isn't.

Quit Show Christmas

Paris, Jan. 4.

There are prospects of an interesting legal contest following the retirement on Christmas night of Madame Edmonde Guy and Van Duren from the Casino de Paris Revue.

2 American Acts Hit

London, Jan. 4.

Two more American acts have registered in the local vaudeville houses.

Lew Hearn's insurance skit with a cast of three at the Victoria Palace, fits his style of comedy, while Ben Blue's dancing was something of a sensation at the Holborn Empire, upon making his English vaude debut.

Kit Cat Membership

London, Jan. 4.

Members only are admitted to the Kit Cat Club at present. This strict rule is enforced through the police visiting the club early in the morning of Dec. 12, taking the names of all non-members present.

It is a liquor violation to serve non-members after hours.

SAILINGS

Jan. 12 (Paris to New York), Nick Lucas (Homeric).

Jan. 5 (London to New York), Arthur Hammerstein, Fritz Kreisler, Joseph Hoffman, Nick Lucas (Aquitania).

Jan. 4 (San Francisco to Australia), Olesen and Johnson, H. P. Muller (Sonoma).

Dec. 30 (London to New York), Leo Cherniavsky, Lucille Laverne (President Harding).

Dec. 28 (Honolulu to San Francisco), Newport and Parker (Maui).

Dec. 17 (San Francisco to Sydney) Dixon and O'Brien, Ernest Rolls, Jennie Benson, Maurice Diamond (Sierra).

Refunds to Show People But Few of Big Total

Washington, Jan. 4.

Among the individual professionals and amusement enterprises receiving refunds on taxes paid in error are the following, a slight few among one-half the 275,000 names on the complete list:

Michael Selwyn, N. Y. C., \$5.
Cohan and Harris Theatre Corp., N. Y. C., \$1,221.

Fraser's Million Dollar Pier Co., Ocean Park, Cal., \$750.

Harold Lockwood, Los Angeles, Cal., \$1,89.

Portola Theatre Co., Santa Barbara, Cal., \$1,43.

Strauss-Payton Studios, Kansas City, \$5,325.

Olympia Theatre Corp., Boston, \$11,940.

Mrs. Tully Marshall-Phillips, Hollywood, \$73.98.

Martin Herman, N. Y. C., \$51.75.

Hal E. Roach, Culver City, \$22.58.

James A. Gleason, N. Y. C., \$7.59.

Walter Brownley, Washington, \$2,163.87.

Import & Export Film Co., N. Y. C., \$7.08.

Christie Film Co., Hollywood, \$301.47.

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XMAS SEASON'S SLUMP BAD FOR LONDON

Prediction 32 Current
Shows Will Close
Within 45 Days

London, Jan. 4.
Excepting Boxing Day, theatricals' biggest holiday over here, the Christmas season has been a theatre failure.

So gloomy is the prospect arising out of saddened hopes that an expert makes the declaration that 32 of the current legit shows in the West End will have passed out within the next 45 days.

One manager is seriously considering taking it upon himself to call a general conference of local managements. He thinks there should be a mutual discussion over the matter of rents, salaries and prices of seats.

8,000 Applaud 'Faust,' Ufa Film, in London

London, Jan. 4.
An audience of 8,000 people gave UFA's "Faust" (film) a splendid reception upon viewing the initial public showing.

The premiere performance took place at Albert Hall, which explains the tremendous capacity.

Williamson-Tait's Profit \$324,675 in 25-26

Sydney, Dec. 1.
Williamson-Tait have issued their balance sheet for the year ending June 20, 1926, from the head office in Melbourne. The statement, although a little below the previous year, is regarded as satisfactory.

The figures read £62,935 (\$324,675) for 1925-26, while the previous total was £67,654 (\$338,270) for 1924-25.

Betty Balfour Very Ill.

Paris, Jan. 2.
Betty Balfour, Britain's leading film actress, is seriously ill here at a hotel, of pneumonia.

Miss Balfour was working on a Gaumont production titled "Little Devil May Care." It is understood she caught cold due to participating in a storm scene.

A recent London report stated that Miss Balfour had been offered \$25,000 a picture for three productions by an American independent producer.

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Any Producer's Dream

London, Jan. 4.
"Open Spaces" bowed in at the little Q theatre last night with a cast of only three people.
It's an original and compelling piece of work with the chances for its future distinctly optimistic.

PLAY OF CIRCUS NEW IN PARIS

Paris, Jan. 4.
A play of circus life, which looks only moderately successful, a psychological treatment of the jazz craze and two revues make up the holiday additions to the amusement bill of the French capital.

"J'Aime
"J'Aime ("I Love") is the third and final title of the new musical comedy presented by Quinson & Rose at the Bouffes Parisiens, book by A. Willemetz and Saint Granier, score by Henri Cristini. The action is laid in a circus tent. Marguerite Deval was to have played the leading role, but did not appear.

The piece does not promise more than a moderate success and in most respects is unimportant.

The plot tells of a poor but proud baron who learns that to inherit the fortune of his deceased sister he must travel with a circus for a year. The second act is in the sawdust atmosphere. While playing in England the circus is engaged for a lawn party given by a duchess, in whom the baron recognizes his supposedly dead sister. She had schemed to punish her brother for his aristocratic intolerance by forcing him to become a clown.

In the cast are LeGally, George Berry, Korval Gaban, Peggy Vero and Rina Myral.

"Jazz"
Marcel Pagnol's "Jazz," a four-act novelty, was presented at the Theatre des Arts to a good reception, following its creation recently in Monte Carlo. Hero is sponsored by R. Darzens, who classifies it as a dramatic comedy.

An elderly Greek scholar named Blaise spends his life laboriously deciphering ancient manuscripts supposed to be original Platonic writings. When his work is complete and he is ready to bid for fame he discovers that a better translation already exists, and his dreams of glory are shattered.

Blaise is in love with one of his young pupils, but while he is wrestling with Hellenic mysteries she is having a gay time with a younger student who she ultimately marries, leaving the disappointed scholar to suicide. In the cast are Harry Bauer, Mme. Orane DeMaris and Pierre Blanchard in the phantom role of the Professor in his youth.

"Paris Capucines"
Armand Berthez presented a classical French revue in two acts called "Paris Capucines," by Felix Gandera and De la Fouchardiere at the Little Capucines to a moderately enthusiastic reception from the public and unstinted praise from the newspaper reviewers.

Clara Tambour withdrew from the premiere, setting up the objection that the roles allotted to her were undignified, and the matter has been placed in the hands of the Actors' Union, which is arbitrating. Others in the cast are Pizani, Carol, Hieronimus, Charpigny, Marguerite Plerry, Irene Wells, Simone Rouviere, Germaine Lambell and a newcomer named Florencien. Berthez gave up his original intention of appearing in the piece.

New Moulin Rouge Revue
M. Foucrot presented Dec. 22 a new Jacques Charles revue entitled "Ca, c'est Paris" ("That's Paris") at the Moulin Rouge. The offering was extremely well received as it deserved to be. A tempest scene is one of the sensations of the display.
Mme. Mistinguett is the featured player supported by Randall, Jackson's Girls and Lads, Paul Leslie, Cebrons Norbens, Martha Berthy, Yvonne Legeny, Cariel, De Bruay, Tom Thyle, Dandy, Spark's Ballet troupe, Bolzof, dancer, Madiah Kalya and others.



WILL MAHONEY PALACE, N. Y., NEXT WEEK

The BALTIMORE "NEWS," last week, said:
"Will Mahoney, King of Buffoonery, is headliner at the Maryland this week. When it comes to comedy, Mahoney does not have to doff his hat to anyone. He is truly a GREAT comedian. He is of the type that can crook a finger and set an audience into convulsions. Mahoney alone is worth the price of admission at the Maryland this week."

NEXT WEEK, PALACE, N. Y.
Direction
RALPH G. FARNUM
(Edw. S. Keller Office)

NAMED BEST 'MACBETH' LONDON HAS EVER SEEN

Superb Cast With Sybil Thorndike as Lady Macbeth—
Good for 6 Weeks

London, Jan. 4.
Shakespeare's "Macbeth" has never before had the artistic production the current revival has been allotted at the Princess. It is called as the best "Macbeth" in English history. Six weeks to capacity are anticipated.

The cast is superb. This particularly refers to Sybil Thorndike as Lady Macbeth, Henry Ainley in the title role, and Basil Gill as MacDuff. Other players include Beatrice Wilson, Lewis Casson, Ivan Berlin, H. R. Hignett and Hubert Carter.

Charles Ricketts designed the scenery and costumes, with incidental music by Dr. Granville Bantock.

'Lilliom,' Flat Flop

London, Jan. 4.
"Lilliom" is a grotesque failure here and Komarsajevsk's connection with it has ended.
Since the opening night the heaven scene has been out and in again, while the real smoke used in the railway bit has been stifled.

Griffiths Bros. Splitting; Fred, 'Forelegs,' Retiring

London, Jan. 4.
After many years doing a comedy horse act in vaudeville, the Griffiths Brothers will dissolve their partnership next May.

Fred Griffiths is retiring at 73, after appearing for 66 years as a performer. He is the "forelegs" of the "horse."

Nick Lucas' Throat

London, Jan. 4.
Nick Lucas is suffering from laryngitis, which forced him to cancel engagements at the Cafe de Paris, Kit Cat, Piccadilly Hotel and a fortnight at Cannes.
He sails tomorrow (Wednesday) on the Aquitania.

"Lady Be Good" Ending

London, Jan. 4.
"Lady Be Good" will close at the Empire Jan. 22, after which the house is to be demolished.
Another attraction to withdraw is "Granny." This one will leave the Royalty Jan. 15.

MARKS RECOVERING

Paris, Jan. 4.
Irving Marks, seriously ill in the American Hospital here, is on the way to health, having left the hospital for Monte Carlo.

EDITH DAY TELLS OF BESTIAL CONDUCT OF PAT SOMERSET

Deposition Made in London in Wife's Divorce Action Against Alien Husband Now in Hollywood—
Beat, Abused and Insulted Wife

English Girls in Wrong

At the Cheese Club dinner last Thursday to Vesta Victoria, it had been printed as per announcement that the English musical comedy (Broadway) stars, Gertrude Lawrence and Beatrice Lillie would appear. Neither did.

Harry Hershfield, president of the Cheesers, called attention to the absence of the two English girls, advising the newspaper men present (members of the club) that he believed that it amounted to merely taking advantage of pre-publicity with no intention of appearance. Hershfield suggested that the newspaper bunch lay off of publicity hereafter for those who might disappoint under similar conditions, including the current cases.

Next morning Hershfield, from reports, was besieged by phone calls from press agents agreeing it was an error and could never be repeated, since the Misses Lawrence and Lillie stood willing to pledge themselves immediately for any future affair of the Cheese Club's.

As the Cheese Clubbers never know where they are next going to eat, let alone the date of any affair, Mr. Hershfield said he would take the proposals under consideration.

Besides Miss Victoria at the dinner were many celebs from the stage, including one retired stage veteran, Harry Cooper. He sat next to the guest of honor.

COSSACK TOUR HERE STILL OWES \$128,587

Treasurer Sends It to Bankruptcy—A. F. Martin Has \$123,000 Due on Notes

After an ill-fated American tour, The Cossacks, Inc., G. H. Potter, treasurer, of 342 Madison avenue, New York, decided to play the bankruptcy court's route as a means to wipe off \$128,587.29 in liabilities, of which Alan F. Martin is the principal debtor on notes for \$65,140.17, and another sum of \$58,045.52 on a loan.

All that Martin has for these sums is 41 saddles, valued at \$1,000.

Besides Martin's debts, a feed bill for \$175.49, and a human food bill for \$600 at the Miller Brothers' restaurant in the Sesquicentennial Fair Grounds, Philadelphia, are listed among other debts. Wirth & Hamid, Inc., who booked the Cossacks, also have \$330.71 commissions due them.

The Russian horsemen came over last spring to essay a vodka rodeo itinerary, and also ballyhoo a Metro-Goldwyn-Mayer film production. The latter, if made, has not been released as yet.

NO TIPS, SAYS STOLL

London, Jan. 4.
An effort to abolish tipping back stage has been started in the Coliseum, the Stoll big vaudeville house here.
Signs back stage inform artists tipping is not required.

ARTHUR FLAGEL DIES

Paris, Jan. 4.
Arthur Flagel of Washington, D. C., lately organist at Gaumont's Palace here, died of blood poisoning Dec. 28 at a private hospital. Harry Portman, Metro's Paris manager, took charge of the funeral.

Minneapolis, Jan. 4.

Capping the climax of nearly two years of continuous brutal treatment, Patrick Holme-Summer, known on the stage as Pat Somerset, and an alien, now in this country, from whom Edith Day, Minneapolis musical comedy star, is seeking a divorce, sold the contents of her flat and her belongings and, with the proceeds, went away with one of his woman friends whose husband since has divorced her, according to Miss Day's testimony in her action to break the matrimonial bonds.

The testimony is contained in a deposition taken in London (England) Dec. 16, by Russell IL Rhodes, commissioner, at the consulate general of the United States. It is expected to obtain for Miss Day her desired divorce when the case is called for trial in district court here Jan. 22. Miss Day is appearing in London in the title role of "Rose-Marie," and was permitted by the court to give her testimony there. Evading service of the summons and complaint and making no answer, Holme-Summer is permitting the case to go by default.

Although not mentioned by name in Miss Day's testimony, the married woman, with whom her husband is alleged to have decamped, is known in theatrical circles to have been Irene Martin, the former wife of "Skeets" Gallagher, a prominent comedian. Detectives employed by Gallagher broke in upon a bungalow occupied by Holme-Summer and Mrs. Gallagher at Hollywood. Efforts now are reported being made to have Holme-Summer deported.

In her sworn testimony, Miss Day gave her own age as 30 and that of her husband as 29. Her residence was given as 4611 Bryant avenue South here, the home of her father, municipal court clerk, and her mother. It is stated that the marriage ceremony was performed by a justice of the peace at Greenwich, Conn., May 30, 1923, and that she and her husband lived together as man and wife until Feb., 1925.

Miss Day's Allegations

Among other things, Miss Day charges that her husband
Accused all of her friends of being her "lovers."

Made her pay out of her personal earnings the salary for his valet to keep him looking immaculate and for his expensive parties.

Never worked during the whole of their married life.

Stayed out all night regularly, coming home drunk about 10 a. m. and sleeping all day.

Frequently accused her of indecency.

Called her indecent names.

Brought women friends of low character into her apartment and made love to them in her presence.

Almost daily hit her violently or threw her down.

The complete verbatim testimony was as follows:

"My husband was, from the time we were married up to the time we ceased to live together, in an habitual state of filthy drunkenness. He would stay out all night and return about 10 o'clock in the morning helplessly and very disgustingly drunk and even incapable of undressing himself. He would then stay in bed until about 6 o'clock in the evening, and when he got

(Continued on page 52)

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

PUBLIX MAY FIND ALMOST ENTIRE FILM BUSINESS AGAINST IT IN MINNEAPOLIS

F. P.-L.'s Plan to Enter Finkelstein & Ruben Territory Believed Attempt to Force Into Publix All of F. & R.'s 125 Houses—U. A., Fox and U Vitally Interested—Indefinite Idea of How Famous Views Possible Loss of F. & R. Rentals

Minneapolis, Jan. 4.

An orgy of theatre building looms here as a result of Publix's impending entry into the local exhibiting field. That the formal newspaper announcement regarding the \$2,000,000 theatre to be built for this Famous Players-Lasky organization has jarred the equilibrium of other producers is evidenced by the protective measures immediately started. The attitude now is that the Publix action has thrown wide open a field hitherto entirely controlled by Finkelstein & Ruben and that it behooves everybody to look out for themselves.

With a number of filmdom's most powerful forces arrayed against each other, the bitterest theatrical war in all Northwest history appears inevitable. It is certain to be a survival of the fittest.

Even though Finkelstein & Ruben should capitulate and sell its interests to Publix, the war would not be averted. A deal such as this would not settle the problem for the producers who are in competition with Famous Players-Lasky. It would only aggravate the situation for them. As far as having an outlet for their pictures in this big territory is concerned, they would be worse off, if anything, than at present, with F. & R. dominating the field.

U. A. in Field

Yeates & Son, leading local realtors, who put through the Publix deal, announce that United Artists has taken an option on a tract of ground kitty corner from where the new Minneapolis (Publix) theatre will be built. Reports have it that F. & R. will join U. A. in the new theatre that will outdo the new Publix house in size and beauty. During a very recent visit here, Joseph Schenck announced United Artists were ready any time to erect such a theatre in association with F. & R.

Representatives of Universal are already scouting for a site. U was all set last year to build a theatre here but after bringing Archie Walker, multi-millionaire lumberman and owner of the desired ground opposite the Hennepin-Orpheum, to New York to sign the papers, it patched up its difficulties with F. & R. and abandoned the project. Prior to that it had taken the trouble to get the newspapers to run a story that it was going to build the house. The dominance of Famous Players would create an intolerable situation, Universal discloses.

Fox is also reported as doing some scurrying about.

All Against F. P.

One result may be an alliance of all these producers with F. & R. in a fight against Famous Players. That most of the producers have been scrapping with F. & R. off and on for the past five years would not preclude such an alliance under present circumstances. It is said.

The formal newspaper announcement of the new Publix theatre revealed that it will be constructed by a group of the city's leading capitalists, will seat 4,200 and cost \$2,000,000 and that Famous Players-Lasky (Publix) has taken a 25 years' lease on it with an option for 25 more. It will be known as the Minneapolis and work will be started this month.

It is stated that the theatre will be the first anywhere to be designed for the showing of third dimension and "talking" pictures.

It is said that just before Publix made its definite decision to invade this territory, William Hamm, the money-power of F. & R., was summoned to New York in a last effort by the Famous Players outfit to put through a deal for the purchase of the 125 F. & R. theatres. Publix named the price it would pay, and Hamm stated what he would take. The figures were far apart. After considerable quibbling and arguing that did not bring the parties any

(Continued on page 10)

MAE MURRAY UPSET BY M-G-M CONDITIONS

Reported Offer of \$700,000 for 3 Pictures and 25 Per Cent

Mae Murray and Metro-Goldwyn-Mayer have parted company. Likewise Lya de Putti and the Famous Players-Lasky Corporation. Both contracts were severed by "mutual agreement." Miss Murray's in New York and Miss de Putti's on the coast.

Miss Murray, it is understood, has been trying to break with the M.-G.-M. organization for over six months. Production conditions on the coast, it is said, was the cause of the star wanting to be released. The charge is made that Louis B. Mayer favors a number of players whom, it is understood, he has under personal contract, when it comes to the casting of a production, and one of these favorites in particular is said to be Roy D'Arcy, at least at the present time. D'Arcy appeared in Miss Murray's most recently released picture "Valencia."

Nathan Burkan was retained by Miss Murray, about six months ago, to seek a release from her contract, but it was not until the star returned from abroad that she was able to bring about a satisfactory arrangement whereby she would be a free agent. A number of offers have been made to her since it became known that she was no longer aligned with M.-G.-M., one of which is for three pictures annually, with \$700,000 and 25 per cent of the profit.

Cecil B. De Mille, it is said, is also anxious to secure the star for the P. D. C. production, and it is known that New York executives of that organization have sought her out with offers. Another offer is said to have come from Sol Lesser, on the coast. He is said to be anxious to return to producing, and with Miss Murray as a star is reported to have had a United Artists release offered him.

Up to Monday Miss Murray had not settled on any future step, and it is understood that she is contemplating making several pictures abroad.

Miss de Putti, who recently went to the coast under contract to F. P.-L. on her arrival in Los Angeles, is reported to have asked that she be permitted to become a free lance player, and was given her release, with the understanding that F. P.-L. is to have the call on her services at their regular contract price.

Australian Merger With Williamson-Tait; 80 Units

Sydney, Dec. 1. Williamson-Tait have amalgamated their picture interests with those of Hoyt's Theatres, Ltd. This combine will control 80 theatres throughout Australia and will have a capital of about \$13,000,000. It's the largest picture merger in this country to date.

At present the Hoyt firm's main interests are confined to Melbourne but it is now understood a big house will be built in this city.

F. W. Thring and George Griffiths will be directors of the concern evolving from the transaction. The Hoyt name will be retained.

DeMille's "God's Man"

Los Angeles, Jan. 4. Upon finishing "King of Kings," Cecil de Mille will produce another religious picture, entitled "God's Man."

EDDIE CANTOR'S EYES INSURED FOR \$250,000

Los Angeles, Jan. 4.

Arthur Stebbins, New York insurance agent, and Sam Behrendt of Behrendt & Levy, are writing an unusual policy for Eddie Cantor. It is a protection against illeg eyes.

Cantor figures his eyes as his best asset, and has taken out a \$250,000 policy against the Kleigs.

The premium reaches around \$9,000 a year.

English Exhibitors Curious Over American Interests

London, Jan. 4.

At a meeting here of the Cinematograph Exhibitors' Association steps were taken to repel the invasion of the provincial territories by the Famous Players-Lasky organization which has lately taken over two houses in Birmingham. The association asserts that the larger American producers pledged their word that they would not enter the exhibiting field here other than to maintain theatres in London for the purpose of exploitation runs for their productions. This pledge they claim has been violated by the acquisition of the Birmingham theatres.

A movement was also started to ascertain whether or not the Famous Players and Metro-Goldwyn-Mayer were interested in the newly formed corporation which it is reported is to take over the Bioscope circuit of theatre in the small towns.

PATHE OWNS ROOSTER

Washington, Jan. 4.

In use since Dec. 16, 1922, as a symbol for its product, Pathe Exchange, Inc., have finally secured a trade-mark, serial No. 231,205, on the now famous encircled rooster.

Though identified with this company for a period of close to 25 years, Pathe did not ask for government recognition on the symbol until six months ago, May 6, 1926.

Re-Makes by Famous

Los Angeles, Jan. 4.

Famous Players-Lasky during the coming year will probably remake a lot of pictures made originally during the past six years.

These pictures will be made with an up-to-date atmosphere with the probability of the stories being rewritten and reshaped to fit the present production conditions.

Edna Purviance Hurt on Location Near Paris

Paris, Jan. 4.

Edna Purviance, American film star, was injured on location near Aix les Bains during the taking of scenes in "The Education of a Prince."

The horses became frightened during one scene, overturning the sleigh in which she was riding. The actress was taken to the local hospital, where, it was declared, she was progressing satisfactorily.

Miss Griffith Ill in Paris

Paris, Jan. 4.

Corinne Griffith, American screen star, is ill here, her departure for the south being delayed. She and her husband, Walter Morosco, arrived from London late last week.

The couple expect to remain a month on the Riviera, returning to the States about the middle of February.

DANE-ARTHUR TEAM

Los Angeles, Jan. 4.

Karl Dane, of "The Big Parade," and George K. Arthur, will be teamed for comedies by Metro-Goldwyn-Mayer.

They make their debut co-starring in "Red, White and Blue," which Sam Wood is to direct.



HARRY RAPF

Studio Executive of METRO-GOLDWYN-MAYER

who has engaged Bert Levy, the noted writer and artist, to write exclusively for them at Culver City studios in California.

Bert Levy is now at work on a story for Greta Garbo, entitled "The Foster Lover."

London Trade Papers With Double "English"

London, Jan. 4.

A remarkable "change of face" is taking place in the film trade papers of London. The hitherto most important and influential publication devoted to that branch of entertainment has of recent years maintained a more or less decent policy of printing honest reviews of pictures. They have suddenly veered round and all film reviews are now submitted to a committee which includes the heads of the editorial and the advertising departments.

Contrariwise another publication wherein the press agent of the producer wrote his own film review which he turned in accompanied by an advertisement, has "turned turtle" and is now printing reviews not biased by its advertising.

FINAL BRIEF FILED BY F. P.-L. IN FEDERAL INVESTIGATION

Variety Bureau,

Washington, Jan. 4.

What is believed to be the final brief in presentation of its defense, in answer to the charges of unfair business practices and attempted monopoly brought by the Federal Trade Commission, was filed yesterday by counsel for Famous Players-Lasky.

Block booking, contends the brief, is not in violation of any laws but rather is nothing more than wholesale or combination selling.

Further, it says, if this system of booking consisted of "restrictive" contracts, or "tying and exclusive" contracts, as alleged by the commission's counsel, then the complaint would have alleged violation of Section 3 of the Clayton Act.

As there is no "condition, agreement or understanding" that any exhibitor shall "not use or deal in pictures of a competitor or competitors" leaves the entire system one of but fair wholesale or combination selling, says the picture counsel.

F. P.-L. has not confined its answer to the block booking phase alone. The opening paragraph of the document stating:

"The philosophy woven through the whole of the commission's supplemental brief is that methods of carrying on business which give an advantage over 'weak' competitors who, because of their weakness, cannot avail themselves of the same methods, are necessarily 'unfair.' The commission is asked to slow the entire motion picture industry to a competitive pace which the poorest competitor can maintain. Producer ownership of theatres and block booking are asserted to be illegal principally because they have contributed to the success of Famous Players-Lasky Corporation and of other companies and to the failure of wholly unnamed competitors."

Stating that block booking is but

3 INDEPENDENT PRODUCERS TOGETHER

Columbia, Gotham and Chadwick Reported in Combination

A combination of independent producers and distributors is under way, with the Cohn-Brant-Cohn Corp., which turns out product under the name of Columbia Pictures, the Gotham Pictures and the I. E. Chadwick organizations as the three principal factors. Meetings have been in progress in New York for over three weeks looking toward the formation of an organization in which all three of these companies will be interested.

To date there has been no actual signing of papers, but it seems set that the triangle combination will get together.

Samuel Briskin, who has been with the Banner Pictures, another independent, has severed his connection there and is now lined up with Columbia, where he will become one of the associates of Harry Cohn in the production end.

A statement from the Gotham offices Monday gives indication of the way the wind is blowing. It was to the effect that the Washington exchanges of the Columbia and the Gotham have been merged. The Gotham exchange will be closed and the selling, booking and physical distribution of the Gotham product will henceforth be handled through Columbia, with the product of the two companies continuing to be sold separately. The exchange will cover the territory comprising the District of Columbia, Delaware, Maryland and Virginia.

The deal was closed by Jack Cohn of Columbia and Budd Rogers acting for Gotham.

a development of the older system of selling "service" and not one created by the merger of F. P., Bosworth and Lasky companies, the picture counsel points out that at no time have contracts such as were held illegal by the courts after proceedings brought by the Department of Justice against the General Film Co., been utilized.

Figures

Figures on the 1914 situation in the industry as the rentals are presented.

In towns with populations running from 5,000 to 10,000 rentals totaled from \$25 to \$37.50 daily.

Adolph Zukor is credited with the development of the present system of selling pictures with the initial change from the old "service" system taking place during the season of 1917-18.

Again does First National play an important part in the presentation of the case, F. P.-L. claiming that not until its best customers had

(Continued on page 11)

THEATRE BEAUTIFUL

FORUM

NOW—8th WEEK

Famous Players' Great
Road Show Smash

"BEAU GESTE"

A Herbert Brenon

Paramount Production

Special Stage and Musical
Program

TWICE DAILY ONLY
Mats. 2:30 — Evs. 8:30

POLAND'S MIXED DILEMMA

RADIO'S FREE PERFORMANCE IN THEATRE

Minneapolis Theatre Men Wild Over Unfair Competition

Minneapolis, Jan. 4.

Local theatre managers, suffering from one of the worst business depressions in years, are up in arms at the action of the Northwest Radio Trade Association in leasing the 2,200-seat Lyceum theatre for New Year's night and throwing the doors wide open to the public to enable those without radio outfits to hear the all-star WEFM program broadcast from WCCO local station by remote control.

The house was equipped with some of the largest and best receiving sets and loud speakers connected with WCCO, making the affair a real "radio party."

Newspapers played the stunt heavy with free publicity, while a leading departmental store incurred the further wrath of the theatrical managers with large display advertisements announcing a public radio program from 10:30 to 12:30 New Year's eve from its building, on the Auditorium Orthophonic Victoria. This was heard a mile away when played from a building in the Sesqui Exposition at Philadelphia. It is understood that there are only three of these gigantic instruments in existence, and this was the first Northwest demonstration.

The Radio Trade Association's survey recently made public, shows that Northwest radio fans purchased \$30,000,000 worth of radio sets and parts in 1926. Twenty-seven Minneapolis jobbers sold more than 68,000 sets, with a retail value of \$11,000,000. There are approximately 25,000 radio sets in Minneapolis, while 22 per cent of St. Paul and Duluth homes are now equipped.

GRAUMAN'S CHINESE HOUSE FOR LONG RUNS

Opening May 1 With DeMille Film—Not Over 2 Pictures Yearly

Los Angeles, Jan. 4.

Sid Grauman's Chinese theatre in Hollywood will open about May 1. Its premier attraction will be C. B. DeMille's "King of Kings."

Grauman is to have a 100-piece orchestra and will also use 150 people in a pretentious stage prolog.

His policy for the house will be to run not more than two pictures a year, if possible, and perhaps only three in two years.

United Artists Theatres will shortly take possession of Grauman's Egyptian in Hollywood, having negotiated for the purchase of Sid Grauman's and the West Coast Theatres, Inc., interest in it.

Purchase by United Artists will not affect the policy immediately or possibly not until after Grauman's Chinese theatre has been running for at least six months.

Grauman's Egyptian is valued at around \$900,000, and it is understood that with U. A. taking over the obligation, West Coast Theatres, Inc., will receive around \$350,000, while Grauman will probably get \$250,000—in cash and stock—in the United Artists Corporation.

The present attraction at the Egyptian is "The Better Oie." It will close about Feb. 1, with "Old Ironsides" its successor.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE



The International Dancing Comedian **FRISCO**

Completing five weeks for the Amalgamated at Fay's, Philadelphia, this week (Jan. 3.)

—treatment fine as befits a star of my magnitude;
—houses big, accommodating throngs of people anxious to see me;
—not bad, not bad.

Thanking Messrs. M. E. COMERFORD and HARRY J. PADDEN.

Booked by **SAM LYONS**, the Arabian.

GRIFFITH APPEALS ON AL JOLSON VERDICT

\$2,500 Not Enough, Director Believes—Jolson Since Appeared on Vitaphone

Federal Judge Grubb, who hails from Louisiana but is sitting in New York, could not understand Broadway and its film and theatrical technicalities, according to D. W. Griffith, which is the reason the picture director is appealing from Judge Grubb's decision denying a new trial in his \$571,000 damage suit against Al Jolson.

Griffith contended that Jolson's making of a Vitaphone constituted a successful film production and alleges this refutes Jolson's previous testimony that he has never screened well, which was a partial defense for his walking out of a Griffith film production, "Mammy's Boy," allegedly to Griffith's damage.

The producer won a moral victory to the extent of \$2,500 damages and expressed himself content with the nominal sum which barely paid legal expenses, until discovering Jolson's Vitaphone release. This, Griffith contends, alters the aspect of the situation since he could understand why some actors cannot screen well, only this didn't apply to Jolson seemingly.

French Duke's Damages For Film Use of Name

Washington, Jan. 4.

The Duke of Brissac has been successful in a claim for damages against the Paramount Film Co., says a report from George Canty, Trade Commissioner in Paris, to the Department of Commerce.

The Paris court awarded the Duke 75,000 francs because of the claim that a ridiculous character in the motion picture, "Zaza," produced by this company, bears his name. In addition, four picture theatres were also ordered to pay him 4,000 francs each for exhibiting the film.

The court ruled that the company had committed a double fault, inasmuch as the Duke had not been asked permission to use his name, and that it had been applied to a ridiculous character.

The decision, though the amount involved, \$4,000, is not large, is stated to be of importance as establishing a precedent.

EXHIBITORS WIN "STRIKE" BUT GAIN NAUGHT

Long Delayed Official Report on Outcome of First "Strike" of Amusement Managers Against a Government—National Outcry Obligated Poland to Accede to Cut in Taxes—Municipalities Disregard Modification of Tax Ordinances—Matter of Treaties Enters

INTERNATIONAL SCOPE

Variety Bureau,

Washington, Jan. 4.

The much-belated but still the first report to give details of the strike of the picture exhibitors of Warsaw (Poland) has just been received by the Department of Commerce.

Closing their theatres in an endeavor to force the municipal authorities to lower the tax on foreign films, which, in the majority of instances, ran to 100 per cent of the entire gate, as previously reported in Variety, operations were resumed upon assurances that the taxes would be reduced materially. This was looked upon as a great moral victory for the exhibitors, and the first time in the history of amusements anywhere in the world that such a "strike" had taken place followed by assurances from the authorities that the taxes would be lowered.

A contributing phase to the then thought victory were the demands of all classes of theatregoers of Poland that the houses be reopened. However, the victory has not worked out as the exhibitors hoped it would. There has been no modifications of the ordinance under which the municipal officials arbitrarily fix the tax.

The following tabulation, covering (Continued on page 10)

BRITISH NAT'L WITH \$10,000,000

Refinanced Into England's Biggest Picture Producer

London, Jan. 4.

The outcome of the controversy within British National Pictures, which dropped J. D. Williams as supervisor of production, will be the largest film producing organization England has yet known.

Reorganization is taking place on a mammoth scale, the largest film and financial interests, probably Barclay's, in this country amalgamating with the Schlesingers of South Africa to form a \$10,000,000 producing corporation.

J. D. Williams is back in New York, in an office on West 42nd street. His headquarters were formerly with the British National Pictures Corp. at 5th avenue and 46th street.

Williams seemingly has no definite plans for the future, or if he has, won't talk about them.

He has had First National Pictures in this country and the British National in England and is out of both.

Paul Bern's Mission

Quite the most flattering impression the literary set has received of the picture business came this week with the advent of Paul Bern in New York. Mr. Bern is assistant to Irving Thalberg at the Metro-Goldwyn-Mayer studios on the coast.

Bern's mission in New York appeared to be to interview publishers, writers and agents, to discuss submitted screen script material, and to arrange in other production matters, to preclude long waits at long distance.

The difference from the old days was commented upon. In those days a script might get started for the coast after it had wasted three months in the New York office, taking even longer to return, following its circulation among editors, stars and directors.

While those days were the days for the telegraph companies, they were nerve wreckers for writers.

PALM BEACH'S DE LUXE PARAMOUNT OPENING

Publix-Controlled 1,231-Seater Built by Mayor of Resort

Palm Beach, Jan. 4.

The Paramount, Palm Beach, new 1,231-seater in the Sunrise building, operated by the Stanley Company, of Florida, of which Stanley C. Warrick is president and T. W. Williams is general manager and controlled by Publix Theatres, will open Sunday, Jan. 9, with "Beau Geste."

The building contains 24 stores and 14 offices. It was financed by Anthony J. Drexel Biddle, Jr., Edward F. Hutton, Leonard Replogle, Gurnee Munn and Harris Hammond, New York and Philadelphia millionaires. Joseph Urban was the architect and also did the interior decorations, considered one of his masterpieces and representing Neptune with a flock of sea demons. The building is of the circular Spanish type. A patio with grass growing between the old world stone blocks add to the attractiveness of the main entrance.

Twenty-six boxes, containing six seats each, comprise a diamond horseshoe. All but one have been sold for \$1,000 for the season ending April 15. There are 1,095 seats downstairs and 146 up.

All the financiers mentioned above will have winter offices in the building along with Joseph Urban. Urban has been cleaning up in Palm Beach during the summer, having designed the building of the Hutton home, the Bath and Tennis Club, Oasis Club, the Sunrise building and Paramount theatre and alterations and additions to the Replogle and Biddle homes, improvements conservatively estimated at \$5,000,000. His decorations at the Montmartre Club have been retained by Le Touquet as the room is now known.

Among the business organizations that have taken space in the building are Helena Rubinstein, Hattie Carnegie, millinery; Miss Mullin, sportswear; Marcus & Co., jewelers; Christine, gowns; Shaeffer, hair dresser; Central Farmers Bank, controlled by Col. E. R. Bradley, operator of the Beach Club, America's most famous gambling house, and J. H. Small, florist.

Cooper C. Lightbown was the general contractor. He is mayor of Palm Beach.

Zanuck Elevated

Los Angeles, Jan. 4.

Darryl Francis Zanuck, writer at Warner Bros., has been elevated to assistant to Jack L. Warner.

Zanuck will continue to write originals and supervise his own stories as well as others.

23 MARRIAGES, 14 '26 DIVORCES

Among Film Celebs—3 Separations and Some Remarriages

Los Angeles, Jan. 4.

During 1926 there were 23 marriages among film celebrities, 14 divorces and 3 separations which will probably lead to the divorce court.

Among those who received divorce decrees during the year were Richard Barthelmess and Mary Hay, Dagmar Godowsky and Frank Mayo, Mae Murray and Robert Leonard, Adolph and Katherine Menjou, Beverly Bayne and Francis X. Bushman, King and Florence Vidor, Milton and Gladys Sills, Louise Fazenda and Noel Smith, Peggy Hopkins Joyce and Count Morner, Katherine McDonald and Charles S. Johnson, Anna Q. Nilsson and Marshall Gunnarsson, Robert Ames and Vivian Seegal, George Fitzmaurice and Ouida Bergere, Natacha Rambova and Rudolph Valentino.

Of this number Mae Murray, Robert Leonard, King Vidor, Milton Sills and Ouida Bergere remarried.

EXHIBIS. INDIFFERENT; W. A. STEFFES RESIGNS

Northwestern Leader's Resignation Not Accepted—Appeal for Funds

Minneapolis, Jan. 4.

Because of "deplorable financial conditions" due to the failure of exhibitors to support the organization or even pay their dues, W. A. Steffes has tendered his resignation to the Motion Picture Theatre Owners, the leading exhibitors' organization of the northwest, and suggested that the organization disband.

Mr. Steffes stated that a few exhibitors neglect their own business in order to work strenuously for the good of all and that their efforts go unappreciated.

The board of directors refused to accept the resignation, and stated they would make an appeal to members for funds. Mr. Steffes has devoted much of his time during the past 12 years to the organization without recompense.

Blind Organist in Film House Aided by Daughter

Meriden, Conn., Jan. 4.

Owen E. Wrinn, although blind, plays for motion picture shows here and is able to follow the characters on the screen, which he cannot see, through the aid of his little daughter. She sits beside her father at the piano and as the screen story unfolds the girl whispers its sequence to the man. On Sundays he is organist in a Catholic church.

Mr. Wrinn went to work as a movie pianist at the behest of a friend. There was a new obstacle to overcome, but he did it by study and remained long after his friend had resigned as manager. Wrinn has not been able to advance further in the theatrical field because the managers of the larger theatres objected—skeptical of his ability to follow the pictures.

Mr. Wrinn has a wife and six children. When not busy with his music he sells real estate. He was stricken blind at the age of 6.

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BALTO.'S NEW VALENCIA, ON ROOF, CITY'S SHOW PLACE, DID \$21,000

Loew's New Theatre Gave Town Plenty of Competition Last Week—"Upstage" Downstairs in Century Sagged to \$18,000

Baltimore, Jan. 6. Last week was memorable here through Loew's Valencia, the town's latest and certainly finest cinema entering the lists. Located atop Loew's Century in the space formerly occupied by the Century Roof cabaret, it is not only Baltimore's most gorgeous playhouse but one of the motion picture showplaces of the country. The Valencia is a 1,475-seat house and will be devoted exclusively to super-pictures for fortnight runs. The price scale corresponds to the downstairs Century, but the roof house will not have stage acts. Herschel Stuart, managing director for the Loew enterprises in this territory, is general manager, and George French is house manager.

This week was also marked locally by the retirement of Howard Irving North from the management of the Warner-Metropolitan and the appointment of Frank A. Cassidy, Cassidy comes to Baltimore from Warner's Colony in New York. The local house has had a frequent change of managerial heads since the retirement of Bernard Depkin last fall.

Stiff vaudeville competition among the big first-run picture houses is a midwinter possibility. Loew's Century set the pace with bigger stage acts as an adjunct to the feature picture. Last week the Embassy, groping about for a paying policy ever since the original plan to make it a ritzy first-run was found non-profitable, adopted a pop price, five-act program. The first run Paramounts continue under previous contract, but the vaude at pop prices will be the theatre's advertising slogan from now on.

The Rivoli, apparently feeling the stiff competition of the town's increased seating, plus the more elaborate policy installed by Loew at the Century is evidently turning to a bigger stage act policy also. This is 6th anniversary week at the theatre and Manager Wonder is putting on a six-act bill for the occasion. Whether this is the beginning of a permanently bigger vaude policy for the house remains to be seen. The Warrings Pennsylvanians, Rivoli's surefire stage act, is underlined, playing their second local engagement of the current season.

Estimates for Last Week
Valencia (1,475; 25-65)—"Valencia" Theatre got off to big holiday start Christmas eve. General desire to see the new house rather than picture accounted for big week. Mae Murray's film generally panned. Booked on account of title tie-up with new house. Picture only in for eight days, instead of two-week policy to prevail here. Big gross for eight days; about \$21,000.

Century—"Upstage" (2,000; 25-65). Business up somewhat from previous week, but no holiday record made. Opening of Valencia upstairs overshadowed big downstairs house. Intake good, but well below house record at about \$18,000.

Rivoli—"Twinkletoes" (2,000; 35-75). Colleen Moore either slipping as local draw or stiff competition affected this popular stand. Nights big as usual, but matinees somewhat off. Good, but under house record holiday week.

New—"Summer Bachelors" (1,800; 25-50). Whitehurst's press department played up sex angle in special daily newspaper advertisement. Enabled house to get good holiday week and top best week of last two months. Bettered \$10,000.

Ford's (\$150 top). "Ben-Hur." Big special in third week of a scheduled four-week run at this legit stand, drawing big twice daily.

Embassy—"So's Your Old Man" (1,400; 25-50). First week of new policy. Manager Frank Hammerman now billing five acts and topping scale at 50c, 10c out. Business up briskly, house getting best week in long while. Better than \$8,000.

Hippodrome—"The Savage" and vaudeville. (2,200; 25-50). Big holiday week for this pop family trade combination. Manager Lake said excellent Christmas trade. Ben Lyon, former Baltimorean, featured on screen, likely aided.

Garden—"Canyon of Light" and vaudeville. (2,300; 25-50). Tom Mix, plus holiday trade, boosted gross. Topped \$12,000.

Parkway—"Kid Boots" (1,300; 15-35). Eddie Cantor, plus holiday trade, enabled this uptown house to get best week since "Son of the Sheik." About \$4,500.

This Week
Rivoli—"Lady in Ermine"; Valencia—"Black Pirate"; Century—"Flaming Forest"; New—"Man Hot"; Embassy—"Hold That Lion"; Metropolitan—"You Never

'SIN CARGO,' \$5,500, VITA'S DEBUT IN PROV.

Business Back to Normal—"Big Parade's" Sensational First Week

Providence, Jan. 4. (Drawing Pop., 300,000)
After three weeks of dullness business picked up again last week.

Estimates for Last Week
Majestic (2,500; 10-40)—"Vita-Phone, over big in debut; "Third Degree" (Warners), tolerated. Very good at \$8,500.

Rialto (1,448; 15-40)—"Sin Cargo" (Tiffany), well liked and house did fine business. Good at \$5,500.

Strand (2,200; 15-40)—"The Canadian" (P. P.-L.) good for week, though film no riot. Fair at \$7,500.

Fay's (2,000; 15-50)—"Man of Quality" (Tiffany). Vaude and film got away with rush. Very good at \$10,000.

Victory (1,950; 15-40)—"Flaming Forest" (M-G-M). Excellent draw. Strong at \$8,000.

Emery (1,474; 15-50)—"Man of Forest" (P. P.-L.). Ruth Royce, wow on stage, jammed house. Good at \$9,500.

Albee (2,500; 15-75)—"Nervous Wreck" (P. D. C.). Another week of mediocre vaude. Good at \$11,000.

Opera House (1,750; 50-11.65)—"Big Parade" sensational first week. Twenty-piece symphony orchestra helped it go over big. Led field. (Copyright, 1927, by Variety, Inc.)

ALHAMBRA-WISCONSIN TIED AT \$17,800

Big Biz in Milwaukee Last Wk—Mae Murray Draws—Mixed Policy in Other

Milwaukee, Jan. 4.—This town was struggling back to normal last week after having gone through the throes of the Christmas slump. Better business commenced Christmas day. The picture houses benefited materially from the Young Christian conference, the delegates numbering between 5,000 and 8,000 young women making the cinema during their spare moments.

Estimates for Last Week
Alhambra—"Taxi Taxi" (U). Pan vaude (3,000; 15-25-50-75). Pre-release on picture, fairly well liked. Got Universal house good business. Stage bill ranked well above average. Around \$17,800.

Garden—"Nervous Wreck" (P. D. C.) (1,000; 25-50). Christie comedy got fair draw in this house, usually in red. Christmas crowds wanted laughs and got them. About \$4,800.

Majestic—"Money to Burn" (Lumax) and vaude (1,600; 15-25-40). Picture did not have much of draw, but stage bill looked good. \$8,000.

Merrill—"Tempest" (M-G-M) (1,200; 25-50). Tony Moreno good following here, while Greta Garbo is yet to become known. Picture got much space in two Hearst attractions, helping to make it two-week draw. \$8,200.

Miller—"Atta Boy" (Pathe) (1,400; 15-25-40). Monty Banks comedy ran poor second in draw to Loew acts and house drew normal business.

Palace—"For Wives Only" (P. D. C.) Orpheum vaude (2,400; 25-50-75). Good stage bill dressed up for holidays and picture pretty well liked. Got top for week. \$19,500.

Strand—"Twenty Cents" (P. P.-L.) (1,200; 25-35-50). Picture seemed to draw them in in bigger numbers than some features this house has had in past few months. Around \$7,900.

Wisconsin—"Valencia" (M-G-M) (3,500; 25-50-60). Mae Murray and memory of her dancing and seducing gowns had effect on women. Wisconsin, aided by big stage production, great week. \$17,800.

(New Year's Eve midnight show grosses included in next week's report.) (Copyright, 1926, by Variety, Inc.)

This Week
Know Women"; Hippodrome—"Chickie"; Garden—"The Lee Flood"; Parkway—"Valencia"; Ford's—"Ben-Hur" (4th week). (Copyright, 1927, by Variety, Inc.)

PAN'S BILL SHOWS UP ORPHEUM VAUDEVILLE

Holiday Week Big in Minneapolis—State, with New Stage and Show, \$18,000

Minneapolis, Jan. 4. Last week was like an oasis in a desert of slim pickings for houses here. Good weather and the holidays evidently put the public in a show-going mood once again. The extra New Year's Eve midnight shows at advanced prices swelled the takings considerably and the grosses once more hit normal clips. After a two months' stretch of depression the sudden spurt was all the more welcome.

Excepting Pantages, none of the houses had anything extraordinary, but apparently it was only necessary to throw open the doors.

With a whole of a show that probably cost the house about 25 per cent more than anything the Hennepin-Orpheum has had recently, and with the extra New Year's Eve performance Pantages registered its biggest week in six years. A Rin-Tin-Tin picture was the main attraction. On the same bill were Francis Renault, Mullin and Frances, and two local acts. The latter were Caserta's Xmas revue, staged by the head of a local dancing academy and employing 12 local kiddies and one adult, and George Ganz' orchestra from the Hotel Radisson, with 13 people, including a dancer.

In contrast to Pantages, the Hennepin-Orpheum had another of its lightweight but pleasing bills, and as a picture, "Corporal Kate." Either the circuit hasn't the acts and can't get them or it is penny pinching, as the bills this season have been considerably less elaborate than in recent years and minus "names" for the most part. The public attends this house for its vaudeville and that part of the entertainment must be kept up to a high standard. Not much is expected in pictures here.

While its complete equipment and furnishings will not have been installed until next month, the greatly enlarged State stage was available for use and the house put on the first of its planned bigger stage presentations, minstrel show of 40 people. Well received and outshone the feature film, "In Hats," an unusual occurrence for this house, where the picture, with few exceptions, has been the main draw.

Neither the "Prince of Tempters," at the Strand, nor "The Silent Lover," at the Garrick, won good notices from the critics, but both felt the effects of the general prosperity. "Stepping Along," at the Lyric, and "The Quarterback" (second run), at the Grand, got their share of the business.

Estimates for Last Week
State (2,600; 60)—"In Hats" (M-G-M). Minstrel show with 40 people on enlarged stage. \$10,000 spent on improvements. Picture aroused no enthusiasm, but stage show well liked and business splendid. New Year's Eve midnight show, sealed at \$110 over entire house, alone netted over \$2,500; full capacity. Around \$18,000.

Strand (1,500; 50)—"Prince of Tempters." Critics panned this one, but public reasonably well satisfied. About \$5,500.

Garrick (2,000; 50)—"Silent Lover" (George Barton, Jr., son of local newspaper sports editor, and his St. Thomas College Saxophone quartet. About \$4,500.

Lyric (1,350; 35)—"Stepping Along" (F. N.). Picture O. K. and business likewise. \$2,000.

Grand (1,100; 25)—"The Quarterback" (F. N.). Second downtown week, showing after seven big days at State. Over \$2,500. Good.

Hennepin-Orpheum (2,800; 50-99)—"Corporal Kate" (P. D. C.) and vaudeville. Picture found favor. Vaude fairly liked. At both New Year's Eve shows house was scaled at 99c for entire lower floor with nearly 1,500 seats. This one night, with both shows drawing capacity, put nearly \$4,000 into box office. Over \$20,000.

Pantages (1,600; 50)—"Hero of the Snows" and vaudeville. Five performances on Friday, including New Year's Eve midnight show. Turned people away at every performance, including matinees. Biggest week in six years. Over \$11,000.

Seventh Street (1,400; 50)—"Going the Limit" and vaude. Satisfactory show and picture at scale. Around \$7,000.

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This Week
Hays Due West Jan. 13

Los Angeles, Jan. 4. Will H. Hays will arrive here Jan. 13 on his semi-annual visit to the West Coast Studios and also to attend the meeting of the Association of Motion Picture Producers.

MARY BRIAN IN DIX FILM
Mary Brian will be the leading woman in the Richard Dix picture at Long Island studio of P. P.-L. It is entitled "Kno-Kout Baby."

LYMAN'S UPTOWN RECORD, \$13,500; DUNCANS, 2D WEEK IN L. A., \$37,000

"Canadian," with Meighan, Got \$26,500 at Met—"Scarlet Letter" Not So Good in 1st Wk, \$22,800—"Bachelors" Big Help to Figueroa at \$9,700

'SATAN' TO \$15,000 IN FRISCO; DISAPPOINTING

"Man of Forest" Good at \$23,000—"Strogoff" \$15,000 at Imperial

San Francisco, Jan. 4. The Granada had the edge last week with "Man of the Forest."

Warfield lagged a little behind with "The Gay Deceiver." The stage act, "Pyramids," with 85 people, did not draw and was a disappointment.

"Sorrows of Satan," reopening the St. Francis after a six weeks' interval of darkness, started fairly well but tapered off.

The Imperial, under guarantee from Universal, is open instead of closing, as announced, and showing "Michael Strogoff." Laemmle's French-made special, in for two weeks. The picture did nicely, upsetting the dope.

Estimates for Last Week
California—"Silent Lover" (F. N.) (2,200; 35-50-75). Milton Sills doing a Beau Geste. With holidays counting on both ends of week and matinees strong, about \$13,000.

Granada—"Man of Forest" (F. P.-L.) (2,785; 35-50-65-90). Tabled around \$23,000; good week.

Imperial—"Michael Strogoff" (U) (1,450; 35-50-65-90). Public guaranteed against loss. \$14,000-\$15,000.

St. Francis—"Sorrows of Satan" (F. P.) (1,375; 35-50-65-90). Griffith special cannot be figured to do much locally, with public reaction unfavorable. Probably around \$15,000 with holidays.

Warfield—"Gay Deceiver" (M-G-M) (2,630; 35-50-65-90). Picture weak and stage act of great advance rep not up to billing. "Flesh and Devil" dated later because of what house expected from big presentation. (Copyright, 1927, by Variety, Inc.)

'IMPERIAL,' \$3,000; 'EVERYBODY'S' \$2,500

Colleen Moore Drew \$12,000 in "Twinkletoes" in Portland, Ore., Last Week

Portland, Ore., Jan. 4. A much better week. "Navy Now," second week at the Liberty, repeated in gross.

Pola Negri's "Hotel Imperial" did not fare so well at the Majestic, although good notices were received from the press.

Estimates for Last Week
Broadway (2,300; 40-60)—"Twinkletoes" (F. N.). Colleen Moore to good intake, together with good stage presentation. \$12,000.

Liberty (1,800; 35-50). "Navy Now" (F. P.) (2d week). Did remarkable second week's business. \$9,000.

Rivoli (1,210; 35-50)—"Everybody's Acting" (F. P.). Betty Bronson, picture and circus act did not connect, as expected. \$2,500.

Majestic (1,100; 35-50)—"Hotel Imperial" (F. P.). Pola Negri not considered much of draw locally. Not much with this new one. \$3,000.

Columbia (850; 35-50)—"Her Big Night" (U). Laura La Plante surefire bet in this town. Pulled consistent business. \$8,000.

People's (935; 30-45)—"Stranded in Paris" (F. P.). Reba Daniels picture to fair week. \$2,000.

Blue Mouse (800; 25)—"Ladies at Play" (F. N.). Profitable week at this two-bit grind. \$2,800. (Copyright, 1927, by Variety, Inc.)

This Week
Silvermans Add Four

Canton, O., Jan. 4. Announcement has been made that Silverman Bros., of Altoona, Pa., and operators of the Alhambra theatre here, have acquired the Strand at Akron, Opera House and Majestic at Mansfield, and the Show-Hayden, Cleveland.

The owners announce extensive remodeling to their chain in Ohio and Pennsylvania.

FILMING "WE AMERICANS"
Los Angeles, Jan. 4.

"We Americans" now playing at the Sam Harris theatre, New York, is being adapted for the screen, and will be the first supervisory job for Paul Kohner at Universal City. Kohner was formerly casting director.

Ed Sloan will direct the picture as soon as he completes work on "Top Lion" starring Mary Philbin.

Los Angeles, Jan. 4. (Drawing Pop., 1,350,000)

Duncan Sisters repeated their initial week's business at Loew's State by packing them into the guard rails on the second week, drawing over \$80,000 on the 2-week engagement. Second week, \$37,000. This was top money in the town, leading the Metropolitan by \$10,000.

A surprise was the Uptown, neighborhood locality. Abe Lyman opened last week with his Brunswick recording orchestra and sent the gross from \$5,300 week before to around \$13,500. Lyman is drawing much trade to the house, partially his following from Coconut Grove (Hotel Ambassador) and partially radio fans. Lyman is in on a percentage and guaranteed. Indications are that he will draw top money for any band attraction in the city with the exception of Paul Whiteman, who was a visiting attraction.

Screen feature at the Uptown was "Footloose Widows." House went \$4,000 above any week of its first year's operation.

Metropolitan had as its film "The Canadian," Tom Meighan picture, with the latter still having considerable of a drug locally.

The two-day \$1.50 film road shows had sudden spurt with Yuletide holiday matinees, which gave the houses a new lease on life as grosses leaped ahead of those during the past month. Two of the houses, Carthy Circle with "What Price Glory" and Grauman's Egyptian with "The Better Ole" gave special New Year's Eve performances to capacity. The Forum playing "Beau Geste" had a healthy week without the extra show, doing around \$4,000 more than it did the week previously.

Lillian Gish in "The Scarlet Letter" got a bad start at the Million Dollar, where the picture is in for four weeks. Trade was poor on the first two days, picking up, however, as the week went along. Its first week grossed at least \$5,000 less than anticipated.

Figueroa got a great break with "Summer Bachelors." Through being a Hearst syndicate offering had the backing of the Hearst papers and proved to be a money getter in this house, which has had tough sledding of late. "Bardelys" playing first time at 50c. top in the Criterion, pulled trade up over \$2,000 above preceding week.

Estimates for Last Week
Grauman's Egyptian (1,800; 50-\$1.50). Holidays started building matinees and with extra performance this feature with Vitaphone drew around \$20,000.

Carthy Circle—"What Price Glory" (Fox) (1,550; 50-\$1.50). Great matinee breaks and night trade heavy, bringing draw to \$18,500.

Forum—"Beau Geste" (F. P.-L.) (1,800; 50-\$1.50). With holidays on for college and high school children attendance increased to \$14,800.

Loew's State—"Subway Sadie" (F. N.) (2,200; 25-\$1). Duncan Sisters did capacity repeat second week with this picture, to \$37,000.

Metropolitan—"The Canadian" (F. P.-L.) (3,595; 25-65). Tom Meighan good box office here. Against strong opposition helped along to \$26,500.

Million Dollar—"Scarlet Letter" (M-G-M) (2,200; 25-85). Got off to bad start with trade picking up daily. First week gross ran to \$22,800, way less than it should have done.

Uptown—"Footloose Widows" (Warner) (1,750; 25-65). Abe Lyman's picture house debut responsible for record-breaking business of \$13,500, or \$4,000 more than house has done in its year of operation.

Figueroa—"Summer Bachelors" (Fox) (1,650; 25-75). With Hearst paper aid and through publication of story in magazines aroused great interest. Showed house nice profit with \$9,700.

Criterion—"Bardelys the Magnificent" (M-G-M) (1,600; 25-50). First time here below \$1.50. Seemed bargain and got what is considered very healthy return at \$5,600. (Copyright, 1927, by Variety, Inc.)

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PARAMOUNT, \$78,212 CAPITAL, \$65,998; SAMPLES OF BROADWAY BIZ LAST WEEK

Total of \$421,759 in Main Stem Houses Alone—Over 700 Other Picture Theatres in Greater New York—Films in Legit Houses Got \$206,308 of Gross—Estimated Figures for Two Weeks in Summary This Week

For the final week of 1926 the Broadway theatres playing pictures, 15 in number, hung up the remarkable money record of \$421,759.35. Of this amount four theatres really contributed the bulk. They are the Paramount, which got top money with "The Cheerful Fraud," showing \$78,212; Capitol, with "Valencia," to \$65,998.50; Strand, showing "Twinkletoes" \$38,700 and Rialto, with the final week of "Navy Now," taking \$26,132.

These, together with the little Cameo, showing "The Gorilla Hunt" for the third week to \$6,408, are the straight picture houses on Broadway, and the total receipts in all five were \$215,450.90.

In 10 theatres playing pictures at a legitimate house scale, the combined takings were \$206,308.45. It was a gala closing for the old year and likewise a gala ushering in of 1927 as far as the box offices were concerned.

Never before in the history of old Broadway has there been so great a pouring of money into the coffers of the theatres with screen entertainments as last week witnessed. Pictures that for weeks before had been running down in receipts in the legitimate theatres where they were in for runs took a new lease of life last week and the receipts went skyrocketing. Everything did business.

Leaders of Run Films

Leader of the pictures in for a run was "The Better Ole" at the Colony, together with the Vitaphone bill of stars, which took \$34,222.25 on the week. The other Vitaphone bill, shown with "Don Juan" at Warner's, played to \$28,924.50, a jump of \$10,000 over what the picture played to the previous week. This, however, was third money.

Second money went to "Old Ironsides" at the Rivoli, where the gross was \$29,797.70, without an extra midnight performance, a record for this house, converted to the two-a-day run policy with the advent of this picture several weeks ago.

"The Big Parade" at the Astor, 59th week, turned the trick to the tune of \$21,176, which brought the total on the run thus far at this house to \$1,132,139 and the average week's business to \$19,424.83, over capacity for the run. As against this "What Price Glory," at the Harris, played to \$19,168, the biggest week the picture has had to date. "Beau Geste," at the Criterion, another picture with a war subject, drew \$16,138.

At the Cohan "Michael Strogoff" also hung up its biggest week, with \$15,700 to its credit.

"The Cruiser Potemkin" is in with a claim of \$21,000 for last week, but did only \$15,000, with three extra performances, including one New Year's Eve. The latter got \$1,000. Misstatement of gross due to misguided representative of film management.

Arrivals About Even

"The Fire Brigade," at the Central, and "Tell It to the Marines," which came into the Embassy, are running about neck and neck. The former played to \$14,055 last week, a disappointment to those who expected the picture to knock Broadway wide. At the Embassy the actual box office take was \$14,276, to which the premium brokers added \$1,140 in commissions, bringing the total to \$15,516.

"The Sorrows of Satan," which came into the Rialto Saturday for a run, is to remain but two or three weeks at the most and will be followed by the new Harold Lloyd production either on Jan. 15 or 22.

Figures for Two Weeks

Because of the early press date of last week's issue of Variety there were no box office figures for the Broadway business given, therefore this week, in addition to giving the receipts for the week ending with Jan. 1, are also the grosses for the week ending Dec. 25.

Astor—"Big Parade" (M.-G.-M.) (1,120; \$1.65-\$2.20) (59th week). Up to last Saturday night taken \$1,132,139.20 at the box office at this one theatre. Last week \$21,176.50, week ending Dec. 25, \$16,875. Average to date \$19,424.83 weekly, beyond capacity.

Biltmore—"Cruiser Potemkin" (944; \$1.10-\$2.20) (5th week). All sorts of claims made for this subsidized news picture being handled in an arty highbrow way. Actual gross last week with three extra shows, \$15,000.

Cameo—"Gorilla Hunt" (F. B. O.) (549; 50-75) (4th week). Last week

business jumped here to \$6,408.40; week before, \$4,706.50.

Capitol—"Valencia" (M.-G.-M.) (5,450; 50-\$1.65). Mae Murray in final production for this organization, last week getting \$65,998. Week of Dec. 25, "Summer Bachelors" (Fox) to \$40,338.

Central—"Fire Brigade" (M.-G.-M.) (922; \$1.10-\$2.20) (3rd week). Has not hit Broadway with force expected. Last week, \$14,055; opening week, 12 performances, \$10,171.

Cohan—"Michael Strogoff" (U.) (1,111; \$1.10-\$2.20) (5th week). Last week biggest for film to date, \$15,700. Week ending Dec. 25, \$8,226. [For week before that (Dec. 18) error made in reporting gross as \$6,700; did \$8,100.]

Colony—"Better Ole" and Vitaphone (W. B.) (1,980; \$1.65-\$2.20) (13th week). Last week did top of two-a-day pictures on Broadway, getting \$34,222. Week ending Dec. 25, \$21,771.

Criterion—"Beau Geste" (F. P.-L.) (812; \$1.10-\$2.20) (19th week). Last week took leap to \$16,138. Week ending Dec. 25, around \$12,000.

Embassy—"Tell It to the Marines" (M.-G.-M.) (596; \$1.10-\$2.20) (3rd week). Actual business at box office \$14,276 for last week, but premiums from brokers who bought outright for picture added another \$1,140, bringing total to \$15,516. For week ending Dec. 26 in eight performances, two Friday and three daily Saturday and Sunday, \$6,572.

Harris—"What Price Glory" (Fox) (1,024; \$1.10-\$2.20) (7th week). Last week this picture got top money to date with \$19,168; week ending Dec. 25, around \$15,875.

Paramount—"The Cheerful Fraud" (U.) (4,000; 40-65-99-\$1.65). Last week house played first outside picture since opening. Week showed \$78,212. "Hotel Imperial" started with rush this week getting \$3,600 for reserved seat New Year's Eve performance, following it by breaking two-day record for Saturday and Sunday. Saturday, \$14,438, and Sunday, \$14,375, total of \$28,813 for two days. Best previous, \$23,515 for "Stranded in Paris." Week ending Dec. 24 with "The Popular Sin" (F. P.-L.), \$64,200.

Rialto—"The Sorrows of Satan" (F. P.-L.) (1,960; 35-50-75-99) (1st week). In for short run of either two or three weeks. Will be followed by new Harold Lloyd production. "We're in the Navy Now" closed eight-week engagement Friday night, getting \$26,132 for final week. Week ending Dec. 24, \$17,400.

Rivoli—"Old Ironsides" (F. P.-L.) (2,200; \$1.10-\$2.20) (4th week). This picture cracked the house record for two-a-day here last week, getting gross of \$29,797. Appears to have clicked heavily for Broadway.

Strand—"Twinkletoes" (F. N.) (2,900; 35-50-75). This Colleen Moore starring feature proved rather off story for her but receipts showed that she is strong personal draw. Business, \$38,700. Week ending Dec. 24 with "The White Black Sheep" (Inspiration-F. N.), \$26,200.

Warner's—"Don Juan" and Vitaphone (W. B.) (1,380; \$1.65-\$2.20) (22nd week). Holiday visitors sent business way up here last week to \$28,924. Week before, \$18,561.50. (Copyright, 1927, by Variety, Inc.)

Accused of "Duping"

Baltimore, Jan. 4.

Alleged motion picture piracy resulted in a suit filed in the United States Court for this district last week by the Lumas Film Corporation, the Rayart Pictures Corporation, and the Principal Pictures Corporation.

The three companies allege that Harry Mishkind, trading as the Associated Film Brokers, 321 North Front street of this city, pirated and copied motion pictures "without color of right" and "without knowledge or consent of the complainants.

The court is asked to enjoin Mishkind from marketing the pictures specified and demand an accounting. The monetary amount of the alleged injury is set forth as "far in excess of \$3,000."

\$25,000 AT PALACE RECORD HOLIDAY WEEK

Report Gains Strength Stanley Taking Over Fox's Lease on New Press Club Theatre

Washington, Jan. 4.

(Estimated White Pop., 380,000)

Along came Gus Edwards and his Ritz-Carlton Nights Revue and smashed the record of the Palace. The Edwards' stage act is credited with entire draw, the picture being negligible.

"Navy Now" did well at the other Loew house, the Columbia. With this house presenting the straight picture policy and the Palace the combined stage attraction and pictures, when the final count on the season is totaled Marcus Loew should think right well of this town.

The Metropolitan with "Twinkletoes" and Art Fowler on the stage benefited from the reaction following the slump week.

Incidentally the talk of Stanley-Crandell taking over the new theatre in the National Press Club building from Fox, who has it leased, is growing. The new Press Club theatre is to have 3,600 seats.

Estimates for Last Week

Columbia—"We're in the Navy Now" (F. P.) (1,232; 35-50). Seven shows to about \$15,000. Excellent for capacity and gate. Held over.

Met—Colleen Moore in "Twinkletoes" (F. N.) (1,518; 40-60). Jumped from previous week by \$5,000, getting \$13,000.

Palace—"Love's Blindness" and Gus Edwards' Revue (2,390; 35-50). Easily hit \$25,500, breaking house record not only on week, but for individual days.

Rialto—"Taxi Taxi" (U) and Atlantic Four (held over) 1,973; 35-50). Reaction following pre-holiday period brought in about \$3,700.

This Week

Columbia, "Navy Now" (2d week); Met, "Nervous Wreck"; Palace, "Flaming Forest"; Rialto, "Cheerful Fraud" and Al Levine's orchestra.

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CHICAGO LED LOOP AT \$50,000; M'VICKER'S NEW POLICY, \$34,000

Oriental and Ash Got \$49,000, Capacity—"What Price Glory" to Legit Scale, \$17,050, Fine Send-Off—Roosevelt, on Grind with Split W'k, \$14,000

Chicago, Jan. 4.

Picture house business in the Loop, hitting record lows the previous week, jumped as much as \$18,000 in one instance last week. All the houses produced nice figures, with additional midnight shows making the figures even better.

In eight days "What Price Glory" chalked up \$17,050 at the Garrick, which equals "The Big Parade" opening at the same house. Ravess featured the notices. Start was nicely exploited and returns indicate a prosperous run.

Another crack start was evident at McVickers, which opened its pop price run policy with "Navy Now." The picture opened Saturday. In two days it got \$14,000, and finished the eight days with \$34,000. Capacity here is around \$36,000. "Navy" looks like four weeks.

Paul Ash shot back up to his capacity figure, doing \$49,000 at the Oriental. The film evidently didn't help at all. It wasn't even billed in some of the daily ads.

The Chicago, \$10,000 below its average the previous week, went \$8,000 above average last week. Another week picture here, but the stage show was made for the youngsters. The Roosevelt's switch to a grind from a pop run policy brought in a nice gross, with the week split between two pictures. One was a film already on exhibit in the shooting galleries. At the Orpheum a good week was recorded with "The Nervous Wreck," a P. D. C. in a Warner house.

Fourth week of "The Better Ole" at the Woods got a jump in grosses. The Randolph, with a weak imported comedy, got the trade on a drawing

NEWMAN HITS \$18,000; MAINSTREET \$15,000

Pantages at \$8,900 Also Noticeable Last Week in Kansas City

Kansas City, Jan. 4.

The holiday week, with its extra shows, all heavily patronized, brought good cheer to the box offices generally.

The Newman presented its annual Christmas Frolic, with a bunch of the Marie Kelly Dancing Kiddies in a dainty revue. It drew nicely. This, together with the Bebe Daniels' "Stranded in Paris" and the other features, seemed just right for the Newman fans, and they played it strong.

The Liberty also enjoyed better than usual business with the George Jessel picture, "Private Izzy Murphy." The star has been here before as a vaudeville feature, but was comparatively new to the picture patrons.

Estimates for Last Week

Liberty—"Private Izzy Murphy" (1,000; 25-35-50). Publicity for George Jessel here this week in his own stage play at the Shubert all helped. Picture seemed to have great audience appeal. Got the money, \$8,800.

Mainstreet—"Forever After" (1st N) (3,200; 25-50-60)—On stage Junior musical unit show. Held up house policy of lots of show. With its extra shows Sunday and New Year's Eve, all at the 60c. top, \$15,000.

Newman—"Stranded in Paris" (F. P.-L.) (1,980; 25-40-50-60), "Barnyard Follies," Public unit, and theatre's eighth annual Christmas Kiddies' Frolic. Huge holiday bill. Business pretty steady, with mats extra good. Two midnight affairs added to the week's balance sheet took to \$2,500. Total, \$18,800.

Royal—"Sparrows" (U. A.) (920; 25-40-50-60). In addition to Mary Pickford feature, "Our Gang" comedy. Picture holds but little amusement, but women played it up for mats. Nights could have been better, \$8,200.

Pantages—"Return of Peter Grimm" on screen and regulation six acts, topped by Roscoe Ails and Kate Pullman, kept customers in good humor. House offering some extremely good bills and pictures. Business showing healthy increase. \$8,900.

The Garden, which opened Christmas Day with vaude and pictures at pop prices, gave picture fans "Devil Horse," with the "Whirl of Mirth" as vaudeville.

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"IRONSIDES" IS TEN-STRIKE IN PHILLY

Stanley, \$36,000—Fox, \$25,000—"Peter Pan" Flops; Withdrawn

Philadelphia, Jan. 4.

It was a case of "everything goes," last week in the photoplay houses, with one pathetic exception.

Possibly the most outstanding attraction was "Old Ironsides" at the Aldine, which had far more laudatory notices here than it got in New York. This F. P. special looks set for a long while here. All the papers back of it and remarkable interest in it manifested on the street. Last week's gross figure \$24,613 with only two shows daily to figure on (except Friday) is considered amazing.

The Stanley was another house to hit with "Bardleys." This was the first John Gilbert picture in town since "La Boheme" and it went like wildfire. The surrounding bill meant next to nothing, and the film could undoubtedly have been held in for a second or third week had it not been for the house policy of single week bookings. The gross was near \$36,000, very big. The Fox reported a riot Friday night and Saturday, with probably three or four capacity houses turned away. The film feature was "Syncope Sue" and on the bill were a number of side attractions including Lou Holtz, Cissie Hayden's Mascot Girls, with Bert Bell; the European Roller Skating Troupe; the Rose Kress Four, and Al Raymond and Will Bolger. With this combination and the holidays the house grossed better than \$25,000.

The Arcadia was the sole exception on the week. "Peter Pan" was a terrific flop on its second show (after two years time) and was withdrawn after Monday night with "Eagle of the Sea" going in. The latter did about \$4,000 on the week. The Karlton had about \$4,500 with six days of "Love 'Em and Leave 'Em," and the Stanton did well with "The Scarlet Letter" despite bad notices.

This week's pictures include "Upstage," at the Stanley, plus Irving Aaronson's "Commanders." The Stanton has "The Scarlet Letter," and the Aldine "Old Ironsides" (both held over), and the Karlton has "The Nervous Wreck." The Fox offers "Summer Bachelors" and Irene Franklin as the extra attraction. Keller Sisters and Lynch, and Chico are also on the bill.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Bardleys" (M.-G.). Big draw with star's local popularity, counting heavily; about \$36,000 on week.

Stanton (1,700; 35-50-75)—"The Scarlet Letter" (M.-G. 1st week). Notices only so-so, but holiday crowds helped; almost \$16,000.

Aldine (1,500; \$1.65)—"Old Ironsides" (F.-P., 2nd week). Real ton-strike of holiday season; indications are it will run until spring. Last week \$24,613 gross.

Arcadia (800; 50)—"Eagle of the Sea" (F. N.). Put in suddenly P. flopped after Christmas and Monday; "Eagle" did about \$4,000.

Karlton (1,100; 50)—"Love 'Em and Leave 'Em" (F. P.). Fair draw made big by holiday crowds; \$4,500 in six days.

Fox (3,000; 99)—"Syncope Sue" (Fox). Picture didn't have to be so good with surrounding bill; Lou Holtz was outstanding attraction but everything went well; over \$25,000.

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Whiteman's St. L. Record \$57,761 at Missouri

St. Louis, Jan. 4.

Paul Whiteman and his orchestra broke all house records for this city last week when he grossed \$57,761 at the Missouri. This is a new house record for any theatrical attraction in St. Louis.

The Whitemanites played to 112-223 admissions, according to the Skouras Brothers. They are holding over a second week here and play the Allen, Cleveland, one of their last stands prior to starting rehearsals with the new Dillingham-Mary Eaton-Whiteman starring revue.

The deal for the new Paul Whiteman night club in New York is almost set.

"OPPOSITION" IS DECLARED BY B. & K. AGAINST LOCAL HOUSES

Marks Brothers and Cooney Brothers Under Booking Ban—Agents Notified—Juvenile Act "Pulled Out" of Cooneys' Capitol for B. & K.'s Oriental

Chicago, Jan. 4. Open battle among local picture house circuits has been declared. Confirmation of the long smouldering tiff came when Balaban & Katz declared both Marks Brothers and Cooney Brothers opposition. Agents booking these houses were notified that any acts playing the rival houses would be barred from the B. & K. theatres.

Marks Brothers own the Granada, large north side theatre, officially recognized by B. & K. as opposition to the Uptown. Cooney Brothers own the Capitol, opposition to the Tivoli.

Incidental to the opposition declaration a booking upset is causing some trouble. Master Gilbert, juvenile song and dance single, was billed for the Capitol last week but is playing the Oriental (B. & K.) instead. The Cooneys had the youngster contracted for the week but a B. & K. contract for six weeks induced Gilbert to abandon the south side house for the Oriental.

Cooney Brothers say they contemplate action against Paul Ash and B. & K. but as yet none has been started.

Gilbert played the Capitol and Granada some time before the B. & K. booking.

BREAKS FOR TOPEKA

With Biz Almost All Back Last Week

Topeka, Jan. 4. (Drawing Pop., 85,000) Better attractions, weather and business during holiday week. The feature last week was the midnight show at four theatres New Year's Eve, the Grand (stock), Novelty (vaudeville), Jayhawk (pop) and Orpheum (pictures) all having bills that started an hour before and lasting well over 12. All did good business. It was the first time Topeka has seen more than one midnight show at a time.

Estimates for Last Week
Jayhawk (1,500; 40)—"Stepping Along" first three days. Paul Tremain's band on stage. Week off to good start. "Ladies at Play" last three days didn't hurt business drawn by Tremain. Picture off edge. \$3,600.
Orpheum (1,200; 40)—"Tin Hats" good draw all week. \$2,100.
Cozy (400; 30)—Business almost back to normal, though Rin-Tin-Tin almost worn out here. "A Hero of Big Snows" somewhat better than average dog picture. About \$1,100.
Lis (700; 30)—"Bigger Than Barnum's," held over from one-day showing Christmas, did not do as well as expected. Slightly under \$900.
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N. O. Must Have Visitors; Houses Did Some Biz

New Orleans, Jan. 4. Last week ran above expectations in the film temples, with Loew's State leading the south with over \$17,000 for Harry Langdon's "Strong Man."
Strand tilted its admission scale for "Bardelys," running above \$8,000 for the first time in months. "The Campus Flirt" came in for some acclaim at the Liberty.
"Laddie" did not mean much to the Tudor, off for several weeks now.

Estimates for Last Week
Loew's State (3,600; 60)—"Strong Man." Rolled up corking week. \$17,400.
Strand (2,200; 75)—"Bardelys the Magnificent." \$8,100.
Liberty (1,800; 50)—"Campus Flirt." Brought house back again to winning stride. \$4,200.
Tudor (800; 40)—"Laddie." With help of holidays, passed \$1,800.
Saenger Theatres has purchased 50 per cent in the Columbia and Louisiana theatres at Baton Rouge, La. The Saengers took over the management Jan. 1.
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West Coast's New Pier
Los Angeles, Jan. 4. Construction work started on a new \$100,000 entertainment and pleasure pier at Oceanside, work to be completed by July 1.
In addition to the pier a mile of 20-foot cement walk will be laid along the beach.

Talk of New Big House In Small St. John, N. B.

St. John, N. B., Jan. 4. Another new picture house is reported as in the offing for this centre. One report is that the Loew interests have been dickering for a central site. A representative of a U. S. syndicate of picture houses approached the agent of a property here recently and asked for a price. The agent asserts it was not the Marcus Loew interests interested in the acquisition of the property. All he would say was that the request for a price came from a U. S. theatre group. Or it may be some camouflage by realtors as a smoke screen to find customers for property. These customers are very difficult to locate in St. John owing to exorbitant taxation and economic stagnation.

Besides the Loew interests, another group is said to be building a theatre via the rumor route. The name of the second group is in the etheral zone, but offers are said to have been bandied about to realtors for certain properties in an effort to find a suitable and inexpensive site for a picture house. About two years ago local picture house interests threatened to build a house seating about 1,400 in St. John with the site announced, but no theatre was erected, owing to unstable local business conditions.

There are now six picture houses in this little city. All but one are owned locally. The exception, the largest in the maritime provinces, is owned by the Keith-Albee interests. Two of the six are neighborhood houses, open at nights and Saturday afternoons only. Recently a legit house was converted into a picture house.

Local exhibitors assert the local field is overcrowded. The outside groups manifesting interest are understood to claim that a good-sized house, with the popular types of pictures, modern and healthful environment plus presentations on an act or two, absence of high-hatting, can attract sufficient business to make the venture profitable.

Estimates for Last Week
Imperial (1,600; 15-35)—27-28, "The Canadian" (F. P. L.); 29-30, "West of Broadway"; 31-1, "One Minute to Play" (F. B. O.). Scale increased to 50 cents for this picture, with night prices 35-50. For New Year's Day morning show added because of public holiday. \$3,300. Normal.
Unique (850; 25)—27-29, "The Triflers" (Pref.); 30-1, "Silent Flyer," new serial, and "The Buckaroo Kid" (U.). First half, another installment of De Forest Phonofilm, with Club Alabam talent performing. \$1,300 (up \$200 over average).
Queen Sq. (900; 25)—27-28, "Marriage License" (Fox). Featured in local billing Walter Pidgeon, formerly of St. John, supporting player in film; 29-30, "Woman Power"; 31-1, "Canyon of Light" (Fox). \$1,000 (up \$100).
Palace (550; 20)—27-28, "Road to Mandalay" (M-G-M); 31-1, "Sporting Life"; 31-1, "Mine With Iron Door" (Wright). \$475.
Gaiety (500; 20)—27-28, "Fighting Buckaroo" (Fox); 29-30, "Road to Mandalay" (B-G-M); 31-1, "Sporting Life." \$400.
Opera House (1,200; 15-35)—27-29, "Cat's Pajamas"; 30-1, "Captain January" (Lesser). Continuance of presentation by local boys and girls of musical revue with chorus, styled "A Box of Toys." Dancing and singing numbers featured. \$2,000.
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SAENGER TRADING

Atlanta, Jan. 4. Much trading in the south at present is reported on behalf of the Saenger Company. This follows the deal between Saenger and Public, giving Saenger the operative control for new houses gained or built of this region for both companies.
One deal with its location not positive is about to be consummated. It includes a string of houses that will be added to the Saenger chain.

Tom Moore in 'Cabaret'

Tom Moore has come east to work in "Cabaret," opposite Gilda Gray in the new Famous Players-Lasky production.
Robert Vignola will direct for F. P. L.

3 New Houses in Buffalo —Downtown Soaring

Buffalo, Jan. 4. (Drawing Pop., 500,000) Post Xmas business sent box office takings soaring. Despite the opening of three new neighborhood theatres—Riverside (Schine), Kensington (Shea-Publix) and Rivera (Independent)—during the week, the downtown houses built their grosses for high marks. The upward trend was doubly welcome in view of the unusual depths to which pre-holiday business had sunk during the month preceding.

Estimates for Last Week
Buffalo—3,600; 30-40-60. "Stranded in Paris" (F. P. L.) "Book of Dreams." Matinee business strong with noticeable offstage at evening. Both week-ends bumpers and special midnight show New Year's \$1 top swelled the gross by over \$3,500. In view of this, total gross hardly over expected figure for this season. \$28,000.

Hip—(2,400; 50). "Ladies at Play" and vaude. Unusually good vaude keeping this one well out in front. In addition, pictures are maintained on high level. \$18,000.
Loew's—(3,400; 35-50). "Valencia" (M. G. M.) and vaude.

Mae Murray's name always big at this house. "Valencia" proved no exception, perfectly timed for draw. Last week's vaude also strong and combination sent takings on up. Heavy picture bookings are being announced for the next few weeks. House again bidding against the opposition. Well over \$21,000.
Lafayette—(3,400; 35-50). "Sweet Rosie O'Grady" and vaude. This card brought takings up to wire with flying colors. Bill looked good on paper and shaped up well in running. Between \$17,000 and \$18,000.
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Barker On "Branding Iron"

Los Angeles, Jan. 4. Reginald Barker has been assigned by M-G-M to direct "The Branding Iron," based on the novel of Katherine Newlin Burt. Elliott Clawson will do the scenario.

PRESENT PICTURE LEADERS

A steady advance in the quality of picture productions during the last three years. This has been the result of competition among the leaders, each of whom wants to achieve from season to season the reputation of having turned out the best in quality and box office cards.

During each of the last three years there has been a constant forging ahead and sliding back, as far as the "Big Three," Famous Players-Lasky, Metro-Goldwyn-Mayer and First National are concerned.

Three years ago F. P. L. held first rank in consistent product for the box office with the product of 1923-24. In 1924 First National seemed to forge ahead for a while with their releases for 1924-25. For the 1925-26 period it was all Metro-Goldwyn-Mayer.

Right now F. P. L. and M-G-M seem to be fighting it out between themselves, neither having much advantage week after week, while First National appears hopelessly distanced.

Little to choose between F. P. L. and the M-G-M product as they go along, picture for picture.

During the early autumn Famous seemed to take the lead, but with the pre-releases on Broadway within the last month or six weeks, its average has dropped considerably. Meantime M-G-M seemed to have held its average about even.

This does not apply to road shows or the specials in for runs of either organization, only to the pictures in the weekly change houses.

Fox Leads in 2d Division
In the second rank Fox seems to be leading by far over Universal, F. B. O. and P. D. C. organizations, with Pathe-Associated Exhibitors counted as negligible in regard to feature length productions.

Fox this year has come along with a better grade of feature productions from every angle, both production and box office having been given a lot of thought and consideration, with the quality of stories receiving more attention than in the past. In fact, in some sections, particularly the South, Fox has had everybody in b. o. returns so far this season. Universal seems to be satisfied to stand on its own as far as the feature length pictures are concerned. In the past the organization has been badly burned when trying for specials and therefore is content to stay about where they are, figuring volume of business equalizes against de luxe showings. Seemingly there is no middle

UP-STATE TRANSFERS

Syracuse, N. Y., Jan. 4.

The advent of New Year was marked by a series of important theatre transactions in Central New York. A tabulation shows:

Sale of the leaseholds of eight theatres in Syracuse, Utica and Watertown by Robbins Enterprises to Universal.

Sale of the Regent, Syracuse, by the Harry Gilbert management to Kallett Theatres, Inc., of Onondaga.

Acquisition of the Capital and Temple theatres at Ilion, N. Y., owned and operated by Young & Whitney, Inc., by the same Kallett corporation.

Sale of the 21-year-lease held by Frank A. Keeney of New York on the Exchange, Binghamton, under construction, to M. E. Comerford.

Announcement that the Comerford organization will invade Rome building a new theatre to give opposition to the Kallett houses.

Norma Shearer as War Film's Heroine

Los Angeles, Jan. 4.

Norma Shearer will be starred by M-G-M in "I'll Her to Stop," war picture, but with the girl the heroine.

Work should start at once but production may be interrupted by Miss Shearer's work in "Old Heidelberg."

Lon Chaney's Next

Los Angeles, Jan. 4.

As soon as he finishes "Mr. Wu," Lon Chaney will begin his next starring picture for M-G-M. It is "Three," by Eleanor Fried, of the levees of the old South.

Tod Browning probably will direct.

TRADE PAPER COMBINATION UNLIKELY

**Negotiations Off—Plan,
One Weekly and Daily
in Combine**

The possibilities of a trade paper combination in the picture field seems to have come to a standstill after discussion tending to that end for a number of weeks. William A. Johnston, publisher of the "Motion Picture News," who was the prime mover in the negotiations, is sailing tomorrow for France on the "De Grasse." With his departure the proposed merger seems to be hung. About three or four weeks ago the steps for the merger were started. Johnston, who has several other publications outside of the picture field, made a proposition to purchase the "Moving Picture World," but the Chalmers brothers, who are on the staff of the paper, insisted that with the sale they would have to go with the publication. Johnston could not see saddling the combination with their salaries.

The proposal was to bring together the "News," "World" and "Motion Pictures Today." Arthur James of the latter publication is reported willing for the combine to go through. The three weeklies were to be published as a combined weekly, and in addition the "Trade Review" was to be made a part of the combine and issued as a daily.

Limiting Field
That would have meant that there would have been but two weekly trade papers in the picture field, the combined paper in the east and the "Exhibitors Herald," which carries the bulk of the small town exhibitor circulation in the west. In the daily field there would have also been two publications, the "Film Daily," which was not to be permitted in the combination, and the "Trade Review."

The reason for the proposed combination is that the weekly trade papers have during the past two years showed a steady decrease in earnings. One paper for last year showed a falling off in profits of \$40,000 under the previous year, with the paper rated at \$1,500,000.

The whole combination idea is looked upon as a confession of weakness on the part of the film trade papers.

Important Angles
An important consideration reported entering into the plan was the diminishing state rights field, independent producer and also the independent exhibitor, the latter looked upon as an independent when unattached to any chain.

The matter of influence by any single film trade weekly in a largely duplicated field is said to be another angle. To what extent the picture trade papers have lost influential circulation through greatly padding their reading matter with press stuff also enters, as well as the subject of paid subscribers rather than a free list of small town exhibitors.

A rapidly encircling "partnership" formula between large circuits and individual exhibitors as well as small chains throughout the country has another highly interesting bearing upon the entire picture industry just at present.

Geo. D. Gould, Suicide

Los Angeles, Jan. 4. George Douglas Gould, 36, press agent and writer, was found dead in the bathroom at his home on Jan. 2 by his wife, Julia Gertrude Gould, from poison. He had been out of work for some time.

Gould was formerly on the "Motion Picture News," New York, and later picture editor of "Hollywood News."

Fox Program Changes

Los Angeles, Jan. 4. Fox has changed the releasing schedule whereby "The Secret Studio" will take the place of "The Second Year" on its program.
"The Grand Flapper" is to replace "Holy Sermon" and "Macabula" is to take the place of "Mother Machree."

(Continued on page 18)

AMUSEMENT STOCKS DRIFTING LOWER AS NEW YEAR STARTS

Loew Makes Best Showing, Apparently Being Supported While Famous Pool Stands Aside for the Time—Shubert Below 58—1st Time Since Div.

Amusement stocks gave ground under pressure for the first two sessions of the new year. Famous Players showed little life yesterday except at what appeared to be a resistance point at 113. Around noon one trade of 500 was made. In this particular issue the initiative all seemed to come from the bear side.

For the first time in months Loew seemed to follow a course different from the amusement leader. During the market session of Dec. 31 there was a heavy turnover, and this was repeated Monday. There was some reason to believe that this consisted of testing operations by the shorts, which was met by pretty determined action by the stock's supporters. Yesterday Loew was done at 47, representing a decline of 1 from its best on last week's movement.

Elsewhere in the group the only special influence at work appeared in Shubert, which yesterday broke to below 58, for the first time since it was put on the regular \$5 basis. Just before the initial dividend was voted, the stock got up to a high of 70, and held there until about six weeks ago, when it began a gradual decline.

In some quarters this was attributed to a feeling that the enormous development in theatre building, in New York particularly, had changed the once strong position of the theatre owner, throwing a heavy advantage to the play producer. Agitation of late over "dirt" shows may have played its part.

The special position in the market at the beginning of the year reacts with particular strength upon the amusements. While all the high financial authorities unite in an optimistic view of fundamentals for at least the immediate future, it is recognized that the market position has its elements of weakness. Chief of these is the fact that prices have been on the up-grade for more than a year (except for the break of last March), and the public is not in the market to any great extent. There is a distinct feeling among dabblers in ticker play that there must be another corrective break before the advance can be resumed.

F. P. Held Down

The uncertainty hits the amusements especially at this time, be-

cause the box-office has just completed the cycle of its best period, from September to January; and looking back at what has happened and looking forward appraisingly, the speculator pauses to take stock.

Probably the detail in the last half-year that influences opinion as to Famous Players is the fact that it has not entirely made good its summer promise. It has several times got just above 120, but at that point—which, as it happens, is the old redemption price of the preferred—has always met stock. Whether that means anything or not, no one knows with certainty, but the circumstance is having its

effect upon trading.

A lot of favorable things have happened in Famous over the year, including an extra and a stock dividend, and if it is to go above what has so far proved its limit, the feeling is that more constructive developments than are at the moment in sight should come into the prospect.

Motion Picture Capital did better

than expected. If all the reverses that had been rumored in the film trade had really happened, the stock could scarcely have done as well as it has. The directors cut the dividend from \$1.50 to \$1, and apparently on the theory that the worst was over, the stock rallied somewhat, getting up to 13 from its low of 10. Sales were heavy last week.

Summary week ending December 31:

STOCK EXCHANGE									
1926		Sales.	Stock and rate.	High.	Low.	Last.	Net		
High.	Low.						chge.		
126 1/2	105 1/2	8,100	Eastman Kodak (S)	136 1/2	131 1/2	133	-2 1/2		
127 1/2	103 1/2	18,300	Famous Players-Lasky (10)	115	112 1/2	114	...		
124 1/2	115	300	Do. pref (S)	121 1/2	121 1/2	121 1/2	...		
107 1/2	95	...	First Nat'l 1st pref. (3,440) .....	...	...	...	...
35	32 1/2	7,000	Fox Films cl. A. (4)	73 1/2	70	71 1/2	...		
48 1/2	34 1/2	20,500	Loew (S) notes	48	45 1/2	47 1/2	+1 1/2		
25 1/2	22 1/2	300	M-G-M (1,900)	21 1/2	21 1/2	21 1/2	...		
23 1/2	10 1/2	15,500	Mot. Pic. Cap. (1)	13	10 1/2	13	+ 1/2		
32 1/2	27 1/2	1,700	Orpheum	31	30 1/2	30 1/2	...		
87	32 1/2	7,800	Pathe Exch. cl. A. (3)	43	39 1/2	40 1/2	-2 1/2		
70 1/2	32	7,300	Shubert (S)	60	58	58	-2		
98 1/2	90	...	Univ. Pict. 1st pref. (S) .....	...	...	98 1/2	...		
60 1/2	12	66,400	Warner Bros. cl. A.	43 1/2	39 1/2	42	-1 1/2		
CURB									
42 1/2	37 1/2	4,200	American Seating. (4) notes	44 1/2	43 1/2	44 1/2	+1		
45 1/2	36 1/2	700	Do. cum. pref. (S)	44 1/2	43 1/2	44 1/2	+ 1/2		
9 1/2	6 1/2	...	Balaban & Katz .....	...	...	...	...
10 1/2	3 1/2	630	Film Inspect.	5 1/2	5	5	...		
34 1/2	19	3,200	Fox Theatres	21	22	23 1/2	+ 1/2		
43	29 1/2	500	Univ. Pict.	40	37	37	-4		
101	95 1/2	100	United Artists' Thea. Clr.	95 1/2	95 1/2	95 1/2	...		
65	8	14,900	Warner Bros. (S)	32 1/2	29 1/2	32	...		
BONDS									
99 1/2	96 1/2	\$15,000	B. F. Keith (S) (Stock Exch.) ..	99	98 1/2	98 1/2	- 1/2		
102 1/2	98 1/2	212,000	Loew (S) (Stock Exch.)	101 1/2	101	101 1/2	+ 1/2		
122	100 1/2	60,000	Warner Bros. (S) (Curb)	104 1/2	103	103	-2		

* Ex-dividend.
Note—Loew rate includes \$1 extra. American Seating common rate includes extra \$1 payable quarterly this year.
Chicago sold 163 shares Balaban & Katz at 63 1/2—64.

Rothafel After Million; Bankers Make Inquiries

S. L. Rothafel is looking for another \$1,000,000 to complete his theatre. That, at least, is the information forthcoming from banking circles in "the Street," to whom application for a loan has been made. The bankers made inquiry on Broadway as to what the chances generally were of the new Roxy before they were willing to consider the loan.

They were informed that if anybody could put the house over, Rothafel could, but that it was a matter of watching the overhead of the theatre to keep it within reason, so that the intake would meet the outgo.

It is understood that the bankers were informed that the contemplated size of the orchestra had been cut from 100 men to 80, which at that figure would still give the theatre the greatest number of musicians of any house on Broadway.

Whether or not the bankers made the loan after their investigation cannot be learned.

"OLD IRONSIDES"

James Cruze's Great Road Show. By Laurence Stallings.



NEW YORK: 2nd month at \$2 Rivoli. 100 standees every performance.



PHILA:

**John J. McGuirk,
President Stanley
Co. of America,
wires—→**

"OLD IRONSIDES" opened to great business at Aldine Theatre. In worst show week of year, house sold out every performance. Patrons most enthusiastic. Picture tremendous hit here and will run rest of season. I congratulate PARAMOUNT on great achievement.

(signed) JOHN J. McGUIRK



Credit Rating on Reports From Forty Nations

Washington, Jan. 4.

The International Chamber of Commerce has undertaken a service that should prove of value, it is stated here, to the exporters of motion pictures.

This service entails the compilation of the most trustworthy sources of credit information in the 40 countries represented in the organization.

Each of the national branches is to submit such information to the Paris headquarters of the chamber where it will be made available to business throughout the world.

Announcement of this new service has just been made here by the Chamber of Commerce of the United States.

Cohen in Charge of New F. P.-L. News Reel

Emanuel Cohen, who has been the editor of Pathe News for a number of years, is leaving that organization and will be identified with the Famous Players-Lasky short subject department.

He will not, however, as reported, be at the head of the short subject department which will be under the direct supervision of George Weeks.

Cohen will have direct charge of a new news weekly, which Paramount expects to put into the field next fall.

1927 PARAMOUNT ROAD SHOW YEAR!

OLD IRONSIDES~"BEAU GESTE"~"ROUGH RIDERS"~"METROPOLIS"~"WEDDING MARCH"

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

POLAND'S MIXED DILEMMA

(Continued from page 5)

ing several of the Polish cities, sets forth the relief promised after the strike:

Place	Before	Now
Warsaw	100%	75 to 100%
Lodz	80%	60% during regular season; 50% in summer.
Poznan	80%	60%
Lwow	80%	60 to 80%
Wilno	80%	60%
Katowice	20%	20%
Lublin	100%	80%
Krakow	80%	60%

Following the controversy, the theatre owners of Lwow were granted the reduction, but only for summer months. Now the reduced rate is applied only in exceptional cases. In Wilno, exhibitors, in addition to the special assessment, face an unemployed tax, which brings the total deducted from admissions paid to 75 per cent.

Though the strike took place in but one city other than Warsaw, all important cities were to benefit. The general understanding has been that domestic productions should be taxed from 10 to 50 per cent, while those of foreign origin should run from 50 to 100 per cent. This was dependent upon the censors, who ruled whether a production was ethical, artistic, of scientific value, etc.

When reopening their theatres, the exhibitors did so with the belief that the Warsaw authorities would assess but 50 per cent on the foreign film productions.

Working under this impression, a committee was appointed to meet with one representing the authorities, which conference resulted in an agreement that, while the city ordinance would not be changed, it would be operated in such a manner as to place a maximum of from 60 to 75 per cent on tickets of admission to any film.

With this but a moral obligation

upon the municipal authorities, they may suddenly jump the tax back to the old percentage, while the theatre owners, whose walkout proved to be but slightly successful, could only abide by the instructions of the municipality.

Appealed to American

With this situation confronting them, one exhibitor appealed to the American Acting Commercial Attache, R. H. Allen, pointing out that the municipal statute set a definite maximum tax on admissions to domestically produced pictures of 50 per cent, and that commercial theatres into which Poland had entered with Italy and Austria contain clauses to the effect that films imported from Italy and Austria should not be taxed more heavily than films produced in Poland.

The American official favored the exhibitor's presentation and appealed to the Polish minister of foreign affairs. A survey of the situation won over this minister with the general understanding being that the minister of finance favored the plan also. However, the minister of the interior, the cabinet officer whose function takes in problems of the municipalities, also consulted, has not as yet instructed the cities to reduce the taxes under discussion.

From an authoritative source, states the report, it was learned that the minister of the interior put the question to the Warsaw officials who came back with the statement that rather than submit to any instructions from the minister they would revise the city ordinance in such a manner as to maintain properly the present so-called exorbitant system.

Politics

Another is the political angle. The general understanding further is that the minister of foreign affairs in making commercial agreements, under which Allen is fighting to help the exhibitors and at the same time the American producers, overlooked specific acts already on the statute books, so that it will require great pressure on his part to whip the Diet into line to pass special legislation upholding

his treaties, whenever they may be tested.

Hence, from indications, not only do the Warsaw exhibitors become the first to strike against unjust taxation on their box offices but are also about to be the first to test the policies of a country's administration, it being generally conceded that the American official, Allen, is going to follow through the rights granted this country under the treaties executed by the minister of foreign affairs.

Inside politics are, of course, playing a big hand in the Polish film business, according to report. It is more or less incumbent upon the minister of foreign affairs, who appears on the side of America in the film controversy, to work in harmony with the city officials. Then again the film theatres of Poland offer great opposition to the success of the legit houses municipally controlled and financially aided, and where the admission prices though not subject to tax are relatively cheaper than those of the picture houses.

As to the establishment of the contingent system in Poland the writer of the report sees but little chance of action on this inside of a year.

12 Cos. on U's Lot Working by Feb. 1

Los Angeles, Jan. 4.

Twelve companies will be in the works making features at Universal City by Feb. 1. These include: "The Claw," featuring Norman Kerry and Claire Windsor and now directed by Sidney Olcott; "Beware of Widows," starring Laura La Plante, directed by Wesley Ruggles; "Fast and Furious," starring Reginald Denny, directed by William Selter; "Hey, Hey, Cowboy," featuring Hoot Gibson, written and directed by Lynn Reynolds; "Back to God's Country," with Renee Adoree; "Cheating Cheaters," all-star, Eddie Laemmle to direct; "Yukon Trail," all-star, Ernst Laemmle to direct; "Thunderhoofs," Harry McRae to direct; "Flight," Emory Johnston to direct; "Chinese Parrott," starring Conrad Veidt, director not announced, and "Lea Lyon," with Mary Philbin, Ed Sloman to direct.

Boston "Herald" Back to Former Theatre Rates

Boston, Jan. 4.

What looked like a fight to the finish between the Boston Theatrical Managers' Association and the Boston Morning "Herald" seems to have quieted down to a promise of peace, although the theatrical managers are still bitter over the leading editorial of the "Herald" of Dec. 20 entitled "The Stay-at-Home Movement."

The "Herald" announced a drastic increase in its amusement rates, met by a slash in the Sunday display schedule for the "Herald" by practically every big picture and legitimate house in Boston, the slash being in some cases a reduction from 180 lines to 20 lines.

Other details of the fight included the issue of the "A line of publicity for a line of paid amusement space" and also a special rate offered by the paper for amusement schedules with no reading notices or publicity copy of a nature neither dramatic criticism or actual news.

Had the war continued, it would have meant between \$25,000 and \$35,000 a year in lost revenue from theatres controlled by members of the Boston Theatrical Managers' Association, according to the theatre men.

At the present time it is reported that the old rates and old publicity allowances are in vogue with every probability that rates will be continued on the old scale by the "Herald."

The "Herald" editorial that appeared during the height of the fight said in part about staying at home for entertainment: "The S. R. O. sign is never to be seen. All seats are in front, reserved, and free. The weather does not matter. Crowded street cars and trains which leave before the last act concludes do not count. You may wear slippers, take an easy chair, dress comfortably and even smoke if you like . . . Let us recommend that our readers look over the radio programs which all the Boston papers now publish in detail."

Organist Moves to M. P. House

Providence, Jan. 4.

James Thomas, star organist of the Albee, has gone to the Brantford, (pictures) Newark, N. J.

AGAINST PUBLIX

(Continued from page 4)

neared together, the story has it that Hamm, multi-millionaire capitalist, arose dramatically and said, "Well, let's fight it out." After which he left the room without another word.

Speculation is rife as to what effect the situation will have on the 3,000-seat Hennepin-Orpheum which has a combination vaudeville and motion picture policy. This house has depended almost entirely on its vaudeville in bidding for patronage. Its pictures, as a rule, are too weak to mean much to the box office. This season, however, the vaudeville has been far below that of other seasons in quality and seems to be steadily growing weaker. Business, too, has taken a bad tumble, but proportionately is not off any more than in other houses here.

Another subject for speculation is what Famous Players will do about getting their pictures shown throughout this territory. F. & R. can get along without them and if, as a retaliatory measure, they decide not to buy any F. P. product—a development which everybody expects—it will mean a loss of a fortune in rentals to Famous Players, it is claimed. This will be a pretty big price for the latter to pay to get into Minneapolis and, perhaps, force F. & R. eventually to sell out to them.

The 125 F. & R. houses are spread all over Minnesota. North and South Dakota and western Wisconsin. Recently in the Dakotas over 90 houses have closed for the winter. What proportion, if any, are F. & R. houses is not known. Not unusual for Dakota picture houses to be affected by the cold season, but not previously to this extent.

Decatur Houses Transferred

Decatur, Ill., Jan. 4.

J. A. Steinson and J. M. Duncan, of Chicago, have taken the P. W. Gebhart neighborhood picture houses, Alhambra and Crescent, under five-year lease with option for renewal for a like period. The houses opened under the new regime New Year's Eve.

ACADEMY OF MUSIC, NEW YORK, NOW (JAN. 6-9)

"THE INTERNATIONAL STARS OF SYNCOPATION"

NOBLE

EUBIE

SISSLE and BLAKE

Just completed a tour of the foremost week stands of the Loew Picture Theatres, also four times at the Missouri, St. Louis, and two and three return engagements at the better picture houses throughout the U. S.

Our record conclusively proves Sissle and Blake a Standard, Sterling Picture House Attraction.

AT LOEW'S STATE, NEW YORK, LAST WEEK (DEC. 27)

Sissle and Blake Score Decisively, as Usual—Follow Two Press Excerpts:

6149

LOEW'S STATE TRACK

WINNERS AT A GLANCE.

- 1—Sissle & Blake
- 2—The Californians' Revue
- 3—Simpson & Dean

Selections made Monday night. Track fast. Going good. Judge of Clubhouse—Joe K. Emmett. Purse Judge—Joseph Emmett. Judge of Seats—Jean Cosbrough. At the Gate—Eddie Marks.

THE SUMMARIES

Entries	[Pos.]	Kind of Act	[Co.]	[Songs]	Start	Finish	[Bows]	[Ran]
Sissle & Blake.....	5	Songs	6	Big	Big	6	1	
Joe Ren's Revue.....	6	Revue	6	Good	Fine	4	2	
Simpson & Dean.....	4	Skit	2	Good	Good	4	3	
Russell & Armstrong..	2	Comedy	2	Fair	Fair	3	4	
McDonald & Oakes...	3	Dancing	1	Fair	Good	3	5	
Olby	1	Novelty	0	Novel	Fair	3	6	

The State holiday bill showed a good bunch of acts and a well-filled house at Monday night's show. The famous team of Sissle and Blake easily won first with a great assortment of numbers done in their own inimitable style. These boys have a Southern way of their own, and their rendering of numbers is a treat. They had the crowd eating out of their hands at the finish and could have kept on singing all night.

"Sissle and Blake were given a rousing hand at entrance and sustained themselves with a steadily rising tempo, until stopping the proceedings at the close with Sissle's recitation, accompanying "My Dream of the Big Parade." Blake scored highly in his piano fantasy bit and the other vocal singles delivered by Sissle seemed to tickle the crowd consistently. These boys look good for a neat run this season."

Management A. J. CLARKE

Direction WM. MORRIS

FINAL BRIEF FILED BY F. P. L.

(Continued from page 4)

organized the first named company for the purpose of arranging their own sources of supply did the company decide to add the exhibition end to its activities.

As to the further charge that First National has been acquired since by Zukor's company the brief states that but from only seven of the several thousand exhibitors throughout the United States, who are stockholders of First National and which are bound to take substantially all of the feature pictures made by F. N., have theatres been acquired.

Though houses have been purchased from these franchise holders it is stated that F. P. has been "careful to acquire none of the stock of First National Co., held by exhibitors from whom it has bought theatres, nor, in the exception of 10 theatres purchased, even to retain these franchises which had formerly existed between the theatres and F. N."

Nine Competitors

As to stifling competition, as charged, F. P. states that on June 20, 1926, the company had nine important competitors, each producing pictures and owning theatres, while in addition to these nine, another company, Columbia, was perfecting a national distributing system and was about to become under the classification of "an important competitor."

It is further pointed out that from the very inception of the company such competition has always existed. "Another charge is made against the commission's counsel to the effect that they are being guided in their attack on F. P. by 'rumor appearing in the trade paper (about which there is not a shred of evidence in this proceeding)'. One instance cited and upon which considerable stress was placed by commission's counsel, states the brief, was the report that F. P., Metro-Goldwyn and First National had 'locked up' their respective interests for a central distributing system."

"Aside from the doubtful propriety of these references to situations not touched upon by the testimony, the joint formation of a distributing agency abroad is hardly evidence of a purpose or intent to monopolize the industry in the United States."

"Exaggerated" Advertisements

Also does the series of advertisements as to the "greatness" of F. P. L. again enter the present brief, playing just as an important part as in the documents preceding it.

These announcements are classed as "publicity statements in which the boastfulness of showmen undoubtedly resulted in exaggeration."

That the advertising copy in question has "stuck" with the commission is evidenced by the space devoted to explaining it away in the brief. It has been a difficult undertaking to teach the Government counsel the methods of amusement advertising and it is expected, say those following the case, that this phase is to be further dwelt upon during the final hearing this month.

Reverting to theatre ownership it is stated that such ownership does not give a producer an advantage over competitors, but it is added that such advantage is only a legitimate trade advantage and "if the point sought to be made is that Famous Players-Lasky theatres are the best in their respective communities, respondents cheerfully acknowledge this to be the fact. But since when did it become 'unfair' to furnish better product and better service than one's competitors?"

Utilizing 48 pages to further present the history, purpose and results of block booking, F. P. specifically denies charges that first-class first-run theatres are used to make certain pictures indispensable to other exhibitors; states that there are no indispensable pictures to which others less popular are tied in order to force the whole line upon exhibitors; that no exhibitor is forced to buy "all or none" and that the system of booking, as practiced by F. P. has "not unduly precluded the exhibition time of exhibitors and has had no upward adverse effect upon its competitors."

In closing, the brief states that inasmuch as the now present counsel of the commission "discovers abandonment of the original or main brief of the counsel previously in charge of the case for the commission, we cannot believe that the

literally scores of frivolous and recklessly base charges contained in the earlier brief have any support from the present counsel. We therefore refrain from any discussion of them, save to urge that if there be any doubt in the mind of any member of the commission as to any of these charges, the relevant part of our earlier briefs be examined."

Incidentally the brief takes no cognizance of the proposal from the commission's counsel that a trade conference with the entire industry participating on the phase of block booking be held.

Attorneys here state that this proposal from the Government attorneys was an unusual suggestion that might be taken to indicate the inability to sustain a charge to which they were assigned with the issuance of the complaint.

Final arguments in the case have been set for Jan. 28, next, with the following day reserved should additional time be needed.

Studios Rushing

Los Angeles, Jan. 4

West Coast producers are starting the new year by operating studios at full blast. The production schedule for the next three weeks is to be the heaviest in over a year on the coast.

All schedules have been arranged so that pictures will be completed and negatives shipped by Feb. 15, to avoid payment of State tax. This will mean practical suspension of activities after that date until March 15.

Joe Lee, West

Los Angeles, Jan. 4

Joe Lee, direct from the east and travelling on his own is here. It is unknown if Joe made the trip to see Louis Mayer or to promote "Harrison's Reports," but he's here, Joe admits that much himself.

Joe may do special publicity stunts if anyone about has a novelty picture that needs the real press work to push it over hard.

Warners' Sales Manager

Edwin Silverman, formerly division manager of the Chicago and Milwaukee exchanges of the Warner Bros., has been appointed by Sam E. Morris as sales manager of the organization.

Other changes in the organization are the appointment of Joseph S. Hummel as manager of the Home Office contract department, and of Earle Silverman to assume the management of the Chicago branch.

THERE AND BACK

Los Angeles, Jan. 4

Nell Hamilton, Famous Players actor, who came here last week from the eastern studios, has returned east to play the leading role in Herbert Brenon's next picture, for which Elizabeth Meehan is writing continuity.

"Ironsides" At Grauman's Jan. 27

Los Angeles, Jan. 4

"Old Ironsides" opens at Grauman's Egyptian Jan. 27 with the termination of "The Better 'Ole" and Vitaphone Jan. 23.

Stanley-Fox Deadlock

The deal reported pending between the Fox and Stanley interests in Philadelphia is said to have reached a deadlock.

According to information, the hitch occurred when it was proposed the Stanley Company take over Fox's Philadelphia, thus eliminating the looking duel for attractions, which has been going on ever since the Stanley and Fox's have been playing "games" in addition to feature pictures.

It is said the Stanley people were willing to consider a booking truce and a pooling arrangement, but the Fox people countered with the first proposition.

Katz on Tour

Sam Katz is leaving this week to make a tour of inspection of the Publix theatres. He will be away about a month, taking in the coast.

The trip will possibly be arranged so that Katz will be present early in March at the opening of the new Publix house in Denver.

Perfect Comedy!
Perfect Romance!
A Perfect Joy!

OPENING
SATURDAY
at the
MARK
STRAND



Presented by
**First
National
Pictures**

From the play "Not
Herbert" by
Howard Irving Young

Directed by
Howard Higgin
Produced under management of
Ray Rockett

This Sherlock of smiles can detect any weakness your box-office might have. His name on the boards is a protection to your investment. And when it comes to entertainment—he's PERFECT!

A FIRST NATIONAL PICTURE

U TAKES 8 ROBBINS THEATRES UP-STATE

Syracuse, Utica and Watertown Houses—Will Be Operated by Schine Cir.

Syracuse, N. Y., Jan. 4.

The largest theatrical sale upstate, affecting playhouses in three cities, Syracuse, Utica and Water-

town, was announced on New Year's Day by Nathan L. Robbins of Robbins Enterprises, Inc., to Universal.

Mr. Robbins, acting for his corporation, sold the leaseholds of eight theatres: Robbins-Eckel in this city; the Avon, Majestic, De Luxe and Gaiety in Utica; and the Olympic, Avon and Palace in Watertown to Universal Chain Theatres, Inc.

The sale, culminating negotiations which extended over the period of a year, does not affect the Colonial in Utica, nor does it affect the real estate in and on which the various other eight houses are located. Title to all realty will remain with Robbins Enterprises, Inc., Mr. Robbins stated.

While Universal Chain Theatres acquires the Robbins leaseholds, the active direction of the Robbins houses will rest with the Schine Enterprises, Inc., of Gloversville, in which Universal is interested to the extent of at least 50 per cent.

Simultaneously with the change in ownership, Francis V. P. Martin resigned as manager of the Robbins-Eckel. No successor has been named by the Schine organization, but temporarily, at least, M. E. Friedman of New York, a specialist in theatrical rejuvenation, will be in charge in a supervisory capacity.

Mr. Robbins, in announcing the deal which marks his virtual withdrawal from the theatrical field, said that his future plans are not fully formulated. Eventually, he said, the Colonial in Utica would pass from the theatrical map and be remodeled for department store purposes.

The Schine organization, it is said, does not contemplate any radical change in the Robbins policy in the various theatres taken over, though the Schine circuit is primarily one of picture houses.

Robbins Enterprises, Inc., was a consolidation of three separate Robbins companies, named after the cities in which the native Syracusean operated. It is capitalized at \$3,000,000, although its realty holdings, good will, etc., were valued at considerably over that figure.

Two earlier deals for the Robbins theatres fell through after they had been officially confirmed by the interested parties. Famous Players-Lasky Corporation sought the theatres and the Mark Strand Corporation also wanted them.

Albert Robbins, brother of Nathan, and for some time assistant manager of the Eckel here, severs his connection with the local playhouse, to become associated with other Robbins' activities in Utica.

Making 'It' Somersault In Advertising Stuff

"Grand Opera vs. Jazz" is scheduled as the presentation at the new Paramount for Jan. 15. The line of advertising put out for the attraction is aiming at rousing the musical highbrows to the defense of the classical in composition.

The program at the Paramount this week is carrying advertising matter for the Elinor Glyn story "It," in which Clara Bow is starred, the text matter being lined up along the style of the ads for the "nasty" shows on Broadway.

Starting with a list of names including Eve, Cleopatra, Delilah, Thais, Du Barry and others the statement is made that "They Had 'It.'" This is added to by the following:

Men cry for "It." Women Die for "It." Everybody wants "It." Elinor Glyn wrote "It." 56,742 girls in New York have "It" including you. 78 per cent of all marriages are based on "It." The most fascinating and dangerous power in the world—"It."

Possibly the Paramount advertising staff figures that the only way to combat the sex appeal in the ads of the legitimate theatres is to go after audiences with this kind of junk.

"Potemkin's" New Mgr.

"Potemkin" the Russian special feature picture at the Biltmore, New York, has extended the booking another four weeks. The film sponsor is guaranteeing the house \$5,000 weekly for the bare walls but is said to have shown a profit.

Starting this week and for the remainder of the engagement, "Potemkin" is under the management of Ralph Shoflar. It appears the Russian management did not care to take a chance on the extended booking.

CHAPLIN RESTING

Los Angeles, Jan. 4.
Charlie Chaplin's "The Circus" will not be completed until next September. Chaplin is taking a protracted rest in Southern California.

"Boys of '76" Series By New Centennial Co.

Centennial Pictures Corporation are to make a series of 2-reelers based on the nickel thriller "Boys of '76." George H. Wilcox, upstate theatre owner, is reported to be the backer with John Raymond, former F. B. O. director, and Stewart B. Moss, the other members of the firm. Each of the films will be complete in themselves, the first to be entitled "The Boys in Blue." Arthur Hoerl is to do the authoring.

Grace Alyce Durkin, ingenue of "The Squall," has a contract with Centennial. Jack McLean is the leading man. Supporting cast will include an Indian chief, "Silver Moon," with his dog, "Chief" Rex Archer, F. C. Cupper, John Carlyle, George Williams, W. W. Jones, Phil Sanford and Billy Baker.

Production staff includes C. W. Downs, cameraman, Carol Jean Brown, historical research, and Joe Bannon and Larry Kane, assistant to the directors. M. H. Karper, of the Brooklyn Sunday Star, is doing publicity.

Crystal, Waterloo, Ia., Burned

Waterloo, Ia., Jan. 4.
Fire last week destroyed the Crystal, pictures, as it swept through two large business buildings on the downtown eastside. Loss about \$85,000.

Gilda Gray Starting

Production on Gilda Gray's next picture production, "Cabaret," under the direction of Robert Vignola will get under way at the Famous Players-Lasky Long Island studios next week.

Thus far Tom Moore and William Harrigan have been engaged for it. Moore will have the role opposite Miss Gray.

One of the Broadway night clubs will be selected as "location." It may be the Richman.

"Spanish Acres" for Cooper

Los Angeles, Jan. 4.
"Spanish Acres" is the title of Garry Cooper's first starring western for Famous. John Waters is to direct.

Lil Dagover Assigned

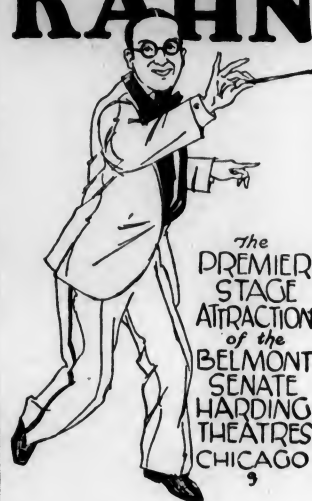
Los Angeles, Jan. 4.

Lil Dagover, former UFA star, arrived here under contract to Famous Players-Lasky. Her first engagement will be opposite Emil Jannings in "The Man Who Forgot God." Mauritz Stiller will direct. Production is scheduled to start Jan. 10.

Joe Plunkett's Heavy Cold

Joseph Plunkett, managing director of the New York Mark-Strand, was confined to his home this week because of a severe cold. He will possibly return to the job today to ready the new "Frolic" presentation for next week.

ART KAHN



The
PREMIER
STAGE
ATTRACTION
of the
BELMONT
SENATE
HARDING
THEATRES
CHICAGO

DONNA DARLING REVUE WITH SAMMY CLARK

ASSISTED BY

HAL DIXON

AND

PEGGY MARCHANTE
TEDDY SISTERS

A Dazzling Dance Fantasy
A Super Song Revue
A Novel Comedy Oddity

in

5-SCENES-5

"The Revue That Bankrupts the
English Language"

Jan. 2-5:

ORPHEUM, Des Moines, Iowa

Jan. 6-8:

MAJESTIC, Cedar Rapids, Iowa

Western Rep. LEW HOLLEB

Watch This Space Every Week

SEASON'S GREETINGS

FROM

FOWLER AND TAMARA

The International Dancers

Direct from a four months' smashing hit, Piccadilly Hotel
and Kit Cat Club, London

Also headlined at the Coliseum, London, England's foremost
Variety theatre

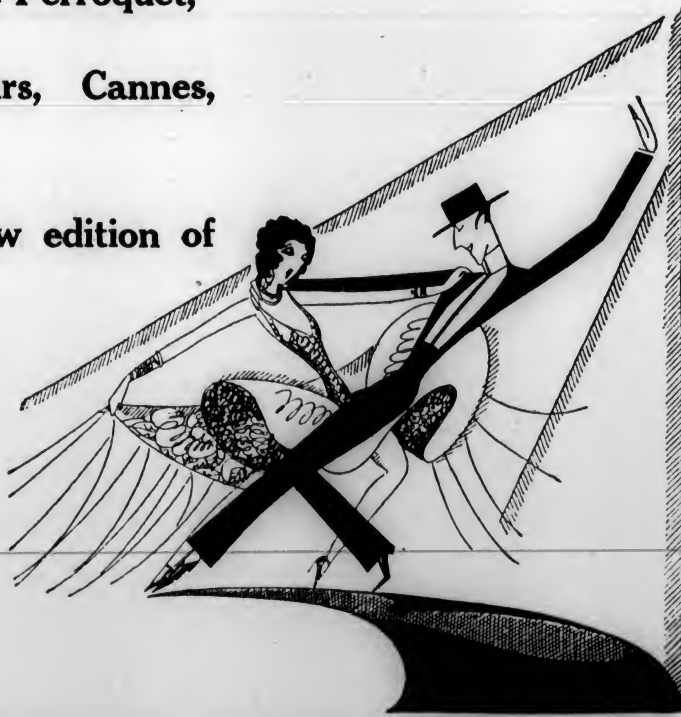
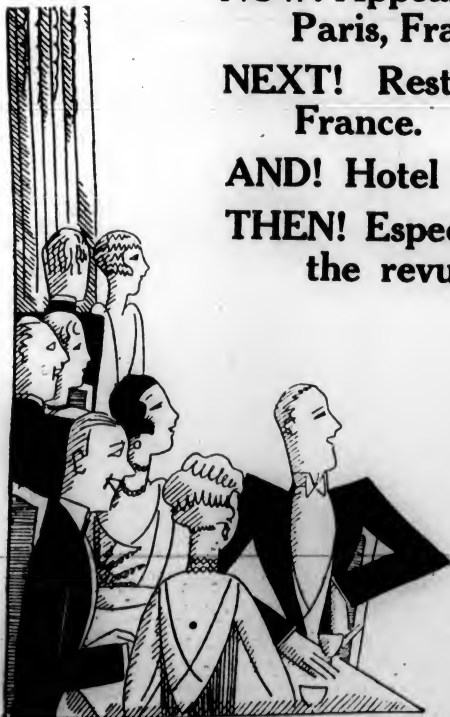
NOW! Appearing with great success "Le Perroquet,"
Paris, France.

NEXT! Restaurant des Ambassadeurs, Cannes,
France.

AND! Hotel Negresco, Nice, France.

THEN! Especially engaged for the new edition of
the revue

"Folies
Bergere"
PARIS



\$1,000 RETURNED BUT WOMAN PROSECUTED

John Ferrari Held for Grand Jury After Grace Hossler's Testimony

John Ferrari, 24, who said he was an actor residing at 793 St. John's Place, Brooklyn, was held in \$1,000 bail for the action of the Grand Jury. Ferrari was arrested on the charge of grand larceny on the complaint of Grace Hossler, book-keeper and typist, of 17 West 65th street.

Miss Hossler, from Millington, Mich., told on the witness stand how she had been victimized out of \$1,280 by Ferrari. The latter she testified promised to put her in the movies, give her a job as secretary and then let her share in the profits of a motion picture stock company he was to organize.

She swore that she first met Ferrari when the latter was in the employ of the Associated Motion Pictures Company in the Long Acre building. Ferrari's job then was an "interviewer." She paid \$50 to this concern she said when informed she was not the type they wanted. Of this \$50, she added, \$35 went to the concern and \$15 for photographs she had taken.

Some time after she said she received a letter from Ferrari stating that he was to open a movie studio. And that he was going to start the "Maurice Ellis Motion Picture Company, Inc." Ferrari was known to her as Maurice Ellis.

She testified she went to "Ellis" after receiving his letter. "From time to time I gave him different sums when he told me it was necessary to get started," she said, "finally he told me he needed \$1,000."

"I gave him a check. I then asked him about the job as secretary and sought the stock. Nothing was forthcoming so I demanded the return of my money."

On the witness stand Assistant District Attorney Albert Kurtz brought out that Miss Hossler had received \$1,000 a few days before the hearing was held. She added that the prosecutor told her she might accept but to make no promises of dropping the action against Ferrari. The latter and his attorney were stunned when she continued to explain how she lost her money.

The attorney told reporters that not only did Miss Hossler receive \$1,000 but a note to make good the balance. Miss Hossler read an advertisement in a metropolitan daily where she first met Ferrari. This newspaper rendered its aid in the prosecution of Ferrari.

Amateur Film League Has Its Own Organ

Hartford, Conn., Jan. 4.

The first issue of "Amateur Movie Makers," official publication of the Amateur Cinema League, has been published here, headquarters for the organization. It will be printed monthly. The league and its magazine have been indorsed by Governor Trumbull.

The league is a non-commercial association of motion picture amateurs, which, it says, will endeavor to do the following: Increase the pleasure of making home motion pictures by aiding amateurs to originate and produce their own plays; prompt amateur cinematography as a national sport; organize clubs of amateur motion picture makers; publish a monthly magazine devoted to amateur motion picture making; establish an amateur motion picture film exchange among league members; encourage amateur photoplay writing, and maintain home motion picture making on an amateur basis.

The board of directors of the league consists of the following: Pioneer president, Hiram Percy Maxim, Roy D. Chapin, W. E. Cotten, C. R. Dooley, Les F. Hanmaer, A. A. Herbert, Floyd L. Vanderpool, Stephen F. Voorhees, Colonel Roy W. Winton.

Among the articles in the initial issue of the magazine is one by James Cruze, the film director.

Ted Wells of Texas

Los Angeles, Jan. 4.

Universal has signed Ted Wells of Texas, and will feature him in a series of Westerns, under the supervision of William Lord Wright.

Germany's Big Increase in Export Films in '26

Washington, Jan. 4.

During the first nine months of 1926 film exports from Germany jumped over 6,000,000 feet, when compared with the like period in 1925.

According to a summary of the Germany exports and imports forwarded to the Department of Commerce the total for the three-quarters period of 1926 was in excess of 10,000,000 feet against 4,000,000 feet in 1925.

The value set down on these positive films exported for 1926 was 2,848,000 rentenmarks, with 1925 given as 1,071,000 marks.

This improvement in exports is further reflected in the amount of raw films imported into Germany. This class registered 2,012,400 meters for the nine months of 1926,

while for 1925 the total was 821,500 meters.

Commenting on the report the department states:

"The situation as regards imports and exports of positives shows encouraging gains for Germany. Imports during 1926, less re-exports and returned German positives, should be more than two and one-half times the 1925 total and probably will approximate a figure of about 3,000,000 meters, with France closely following on the heels of the United States for first honors as the principal source, and Great Britain coming third.

"It is thought likely that Germany should total more than 13,000,000 meters in positive exports during this year and should thus increase its shipments abroad by 9,000,000 meters over the 1925 figure.

"Available figures show a considerable gain in shipments from Germany to its nearby markets, Austria, the best customer, with Latvia the next best customer. Spain became a potential market in 1926, where the 1925 figures disclose no German films going into that country whatever.

2 F. P.-L. Editors-in-Chief

Los Angeles, Jan. 4.

Famous Players-Lasky is classifying the duties of the heads of the scenario departments. E. Lloyd Sheldon, head of the general scenario department, has been assigned to officiate as editor-in-chief on all super-pictures and road-show pictures, with Louis D. Leighton, of the scenario writing team of Hope Loring and Leighton, assigned as editor-in-chief of all program pictures.

Leighton has been one of the most successful screen writers on the coast during the past five years. This change to the executive post will break up the writing team of Loring and Leighton temporarily, with Miss Loring continuing as a writer in the F. P.-L. ranks.

CORTEZ IN "CONFESSION"

Los Angeles, Jan. 4.

Ricardo Cortez will play opposite Pola Negri in "Confession," directed by Lothar Mendes.

Production begins Jan. 10.

Trade Mark Protected

Washington, Jan. 4.

After a four-year fight, Educational Films has secured a favorable decision from the Patent Office protecting their trade-mark, consisting of an Aladdin or Grecian Lamp.

Registered Jan. 6, 1922, as No. 150,798 upon an application filed in May, 1921, the Educational company was given priority by Assistant Commissioner Wm. A. Kinnan over Florence Lois Weber Smalley, who filed an application covering such a lamp on Sept. 2, 1922.

In a lengthy opinion, Commissioner Kinnan states that the trade-mark sought by Miss Weber "so nearly resembles the registered trade-mark of the Educational as to be likely to cause confusion or mistake in the mind of the public or deceive purchasers, and that she was later to adopt the mark than the interfering party."

Miss Weber proposed using the lamp in connection with "Lois Weber Productions."

HAPPY NEW YEAR 1927

JUST when you're
WONDERING
WHETHER it really is
A HAPPY New Year
ALONG comes
YOUR best friend
AND hands you not merely
ONE Big Attraction
BUT THREE BIG ONES
everybody's saying (as usual)
METRO-GOLDWYN-MAYER
rings the bells again!

'DUPED' FIGHT FILM? 2 IN MINNEAPOLIS

Each Claims Picture Original
—Tunney-Dempsey Film
Smuggled Into Minn.

Minneapolis, Jan. 4.

The mystery of the hour along the local rialto centers about the authenticity of two prints of the Dempsey-Tunney fight at competitive houses, Crystal and Aster.

One of the films evidently is a duplicate, but both of the theatres claim to have the original print.

Crystal, independent loop grind house, claims to have arranged for an exclusive local showing of the picture smuggled into the state after its purchase from Tex Rickard.

Finklestein & Ruben state that their only interest in the matter arises from the fact that they leased the Aster, a loop house which they recently closed, to a party who claimed to have the original print.

When the Crystal learned through newspaper advertisements that the picture was to be shown at the Aster it threw in its print several days in advance.

At 40c. the picture drew big at the Crystal and also opened strongly at 50c. at the Aster several days later. The latter house is located on the same street as the Crystal, but three blocks away.

Dr. Riesenfeld Again Scoring

Dr. Hugo Riesenfeld left for Los Angeles Monday to preview and score "The Rough Riders" and "Wings," which Famous Players-Lasky intends for runs on Broadway and possibly as road show attractions.

Dr. Riesenfeld will be away for either four or six weeks.

Jack Edwards Charged With Misrepresentation

Cincinnati, Jan. 4.

A warrant has been issued for the arrest of one Jack Harrison Edwards, whose residence is supposed to be in Mamaroneck, N. Y., on charges of uttering a false check for \$333.33 and obtaining \$250 by false pretenses in connection with an alleged fake scheme to present the new Vitaphone invention at the Shubert theatre.

The complainant is Lawrence Surbrook, who alleges that Edwards induced him to become interested in a proposed Sterling Amusement Co., which was to have local Vitaphone rights.

Edwards posed as a representative of Warner Bros., of New York. Manager Nelson Trowbridge of the Shubert, upon inquiry, was advised by Warner Bros. that Edwards was not connected with them.

Scheussler Casting for U.A.

Los Angeles, Jan. 4.

Fred Scheussler, casting director of Warner Brothers Studios, leaves next week to assume a similar post with United Artists Productions.

Scheussler will be the first casting director to be employed by U. A., which contemplates making 30 pictures on their local lot during 1927.

Next Wampus Ball

Los Angeles, Jan. 4.

Ray Leek will be general manager of the Wampus ball for 1927 when it is held in the Ambassador Auditorium in February. Norman Manning, in charge for the past Wampus frolics, again will function.

The All Year Club of California, maintained by the six daily newspapers, have declared themselves in on the frolic this year for publicity purposes and will get a percentage of the receipts.

Miggins' Temporary Change

Los Angeles, Jan. 4.

Mike Miggins, who has been manager of the Fox comedy department, has been assigned production manager for the Raoul Walsh unit to make "Carmen." The switch of Miggins was due to the fact that the Fox organization is ahead of schedule on comedy production and will not do any more until Feb. 15, when Miggins will take his old job back.

Sam Taylor On "Spring Fever"

Los Angeles, Jan. 4.

Sam Taylor, borrowed from Mary Pickford by Metro-Goldwyn-Mayer, will direct "Spring Fever," adapted from Vincent Lawrence's comedy.

Truce in North Jersey On Sunday Pictures

Newark, N. Y., Jan. 4.

A renewal of the fight over Sunday pictures in North Jersey, to have been renewed Sunday with the opening in Paterson of the Stanley-Fabian houses, was postponed there, when showmen, ministers and the state authorities reached an agreement to postpone the test a month. The houses will remain closed Sundays during the period of the truce.

Everything is quiet in Irvington, where the picture theatres are running Sundays, following the wholesale arrest of gas station men and others who work on the Sabbath. Clergymen grumble at the situation, but no steps have been taken to change it.

When the showmen in Orange looked over their new licenses for the year, they found that Mayor Frank J. Murray had caused to be written into the form a new clause, specifying that the permit was for performances six days a week, and shows on the seventh day would be regarded as grounds for revocation.

Trade and Mark, Radio Act, Opening in M. P.

Billy Hillpot and "Scrappy" Lambert, otherwise Trade and Mark of the radio, plugging on behalf of the Smith Brothers' cough drops, have been garnered by Edward L. Hyman of the Brooklyn (N. Y.) Strand for their picture house debut.

Trade and Mark are new radio "names" and although having appeared in specialties before with Ben Bernie and orchestra, this is their first stage appearance under the ether billing. They open Jan. 15.

The same week, Ross Gorman, another partially radio-exploited act, makes his debut at the same house.

Hyman has found the WJZ and WEAF radio stars good attractions for his house and books them consistently.

"Greatest Show" Later

Los Angeles, Jan. 4.

Production of "The Greatest Show on Earth," starring Wallace Beery, has been postponed from February until October to enable Monta Bell, who will direct the picture and the research department of the studios here to prepare a comprehensive and realistic story.

Famous has been tinkering with the picture for three years.

N. Y. to L. A.

William L. Sherill, Samuel Goldwyn, Frances Howard-Goldwyn, Vilma Banky, Jesse Smith, Abe Heller, Betty Bronson, James Hall.

German "Evolution"

A German-made "Evolution of Man" in five reels has been purchased for exhibition over here by Samtel Cummings.

The foreign film was made under the supervision of Prof. Freudenthal of Germany, an authority.

FILM POSSIBILITIES

"New York Exchange"—Unfavorable

"NEW YORK EXCHANGE" (Drama, Ivan L. Wright Productions, Inc., Klaw). Attempt at night club life and characters, performance being clearly of dirt play type with characters and topic unsuited to screen. *Ibec.*

"What Never Dies"—Favorable

"WHAT NEVER DIES" (Comedy, David Belasco, Lyceum). Comedy built along unusual lines, cleanly and clever. Suited for star or feature past middle age. Locale in Vienna and Rome and might furnish the requirements for colorful picture. *Ibec.*

"Wooden Kimona"

"WOODEN KIMONA" (Mystery Play, Stanhope and Froelich, Beck). A mystery play that might be fashioned into a scenario, provided, however, the scenario is able to inject more comedy into the story than the original author has. *Ibec.*

"Chicago"—Depends

"CHICAGO" (Sam H. Harris, Music Box). Preposterous for the film if following its present story, theme or anything like it. But there is farce-comedy behind it and the title should be valuable.

In present line of thought hopeless, as it starts with a married woman killing her lover because he wants to go home to his wife, then making a joke of the law and getting off scot free through hornswoggling judge and jury.

If an entirely new yarn is constructed, making her innocent or him guilty, reversing the cause of tragedy and taking whole thing seriously; or having her suspected of a justified shooting and getting off, thereafter showing she didn't do it at all, also chance.

Otherwise, no picture. *Lait.*

"The Padre"—Unfavorable

"THE PADRE" (Comedy, Wm. A. Brady, Ritz). Quasi-secular theme with Leo Carrillo sustaining it on the stage. Somewhat satirical in its religious phases; the dramatic interest is a bit sexy. In total not likely for screen. *Abel.*

Union "Under Cover" Out to Recruit Members

Los Angeles, Jan. 4.

Officials of picture studios report a concerted attempt on the part of business agents of the various labor organizations to work "under cover" with studio employees at their homes, in their move to bring about unionization of studio working forces.

It is stated that non-union workers are being called upon nights by the walking delegates, with the representations made that the studios are closing their shops to non-union workers, and that soon the whole industry will be unionized, and that now is the time to join the union ranks.

Bargains in entrance fees are being offered, some as low as \$5, it is claimed, but with few takers.

Studio executives deny any movement towards unionizing their plants or to shut their doors to non-union workers. The studios here are operated on an open shop policy, and will continue to be, say the various heads.

MILDRED DAVIS' SUPPORT

Los Angeles, Jan. 4.

The cast supporting Mildred Davis in "Too Many Crooks," her first Famous Players-Lasky starring film, which Fred Newmeyer will direct, beginning Jan. 10, includes Estelle Taylor, Lloyd Hughes, George Bancroft and George Seligmann.

In Leads

Los Angeles, Jan. 4.

Sally Blaine will play romantic lead opposite Wallace Beery in "Louis XIV" with Zasu Pitts in comedy lead.

Einar Hanson is to play the male lead opposite Esther Ralston in "Fashions for Women."

Lola Moran arrives from New York Jan. 14 to play the leading role in "Soundings," for Famous. Rowland V. Lee will direct.

All Records Broken at
Stanley-Fabian's
5 WEEKS AT
Temple, Camden, N. J.
Booked for Entire Circuit

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or Play You Percentage

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HAWLEY
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FEATURED
COVENT THEATRE
CHICAGO
Engagement Indefinite

Owing to a change in management and policy
I will not renew my contract with the
FORUM THEATRE, Los Angeles
which expires March 11, 1927, terminating a 2 years' engagement as
MUSICAL DIRECTOR
—and—
PRODUCTION MANAGER
TED HENKEL
OFFERS INVITED
ADDRESS CARE
VARIETY, LOS ANGELES

FARR and MACKAY

Featured in JOHN MURRAY ANDERSON'S

"THE BOOK OF DREAMS"

This Week: MICHIGAN, Detroit

Direction ROSALIE STEWART

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THE NEW KING OF JAZZ

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AT THE NEW \$3,000,000

GRANADA

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CHICAGO
ILL.

BERTHA

(THE SEWING MACHINE GIRL)

Fox picture and an Irving Cummings production, featuring Madge Bellamy. Directed by Cummings. Photographed by Abe Fried. Adapted from Theodore Krentz's story of the same name. Cast includes, besides Miss Bellamy, Anita Garvin, Sally Phipps, Ethel Wales, J. P. MacDonald, Paul Nicholson, Arthur Housman and Allan Simpson. At the Hippodrome, New York, week of Jan. 3. Running time, 66 minutes.

Bertha, 1927 model, is probably somewhat different than the demure miss around whom Al Woods wove a stage production once upon a time. In fact, there's no doubt about it.

Find a woman who'll admit she saw the original version for verification. Ask Al himself, or his wife, or his brother, Marty.

Yea, verily, the new Bertha is quite a dame. She poses in lingerie that the first Bertha would have crumpled the cover of the box upon, struts like no mannequin ever really strutted, except to a "hot" band, rides in fast motor boats and on a yacht and yet has this in common with her namesake—she's just as chaste (or chided). Possibly the pursuit is a little faster, internal combustion motors and cabarets being what they are today, but the villain is there and still pursuing.

Both girls unquestionably have "it," whether the covering is muslin or silk, and Madge Bellamy has a plentiful amount. The Fox gang are well aware of the fact, if you weren't, so they tagged Madge—she's

"it" and Bertha, streamlined, convertible, '27 model, f. o. b. Fox. Give this girl clothes to wear, be she well covered or otherwise, and the boys'll be interested. The womenfolk may not become overly impressed, but they're not going to get the boy friend out of the theatre without some kind of an argument. And that's the way Miss Bellamy screens.

From "Summer Bachelors" to "Bertha," a stretch of years between what each of those titles signifies to the public, but pretty much the same role in either instance for this featured player.

The scenarists have presumably used the original yarn as a mat on which to do nip-ups, head spins and hoko falls with the theme. It starts in a "sweet shop," of course (something to square the title), but it's not long before Bertha lands in a silk establishment, where she eventually models and catches the eye of the wealthy and dastardly manager. Falling in love with the assistant shipping clerk, she's about to walk out on him in favor of taking up designing in Paris. This at the instigation of the aforementioned manager, who, business not being so good, or great, declares himself in for visits across the pond when, suddenly, his bootlegging of stock comes to light.

Invigiled to the manager's country estate, the jam starts for Bertha through a motor boat dash to the yacht and then away for South America. It's to the credit of someone that they garnered a motor boat that looks as though it could dash and a yacht that impresses as if it could make Sandy Hook without foundering if anybody on board happened to sneeze.

Bertha, poor gal, is unaware of her boss' intent until the yacht starts to move. But don't forget the shipping clerk. Has this boy been on the trail? He has. Plus six cops and a Cadillac.

And do they reach the palatial private steamer in time? They do. And does the heavy take the sock? Positively.

But who do you suppose the clerk turns out to be? None other than the president of the firm Bertha has been working for. Young, good looking and rich. Perfect.

Well, that's this generation's Bertha, and the Fox crew has paid something to make her what she is today.

No puffed sleeves and no bustle, says you. Plenty of limb and a lingerie parade, says I. Would you know the old girl, dog-gone 'er? You would not.

Had they titled it from the original phrasing and emphasized the gestures, while playing it in modern dress and atmosphere, the picture might have become a yell as a satirical poke at the old timers. As it now runs off no one can believe it, no matter how broad-minded they may be, while the title that reveals the clerk as the wealthy owner will draw an outright laugh anywhere.

Nope. All this Bertha is blessed with is that Miss Bellamy has "it"—and that lingerie display. Skig.

HOTEL IMPERIAL

F. P. J. picture, starring Pola Negri. Story by Lajos Biro, adapted by Jules Furthman. Directed by Mauritz Stiller under the supervision of Erich Pommer. James Hall and George Siegmann featured. At the Paramount, New York, week Jan. 1. Running time, 67 minutes.

Just another war picture. Great things were expected of the combination of Mauritz Stiller-

Erich Pommer-Pola Negri, but the result is just a program picture.

In the spots where Negri draws the picture will do well enough, in Central Europe they undoubtedly will go wild over it, but in the major portions of America it won't bust any records. At the big new Paramount it is apt to do things because it was placed in that house New Year's week and opened with a special midnight performance New Year's Eve, but the tale is told in the fact that the picture was originally intended for a run of eight weeks or so at the Rialto and then was switched into the Paramount for a single week on Broadway.

In direction and camera work the picture stands out, but the story isn't one that is going to give anyone a great thrill. Stiller and Pommer have done their work well, and they have made Pola look like a gorgeous beauty in some shots, and effectively handled her in others, such as her scenes with the Russian general, but to what avail is good direction and supervision, plus acting when the story isn't there?

It has to do with the advance of the Russian armies into Galicia after their defeat of the Austrians. The Hotel Imperial is located in one of the border towns of Austria-Hungary. Here a fleeing Austrian hussar seeks rest and is caught behind the lines of the enemy when they move into the town.

Pola Negri, as the hotel slavey, shelters him and suggests that he act as the waiter to cover himself. The Russian general makes the hotel his headquarters and falls for the girl. The waiter, in turn, loves her also and she reciprocates his feeling. He later slays a Russian spy who has just come through the lines with valuable information before he can turn it over to the commander of the Russians and then makes his escape, rejoining his own forces.

They attack the Russians, defeat them and recapture the town and the young officer and the hotel slavey are reunited, she being congratulated by the commander-in-chief of the Austrians for having helped in the defeat of the Russian, and the officer is given a couple of days' leave to marry her.

A corking leading man is James Hall, and he appears to have the stuff that will make him worth while. He has an "air" that denotes that he is capable of real things in picture work. George Siegmann, as the Russian general, puts all that there should be into the heavy. Undoubtedly in the prints of this picture that will be shown abroad Siegmann will be shown stripping Pola to the skin when he starts to remove the dresses and jewels which he has presented her with when discovering she has tricked him and is in love with what he assumes is nothing more than a waiter.

But, on the whole, the picture isn't one that is going to come, though, at the end of 1927 as one of the top 20 of the year, even though two master craftsmen of the industry imported from abroad had their hands in the making of it. Fred.

A LITTLE JOURNEY

Metro-Goldwyn-Mayer production based on Rachel Crothers' play of the same name. Directed by Robert Z. Leonard. At the Capitol, New York, week Jan. 1. Running time, 67 minutes.

Romantic comedy is here done in the quiet, simple style that is the newest fashion in the screen. "A Little Journey" is a gem of a production in its development of a graceful, charming little love story in a technique at once dignified, charming and impressive.

Time was when a movie was either "dramatic," in which case it was violent, or "comedy," in which case it was all custard pie or gagging. A love story was either played out in action of heroic proportions or in the spirit of the comic strip, and there was nothing approximating high comedy. Pictures of the "Little Journey" kind are a new and encouraging departure.

There is almost no action (action in the old sense of "movie rough-house") from beginning to end, and there isn't a gag in the picture. But there are several passages which reach something like tenseness, and the means are of the simplest. For one, the incident where George, the young lover, breaks the news to Alec, the rich traveler, that it is he whom Julie loves, is managed in pantomime with telling effect. There isn't even a gesture to express the emotional conflict involved, but the changing moods that flit across the faces of the two men convey a world of drama.

The picture is made up almost entirely of everyday commonplace—beginning and progress of an everyday love affair between two entirely everyday young people on a railway train. But so real are the people, so real and faithful to life are their actions and so commonplace are the surroundings that they engage and hold one's attention as feverish, invented fiction never could.

It is a picture that is made ef-

fective without the usual aids of screen story. In place of the usual beauty of background there is here only the bare surroundings of a railroad sleeping car aisle. But somehow the commonplace environment heightens the effect; perhaps because it comes as a novelty to a fan surfeited with scenic extravagance in the pictures.

The playing of the cast of three—for the compact little story is wholly in the hands of this trio of actors—is as fine in its unaffected naturalness as the genuine little story in its delightful artlessness. Claire Windsor achieves the celluloid miracle of underacting an ingenue role instead of overplaying all over the set. Harry Carey fits into the acting scheme most appropriately, conveying his meanings with an economy of gesture and facial expression that is remarkable. William Haines had more scope as the rather sophisticated young lover, but he never was guilty of overemphasis and was always true to the vital-spirited young suitor.

The story has to do with Julie, travelling across the continent to marry the middle-aged Alec, and her encounter with George, young getter on his way to a new job in Chicago. What starts on George's part in a mild flirtation develops between Albany and Englewood as a life-and-death love affair.

The young pair strike a romantic spark, when Alec climbs unexpectedly aboard the train, having come east to surprise his bride-to-be.

In the old screen technique the values could have been expressed only by a fist fight between the two men from the locomotive cab to the observation platform, preferably as the train was crossing a dizzy trestle over the Grand Canyon.

Here the whole thing is adequately expressed in half a dozen quiet scenes; the dramatic conflict is conveyed in spiritual terms, and the sentimental value is amazingly eloquent. Of course, the older man resigns for a happy ending for the lovers. In nothing is the high and intelligent quality of the picture shown than in the titling—terse, direct and simple to the last degree.

It goes without saying that the picture is not a box-office epic. By the very nature of the production that would not be expected. But it will please the best class of picture-goers and it will add appreciably to the prestige of Metro-Goldwyn-Mayer. Rush.

LADY IN ERMINE

First National release, starring Corinne Griffith. Produced by Ascher, Small & Rogers. Adapted from the operetta of the same name. Screen play by Benjamin Glazer, James Flood, director. At Strand, New York, week Jan. 1. Running time, 65 mins.

This Corinne Griffith picture will be accepted.

Having been adapted from an operetta, it's full of musical comedy uniforms, with Francis X. Bushman leaving the heroics to become a heavy. It goes back as far as 1810 and is based upon an Austrian invasion of Italy. The Shuberts produced it as an operetta about four years ago. Whether the stage version carried the same sex angle as this celluloid adaptation is a question. It's probable that the scenario has been switched to magnify the spice. Anyway, it's there, and forceful enough to keep the patrons in a state of anticipation, even if nothing actually happens.

Miss Griffith is permitted to appear as a bride, in some sort of an Empire gown, supposedly made, except for an ermine cloak, and in uniform. That's enough for one film and for this girl who invariably "sells" her appearance for all

it's worth although a hideous head-dress doesn't help. Plus the various types of uniforms floating around in front of castle exteriors and interiors the film is picturesque enough but not to the point where the costume thing becomes an impediment.

It opens with a military wedding taking place on the eve of battle. Mariana (Miss Griffith) becomes the wife of Adrian (Einar Hansen), the latter immediately departing for the front. The Italian detachment takes the wrong direction, however, and the Austrians come in the other way, the officers making the castle their headquarters. General Dostal (Mr. Bushman) commands the invaders and must needs keep an eye on the Crown Prince (Ward Crane), both for military and personal reasons, as each has an eye for the feminine. One look at their hostess and the personal duel is on between the men, while the jeopardy tangent is supplied when the bridegroom rushes back to his homestead in disguise upon the news of the invasion from the rear.

The spice is weaved in through a family heirloom, a picture called "The Lady in Ermine." It is of Mariana's great grandmother, who paid the price to save her husband from death during a war with France. When Dostal eventually dooms Adrian to death he repents the demand to Mariana, and she is supposed to come to him clothed only in ermine.

But Dostal falls asleep and dreams

CAPITOL BROADWAY At 51st Street

A LITTLE JOURNEY

with WILLIAM HAINES and CLAIRE WINDSOR
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY at 47th ST.

CORINNE GRIFFITH

in "THE LADY IN ERMINE"

Most Elaborate Spectacle Ever Staged

SECOND WEEK HOLIDAY PROLOGUE
MARK STRAND SYMPHONY ORCHESTRA

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in "THE BETTER OLE"

AND VITAPHONE
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WARNER BROS. present

JOHN Barrymore

in "DON JUAN"

AND VITAPHONE
BROADWAY AT 52nd STREET

WARNER THEATRE

NEXT WEEK, NEW THEATRE, BALTIMORE

Hey! Hey!
hear them play

JOE THOMAS
SAX-O-TETTE

With
ARCHIE NICHOLSON
Comedian

THIS WEEK
Branford, Newark, N. J.

"GREAT ACT"—UKELELE IKE

"BEST OF ITS KIND"—RUDY WIEDOEFT

Direction WILLIAM MORRIS



Harold — YATES and LAWLEY — Cooper
SONGSTERS DE LUXE A REAL HIT

Just finished NINE WEEKS SOLD on Broadway at Rialto and Rivoli Theatres
"For young vocal students who are aiming at the concert or grand opera stage, no better lesson in diction can be had than by listening to Harold Yates and Cooper Lawley. Perfect enunciation."—Theo. Stearns, N. Y. "TELEGRAPH"

Direction W.M. MORRIS

that Mariana keeps the bargain, giving Miss Griffith a chance to wear the white wrap while remaining as pure as it looks and saving her husband at the same time. Which may or may not satisfy everybody.

Fair screen fare that will stand up in the big league houses. Bushman and Crane wear their uniforms well and please as light heavies. Other cast members remain secondary, except for an old-man role which the player (unnamed) makes a standout.

Plenty of attendance at the Strand Sunday afternoon, with little doubt that the Griffith name was greatly responsible.

Average directed, Miss Griffith and that dash of ginger figure to make it financially sound. *Skip.*

CHEERFUL FRAUD

Universal picture, starring Reginald Denny. Directed by William A. Selzer. K. R. G. Brown, author. A. L. Todd, photographer. Gertrude Astor and Gertrude Olmstead underlined. At Paramount, New York, week Dec. 25. Running time, 77 mins.

A light comedy yarn for Universal's principal star that slipped by at the Paramount without causing much comment one way or the other. It's not a "gag" picture, but relies on the situations in the story for its merriment, and these come through a mistaken identity theme.

Reginald Denny plays a titled Englishman who takes a position as a private secretary in a newly rich family so as to be near a young miss whom he has seen and traced to the estate. It evolves that she is secretary to the socially ambitious wife with circumstances bringing about an invitation to Sir Michael Fairlie, already in the house as the master's underling.

A crook, having hidden in Sir Michael's apartment, gets the invitation and accepts, the complications starting out from that point, augmented by the hen-pecked husband having to stand off a visit from a lady who is in waiting for coin in lieu of cash notes, which she holds. The latter recognizes the crook posing as Sir Michael. When he attempts to grab the family jewels, it leads to a chase in which Denny and the thief (Charles Gerrard) battle it out in a speeding automobile.

Denny and Otis Harlan carry the main laugh responsibilities, the star having the advantage of situations,

while Harlan adds the personal equation to his total. Gertrude Astor registers as the invading woman, and Gertrude Olmstead makes a nice-looking heroine. Emily Fitzroy is the newly-rich wife, getting in a laugh bit every so often.

It's practically all interior work, and U has turned out some neat-looking sets as background. Selzer, directing, might have chopped a little. The tale isn't strong enough to rate the hour and 17 minutes it consumes. The wild auto ride while the boys are battling in the back seat doesn't convince or impress as a thrill. Just incidental, and the picture would be as good without it.

Denny's performance is up to scratch all the way. He has pretty well established that he can take care of any story in the light comedy vein that comes his way, but he is suffering the same as his contemporary screen thespians — from lack of material.

"The Cheerful Fraud" isn't a bad picture. Nothing great about it, either, but it will do. And that goes for the major houses which consummate a big percentage rise for a U release.

While Famous Players-Lasky slipped this U in for holiday week at the Paramount, they tried to keep it secret, it seemed. In the theatre's advertising the title of the picture was run without the least display, not even full face to the type, and in position it was placed beneath the name of the stage production.

Just one of those things, you can suppose. *Skip.*

THE THIRD DEGREE

Warner Bros. production, starring Dolores Costello. From the play by Charles Klein, adapted by Graham Baker. Directed by Michael Curtiz. Louise Dresser featured. In projection room Dec. 31. Running time, 75 minutes.

A story of circus and carnival life with a society element as a later background. The whole is handled in a manner to make an impressive screen story, especially as it has Dolores Costello as the star and heroine, as a high-diver and wire-walker who wins the millionaire's son when all the trials and tribulations are over. For the box office the picture should be a money-

getter in the average neighborhood house or small-town theatre.

With Miss Costello starred, Louise Dresser is featured, playing the mother of the young circus girl. The twist to the story is more or less along the "Madam X" lines, with the mother finally confessing to save her daughter's husband from being convicted of murder.

Miss Dresser as a circus performer is the wife of "Daredevil Daly," diver, tight-rope walker and knife-thrower. She deserts him to elope with the ringmaster of the small circus they are touring with.

On the night of the elopement Daly is riding a motorcycle in a slatted bowl with his little baby hanging from his neck. He sees the wife and her lover in an earnest conversation and has a premonition of what is taking place. An accident occurs and he and the baby are hurled over the top of the bowl, the child falling safely, but he sustaining a fracture of the skull. He, however, is physically strong enough to prevent the wife from making off with the child when she leaves, and after that drops dead. The Chubbis, owners of the little circus, take the girl and rear her. Fifteen years later they are running a side-show at Coney Island, at which the girl, grown to young womanhood, is the star attraction. She walks a tight-wire high above the audience and then does a 100-foot dive into a small tank. She is courted and married by the young son of a millionaire, but when he takes her to his home his father turns them both out. The millionaire has married a second time, and his wife is none other than Annie's mother.

The father of the boy decides to break up the marriage of his son and engages a private detective. He is the former ringmaster with whom the young bride's mother eloped. The detective lays a plan for the young bride and the husband believes the worst. He goes to the detective's home. There is a rough-and-tumble fight, with the result that the boy is knocked cold. Atop of this his wife's mother enters and shoots the detective dead when he threatens to expose her past to her husband. The boy, when he comes to, is arrested for the crime. At first his wife tries to take the blame by confessing that she committed the crime, but later her mother confesses.

Miss Costello and Miss Dresser give rather good performances, although Miss Dresser overacted at times. Jason Robards as the lead opposite the star was disappointing. In the matter of direction, Curtiz has tried for the same effects that

made "Variety" a sensation in this country, but in this case he rather overshot the mark. It must have been one of those instances where someone on the lot told him that his trick camera stuff and direction of the freak shots were great and that he ought to put more in the picture. He took the advice, with the result that there is too much of a good thing.

But it is a picture that the public in the main will like. *Fred.*

ONE HOUR OF LOVE

Light dramatic story by Tiffany. Story by Leete Renick Brown. Scenario by Sarah Y. Mason. Directed by Robert Florey. Film editor, James C. McKay. Milton Moore and Mack Stongler, photographers. For release Jan. 15. Running time, 70 minutes (6,500 feet).

"Jerry" McKay.....Jacqueline Logan
Patrick Querry.....Robert Fraser
J. W. McKay.....Montagu Love
Joe Monahan.....Taylor Holmes
NeelyPhane Theisen
GwenMildred Harris
VIHazel Keener
Louis GermainesWilliam Austin

This picture has everything—except story. The story is an immature romance scaled to something less than school-girl intelligence. What the producer started out to do probably was to make a light romantic comedy based on the situation of the modern young female playing the purser in courtship. It is conceivable that such a picture might be made amusing.

The trouble here—and this is a point upon which a good many film directors have slipped up—that values become distorted in the screening of the script, which may have looked right in print but doesn't translate into pantomime smoothly.

Jerry McKay is a frivolous young thing, the spoiled daughter of a rich father, very modern in her independence. A sort of lounge lizard young man of her set proposes and is jestingly accepted upon condition that he stand the test of riding with Jerry at her customary speed without losing his nerve. He makes good by a trick, and they are engaged.

Jerry goes with her father to look over a dam building improvement he is promoting, and there this very self-sufficient young flapper and the engineer in charge of the work, a square-jawed young man, have a clash of wills.

There that he makes love to her in the hearing of Jerry's three girl pals, concealed in the next room. When the trio are discovered the engineer in fury orders them out, while he keeps the girl—to all appearances—in his rooms all night, with every indication that he intends to teach her a lesson. You are permitted to imagine what has happened when Jerry returns home next morning, much bedraggled in appearance, to face her father and her friends. But all is smoothed over by the girl's simple statement that she remained in the house alone, while the engineer spent the night elsewhere.

The result is that nothing happens, nothing has happened, and the spectator was deliberately misled. Nothing does happen, except in the titles. The picture action is poorly laid out for effect. The girl carries on a cheap bit of conquest. This is expressed in the visible action. That she is really falling in love with her intended victim comes out more in the titles than in what happens.

In the same way the audience is led to suppose that the couple part for good. But in the very next view, without explanation, they are back making up in the engineer's home, and they do make it up without any reasonable action to show how or why.

The acting is very well done, although the girls—all four of them—are inclined to overdo the sweet young thing.

There are comedy values that ought to score with the easily amused, and the backgrounds are adequate. A picture that will find its audience among the neighborhood type of fans. *Rush.*

JIM THE CONQUEROR

Producers' Distribution Corp. western, featuring William Boyd in story by Peter B. Kyne. Directed by George B. Seitz. In supporting cast: Elmer Fair, Tom Sant-ochi, Tully Marshall, Marcelle Corday. At New York Hippodrome, week Dec. 27. Running time, 62 minutes.

A western action picture, "Jim the Conqueror," best thing P. D. C. has done in months in respect to cast, production and story value. In a market overflowing with material of the same sort and of generally good quality, this feature probably will not attract special attention but should please along with the general run of features in its division.

The picture has a good deal of class for a western, partly from its capital cast and from a well-made story which has been enriched with excellent screen treatment. *Rush.*

OVER THE TOP!

ABE LYMAN

AND HIS
BRUNSWICK RECORDING ORCHESTRA
JUMP THE UPTOWN, LOS ANGELES
FROM \$5,300 TO \$13,500
THEIR FIRST WEEK

Here Is What the Los Angeles Critics Said:

"Abe Lyman, the popular orchestra leader—one of those local boys who made good—opened last evening at the Uptown with an ovation that will probably never be equalled. Lyman and his record-making band received thunderous applause. Among his numbers were 'In a Little Spanish Town,' 'Fleurs d'Amour,' 'When the Day Is Done,' 'Song of the Wonder' and 'Cuddle Up a Little Closer.' Don't miss Abe!"—*RECORD*

"Abe Lyman, king of trap drummers and band leader, holds forth in the first appearance of a long engagement at the theatre. However clever Lyman is, he sees that his solo experts get their just dues, with the result that several saxophones and song numbers and dancing displays enhance his repertoire. Celebrities of screen and stage turned out in gala attire to welcome him locally."—*EXAMINER*

"There's no doubt about 'Harmonious Abe' hitting. Every tap of his agile drumstick is a 'hit.' Hidden at first behind a subtly manipulated transformation scene, his orchestra played out its Christmas cheer, giving the effect of radio music. Then the inner lights blazed out and revealed the orchestra surrounded by a Christmas scene. The inhabitants of midland, listening in last night, must have been very patient for the next few minutes. The applause was unmistakable."—*HERALD*

"The synchronized music of Mr. Lyman and his orchestra adds a great deal to the Uptown program. He knows so well what the public enjoys in the matter of popular music, and the result is pleasing."—*TIMES*

Thanks to Fanchon & Marco and A. M. Bowles, Gen. Mgr. West Coast Theatres

LITERATI

Another "Lay-off"

Perryburg, N. Y., Dec. 27.

Editor Variety:

While reading "Variety" (the breeziest news-teller of them all), my attention was drawn to the rum-pus kicked up over and about the phase of expression "Lay Off, McBride's." This phrase or gag is ancient history to some of the track followers, due to the facts related below.

A number of years ago Eddie McBride, sporting editor of the old Buffalo "Enquirer," and known under the nom de plume of Hotspur, became interested in a horse by the name of "Titanic" or "Tigantic." From his interest it was presumed that the late Mr. McBride was the owner of the horse.

After several running attempts, the horse made such a miserable showing that the phrase or slogan of "Lay off McBride's" was born

and became a circulating wise-crack amongst the coterie of followers who haunted the track.

For a week or so this phrase gained considerable popularity, but overworked, it died down and became ancient history.

I cannot understand why all the excitement over a phrase that had its origin at the Fort Erie race track years ago.

D. J. Candee.

N. Y. Dailies Cutting Down

From a recent conference between publishers of the New York standard size dailies, the report came that it was the consensus of the meeting it's about time the newspapers cut down their overhead. This did not appear from the report to contemplate staff so much as waste space. Some of the dailies are devoting space, from the report, to matters bringing in slight, if any, return, either in interest or circulation.

It's not known when the reform measures, if adopted, will go into effect.

Zangwill's Underestimate

The will of Israel Zangwill, novelist-dramatist, just recorded in London, provides a surprise, inasmuch as, according to the legacies, he must have anticipated more money than in reality existed. His estate was valued at \$16,000, whereas he left \$60,000 to be divided between his three children, and

about \$5,000 to the Zionist organization. His literary and dramatic properties were left to his wife.

Hellinger With "Brooklynite"

Mark Hellinger is now the regular theatrical contributor for "The Brooklynite," a monthly published by A. J. Miller.

Hellinger's column is entitled "Curtain Calls."

Harry Leverage is in Hollywood. He will write scenario thrillers. Mr. Leverage was co-author of "Whispering Wires," a play produced on Broadway. His wife accompanied him to the coast.

Mrs. Van Loan's Divorce

Los Angeles, Jan. 4.

Mrs. H. H. Van Loan is en route to Hollywood from New York to begin divorce proceedings against her playwright husband, Van Loan, east for a number of months, has written friends here confirming the contemplated divorce action.

Schenck at Inauguration

Los Angeles, Jan. 4.

Joseph M. Schenck, vice-chairman of the Republican State Campaign Committee, attended the inauguration of Governor C. C. Young in Sacramento. A party of 20 notable picture-people were with him on a special car.

'The Wheel' for Lubitsch

Los Angeles, Jan. 4.

Ernst Lubitsch's first picture for Famous Players-Lasky will probably be "The Wheel of Life," adapted for the screen by Max Marcin from the stage play "The Wheel," by James B. Fagin. The picture will have an all-star cast and will probably start in April.

7 "Beaus" Opened

Seven companies of "Beau Geste," Famous Players-Lasky road show, were made holiday presents to the waiting populace of the Hinterland last week. One each opened in Detroit, Worcester, Atlantic City, St. Paul, Altoona, Harrisburg, Pa., and Lynchburg, Va.

15,000 FT. OF JUNGLE

Syracuse, N. Y., Jan. 4.

Carl von Hoffman, explorer and lecturer, recently back from a trip through Africa, is here with 15,000 feet of cinema film "shot" on the faint. He is being assisted in cutting and putting the film together for release by M. F. Friedman, new operating chief of the Eckel theatre for the Schine interests.

JOE REDDY'S XMAS PRESENT

Joseph Gordon Reddy made his appearance at the home of Mr. and Mrs. Joe Reddy in Los Angeles Christmas morning, weighing a little more than seven pounds. Joe, who is the press agent for Harold Lloyd, says that it is the finest Christmas present that ever came to his house.

PUBlix's AT PALM BEACH

Palm Beach, Jan. 4.

Cocoanut Grove, the newest Publix link, opens here Jan. 1 with "Sorrows of Satan" and Arnold Johnson Orchestra. Harry A. Leach has been appointed manager.

U TAKES HUGHES

Los Angeles, Jan. 4.

Rupert Hughes has been engaged by Universal to become a supervisor of production at Universal City. No assignment has as yet been given him.

DUNCANS' FILM STARTING

Los Angeles, Jan. 4.

Duncan Sisters will start the film on "Topsy and Eva" for United Artists this month.

Mack Swain will play Simon Legree. Lois Weber directing.

Schildkraut's DeMille Contract

Los Angeles, Jan. 4.

Joseph Schildkraut, having completed his role in "The King of Kings," has been signed to a new contract by Cecil B. DeMille.

His first picture under the new arrangement will be "The Heart Beat," adapted from "The Highwayman," by Lajos Diros. Neils Christander will direct.

Hamilton's Assignment

Nell Hamilton is cast for "The Woman," to be made at the Long Island studios of F. P. L. Herbert Brenon will direct.

PICTURE LEADERS

(Continued from page 8)

speech openly admitted as much, but he warned everyone to look out, for the Paramount standard was something that had to be maintained as a thing sacred. From the looks of things Lasky evidently means to keep his word.

Fox Production Change

The change in the run of production quality as far as the Fox releases are concerned has been undoubtedly as much due to the supervising authority by Winfield R. Sheehan, vice-president and general manager of the Fox organization, as any other single contributing factor. Sheehan went to the coast during the summer, taking over the reins. With the first releases of the 1926-27 product a considerable lift in the grade of Fox pictures was noted.

Fox thus far has been sending out on the regular release schedule a grade of product that has been uniformly good and in addition he has a couple of specials on the way. The first of these, "What Price Glory," has arrived and is set as a road show.

M-G-M Keeping Promises

Louis B. Mayer on his trip east last spring made certain promises regarding the production that his company would market this year. Thus far the promises have been fairly well kept, although there have been some weak sisters in the line-up that did not even get a showing in the deluxe presentation house controlled by M-G-M in New York (Capitol). They were immediately shot into the daily change of program houses of the Loew chain around New York.

However, there are the specials, including "Mare Nostrum," "La Boheme," "The Scarlet Letter" as three pictures that are fairly outstanding at the box office, and "Ehe Fire Brigade," the latest arrival, will be sure-fire at the picture house box offices, although it isn't of road-show calibre. Some of the Cosmopolitans have also stood up. Their latest release, the German-made UFA ("Faust") picture looks good as a novelty, although

the chances are that in the smaller towns it will not stand up.

First Nat'l Disorganized

The First National producing situation seems to be entirely disorganized. With the passing of Earl Hudson, who it was said was to take a six months' vacation (which seems to be just another easy out in picture producing), everything seemed to go to pot. Hudson made a record. He was at the head of production when First National assumed the leadership of the "big three," and for three years was turning out a picture a month, more than anybody could do when they were carrying the whole load on their shoulders with an idea of maintaining quality and box office value.

But on the whole the exhibitors all over the country no matter whose product they may be playing are getting better productions, picture for picture, today than they have had at any previous time in the history of the industry.

One of

FANCHON & MARCO'S

Greatest Ideas

DEWEY BARTO

and

GEORGE MANN

Will Reach BROADWAY, New York,

JANUARY 7

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We Claim They Are Marvelous!

WEST COAST THEATRES, Inc.

West Coast Motion Picture Directory of Players, Directors and Writers

BARBARA BEDFORD

FOR FIRST NATIONAL

"New Loves for Old"—Tourneur.
"The Sporting Lover"—Hale.
"What Fools Men"—Archibald.
Management
EDWARD SMALL COMPANY

ALAN ROSCOE

"Flirting With Love"—First National
"Dangerous Currents"—Edwin Carewe
—First National
"The Texas Streak"—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
"Bardoleys 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

"Mlle. Modiste"—Corinne Griffith—
First National
"Duchess of Buffalo"—Constance Tul-
madge—Sidney Franklin—United
Artists
"Manon Lescaut"—John Barrymore—
Alan Crowland—United Artists
Management
EDWARD SMALL COMPANY

JOHN MILJAN

"The Devil's Circus"—Christianson—
M. G. M.
"The Amateur Gentleman"—Barthel-
me—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—Blanche
Management
EDWARD SMALL COMPANY

L. G. RIGBY

SCENARIST

AVAILABLE JAN. 4

WARD WING

—GAGS—

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BEN REYNOLDS

CAMERAMAN

Finishing 5-year contract with
METRO-GOLDWYN-MAYER
AT LIBERTY JANUARY 16, 1927
Photographed Norma Shearer
for Past Year
Other pictures include: "Ben-Hur,"
"Greed," "His Secretary," "In Hu-
"Devil's Circus," "Slide, Kelly, Slide."

FRANK CURRIER

Metro-Goldwyn-Mayer's Leading
Character Man
Under Contract to
METRO-GOLDWYN-MAYER

JAMES S. HAMILTON

SCREEN PLAYWRIGHT

Under Contract to William Fox
LAST RELEASE
"SUMMER BACHELORS"

ELIZABETH PICKETT

UNDER CONTRACT TO FOX
Supervised—Directed—Edited—Titled
FIFTY-FIVE FOX VARIETIES
MORE TO FOLLOW

SVEN-HUGO BORG

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"THE SHOW"

A TOD BROWN PRODUCTION
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IN VARIETY
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L. WOLFE GILBERT of Feist for giving us
"Just a Bird's Eye View of My Old Kentucky Home"

and many others

ADDY BRITT, WILLIE HOROWITZ and HARRY
LINK of Waterson's for

"Hello Swanee" and "Susan"

GEORGE PIANTADOSI and WILLIE PIERCE of
Shapiro's for

"Any Ice Today, Lady?"

JACK MILLS and MORRIE STAUB for

"Little Red Riding Hood"

MOSE GUMBLE of "Remick's" for

"Hello, Bluebird"

WILL ROCKWELL of Villa Moret — A thousand
thanks for

"Moonlight and Roses"

and "There Ain't No Maybe in My Baby's Eyes"

JACK ROBBINS of Robbins-Engel for

"Hugs and Kisses" and "Trail of Dreams"

HENRY SPITZER of Witmark for

"That's My Girl" and "Not by a Dam Side"

MILTON WEIL for

"Stars" and "Rose Colored Glasses"

IRVING BERLIN for some beautiful songs—

BUT we surely had a hard time getting them. No thanks for that.

JOE REA

AND HIS

California

Nighthawks Revue

Simons of "Variety" says: "The last word in class."

—Picture House Entertainment Exclusively—

By the way, this is our Christmas present to the publishers.

LAURETTE TAYLOR and Co. (1)
"The Comedienne" (Comedy-Drama)
 18 Mins.; Full Stage
 Palace (St. V.)

Laurette Taylor, upon her last vaudeville appearance in pantomime, found she was far and away above the conks of her new audience, and as a result has profited greatly in her current choice. Tailored exquisitely by J. Hartley Manners, her current playlet fits without a crease visible. If there were enough straight vaudeville left to make it worth while and were she so inclined, "The Comedienne" would be audience-proof.

As Letitia Vale, come to convince a hard-boiled producer that she would be equally successful in a dramatic role in his forthcoming production, Mr. Manners has given her material for emoting all over the place.

Miss Taylor convinces the producer by inventing a harrowing and fictitious past. When he is dim-eyed at her word picture, she informs him it's all the bunk and that she can repeat the deception on an audience.

It made an effective and punchy curtain for an interesting and flawlessly played sketch of the w. k. Garrick sort. Richie Ling as George Palmer, the hard-boiled American manager, spouted a Lambs' Club accent but otherwise turned in an effective foiling. *Con.*

MARIE VERO
Songs, High-Class
 10 Mins.; One
 Palace (St. V.)

Here is a star!
 A sweet young girl of Latin type, modest, diffident and of good appearance and personality as well as perfect stage deportment, sings four numbers ranging from semi-popular ballads to the most difficult of arias, and takes the house by storm. Rarely has a finer, truer, rounder and more fascinatingly thrilling voice been heard anywhere.

In a film announcement, Keith-Albee claims the discovery. If so, there is something for it to tell the world about. Historians some day may be searching for her true discoverer in biographies. For Miss Vero is destined to attain a career of note.

Accompanied by an attractive girl pianiste, the youngster, seemingly about 17 or 18, comes forth modestly but not shyly, and trills a lyric farewell semi-classic in Spanish. It is exhilarating. Immediately one senses more than talent—perhaps genius. Then a simple little up-to-date song in English, with a little melody therein of better-known native folksongs. A triumph. And that is the test, for few really understand opera, but everyone recognizes when homespun ballads are sung as no one has ever heard them sung.

Follows "Lakme," a difficult and lovely coloratura requiring training as well as natural gift. Little Vero might shame many an accredited prima diva with her rendition. Then "Story of the Rose," with again a few intermingled simple strains of familiar tunes—and this is a sensation.

She bowed and bowed and was recalled and recalled. She held up the headline name act after the name was on for a full two minutes.

An unknown had stormed a Monday night audience in Times Square. In the house where Amelita Galli-Curci had once been given an audition and—turned down because she couldn't sing!

Nothing more important has happened in or to vaudeville in years than the advent of Marie Vero.

For the world will do just what the Palace audience did. *Lait.*

EVELYN DEVANEY and Co. (4)
Dances and Songs
 One and Full Stage
 5th Ave. (V-P)

Two couples, girls and boys, with Evelyn Devaney as the leader.

Rather peculiar in frame up, all costume stuff with the men leaning toward comedy in dress without getting any laughs through clothes or themselves or their dancing. The girl team does a tap dance as their best, and all are together at the finale, with the couples not mixing otherwise.

Miss Devaney as a single does a couple of imitations, announcing one as the "Lucky Day" number from White's "Scandals." Later the quintet do the same show's black bottom without the words.

A good flash in work and dress for the smaller time if that can afford the salary. Nothing to especially notice about any of the five singly or in pairs. Act laid out well enough, but calling for more talent than this turn now holds. *Sine.*

ERNEST R. BALL and Co. (8)
Piano and Songs
 19 Mins.; Full Stage
 Palace (St. V.)

Ernest R. Ball, veteran song writer, has assembled a double quartet of splendid male voices for his latest vaudeville, "A Night With the Gang."

The men, in evening togs, are seated around in semi-minstrel first part formation, on modern parlor furniture, with Ball at the piano. A cute girl page handles the sign board easel announcing the various numbers.

Ball breaks up his contributions at the piano and vocally with ad lib remarks framed for comedy, all landing solidly.

Numbers all Ball compositions, solos, doubles, with the chorus in on most, included "Let the End of the World Come Tomorrow," "In the Garden of My Heart," "I'll Forget You," "God Put the Green in the Rainbow." A Victor Herbert composition, "Gypsy Love Song," followed by a medley of former hits by Ball, which included "Love Me and the World is Mine," "Mother Machree," "When Irish Eyes Are Smiling" and "Sands of the Desert."

The octet has Bob Jones, tenor; Charles Dalton, tenor; George Plank, tenor; Edgar Welch, baritone; Morton Sherdahl, baritone; Chester Alan Moffett, bass; Dave Morris, bass, and Marion Lorraine, page.

Ball has whipped together a first rate singing turn which makes no concessions to "hot" songs, but is certain to entertain any intelligent group of music lovers. That goes double for the large picture houses, as well as the best in vaudeville. *Con.*

MARY and FLORENCE NASH and Co. (1)
Sketch, "Fate's Messenger"
 18 Mins.; Full Stage
 Palace (St. V.)

This is the first appearance of these legitimate sisters and sisters of the legitimate in vaudeville, in which each has appeared before without the other. This time it is a melo by Edgar Allen Woolf. As a "name" it should and does impress. As actresses, the sisters Nash are attuned both to their art itself and its adaptation to this branch of expression.

The one-actor is well suited to them. It pictures Mary as a desperate dope-fiend about to kill herself, and Florence as a detective who runs into her while chasing addicts and finds it is her sister. The talk is hysterical and high-pitched but not too much so for Mary, whose forte is the heavy business.

The skit would not withstand critical analysis. But as a punch script for these two girls it is ample and shows discreet judgment on the specific needs of vaudeville and the particular players assigned or fitted.

It is rather sordid, but in outward appearance is classy, with no touch of sordid or poverty. There are a few laughs, gotten by the deft touches of Florence and otherwise despite the broad, specious characterization of Emile Montrose (feminine) as a brownskin darky maid, such as never lived on this earth. Miss Montrose's make-up was as off-shade as her acting. That touch did not show expert vaudeville visualization.

This act can run the circuit and do it and itself and Woolf credit, and should draw upstairs and downstairs. *Lait.*

SISSLE and BLAKE
Songs and Piano
 22 Mins.; One
 State (V-P)

Tack in 1919 a New Act review was written of Noble Sissle and Rubio Blake, colored entertainers, now carded features in picture houses and also playing the Loew houses. This talented pair are presenting a program much along the old lines although they are holding the stage for about twice the time when they first hit vaudeville.

In 1919, Sissle, just back from overseas service as a commissioned officer, was using a war number about the midnight patrol in No Man's Land; that song was not only sung with feeling but Mr. Sissle acted it, getting down on all fours to illustrate the stealth and activity of the man on patrol and that song got the house.

Sissle is now singing "The Big Parade" and has injected a long stretch where he recites about the boys who went to war. It is entirely original with him and sweeps through a channel that reminds one of the vivid way Sissle dashed off his "patrol" number. The number is given a real, personal touch that will not be denied.

There is also a ballad to replace his "Little Chocolate Child" of other years; the new one, "My Pickaninny Shoe," being done in Sissle's effective style.

A number away from the Sissle and Blake routine was "A Sure Cure For Love," about the nearest to a "hot" number that the duo uses. For an encore they use a topical ballad and pep it up for the finale with both men doing a strut to the wings.

Throughout Blake plays the piano accompaniment and has one inning at the ivories when he whales over an emphatic hit.

For the picture houses Sissle and Blake stand out A1; they entertain, do not tear the stage to pieces nor shout like Georgia camp meeting exhorters and also have a turn that will not flop in the straight vaude houses. *Mark.*

BERT GORDON and Co. (6)
Sketch, "Desperate Sam"
 25 Mins., "One" and Full, Spl.
 Palace. (St. V.)

Morris & Greene present this favorite Hebe comedian in a skit by Harry Charles Greene, with special numbers by Charles Maxwell Smith. Those are pretty long names for a pretty short entertainment that runs a pretty long time.

Gordon isn't as happily materialized as he has been in the past, including when he did it single. He has a lot of deadwood around him in lines as well as people. He switches from a front scene to a full, to the front, to the full, to the front, to part front and part full. And his troupe is a help in one thing, and that is to cut up the excess baggage for the drapes.

As a Yiddish cowboy of no particular character, he first comes back and brags what a bad guy he was, then a flashback of his version, then his old pal comes back and tells the truth, and then a flashback of that version, then in front once more and a part of the back set lit to reveal it as a "memory" and let the other three men join him in a quartet song.

The singing is nothing extra. Gordon has a rich voice, but it means nothing on the two piffing, unfunny and unmusical songs he solos. The laughs are few, despite Gordon's known surefire delivery of nifties with the Jewish twang to them. The supporting company is undergrade without exception; those who don't act villainously, sing only lukewarmly.

This is too much act by far, and not funny enough or melodious enough or clever enough to stand the gaff of such a big cast. Instead of playing Gordon up, it seems to choke him off. *Lait.*

2-ACT'S \$13,500

(Continued from page 1)

share, while the two weeks in San Francisco gave them \$17,500, with \$11,000 for the first week. The Los Angeles engagement netted the girls \$22,000 with the first week over \$13,000.

This is the largest money that an act of this size (2 people) has drawn in a picture house in any part of the country.

It is understood that the picture house people throughout the country are now after similar name attractions— if they can be found. *Fred.*

BABE RUTH
 28 Mins.; Full Stage
 Pantages, San Francisco

Jugs Baer tailored a monolog for Babe Ruth but between Minneapolis where Babe broke in and San Francisco, the monolog evaporated. Of it nothing now remains.

In his present routine the home run Babe refers to the discarded spiel by mentioning that he is trying to do his little turn in his own natural personality and not pose as a merchant of fly chatter. It seems the wiser, more showmanly way particularly as it is the kids more than anyone else he plays to.

Five minutes of a movie precedes Babe "in person." The movie is titled "The House Babe Built," the answer to that gag being a long shot of the Yankee Stadium. Assortment of shots, apparently exclusives. A shot of Babe shaking hands with Ty Cobb drew sharp and enthusiastic applause. Babe made direct reference to Cobb in his talk referring to him as one of his best pals of whom he absolutely refuses to believe the "scandal" charges. The kids echoed that sentiment to the rafters.

Babe surprised with his stage poise. He chats easily, puts over his anecdotes for laughs and holds interest consistently. His concluding bit is skillfully built up for laughs around six kids, all under 10, arranged for in advance but different for each show. The kids go upon the stage to get free baseballs autographed on the spot by the mighty bambino. Here is where the baseball idol, himself an orphan, gets under the skins of his audience as the way he chums up to the kids is human interest plus—and apparently on the level. Around a stock routine Babe builds up giggles out of the actions of the kids that is worthy of an experienced trouper.

A short technical demonstration with the bat and a ball suspended in mid-air by a string. Babe wall-ops the pill to illustrate how he gets left field, right field and center. He also explains his theory as to why he is able to get greater distance on a hit than some other batsmen. He attributes this to his grip on his bat which permits greater follow-through. It is all interesting with Ruth making frequent comparisons to form in golf. A couple of hanging pieces and a few props are carried. Babe makes his entrance by breaking through a paper section in the screen after the movie is completed. Effective beginning. The whole act has been neatly done and is one of the most entertaining ever presented by a star from the sports firmament taking a flyer, for an important consideration, in the varieties.

Ubiquitous press agency in Babe's case has not overlooked plenty of side rackets. Irving Berlin's ancient ditty, "Along Came Ruth," written originally about a young woman, has been revamped, and is on sale in the lobby as is also a confection bearing the great's name. The audience is also impressed with the name of a certain sporting goods company presumably favored by the Babe, both ways.

The Babe's okay.

ROBT. T. HAINES and Co. (3)
"You Can't Win" (Meller)
 Four (Barroom)
 5th Ave. (V-P)

Melodrama of the subdued type. No pistol shots; no exclamations; no roughneck stuff.

But a speakasy, a bar, booze—and no women.

If Robert T. Haines did not write as well as play the lead in this very current topic of stick-ups, liquor and detectives, then it may have been revised from an old script. It's certainly up to date.

Though the central scheme, hypnotism, of forcing a confession from a criminal, may not be altogether a novelty in playdom, the manner here of working it surely is.

Entirely interesting as a lesson in the fluency of the booze and the ease of banditry in Jersey, perhaps elsewhere, the playlet goes to a dull and show finale. With this rectified, Mr. Haines may have his opportunity and should along the vaudeville line for bringing out a timely subject not treated in a comedy or bolsterous manner.

There is not a flaw in the support of three men, and of course Mr. Haines is flawless, not only in his very fine playing but in appearance. Seeing a real actor on the vaudeville stage is like a drink of real Scotch.

In a set that if it isn't a perfect speakasy may be successfully copied anywhere from 34th to 72d, comes Tony, with only the bartender within. Tony talks a bit,

PRESENTATIONS

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

ABE LYMAN ORCHESTRA (15)
Music and Singing
 31 Mins.; Full Stage
 Uptown, Los Angeles

Abe Lyman is another picture house recruit and from indications looks as though his name will mean much in drawing trade to the cinema palaces where presentations are stellar influences for the box office. Fresh from Coconut Grove, Hotel Ambassador, where he has been a permanent fixture except when on tour. Lyman, without changing a man, came into this neighborhood house and sold himself in excellent style.

It was an out-and-out, pushover for Lyman, who has a magnetic personality and a faculty of selling himself and orchestra with ease.

Fanchon and Marco, who stage the presentations for West Coast, Inc., operators of this house, made certain Lyman, their protege, got everything necessary for a de luxe opening. They gave him a stage setting far above the average in cost in a weekly change picture house. They also added Edith Evans and the Gibson Sisters for femininity and color, with the combination hitting in excellent style.

Lyman's catalog for the opening week consisted of five numbers, two of the ballad type and the balance hot like no one knows. He concluded his program with "Twelfth Street Rag" and left his audience cheering and craving. To stop the applause he had to add "Mary Lou," an old standby, and that again stopped events.

The outfit of 12 men, besides Lyman, are all specialists, with the trombonist and reed sections doing specialties. The former is one of the hottest brass men heard in many a day here, while the boys on the reed can hold their own against any similar combination.

Lyman also has a new vocalist, Neeley, tenor, who can more than take the place of Charles Kaley, Lyman's old standby. More fullness, sweetness and sincerity in tone to Neeley's warbling, with a graceful and impressive selling personality.

The Gibson girls indulge in a novelty dance routine which shows these two youngsters to be clever and convincing. Edith Evans, recently with Percy Bronson, appears to have found herself as a single and disposed of her chants in charming style. Both her endeavors with Lyman helped to stop the proceedings.

Fanchon and Marco are training Lyman in stage conversationalism

and gagging. It looks like an easy stunt from his first week's efforts, as he goes through his routine in as simple and saleable a manner as a fish does through water. Within three months Lyman will undoubtedly be developed in the conversational field so strong that it will be hard to find his peer with his sort of combination. He came here to a neighborhood house, which is gambling heavy on him, and there is no doubt that Lyman and house will both be big winners. He has the trick of bringing them in at the matinee, something unheard of the stuff and brings them back on repeats. He has also accomplished here in the past. *Ung.*

"THE POMPADOUR'S FAN" (13)
 14 Minutes
 Paramount, New York

John Murray Anderson devised and staged this presentation, crediting his inspiration for it to Austin Dobson's verses "On a Fan That Belonged to the Marquise de Pompadour." In its conception the fine hand of Frank Cambria is also seen, for the fan setting used is so like those tricky lightings Cambria has used in the past in his own productions.

There are 13 people presented, with the utilization of the various platform effects possible on that stage. This made the production appear massive.

The outstanding personal contribution is by Stella Power, coloratura soprano, who just about stopped the proceedings with the first number that she sang, "The Maiden's Wish."

Opening in "one," Eileen Hoyt sings the title number and at the conclusion, lights behind the fan come up slowly, revealing the figures of four couples who appear as though painted on the fan. The fan parts and folds onto the stage, with the couples coming down for a dance number. At the conclusion of this, the Pompadour appears in a wonderful white panier gown studded with rhinestones that makes a wonderful picture.

A violin solo by Rosa Poinarlow follows—and then comes Miss Power's number. Carlos Peterson with a Harlequin dance closes the entertainment just before the finale.

The final picture has the members of the cast, with the exception of four in the foreground, back in their places for the closing of the fan to bring about the picture. *Fred.*

after reading what looked to be the very Graphic that settled the coal strike. He says the paper states the police can't find the Jersey mail robbers. Then he takes a drink and then another without asking the lonely bartender to have a drink with him. That's not the way of the night club crooks.

Enter, after giving the pass word, a couple of evening garbed men, friends of a pal in another joint across the street. They ask Tony to have a drink and that takes in the barman, showing what a difference a tux will make. The three seat themselves at one of the tables for another drink, when the liquor purchaser (Mr. Haines) suggests to his friend, Tom, that there is something in hypnosis. Tony blurts out he doesn't believe it and gets another drink.

Mr. Haines proposes to test Tom by sending him to sleep, which he does quite as neatly as any of the faking hypnotists vaudeville has known. But Tom doesn't sleep, although Tony does, and Tony has become hypnotized.

Haines then draws from him the details of the Jersey mail robbery, names of his companions, and as Tom slips the shackles upon him, Tony is awakened to find he is a prisoner of a Secret Service agent acting with a city detective. That is the finale, except the quiet exit of all of the characters other than the bartender, who remained altogether too passive throughout.

But the barman had informed Tony that the Secret Service always got their man and perhaps they do. It seems nowadays it is according to what department they are assigned to.

It will be better than a wild west or a detective story to hear Tony tell how they got their swag and made their getaway in Jersey, changed plates on a stolen car and were back over the Fort Lee ferry within an hour, to safety in New York.

It's a 16-minute film thriller in person. *Sime.*

RAY ALVINO and Banjo Boys (7) "A Southern Impression" 6 Mins.; Plantation Set Paramount, New York (Pcts)

Four banjoleists, vocal soloist who doubles piano, two boy dancers and a girl doing a tap black bottom. It supplied the needed touch of jazz to the Paramount's program this week. The whole is presented in a combination cotton plantation and levee scene, appropriately framed and lighted with moonlight.

"Swanee River" is used for the opening with the soloist walking into the picture for a number in harmony with the players, followed by a corking bit of eccentric stepping by one of the boys. A couple of raggy numbers follow and then the black bottom, over the heads of the picture house audience as far as expressing appreciation was concerned. The girl combined as much Charleston as black bottom, although that was what the musical accompaniment was.

The finish was with the other boy dancer on for one of those fast "pick" hurrahs which brought something from the audience.

The act as framed will fit in a spot on any picture house bill. Elaborated for an additional five or six minutes it would do nicely in the fastest kind of vaudeville company, where a fair applause winning turn in full stage can be spotted. *Fred.*

BALLET CAPRICE (7) Dancing 17 Mins.; One and Full (Special) Hippodrome (V-P)

Team of Broderick and Felsen carry feature billing with W. Wania also emphasized. The former couple offer adagio, toe and ballet work along familiar lines, while Wania has been around before with his accordion and Russian dancing. Two girls and two boys, all dancers, make up the background.

A pantomimic bit by the lead pair opens after which the specialties start alternating in "one" until the finale. A solo pantomime gyrations, inclusive of fast turns, appeared to be the technical high spot and was offered by the male half of the billed dance couplet.

One mid-stage scenic shift brought to light a miniature skyscraper that looked a replica of the Paramount building, even unto the location of the painted entrance. And if this act gets to the Palace the similarity is going to burn somebody up. Which sponsors the thought that the Palace has played much worse acts than this. *Rkig.*

FILM HOUSE REVIEWS

VALENCIA (BALTIMORE)

Baltimore, Jan. 2.

Loew's third Baltimore house and the city's cinema show-place opened with a public premiere Christmas Eve. John Ebersson, the architect, used a Spanish motif throughout.

The theatre is reached by an incline from street level to a basement box office and elevator hall, treated to represent the outer courtyard to a Spanish palace. A string orchestra in Spanish costume performed in the courtyard. Elevators lift the spectator to the theatre level, depositing them in an inner courtyard, elaborately decorated, with smoking and rest rooms adjacent. A palace wall with grilled windows and heavy oaken doors separate the elevator room from the theatre proper. The latter is treated as the patio of a Spanish palace, the ceiling representing the open sky, being deeply vaulted and treated with an elaborate starry night sky effect, augmented by a cloud machine. The theatre is one floor only, seating 1,475.

The orchestra, billed as "Valencia Serenaders," opened the bill with a selection "Spanish Reveries." George Wild, director of the Century orchestra downstairs, was guest conductor. Formal dedication of the new house by the management followed. The third unit was a travelogue, programmed "Loew's Around-the-World Cruise." Topics of the Day was next, with John Eltermann, house organist, following with an organ solo, entitled "A Musical Welcome." A Hope Hampton fashion reel was next, then a two-reel comedy that was too long ("Benson at Calford"). Val Arpdeo, concert master of the house orchestra, played Plerne's "Serenade" as a violin solo, following which the feature picture, "Valencia," was screened.

General Manager Herschel Stuart followed the Spanish motif of the theatre down to the finest detail. Girls of a Latin type, in striking Castilian costume, are the ushers, while the elevator operators are garbed in elaborate matador uniforms.

TAYLOR HOLMES

Monolog
14 Mins.; One
Palace (V-P)

Taylor Holmes, who makes spasmoidic invasions of vaudeville, between legit or picture engagements, is back again after a recent closing in "Happy Go Lucky."

At the Palace last week he acted as master of ceremonies, introducing the various acts with quips and gags and reserving his specialty for the next to closing position.

Mr. Holmes is a raconteur of merit, with a personality that finds ready response from a vaudeville audience and an affable routine of stories that would stand up anywhere.

His impression of an Italian ballet master rehearsing a chorus, held over from his last vaudeville turn, his "souise" bit and his handling of dialect compare favorably with the best seen in vaudeville.

One surprise bit was his reading of a story clipped from a West Coast paper, in which the audience is led to believe it is listening to an account of a girl disrobing before an ardent swain, until the tag line, when she hangs up the phone. It was cleverly handled and went for a wow.

They liked Holmes at the Palace and he should have held over as master of ceremonies. *Con.*

HALL and ROGERS

Talk; Songs
14 Mins.; One
American Roof (V-P).

Cliff Hall and June Rogers, classy looking mixed pair, are the duo in this cleverly constructed man and woman talking and singing turn.

Miss Rogers could have stepped out of a Broadway musical comedy on appearance and she is talented with it. Excellent foil for Hall in addition to dressing the stage prettily in her attractive green costume. The girl is a blond beauty with plenty of class.

Hall is a worthy consort on appearance and equally talented. He sings well, has personality and knows considerably about light comedy values.

The material is above the average, especially their conception of a pop song in which a "race" description is worked.

Spotted No. 5 on the Roof they were one of the hits of the bill. They have the ability to advance and should. *Con.*

PARAMOUNT (NEW YORK)

New York, Jan. 2.

The program at the Paramount, which ushered in the New Year with a special midnight performance Dec. 31, is an entertaining bill, running about seven minutes over the usual two hours.

Topping is the first Pola Negri starring production to play the house, "Hotel Imperial," war story that proves to be nothing more than an average program picture. With it is a delightful divertissement by John Murray Anderson entitled "The Pompadour's Fan" (Presentations), in which Stella Power, coloratura soprano, walked away with all the honors, virtually stopping the entertainment with her initial number, the applause continuing practically through the entire dance specialty which followed. In addition there were two other features: Ray Alvino and Banjo Boys (New Acts), and Jesse Crawford at the giant Wurlitzer. Both the act and Crawford scored individually.

Program opened with Liszt's "Second Hungarian Rhapsody," which ran for nine minutes, with the pianist of the orchestra given opportunity for a bit of solo work that was effective. The musical introduction was followed by a Pathe color scenic, "All the World's a Garden," showing the blooms of Japan, France, England and the United States in natural colors. The six minutes that were devoted to this were distinctly worth while, and the picture earned a hand for its beauty.

Ray Alvino and Banjo Boys were presented in an offering entitled "A Southern Impression." It is a sort of a levee act with a combination of music, song and dance with the running time at six minutes.

Eleven minutes were given over to the Paramount News, which contained 11 shots, eight from Fox and three by Kinograms. Of the Fox subjects the 34-year-old grandmother with her 17-year-old daughter and the latter's four-month-old

baby created the most comment from the audience.

Jesse Crawford went after a comedy subject this week, adapting "How I Love You" to his needs for a topical number, which was in a parody form, wishing a happy New Year to the New York public, which has so thoroughly accepted him. It was productive of a hearty round of applause on Sunday night.

The Anderson presentation runs 14 minutes, and is followed by the feature which consumed an hour and seven minutes.

An innovation in musical form has been made in the house and now a trio comprising piano, cello and violin, plays on the promenade over the lobby. It has the effect of quieting the crowd, which is waiting in line in the inner lobby for seats in the auditorium. *Fred.*

MARK STRAND (BROOKLYN)

Brooklyn, N. Y., Jan. 2.

Two of the greatest traveling stage band attractions played the Brooklyn Strand the past fortnight, presenting as contrasting styles in musico-entertainment as could be desired. The current week's feature, Waring's Pennsylvanians, and last week's attraction, Irving Aaronson's Commanders, brought to Ed Hyman's house the cream of the itinerant picture house musical presentations.

With the Commanders presenting a sure-fire bang-up, versatile melange of comedy, legmania, hokum and synecopation, the Warrings in contrast are entertaining in a different way, essaying the hokum but for the farcetic whimsy and progressing on the vocal solos and ensembles and the ultra arrangements with which to register. On top of which, the 17 "collegiates" have as excellent a collective and individual "front" to present as has been seen around, the youngsters' personalities chiefly accounting for the strong flapper trade.

Everything makes for box office drawing power, be it entertainment, novelty or personality, and that the Warrings are a heavy matinee draw with the femmes is not difficult to concede considering the smart, summery appearance of this body of musical entertainers who look like nice college kids. Nothing "fresh" about their personalities, lacking even stage sophistication, their stuff being offered mildly and modestly for what it is worth.

Unlike the Commanders' individual specialties fetching spontaneous approbation, the Warrings are permitted to progress their own smooth way, the audience being content to sit back and be entertained, coming out of the apparent state of ease only for the conclusions of each number when the hand-to-hand music leaves little doubt as to the strength of their impression.

It's a peculiar contrast to the Commanders and an interesting one, the Aaronson act being a succession of applause barrages interrupting the tenor of the act's progress because the very character of the frameup with its energetic specialties which warrant such approbation. The Warrings in contrast work politely, smoothly and modestly, and let their arrangements and specialties speak for themselves.

With three trumpets, two trombones, four reeds and three violins in the combination of 17, many beautiful musical effects can be obtained. The flute (a saxophonist doubling) is introduced strikingly. Then there is Tom Waring, himself a Victor recording artist as a tenor soloist, who leads all the vocal refrains when he is not solo crooning 'em at the piano or celesta.

There are plenty of novelties. The playing of "Nola" on the drummer's teeth is a cute relief. The retaway "won" number "Where Ya Worka John" was announced as their latest Victor record to be specially released in Brooklyn on the morrow (Jan. 3) which is actually two weeks ahead of schedule. This is a nice Waring trick to impress their recordings which are consistent advance agents for the band.

Fred Waring has a precise, semi-military manner of conducting that looks well from the front of the house. Of tall, athletic range, his arms and body work in rhythmic unison and just those little tricks of showmanship are what impress and make for a favorable ensemble.

With Waring's Pennsylvanians the big musical noise, Hyman has not neglected the rest of his show. A specially compiled reel conceived by the managing director, "The Four Seasons," is an appropriate harbinger of the coming year.

Under Divertissements, the 10 Original Lordon Palace Girls showed some flashy concerted stepping. Programmed for two numbers, the length of the show compelled the elimination of one.

A Felix Isman protégé, Helene Gaubis (Presentations) was also sandwiched in and Jacques Pintel, the house orchestra piano soloist, registered with his keyboard specialty, the "11th Hungarian Rhapsody" (Liszt).

Reginald Denny's "Cheerful Fraud," a U that was at the Paramount, Manhattan, week before, was a departure for the Brooklyn Strand, which is a First National

and United Artists franchised spoke, just as much as it was a departure for the F. P. ace house to book an outside feature.

Business bigger than ever. *Abel.*

CAPITOL (NEW YORK)

New York, Jan. 2.

The elaborate little spectacle that furnished the holiday presentation is held over a second week, supplemented with two straight song numbers. In the screen department a first rate diversification is obtained with the use of two short subjects, both educational in nature. Since the current feature is one of those light, quiet comedy-dramatics the omission of the two-reel comic is good judgment.

As it stands the bill is first rate entertainment. Tchaikowsky's "Capriccio Italian" is the overture, a graceful composition in a cheerful mood that fits the holiday atmosphere.

A medley of Italian folk songs in an appropriate setting of a landscape drop showing vineyard hills is a simple bit of musical interlude. "On the Trail of a Ranger" is a single reel in Technicolor showing Rocky Mountain views with a forest ranger and his mount, and made interesting, aside from its scenic beauty by a comic incident of a bear stealing the meal of campers from the city.

The news reel is rather briefer than customary. Pathe furnishes shots of England's new battleship, the Nelson; International has a snow plow clearing Rocky Mountain railroads, girls in fancy skating steps; Kinograms has trick billiard shots by Cutler and other experts and there are more of those sensational horseback riding feats of Italian cavalry.

"The Toy Maker" is an amusing Christmas fantasy featuring John Trisault as the old toymaker in his shop surrounded by his dolls. Joyce Coles does the principal dancing, supported by a dozen girls of the Capital ballet, and sixteen additional steppers, the Chester Hale Girls, doing a slightly dance as toy soldiers. Trisault's pantomimic comedy contributes greatly to the entertaining quality of the number, which occupies about 17 minutes and has a world of dancing action and colorful spectacle in that brief space.

Another short subject called "The Monarch of the Glen," made by UFA and released by Metro-Goldwyn, completes the program. The reel pictures the life of wild deer most interestingly, showing the bucks shedding their antlers and growing new ones, the herding of the bucks under the rigors of winter and the battle of rival male leaders in the mating season. The titling and editing were done by Major Bowles.

Marking the new year, the Capitol Quartet has a short number, a religious composition nicely set in a choir loft, with altar boys grouped about, the twinkle of lighted candles and a background of stained glass windows, the illumination of which throws the posed groups into dim silhouette. *Rush.*

STRAND (NEW YORK)

New York, Jan. 2.

Neat show current here with which to introduce the new year, although the presentation leader is a holdover from the previous week. A couple of added starters, of course, to this weekly "Frollic" and prolonged to the extent of 26 minutes. Quite lengthy, but probably permitted through the screen leader, "The Lady in Ermine" (F. N.) only running five minutes over an hour.

"Marche Slav" was the overture, with the house orchestra of 43 doing very well by it. The news weekly crashed in behind it for nine minutes, composed of three shots from Pathe, two from Fox and one by International. Fox seemed to have the standout clip in a buffalo roundup that had the animals thundering over the camera for a finish. Incidentally, the Broadway houses are apparently cutting down on their news stuff. The average run for a weekly used to be 11 minutes, but recently a cut of two minutes has been general, and in some cases the current happenings have been held down to seven minutes.

The holiday presentation was No. 3, not running strictly to program scheduled but laid out so as to build and gain a healthy total. A cast of 29 participated, in which the adagio work of Adler and Bradford predominated as also the stepping of the Trado Twins. These two boys have been in revue and vaudeville and display the advantage of the schooling. Neat-looking pair who sell their wares in a similar vein. Bernardo De Pace is back here again. The Strand must resemble the old homestead to this mandolin technician, who, nevertheless, got by easily despite his familiarity to the patrons. A house ballet of 18 formed the major part of the ensemble, plus the inevitable quartet.

After this, the film feature and then a Hy Maver "short," titled "Tripping the Rhine." Over capacity at 4 o'clock Sunday afternoon. *Rkig.*

PALACE

(St. Vaude.)

Business fair, not the good old-time Monday standee house by many a tombstone that dotted the main floor as one gazed toward the rear, but pretty good trade, at that. If January doesn't make the box office slab jingle, what month would or could?

The bill boasts four new acts. It has two or three old enough to be almost a stand-off. But four new ones are a refreshingly generous quota for any "straight" vaude palace nowanights.

Of the four, one is a true discovery—Marie Vero—a young coloratura songbird, ballyhooed on the sheet as a marvel and fully justifying it (New Acts). She is announced as under a long contract to Keith-Albee (the hyphenated trade-name appears thrice in the send-off) and if so, a great career will be delayed, for the girl—she seems about 17—is ready to do full and distinguished opera work.

Miss Vero held up the reception for the Nash Sisters (New Acts), but like true troupers they went at their business as though that dread disaster, the bugaboo of all typical vaudeville toppers, hadn't been visited upon them. Bert Gordon (New Acts) in an elaborate if not adequate vehicle, and the Croonaders (New Acts) a four-man in "one" song pot pourri, completed the foursome of the newly born.

Of the standard stand-bys, there were Moss and Frye—always good and always welcome, with their own style and manner still new but with a lot of material that could stand replacing. With them just changing gags doesn't refurbish their stuff—they have to hit off on a new line of talk if not a new kind of talk to seem different than they have been through these many years. They got their encore bid just the same, and amused enough to call for it.

Ledova, with her Hungarian band and its violin and tenor soloists, her two toe numbers, and a Mexican double with her ensemble, closed the first part well enough. Ledova is a stepper and a whizz, a tawny, drawn wisp who works hard yet registers the graces. She did well, as before. She was programmed No. 3, but changed places with Bert Gordon, appearing that way at the matinee, too, so she probably protested the tray-spot and got away with the squawk.

Jim McWilliams, entering on a paraphrase of the Nash girls' dope drama, started off with a soft flight, for his low comedy was just what was needed after that doleful theme and heavy execution. He goaled 'em, entering early for the location, only a breath after 10:30. Elsie and Paulsen held the house in solid with the rough skating dances and the Apache routine, and hit.

A piece of bad layout appeared in changing Gordon to follow the Croonaders, as the latter is a four-man quartet and so, practically, is Gordon's turn. The conflict was noticed and unfair to Gordon.

Duncan's Colliers opened a very fifty seven-dog turn with some laughs and a full stage panto "playing-dead" scene that showed the pretty beasts off strong. This act went on at 8:26, after an interminable news reel string. In intermission a special Pathe of the inauguration of Gov. Smith was run. This, with the Topics, made about 15 minutes of flimstuf. Nine acts ran short at both ends, nevertheless.

Lait.

RIVERSIDE

(St. Vaude.)

With the Pat Rooney-Marion Bent-Pat III revue production using up nearly 40 minutes at the close, the seven-act show was out before 11, including the News Weekly. So the running was fast and the show a compact vaudeville bill with good values. One error was the choice of Francis, Ross and Du Ross, early, who feature waltz clogs and a dance routine not unlike Pat Rooney's. Charles Derickson and Burton Brown "dramatic tenor" and "celebrated pianist" were also on the program.

Otherwise it made good entertainment, with even quality and the two high spots in the Rooneys' offering and the sketch of Ernest Glendinning and Co., called "Selfishness." When a straight comedy sketch can survive in these days of silk drapes, bare legs, black bottoms and "hey hey," it has to be good, and this one is.

The Four Kadex, aerial quartet, opened. This turn has a lot of novelty in the use of an odd rigging that permits many unusual feats. It is a nickel frame about 15 feet long suspended horizontally perhaps 12 feet in the air. A rigid swing is used for a wide giant swing by one of the men and for the finish the whole frame is turned to a vertical position and sweeps around with the woman, a fine athletic figure at one end, and two boys at the other. A sensational performance.

Francis, Ross and Du Ross seem to have shortened and tightened up their scattered routine for this week, improving it greatly. They get to their dancing sooner and stay with it more consistently. The stepping is the best of their ma-

terial and they are wise to give it all possible emphasis.

Will and Gladys Ahern are unique in the particular that their talk and comedy business is better than the good looking girl's dancing. That doesn't happen once in a hundred times. Will is the stepper of the trio—there is a second man. His hock maneuvers are startling. The girl is a great looker and a first rate feeder for the young disciple of Will Rogers. Ahern has a capital easy, dry delivery of his talk, and the rope manipulation by himself and his sister serves the same purpose that the late Charley Case's piece of string did.

Clifford and Marion opened the second half with their grotesque comedy of the half-witted girl, a style that was enormously effective with the Riversiders. Marie Marion plays the imbecile girl with a curious sort of humor. There are moments when the characterization has something of brutality in it, but they do manage to make it funny. Their finish is a whale of a bit. The comedienne, who has burlesqued the feminine dumbbell to the point where she almost arouses sympathy, suddenly develops a high soprano note as clear as a bell and fresh and polished in just a few phrases of song. There she quits for the exit. The house tried to make her come back for a real number, but the act rested on the surprise, an unusual restraint for vaudeville.

The Rooneys' revel of dance and flash put a bright and sparkling period to the evening.

Rush.

LOEW'S STATE

(Vaude-Picts.)

Post-holiday celebrants packed the State Monday night with the last session a complete sell-out and plenty of railbirds.

Six acts, with Al Herman headlining and Norma Shearer in "Upstage" as the screen feature. Herman passed up his master of ceremonies stunt, which he has been doing in picture houses and other independent dates for his routine since.

Of the remaining six acts, one was new around here, Pallenberg's Bears (New Acts). The Pallenbergs act has a trio of trained bears in some clever stunts which provide an adequate opener. Howard and Bennett form a fem harmony duo with a routine of songs that held up in the follow-up.

Clifton and Brent, on next, scored strongly on comedy with their travesty acrobatics topped later with some corking acrobatic dancing. Aside from these accomplishments, the boys are clever pantomimists and never miss an opportunity to spear laughs. A good act for anywhere and a great lift up for mid-section of this bill.

Chase and Latour in "Around the Corner" also registered on comedy despite a repeater here. Continual playing of this double exposure classic has seemingly made it the more entertaining and deservedly placed itself in the running for standouts on this bill.

Al Herman romped on next to closer and scored with his songs, chatter and inside stuff on his associates on the bill. The "cork" comic kept the outfront mob in good spirits throughout with the inside stuff, especially wowing them, probably new around here, since it's Al's first voyage over the Loew Circuit.

Perry and Mansfield Dancers, numbering 11, closed with a colorful ballet divertissement, featuring two clever acrobatic dancers. The ensembles by the ballet corps were also well done, enhanced by attractive setting and superb lighting.

Edla.

81ST ST.

(Vaude-Picts.)

As far as Monday night's audience was concerned, the Keith house at 81st street and Broadway could have been half its seating capacity without any discomfort either way, for that was all the attendance that contributed \$1.10 and 75c for the front and rear chairs; just as bad upstairs and in the loges.

The show was a fair frame-up, playing smoothly, although why that clever deuce act, Frakson, isn't ballyhooed into a feature is a question. Frakson is a French legerdemain exponent, showing a flashy line of palming and digit dexterity, augmented by a couple of real trick wallops that are capable of elevating M. Frakson into important position.

The novelty of Frakson's routine is his frank manner of manipulating the cards, or rings, or coins in the buckets and then mystifying his audience with the sheer bravado of his open-working. He complicates matters by wearing black gloves, which in itself is a handicap and is the toughest kind of card manipulation; in addition to which the white pasteboards on black background necessitates extra care in each demonstration. No clever trickster of Frakson's kind has been around for years, which further recommends the novelty importation highly.

Ruby Norton, with Clarence Senna at the ivory, was the top-liner, scoring heavily with her lusty vocalizing. Miss Norton's voice is made to order for the large audi-

toriums, and she will find a welcome field in the picture houses. She can bring to the cinema theatres a nice "front" and a rangy and pleasant lyric voice that are bound to impress generally.

Opening were the Three Weber Girls, versatile in a mediocre manner. Their stuff is not difficult, and relies on the bounty of their audiences to fetch any recognition.

Homier B. Mason and Marguerite Keeler treyed with one of their cleverest playlets, "Money, Money, Money." It is a reversal on the usual household economics, with the pair finding themselves knee-deep in millions. Their last month's net profits are estimated by the wife at \$500,000, but he breaks the sad news it is nearer \$1,000,000.

The problem of getting rid of all this superfluous wealth is giving them grey hairs. They are entertaining suicide via the gas-pipe, hemp-rope and revolver routes, meantime blessing a paternal good fortune in possessing 27 relatives upon to shower part of their wealth. But luck is against them; the relatives die, which makes the disposal of their ration still another problem. Their son, having married a Ziegfeld "Pollies" girl, is some consolation, as it is a quick means to part with some of their worldly goods. The theme goes on in this vein for a flock of laughs. Mason and Keeler's unique scenic background, clever triangular parlor set, is also noteworthy.

Closing was a C. B. Maddock flash, "The Final Rehearsal," featuring James Mahoney, an unfunny comic, and Ellen Cecil, prima donna. It's the "dress rehearsal" idea, starting off smartly, but petering out. The act has ample possibilities for bolstering.

"The Nervous Wreck," film feature.

Abel.

AMERICAN ROOF

(Vaude-Picts.)

The Roof is packing them in these days and deservedly so. Eight acts, film shorts and "Kid Boots" as a feature in the first half at popular prices.

Monday night the walls bulged. Everything gone but a few seats in the side boxes.

Not an act that didn't click, from the opener to the closer, and very few walked before the feature picture, the tip off they are buying the whole show on the roof.

The comedy hit went to Carson and Willard, veteran two-man comedy team down next to shut in a big time frame up. Characterized and costumed as a couple of faking croakers, the pair lectured, read horoscopes and whammed over two comedy songs, one of which, "Oh, Doctor," was used twice with topical verses. Without ostentation they impress through sheer talent and a knowledge of comedy values that doesn't need the bearing down for points most acts of this type affect. They loved them on the Roof and got everything they offered, some of it subtle.

The Roof also warmed up to Hall and Roger (New Acts) clean-cut man and woman duo fifth. The applause hit went to Franklyn D'Amor and Co. Franklyn does "wop" before getting down to the real meat, the burlesque adagio and his hand-to-hand feature trick. It's an easy hit turn for this circuit. They closed the first part.

Another impressive act was the familiar Malla-Bart Co., acrobatic novelty, "The Baggage Smashers." The clever comedy routine worked out on the truck, with the slides under the prop, etc., and the comedy nag proved as welcome as ever on the Roof. Sixth on the lay-out.

In the first half the comedy offering was Adrain in the trey assignment. The act opens with Adrain crossfiring with the orchestra, three assistants garbed as stage hands join him for "pick out" stuff as unfunny as it was surefire. A ballad by one is the redeeming feature. The act lacks talent, but gets enough at the finish to save it for small time. The material is sloppy, thrown together and holds nothing original.

Ruby Trio, three versatile girls with loads of changes, opened in a variety turn. One handles the vocalizing and plays piano and uke, also contributing a yoddlie number that pleased. The girls flash various vintage dances, working down to a b. b. and Charleston for the finish. They also have a few moments back of the xylophone, and their costumes are phosphorescent when the lights are out.

Brennan and Shaw, two sleek looking pop song singers deuced impressively with a nicely assorted series of songs. Opening with a melody of the Southern pop song hits, each soloed. They closed with a well-written melody of parodies. They compare favorably with any of the two-men singing turns seen in the intermediate houses and in addition have personalities that soften the going for them.

Eileen and Marjorie, the two-girl acrobats, closed. The girls do all kinds of difficult ground tumbling. The smaller one, due to her physical characteristics, does some remarkable head-offs. The taller girl is a looker, graceful and an unusual acrobat and ground tumbler. In red gym costumes and bare legged, with blunnet bobbed hair, she was an eye-caller.

Con.

HIPPODROME

(Vaude-Picts.)

Only five acts at the Hip for the current grind and quite a bill, considering the first three acts. It finally looked as if someone had at last put a successive row of turns together to make a vaude show for this oversized small time house, but the premonition was too hasty. The material couldn't stand the pace and blew in the fourth lining. Not much, true, but enough to keep this five-act affair from establishing itself as a 6th avenue vaudeville epoch. Hence, instead of establishing a record it goes down as nice vaude fare and a welcome deviation from the normal trend. A shame about that record though. It'll probably be months before another as likely combination is stumbled upon.

Yorke and King supplied the explosives. This team never stopped a show more completely than on Monday night regardless of house, size or price. The Hip's applause for this couple would have approached a wild demonstration in a smaller emporium. And the mugging of Miss King was entirely lost because of distance. Yet the comedy was wild fire and built and built until it looked as if the gang out front couldn't get enough.

Miss King stopped the act that stopped the show by a short black bottom that carried extra weight because of those bustle garments she displays. They laughed continuously, yet the act didn't register as funny as in smaller theatres where everything in it bangs. Which would lead to the conclusion that this is still quite a turn, and it is.

Previously Smith and Strong, also in on the Yorke and King hilarity, were on and off in pretty close to seven minutes. The boys were denouncing it and have apparently improved their routine. Each of the four numbers brought results with the opening melody showing off their voices to best advantage. Generally these two-acts are further separated instead of following one another but it didn't make any difference.

Collins and Hart opened. No one seemed to know what it was all about until the men got to their old-time hoke acrobatics. The old bit done by the veteran team still holds good and was the breeze which touched off the hurricane that was to follow.

Ballet Caprice (new acts) soon established itself along conventional lines and the power from the stage began to lessen. Following this Eddie Nelson trotted on. The chatter didn't mean as much as it usually does before lesser capacity proportions and Nelson had the good sense to let it go at that after 15 minutes. He introduced the Shadowgraph, closing, while explaining how the colored glasses were to be used. This is the illusion that first made its appearance in New York at the Rivoli (pictures) and from which Ziegfeld lifted it into a "Follies" some years ago. The vaudeville houses have used it before. But vaudeville is presumably determined not to have its face lifted and the Hip is an old house too.

The well publicized horror that the Keith-Albee circuit has of radio and the isolation of all broadcasting acts is evidenced by the announcement that the Goodrich Silvertown Orchestra, radio stand-out, will be at the Hip week of Feb. 7. Besides the musicians, the Silver Masked Tenor also.

Evidently no new year's resolutions on radio by K-A. But it looked, for three acts, as if the Hip had turned the leaf to first grade shows. Which proves what? That New York ain't New York no more? "Bertha, the Sewing Machine Girl" (stop laughing) (Fox) was the film feature.

Skig.

5TH AVE.

(Vaude-Picts.)

Goldie slipped in a good first-half bill at the 5th Avenue this week, but it never excited the audience. Now that Mr. Proctor has bought an organ and is billing his pictures so heavily, perhaps the audience that grows slimmer weekly is disappointed when the vaude appears. Or perhaps Monday night it was better vaudeville than they have known.

Alexander Klipper is the organist, and he did a likeable bit in a parodied melody to tinted slides of the old southern songs, without "Dixie" or "Maryland." Who is that organist? He must be from pictures. Southern stuff without "Dixie" in a Proctor house!

The hit of the vaude portion was stowed away by a two-man singing turn, Murray and Allan, No. 3. They did their first two songs in comedy costumes and in the Gallagher and Shean way, the first to "We're Lyons," with a costume far better for comedy than the song. The next was little better, except for the catch-line, "Peculiar" and "I'm Surprised," also in costume. Then a straight pop rag, and for the finish, "3,000 Years Ago," their daily topical. Too bad these boys won't believe they can get away with the pop stuff without so many costumes. If they want a new act for next season, that's all they have

to do and hang on to the closing topical.

Not a big house, and it didn't grow any after 8:30. Of course, a feature picture, a UFA, "Peter the Pirate."

Besides a good bill, Goldie had two flashes and a sketch. That sent one of the torches up to open Evelyn Devaney and Co. (New Acts). Followed by Mack and Bossier, with the girl quite a girl in the brunet way. Mack should play and tone down to her in his crossfire. He's too noisy. They were liked, including some of their gags.

After Murray and Allan came Robert T. Haines and Co. in a new melo playlet. Also New Acts. Started off well, but slumped away at finale.

Next to closer, Carl McCullough, and doing very nicely, especially with his phone bit, extremely well handled by him. In the Irish stories Mr. McCullough has picked some of the best, tested for years. They liked those, too, proving they came in to see the pictures.

"Midget Follies of 1926" (New Acts) pleasingly closed the vaude. Very good small people turn in a revue style. If the act's promoter wants to make it more modernish, call it 1927, now that 26 has hopped off all time.

Simc.

G. O. H.

(Vaude-Pict.)

Well-balanced program of exceptional quality for house of this sort, only fault Monday night lying in tendency of each and every act to run far over the time limit. Surprise of the evening was pulled by R. Wilson, weighty iron-hatted comedian, who does just as he pleases and can always get laughs. He reeled off a series of guttural German "leider" with the help of vocal accompaniment from the orchestra. The house fell for the stuff right.

Next to closing was held by Will H. Ward and Co. with a stage door Johnny skit and the usual demonstration how to approach a lady. Show was stopped because of Ward's antics. They like him.

Harvard and Scott Revue (New Acts) also ended up in the favor of the mob. Act looked like flop half-way through following Wilson. Two girls in pretty Chinese costumes went through a series of motions suggestive of a dance. They walked off in stillness, leaving the audience undecided as to whether they had finished or not. The man did a schoolboy hornpipe which registered, and the tide turned with the appearance of an unpromising acrobatic girl dancer, who proved to have the goods. Actually turned the scale for the whole presentation.

Zeller and Wilbur opened with miscellany. Zeller's loose-fitting get-up and trick knees get giggles at the start. He switches to the hat trick, and begins to fall flat until he starts playing with the audience and making the customers throw hats at his head. All of the talk in the act is wasted.

Ray Walzer Trio in No. 2 did much better than some of the other acts in choicer locations. Walzer has chosen selections to fit his voice. The boy at the keyboard unintentionally gives a good impression of a mechanical piano, while a squeaky-voiced female, first in a blue dress and then barelegged, has no place in the act that can be definitely acknowledged. Seems to be shoved in.

The Three Danubes close with seven minutes of clever, skillful, speedy acrobatic work on trapeze and through the air. Good enough to keep the crowd from walking out.

Despite the dent made in box office receipts on account of the holidays, the G. O. H. was well filled Monday night. "Pais in Paradise," Metropolitan feature film, deserves honorable mention as good entertainment.

The Black Bottom Contest craze has reached over into 23rd street to grip the G. O. H. in its fleshy tentacles. Jan. 7 will see its inauguration, with liberal cash prizes offered weekly. Cabaret Nite is also announced for every Wednesday, starting next.

ILL AND INJURED

Harry Hammond Beall, press agent and vice-president of the Wampas, successfully underwent an operation for appendicitis at the Osteopathic hospital, Los Angeles, Dec. 25.

Billy Watkins, III at his home in Woodside, L. I., forced the Friend and Watkins to cancel the last half last week at Loew's Strand, White Plains, N. Y.

Bert Ennis, after several days' illness, is out and around again.

Frankie Bailey, vaudeville favorite of the Weber and Fields days, and now a character screen actress, is seriously ill at Pacific Hospital in Hollywood.

Macklyn Arbuckle reported near a breakdown from overwork at his home in Waddington, northern New York.

PICTURES AND VAUDEVILLE

Pictures and vaudeville within the picture and vaudeville trade have a meaning of their own—vaudeville and pictures have another. It's a waste of time for anyone not versed to attempt the explanation of the differentiation.

Some effort to lead the uninitiated correctly has been made through alluding to the picture theatre with a stage (act) performance in addition to the picture feature as a presentation house. That also acts only within the trade since the explanation of a presentation is a picture and acts or stage show, leaving the listener as bewildered.

Pictures and vaudeville compose the policy of a theatre intended for the exhibition of pictures primarily, but which has or added a stage (physical) performance for extra drawing power. This policy arose from the lack of uniformity in the drawing power of weekly film releases, of the five or six-reel program style.

Variance in Grosses

In picture houses of large capacity it was found that these weekly releases could not keep up to the limit of seating capacity; that there was too large a margin at the end of the week between the actual box office gross and the possible box office takings. In some theatres of the largest capacities this variance was often as much as from \$15,000 to \$20,000 short of what the theatre could do if playing to complete capacity.

The added attraction was a natural sequence. From a single extra attraction the vaudeville end of the picture performances has developed into attractions. These attractions have been "names" of lone entertainers or attractions, bands or ensemble acts, and also "units." The latter is a united performance of several turns or combinations of performers blended into a whole entertainment of within 30 minutes.

While these added to the cost of the theatre on its original plan of playing pictures only, the theatre cared not if the extra stage show drew more money. Thus if the stage show costs a theatre \$3,500 weekly but the management finds the weekly gross is increased \$5,000 over its average takings, the theatre has been able to net \$1,500 more than its usual profit. In the event of an attraction playing on percentage over the average gross (or overhead), the same figuring applies.

Not the Reverse

With vaudeville and pictures the reverse is not the same. Vaudeville and pictures have been a set policy. It was not inaugurated as an opposition to the picture house but opposed the straight vaudeville theatre. It charged much less than what was called the two-a-day and was more easily adaptable to the smaller towns. In the smaller towns with the cheaper or popular admission price, it could draw and perhaps build up from the curious portion of a population anxious to know what kind of an entertainment lasting two hours or longer could sell for 50c.

Another advantage of the vaudeville and picture policy was that it "split the week," i. e., played two different bills in two sections, the first and last halves. This was an innovation designed to hold the trade, upon the theory that vaudeville drew but from a limited populace. If inveterate vaude fans, they would go again to the vaudeville show on the last half, with the feature picture as a bait to hold them within the vaudeville lines and away from the picture house opposition.

"Opposition" Deadly

Here again the "opposition" commenced to prove deadly. Picture theatres dotted the country. From downtown they went into the neighborhoods. Circuits sprang up. Picture managements contracted for various film services, until the vaudeville managements finally found themselves being slowly forced to the outside or state right market for picture product.

With the inferior quality of independent pictures and the growing complement of picture fans, pop vaudeville again had to make an extra effort to secure "names" for the vaudeville portion and also "drawing names" in the feature pictures. Pop vaudeville could not afford both.

Yet the creator of the pop vaudeville policy, the Loew Circuit, survived in its vaudeville division, adding on a Presentation theatre

circuit, while the Pantages Circuit in the west, almost a pioneer out there for its pop vaudeville policy, did the same.

Almost Alike

At present the situation is that the picture and vaudeville policy and the vaudeville and picture policy are growing so closely akin that acts may shift from one to the other with frequency, although not all acts. There is a vast difference, however, in the operating of the two theatres, but that is wholly trade technical.

The Presentation theatre is feeling its way on acts. The picture managers have yet to discover that comedy, in action or talk, is an asset to his show. He feels that the comedy on the stage may be injured by or injure the comedy in the pictures on the screen. While this has been disproven in the vaudeville theatres where comedy shorts and long films were played, the Presentation theatre will take nothing for a lesson other than its own experience.

While the picture theatre is willing to be only guided by its own experience and will allow only its experience to guide it, that theatre is on a safe road, for it will discover by experience, acknowledged to be the best show business teacher.

Vaudevillians look upon the picture house as a natural field. Not all vaudevillians, but a majority, seem plausible prospects for the picture houses. They are encouraged in this outlook by the rapidly increasing number of picture theatres playing acts, or ensembles or units, each of which depends mostly upon the vaudevillian for entertainment.

Field for Ideas

No predictions may be made as yet upon the experiments picture theatres have tried for their stage entertainment. Experimenting is always prevalent. The picture house just now is the most open branch for ideas, not only of the producer but the actor or musician; and among the latter, particularly the organist.

Tabloid productions are made nowadays with the vaudeville or picture house stage as the alternative. Producers frame their production turns for one or the other, to fit either, and with a price for each.

A playing difference exists in some of the vaudeville and picture theatres where three performances daily are given during the week, with four or five on Saturday and Sunday.

In the picture theatres four or five performances are the rule daily, according to the strength of the feature picture or the stage attraction, with oftentimes the picture running five or six times a day, while the stage show will appear but four times.

Dwindling Big Time

Since the big time vaudeville show of two performances has

dwindled to a point where there does not remain sufficient playing of that description to even approximate a half-season, let alone a full season, those artists formerly approving of the big time only through the lighter exertion required now feel that if it must be a profession of labor only in the variety division of the show business, it might as well be four shows a day in the Presentation houses at more money rather than three performances a day in the pop vaudeville theatre at a lesser salary.

In either of the policies where the performances are more than twice daily, the performer is pretty well confined, held to the theatre much during the day, but with the actual stage work cut down so that its total will not run much beyond what the performer did in the two-a-day houses.

Longer Mental Labor

Though the performer may plead temperament and mental strain for stage work, complaining of the strain brought about by over two shows daily, that complaint could only hold up in the show business, and is begotten through tradition rather than actual belief.

In other pursuits where the brain is mainly employed, men and women think nothing of devoting from eight to 14 or 15 hours daily, while physical labor of any nature has been placed on an eight-hour day basis by organized labor unions.

There is no act in the show business doing an act that plays over two actual full hours in any one day, other than possibly on a Sunday. Nor is there an acrobatic or strength act that appears that long before the public in a single day.

It isn't the work performed that prevents the actor from making a consecutive appearance by the minute or hour; it's the impossibility of any actor or act holding an audience exclusively at attention for a protracted length of time.

There are many actors and actresses in the drama or musical comedy who do more playing individually in an evening's performance or through a matinee and night show than any act on the variety stage.

It's only the prestige of the advancement that goes with the move from the variety to the legit stage which tempts the artist; not a lessening in work and very often not an increase but a decrease in salary.

Variety playing for any number of performances daily will become a matter of usage as the picture house increases the scope of its stage show. It will revert in a way to the olden days of vaudeville or variety over here where performers accepted contracts for the playing policy of a theatre without thinking to ask how many shows a day the house gave.

Some of those performers are now the leading lights in vaudeville and musical comedy over here, while several like Al Jolson, Eddie Cantor, Ina Claire, Marilyn Miller, Fred Stone, Leon Errol, George White and Eddie Dowling graduated into the starring lights of Broadway, with Will Rogers arising from a "grind" into a class all by himself.

Time.



O. O. McIntyre, famous humorist and columnist and author of "New York Day by Day," said, in the Los Angeles "Evening Herald," December 25, 1926:

"It is perhaps a little late to advise those who have never seen Frank Van Hoven to see him. He is, in my opinion, the peer of what Broadway calls top comedians, and his brother Harry is one of the best theatrical press agents in America. Talent enough for one family. I saw Frank Van Hoven convulse a London audience one night that had come to sneer."

THANKS TO EVERYBODY FOR THE CHRISTMAS REMEMBRANCES!

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FRANK VAN HOVEN

INSIDE STUFF ON VAUDEVILLE

Though the Keith-Albee circuit, and its most friendly business co-operator, Orpheum circuit, professed printed disavowal of Variety's reports that the Loew circuit was out to fight them, with unfriendly relations existing between Marcus Loew and E. F. Albee, arising from business matters, the K-A circuit from all accounts is now looking upon the Loew present and forthcoming opposition as very real and here. The K-A people no longer disclaim Loew as a competitor, and foresee in the Loew's announcements of new theatres and cities K-A's most formidable opposition.

Curiously, however, K-A still does not look upon Famous Players-Lasky as a business rival. Through their Public theatre operating company, F. P. L. is opposing both K-A and Orpheum, as Loew shortly also is doing. Yet K-A says that Famous is in another branch and not competing with vaudeville circuits.

In former days when the Keith circuit encountered vaudeville opposition, they threatened dire things to the promoters. At the time of Klaw & Erlanger and Shubert Vaudeville, Keith's threatened to engage in play producing; to do anything to get back at their business tormentors.

At present, however, K-A seemingly believes it can engage in the picture producing and distributing business as it is doing through DeMille-P. D. C. without having the fact noticed by the largest concerns in the country.

K-A and the Orpheum have yet to learn what they have gone up against in attempting their own and very peculiar "corner" in the film industry. Why it is very peculiar and a "corner" may be reported in these pages at another time.

Vaudeville acts are reporting an epidemic of "cuts" by house managers, some of which border on the ridiculous. The usual pruning of the "Hells" and "Damns" has been going on as usual but in addition the house managers have been unusually squeamish about "gags" incorporated in the routines and in some instances have been used in the same houses dozens of times without objection.

According to the acts, what is fish in one house is rare roast beef in another, depending upon the inhibitions of the managers. One case is related where the manager of a New England house, "flushed" the manager of a Boston house, both Keith-Albee, tipping the Boston manager about the "salacious" material in a certain act. The act had played the Boston house several times with the same material but so roused was the manager by the beef from his New England contemporary he warned the act to make the same "cuts."

He obstinately refused to be budged from his stand until he was informed by the stage manager he had better secure another act as the first one was packing.

Another case concerns a musical comedy and vaudeville comedian who received a list of cuts from a K-A executive, all along the route. He ignored them and finally received a letter from a real potentate, also ignored.

The artist came into the Palace, New York, where a letter from another K-A official awaited him. The letter called his attention to his previous directions, demanded the cuts be made forthwith and that the letter be answered immediately.

The actor is reported to have called the executive on the phone, asked him if he had ever met him and being informed in the affirmative, "Yes, I think I met you when I was the house manager at—"

The actor is quoted as replying, "Well you have a nerve to expect me to start a correspondence with you upon such short acquaintance when I haven't written to my mother in six months."

The Orpheum Circuit "showed its teeth" to the International Alliance Stage Employees and American Federation of Musicians by entirely ignoring both organizations and its members when giving its annual Christmas spread, formerly, and for many years, including artists and employees. This past Christmas Orpheum eliminated the stage hands and musicians entirely.

A diplomatic form letter was sent to resident managers instructing them to confine invitations to the managerial staff, critics of newspapers and artists playing the theatres, stressing the fact the Christmas supper was mainly to cheer the artists. The inside is that the corporation has not forgotten the strike of last fall, especially when the San Francisco unions refused to deal with Orpheum executives. At that time Marcus Helman had to call on John J. Murdoch to help him out.

Quite a few of the stage workers and musicians have already taken cognizance of the "slight" by placing themselves on record in letters to international headquarters. Both musicians and stage mechanics have always given of their services to aid the N. V. A. Week, when the self-starter sends people down into the aisles of the theatres with tumbler to beg nickels and dimes from humiliated patrons for humiliated actors. Just what "nerve" the Orpheum Circuit will disclose now by asking the musicians and stage boys to assist in shaking down the seat-holders during Alms Week can well be imagined!

The practice, now current on the Orpheum circuit, of preventing eastern acts from securing any of the Orpheum, Jr., dates booked out of Chicago, without first coming into Chi and "showing" an act at a ridiculously low salary is being criticised by acts who credit it to Sam "Kut" Kahl. Max Gordon, Orpheum general manager also comes in for considerable censure, it being reported the condition could not exist unless the New York office made it possible.

The method, it is said, consists of notifying the Orpheum's New York office, referring to acts with a set Keith or Orpheum salary, not to book the act into any of the Chicago houses, booked out of New York, unless it first accepts the "cuts" offered by Kahl. This is concurred in by the New York office, with Gordon's knowledge, according to information. It works just as well with an act the New York Orpheum bookers may have seen and personally indorsed. Gordon is reported to have criticized the methods of bookers of affiliated and allied circuits, according to those in the know, but is ignoring the latest Kahl wrinkle.

Ed Busse in Cincinnati is an undertaker. He seldom leaves Cincy so that makes him an undertaker all of the time. An undertaker he has use for funeral looking clothes; long tailed coats and solemn looking vests, also neckties and terribly white collars. Sometimes they wear out or look worn.

In New York the dead pan business guy has a couple of pals, Clark and McCullough. Without proceeding, that's where Bobby Clark gets his stage outfits that look so funny, from his undertaking friend in Cincy.

When Variety ran a story on the Friars dinner to Clark and McCullough a couple of weeks ago, Bobby wrote to Ed telling him if he wanted to keep track of what Clark and McCullough were doing to Times Square, to buy Variety that week. Mr. Busse must have bought and read Variety; also must have gone off his nut because he subscribed for a year and pre-paid; hence this story that he didn't tell himself.

What is construed as a real notification to the public that the Loew Vaudeville circuit has assumed command of big time is the announcement flashed on all picture screens in the Loew houses, listing some of the biggest names in vaudeville with the significant tag, "And we have only started." The Loew "announcement" and the signing of "names" is said to be largely accountable for the number of "cut" names on the weekly bills at the Palace, New York, it being next to

(Continued on page 26)

"BARRED FROM SHOW BUSINESS," N. V. A. THREAT TO YOUNG RUSSIAN

**Leo Chenko's Wife Informed Over Phone by N. V. A.
Executive—About to Sue Mme. Albertina Rasch
for False Arrest—Larceny Charge Dismissed**

After being arrested on a charge of grand larceny, Leo Chenko, young Russian costume and scenic designer and ballet producer (who is the husband of Alexa, the dancer), with Mme. Albertina Rasch acting as complainant, Chenko has been informed, he says, that he will be forced out of show business by one of the executives of the N. V. A. After the charges had been dismissed by the grand jury Chenko sought to clear his name of the false arrest, and was thus advised, is his statement.

According to the artist and his wife, the latter was informed over the phone from the N. V. A. club-house offices that there had been a rumor Chenko was going to sue Mme. Rasch for false arrest and imprisonment, and, Mrs. Chenko was informed, if her husband "dared to go into court" with a suit of that nature "we will bar you from show business forever."

At present Chenko with the stigma of the charges hanging over him due to the publicity the arrest received and the lack of publicity when the charges were dismissed is placed in the position of finding it difficult to obtain backing with which to enter the producing field.

Partnership

Chenko, according to his story, was introduced to Mme. Rasch and the two entered a business partnership. She was to finance a production and he was to design and create the scenic necessities and the costumes. Mme. Rasch purchased the raw materials from which the scenes and costume were made by Chenko. But she failed to go further with the production of the act, Chenko asserts.

The producer, desirous of action, went to the storehouse, and, removing the scenes and costumes, started to produce an act. He was rehearsing on the stage of the Metropolitan Theatre when detectives placed him under arrest, Mme. Rasch having charged he had stolen the costumes and drapes for the scenes.

Arraigned in the West Side court Chenko was remanded for the grand jury in \$1,000 bail by Magistrate Rosenbluth. In trying to secure a bondsman, Alexa, his wife, was referred to the N. V. A. Henry Chesterfield, of the N. V. A., got a bondsman for the prisoner at a cost for the bond of \$50, loaned to the dancer by Chesterfield out of the N. V. A. funds, he said.

Through this procedure the facts became known and the matter was brought up before the V. M. P. A., with the result that there was an adjustment of the matter on the ground that both Chenko as well as Mme. Rasch had an equity in the costumes and scenery. Chenko subsequently through a friend, paid Mme. Rasch the amount she had invested in the raw materials.

Grand Jury Dismissed Case
When the matter came before the grand jury, according to Assistant District Attorney Harold Hastings, the complainant refused to make any charges against Chenko and the matter was dismissed.

It was after the dismissal of the charges that Alexa was informed that her husband was to be barred from show business by the N. V. A. executive.

Chenko, when taking the costumes from the storehouse, acted on the advice of an attorney who stated that, as he had an equity in the effects, he had as much right to them as did Mme. Rasch, and if she did not want to continue with the production there was no reason why she could hold him up in the event that he wanted to proceed.

At present Chenko is of the opinion that the N. V. A. is making good its threat to keep him out of show business whether he started suit or not, as he has found it impossible to get a start anywhere.

INDEPENDENT BOOKERS

Edward White and Walter Gordon have combined to operate as independent bookers and also producers of presentation features.

WHITEHURST ECHO

Mother of Manager Disclaims Bribery or Secrecy

Baltimore, Jan. 4.
The suit over the will of the late Charles E. Whitehurst, Baltimore theatrical owner and founder of the Whitehurst Theatre Enterprises, flared up again when Mrs. Anna L. Whitehurst Taylor, mother of the deceased theatrical promoter, filed an answer to the suit of Claire J. Ulrich Whitehurst, widow of Charles E.

Mrs. Whitehurst Taylor denies that there was any bribery in the \$16,000 paid by her as principal distributee of her son's property, to Mrs. Claire Whitehurst. She also denies any secrecy in the proceedings and alleges that the money, \$5,000 in cash to the widow's lawyer, and the balance by check, was in full settlement of Mrs. Claire Whitehurst's claim against the estate and was done to avoid litigation, delay in settling the estate, and to "make peace."

Charles E. Whitehurst, builder of the Century theatre and roof in Baltimore now owned by Marcus Loew, died in January, 1924, presumably a bachelor.

Shortly afterwards Mrs. J. Claire Ulrich entered a claim as his widow, claiming a marriage by prayer book without benefit of clergy. The Maryland Court of Appeals sustained a lower court ruling that Mrs. J. Claire Ulrich was legally Mrs. Charles E. Whitehurst.

JACK REDMOND BROKE

Jack Redmond, trick golf specialist, came out of the west like young Lochinvar to conquer vaudeville, and wound up owing \$4,162.60 to various sporting goods and golfing supply retailers.

All that Redmond had for his assets, according to his voluntary bankruptcy petition just filed, were \$200 worth of golf clubs, his theatrical props.

Redmond gives his address as the Somerset Hotel, New York. Last season he was routed in vaudeville. On the coast Redmond had been appearing in film "shots," requiring unusual exhibitions in the ancient Scotch pastime.

Claude Stroud Marries— 2 Couples in Act

The other half of the Stroud Twins, Claude, was married Sunday to Thelma White (formerly White Sisters), who closed with "Vanities" Saturday.

The other Stroud was recently married to Betty Wheeler, following her Chicago divorce from Bert Wheeler.

The Strouds, and the Misses Wheeler and White, may combine as a four-act in vaudeville.

DANCE TEAM IS SPLIT BY MAURICE

Maurice (Mouvet) is the cause of splitting up the dance team of Charles Sabin and Helen Lyons, the latter related to the Bonwits of Bonwit Teller & Co., 5th avenue department store.

Maurice has decided that young Sabin, who has been dancing with his partner at the Club Richman and latterly at the Ross-Fenton Club (nee Club Fysher and Plantation) was too good for his partner and contracted to "present" Sabin and his new partner all over the world. The girl has not as yet been selected.

Maurice will take the team to Chicago with him Jan. 15, when Maurice and Eleanore Ambrose (Mrs. Mouvet) close at the Club Mirador, New York, following a hectic clashing of managerial and professional temperaments. Later in the spring, when Maurice and Eleanore go abroad, Sabin and his new partner will accompany them, the girl to be specially trained by Maurice.

Young Sabin is 23 years old and said to be an ex-chorus boy. Of influential family, the young man's professional progress has been meteoric, impressing immediately in the class night clubs.

Jack Lait, Grand-Dad, 42

When George Lait became a father of an 11-pound daughter Dec. 26, Jack Lait became a grand-dad.

The younger Mrs. Lait was confined at Dr. Amey's Sanitarium at 306 West 75th street, where mother and child are at present.

Jack Lait is 42. He married at 21 and his son married at 19.

In the Lait family now is a great-grandmother, 90.

EDDIE DARLING ON COAST

Los Angeles, Jan. 4.
Eddie Darling, the Keith-Albee chief booker, is expected here Saturday. He is coming west to rest, following a long period of illness that has kept him away from the K-A books.



Caricature, from "Hamburger & Ullrichsblatt," Hamburg Germany

With "Man Friday" on "Crusoe's Island,"
WISHING ALL MY AMERICAN FRIENDS
A VERY HAPPY NEW YEAR

Now playing the Apollo Theatre, Nurnberg, Germany
January, February and March, under contract with C. B. COCHRANE
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Proclaimed by critics as the GREATEST COMEDY JUGGLER
THAT HAS EVER VISITED GERMANY

Open for offers for production

Address, care REEVES & LAMPORT, 42 Cranbourn St., London, W. C. 2

K-A. Paying Radio

Keith-Albee, allegedly opposed to radio, is not averse to paying WMCA, Hotel McAlpin station, \$75 weekly to nightly etherize and exploit the K-A Hippodrome. The radio plugging is concentrated in some measure on featuring the basement Toy Town in the Hip.

K-A has also proved vacillating when booking radio orchestras who are under instruction to mention the theatre they are at next week.

10 "Mirth" Members Still Held in Altoona

Altoona, Jan. 4.

While a padlock injunction has been served on the Brant House barroom and the establishment closed by the order of the local court, sever members of the "Garden of Mirth" company are still inmates of the Blair County jail, pending the preliminary hearing on charges of felonious assault with intent to kill.

Five members of the company were discharged following questioning, 10 being taken to the county jail. Three members have since secured bail. The manager of the company, Rufus Armstrong, is still a patient in the Altoona hospital, suffering from pneumonia.

The members of the company were arrested in connection with the proprietor of the Brant House, which is popular with theatrical companies appearing at local theatres, a lieutenant of the police department and a local man, following the near fatal attack made on Thomas Dalley, night clerk at the hotel. Dalley is rapidly recovering at the Altoona hospital. The attack is alleged to have followed a drinking and card party in the room of the manager of the theatrical company.

CHI'S YIDDISH STOCK

Logan Square to Get Troupe Next Sept.—L. & T. Sell Lease

Chicago, Jan. 4.

The Logan Square, formerly having housed the Minturn stock, and more recently operated as a straight picture house, will open next September with Yiddish stock.

David Lipsey, wealthy real estate man, in association with his brother-in-law, Lawrence Fine, a lawyer, and David Hirsch, musical director, have bought the lease from Lubliner and Trinz, which expires in 1933. The house seats 1,550.

The new lessees contemplate a "name" to head the company.

Van Hoven's Advance Man

Los Angeles, Jan. 4.

Frank Van Hoven has engaged E. J. Sperry as an advance agent during his Pantages Circuit tour.

Van Hoven picked up the idea after repeatedly observing the benefit of his brother's (Harry Van Hoven) special press matter. The other Van Hoven is located in Baltimore, preparing the special stuff at that point.

Through the advance agent and Frank Van Hoven's cooperation, the Pantages headliner has made tie-ups with candy concerns, ice companies and other advantageous publicity connections.

K-A. Acts in Night Club

Washington, Jan. 4.

June and Ginger Rodgers, sister act, followed their week here at Keith's with another at the Club St. Marks. This also applies to Marguerite and Gill, dancing team, going into the new Carlton Club.

Incidentally the Carlton, playing for the "high hats," has dropped the original ante from \$50 to \$10 annually. Refunds were made to those who came through with the original \$50 membership.

Murdock Much Better

John J. Murdock is reported much better, and will probably leave his home during the week.

The Keith-Albee executive was taken quite ill upon his return from the coast, with confinement at home made imperative by the physicians.

E. F. Albee, another K-A head, also has been confined home for the past few days by illness.

EDWIN KING AFTER SHOWDOWN WITH F.B.O.

**Reported Sam Wood Jamming
Up Things on Lot—Coast
Film Folks Surprised**

Los Angeles, Jan. 4.

According to reports, Edwin King, general manager of F. B. O., is in New York for the purpose of a showdown on his position at the local studios.

Since Sam E. Wood, picture director, has become associate executive at the studios, the latter, it is said, has trespassed on the preserves of King, much to the latter's dislike.

Many of the old employees of the studios and those brought in during King's short regime are reported not to have met with Wood's approval.

King, former studio manager for Famous Players-Lasky, was responsible for the 1926 product turned out at the F. B. O. plant.

Picture people on the Coast are very much surprised to see Wood take such aggressive methods as he has done since becoming an executive with the company. It is said, with the result of Wood's showing of authority at the studios, Percy Heath, scenario editor with the company, has joined the F. P.-L. scenario staff.

Ben Bard Just Butted In; Didn't Insult Duncan Sis.

Los Angeles, Jan. 4.

Ben Bard claims he did not insult, either of the Duncan Sisters at the Shrine auditorium as reported.

Bard says he was standing on the stage with the girls when an actor whom the girls did not like passed. Rosetta made a remark about him, according to Bard, when he (Bard) interposed with the statement that the actor was regular.

Then one of the girls got peeved and asked him why he was butting in to their affair, says Bard. Bard tried to pacify her and says he eventually did, when called upon to act as master of ceremonies.

Leaving the stage and going to the front of the house, Bard states, the brother of the Duncan girls came along and took a poke at him, grazing the hairs on Bard's moustache.

The brother, Bard alleges, looked in the girls' dressing room, heard them both crying and also heard Bard's name, the latter says.

Young Duncan took it for granted the girls had been insulted by Bard and went after him, according to Bard.

Bard says that when he wanted to get back at young Duncan the stage hands requested him to leave the stage, but that he remained around the theatre waiting for young Duncan. As he did not venture forth, Bard says, he went home and later the Duncan girls called him on the phone, apologizing for the misunderstanding they had had and also for their brother's action.

ACROBAT HELD UP

Hammond, Ind., Jan. 4.

Jos. A. Hack, of Hack and Dale, gymnasts, was held up and attacked by three unidentified men while walking on Main street here after the night show at the Parthenon. Hack was dragged into an alley by the bandits and beaten up. They took \$52 from his pocket, he says. Hack, formerly of Page, Hack and Mack, was shot in the Jack Wilson-Kitty Gordon affair at the Palace theatre, Chicago, a few years ago.

Lillian Broderick in Show

Lester Crawford and Lillian Broderick have again dissolved through Miss Broderick's induction into "Oh, Please," legit musical.

Crawford will take on a new partner, Johnny Dunn.

WINTER GARDEN SUNDAY CONCERTS

BOOKED BY
ED. DAVIDOW
1560 Broadway, New York

THEATRES PROPOSED

Brooklyn, N. Y.—(also stores) \$1,000,000. New Utrecht avenue and 46th street. Owner, Laemmle Building Corp., New York City. Architect, J. Ebersohn, New York City. Pictures.

Brooklyn, N. Y.—(also offices) \$1,500,000. Flatbush avenue and Nevins street, through to Livingston street. Owner, Fox Theatrical Enterprises, New York City. Architects, Crane & Franzheim, New York City. Policy not given.

Cedar Rapids, Ia.—(also stores) \$300,000. First avenue and Third street. Owner, Security Realty Co., Calvin Bard, Indianapolis. Architect, Geo. L. Fisher, Omaha. Policy not given.

Chicago.—(New Woodlawn; also hotel, offices, stores) \$5,000,000. S. W. corner 63d and Maryland. Owners, Andrew & William Karzas. Architects, C. H. Crane, E. G. Kiehler & B. A. Dore, Detroit. Pictures.

Chicago.—(also stores, offices, apartments) \$750,000. N. E. corner Oshkosh and Northwest highway. Owner, syndicate forming, Dr. O. G. Waskow. Architect, Fred D. Jacobs. Policy not given.

Chicago.—(also offices) \$3,000,000. 23 W. Monroe street. Owner, National Playhouses, Inc. Architect, J. Ebersohn. Pictures.

Cincinnati.—(also stores) \$75,000. Woodmont and Montgomery road. Owner, Montgomery Amusement Co. Architect, Howard McCloy. Policy not given. Contemplated.

Cornellville, Pa.—(also hotel) \$150,000. N. Pittsburgh and Peach streets. Owner, Alex Chinn. Architect, H. W. Altman, Uniontown, Pa. Pictures.

Dormont, Pa.—(also stores, offices) \$300,000. Broadway and Potomac avenue. Owner withheld, care of architect, Frank W. Bail, Cleveland. Policy not given.

Grosse Pointe, Mich.—(remodeled) \$20,000. Charlevoix and Wayburn avenues. Owner, Fred De Lodder, Detroit. Architect, C. W. Brandt, Detroit. New policy not given.

Kansas City, Mo.—(also stores). Corner 33d and Main streets. Owners, L. C. Hill & Co. Architects, Bessecke & DeFoe. Value not given. Pictures.

Lansdale, Pa.—(also stores, apartments) \$50,000. Main street. Owner, Lansdale Theatre Co. Architect not selected. Pictures.

Milwaukee.—(also stores) \$300,000. Teutonia avenue, So. of 20th street. Owner, Badger Bldg. Service Co. Architects, Peacock & Frank. Policy not given.

New York City.—\$225,000. 31 Canal street, 8-20 Ludlow street. Owner, Ludlow Operating Corp., Marcus Loew, president. Architect, Thos. W. Lamb. Policy not given.

Philadelphia.—(1,800 seats; also stores, offices) S. E. corner Ridge avenue and Leverington street. Owners, Abraham Felt & Son. Architects, The Ballinger Co. Value and policy not given.

Racine, Wis.—\$600,000. Main street. Owner, Universal Chain Theatrical Enterprises, New York City. Architect, Fred D. Jacobs, Chicago. Exact location and policy not given.

Sandusky, O.—(also stores, offices) \$1,000,000. S. W. corner Columbus and Water streets. Owner, Seitz Theatre Co. Architect, W. P. Whitney, Chicago. Policy not given.

Steubenville, O.—\$90,000. S. 3d street. Owner, company forming, care of W. S. Simeral. Architect, A. G. Whitehouse. Vaudeville and pictures.

Warren, Pa.—(Strand, remodeled) \$25,000. Owner, Columbia Amusement Co., O. A. Feitar, president, Erie, Pa. Architects, Shuts & Morrison, Erie, Pa. New policy not given.

Brooklyn, N. Y.—\$550,000. 314-32 8th street. Owner, Park Slope Amusement Corp., Marcus Loew, president. Architect, T. W. Lamb. Policy not given.

Cincinnati.—(Forest; additions) \$45,000. Forest, near Reading road. Owner, Harry Levy. Architect, Moritz Sax. New policy not given.

Cleveland.—(also stores, offices) \$425,000. S. E. corner W. 117th and Detroit avenues. Owner, Detroit Highland Co. Architects, Preston J. Bradshaw & J. B. McDonald. Policy not given.

Four Corners, N. Y.—Owner withheld. Architect, G. Keister, New York City. Exact site and value not given. Pictures.

Jersey City, N. J.—(also stores, offices) Hudson boulevard and Pa-

vonla avenue. Owner, Jacob Fabian, Paterson, N. J. Architect, Fred W. Wentworth, Paterson, N. J. Value and policy not given.

Kansas City, Mo.—(Also hotel) Troost avenue, S. of Armour boulevard. Owner withheld, care of architect, L. H. Dodd & Geo. Chandler. Value not given. Pictures.

Mamaroneck, N. Y.—(Also stores, apartments) \$390,000. Chatsworth avenue. Owner, Larchmont (N. Y.) Theatre Corp. Architect, Douglas P. Hall, New York City. Policy not given.

Milwaukee.—(Also stores, apartments) \$700,000. National, between 21st and 23d streets. Owner, National Layton Improv. Co. Architects, Dick & Bauer. Policy not given.

New York City.—\$500,000. 141-155 E. 58th street. Owner, Roxy Theatres Corp. Architect, Walter W. Ahlschlager, Chicago. Policy not given.

Oaklyn, N. J.—(Also stores, offices) \$50,000. White Horse pike, near Ormond avenue. Owner, Wm. E. Butler, Philadelphia. Architects, Hodgins & Hill, Philadelphia. Pictures.

Philadelphia.—(1,500 seats) 1710 N. 22nd street. Owner, Harry Moskovitz. Architects, Hodgins & Hill. Value and policy not given.

Royal Oak, Mich.—Washington avenue and 4th street. Owners, Washington Square Development Co., care of lessee, John H. Kunsky, Inc., Detroit. Architects, C. W. & Geo. L. Rapp, Chicago. Value not given. Pictures.

Royal Oak, Mich.—(Also stores) \$1,000,000. Washington avenue and 4th street. Owner, Center Theatre Co., care of architect, F. D. Madison. Policy not given.

Cedar Rapids, Ia.—(Also stores, offices) \$525,000. Owner, company forming, care of architects, Peacock & Frank, Milwaukee. Site and policy not given.

Chicago.—Milwaukee and Division street. Owner, Marks Bros. Architect not selected. Value and policy not given.

Chicago.—(Also ballroom) \$3,000,000. 4700-43 So. Parkway. Owner, syndicate, Harry M. Englestein, president. Architects, Levy & Klein. Policy not given.

Falls City, Neb.—\$75,000. Owner, Blaine Cook, Beatrice, Neb. Architect R. W. Grant, Beatrice, Neb. Site and policy not given.

Lackawanna, N. Y.—\$100,000. Electric and Franklin streets. Owners, J. W. O'Connor, Barney McDonald and M. T. Ryan. Architects not selected. Pictures.

Lansdale, Pa.—(1,000 seats; also stores, apartments). \$50,000. Main street. Owner, Lansdale Theatre Co. Architects, Magaziner, Eberhard & Harris, Philadelphia. Pictures.

Lindenhurst, N. Y.—(Also stores, offices). \$100,000. E. S. Wellwood avenue. Owner, Lindenhurst Theatre Corp. Architect, P. A. Vivartas, Union City, N. J. Policy not given.

Milwaukee.—(Also stores). \$500,000. 3d street, between Locust and Chambers. Owner, Saxe Amusement Enterprises. Architects, Dick & Bauer. Policy not given.

Milwaukee.—(Also stores). \$250,000. 25th and Hopkins street. Owner withheld, care of architects, La Croix & Memmler. Policy not given.

New York City.—\$41 W. 42d street. Owners, Isadore Zimmer, Samuel Reznick & Frank Locker. Architect, T. Lamb. Value and policy not given.

Pittsburgh.—(Also stores, offices). \$500,000. 5806-20 Penn Avenue. East Liberty. Owner, Stanley Rowland-Clark Co. Architects, Hoffman-Henon Co., Philadelphia. Policy not given.

Pontiac, Mich.—(Also stores). \$100,000. S. Saginaw street. Owner, Kleist Amusement Enterprises, Inc. Architect, Geo. J. Bachman, Flint, Mich. Pictures.

Waterloo, Ia.—(Also stores, offices). \$350,000. Commercial, between 4th and 5th streets. Owner, Waterloo Orpheum Co. Architect, John S. Bartley. Policy not given.

Collins in Wilton's Office

Johnny Collins, former Keith-Albee booker and agent, joined the Alf Wilton Agency this week.

Collins has been active in Florida for the past year operating a hotel. In the Wilton office he will take over the vaudeville booking department. Collins was associated with Wilton when the latter was a Keith-Albee agent, before resigning to enter the independent field.

ELSIE JANIS CLOSING TOUR

Elsie Janis will close her tour next month, returning to vaudeville March 13, for the K.-A. and Orpheum circuits.

FORUM

New York, Dec. 24.

Editor Variety:
I want to thank you so much for the very nice review in Variety on "Victor Herbert Melodies" at the Paramount theatre. It said my dancing was the best thing in the act.

Unluckily for me, however, you gave credit to Isabelle Graham whose name was on the program. I replaced Miss Graham two days before the act opened and too late to be programed. You can imagine my disappointment after the nice things you said.

Is there is any chance of a correction being made?

Last season I received a good notice in Variety. That was when I jumped from the chorus to the leading comedy part in "When You Smile."

Oh, yes, my name is
Ann Garrison.

JUDGMENTS

La Penase, Inc.; N. Y. Tel. Co.; \$327.10.

Jay C. Lichterman; F. A. Beach, et al.; \$386.95.

Troy Alexander; John Wanamaker; \$407.50.

Edna Amus Co., Inc.; W. A. Angur; \$186.96.

Asso. Entrepreneurs, Inc.; E. Park; \$5,224.20.

Vincent Lopez; J. B. White; \$1,038.67.

Wm. H. Herbat; J. E. Toohay; \$2,888.39.

Tyson Co., Inc.; E. S. Greenbaum; \$26.11.

Fanny Brice and Nat. Flash Light Corp.; Tidewater Elec. Co.; \$1,040.21.

Bert C. Whitney; Pioneer Show & Pig. Co.; \$1,249.66.

James W. Elliott; F. Williams; \$21,198.95.

Satisfied Judgments.

Raymond Hitchcock; W. H. Phillips; \$994.70; Oct. 8, 1922.

Gus Hill; F. V. Peterson; \$127.10; May 31, 1923.

HOUSES OPENING

The Jerome, Jerome and Tremont avenues, pictures, opened Dec. 27. Dr. David A. Steiman is musical director.

The James, Utica, N. Y., opened Dec. 25. S. P. Slotnick, manager, Neighborhood house, seats 800. It plays nights only, with matinees Saturday and Sunday, showing pictures.

Frank Amusement Co. will erect a 2,500-seat vaude and picture house at Cedar Rapids, Ia., operated in conjunction with the Orpheum circuit, and a 2,000-seater for Waterloo.

Final confirmation of the reported new house for Keith-Albee in Rochester came last week. It will front 150 feet in Clinton avenue, north, on the site of the old Loew-State Theatre. Capacity of 3,000 claimed. It is reported K.-A. have a 50-year lease on the property together with the Banorgo Corporation of Rochester, composed of George W. and Libanus M. Todd (Todd Photographs). The new house will be three blocks from the new \$4,000,000 picture-vau house being built by the Fenevessy's at Court street and Clinton avenue south.

The Auditorium (vaude), Brattleboro, Vt., is adding five acts on the last half. Plimmer booking.

Jersey, Morristown, N. J., playing five acts, split week policy, booked by Filly Markus, opened Jan. 3. Another Jersey City house, the Cameo, five acts (split), opens Jan. 13.

Sheridan Square theatre, New York, launched its new Loew policy Dec. 23.

Tivoli (Fitzpatrick & McElroy), Richmond, Ind., opened Dec. 30 with vaude and pictures. Carrell bookings from Monday to Friday and Loew vaude Saturdays and Sundays.

New Bedford, Bedford, Ind., is open with vaude and pictures.

Capitol, Jersey City, direction Sam Kutinsky, opened Jan. 3 with straight pictures.

Majestic, Albany, has switched from John Coutts to Walter Plimmer vaude bookings.

The remodeled Queen, Wilmington, Del., re-opened New Year's, after being closed for six months as a vaudeville theatre; taken over by the Stanley Company. Three shows daily. Five acts with film.

Harry Davis Stricken

Pittsburgh, Jan. 4.

Harry Davis, local theatre owner of the Davis, Pittsburgh, and other houses in the state, is reported as seriously ill following a stroke sustained several days ago.

Mr. Davis is said to be in a coma following the apoplexy.

ACTS IN EARLE, A. C.

The Earle, Atlantic City, playing straight pictures, will embrace a vaude policy Jan. 15. It will play five acts on a split week booked by Harold Kemp through the K.-A. office.

MISS EDERLE IN NEWARK

Gertrude Ederle will resume her vaudeville and picture house tour next week at the Mosque (Fabian's), Newark, N. J., followed by a week's engagement at Rochester.

Miss Ederle is laying off this week after a tour of the Pantages Circuit. Clint Lake is handling the swimmer's publicity and managing the tour.

JOHN

SIDNEY

RUCKER AND PERRIN

Now Playing at the London Pavilion with the
"BLACKBIRDS OF 1926"

A BIG SUCCESS

Wish All Their Friends A Happy New Year

"THE ENCORE," December 2, 1926

We paid a second visit to the London Pavilion to see the successful show of "Blackbirds," and noticed an added attraction in Rucker and Perrin, in a Chinese-Afro fracas, entitled "Chop Suey for One." The inclusion of that double act alone made the visit worth while.

"THE PERFORMER," December 1, 1926

MUSICAL STANDARD of November 20 remarks:
"There is a new sketch now in the second half of the 'Blackbirds' called 'Chop Suey for One' (presented by Rucker and Perrin) that is worth an evening's visit to the London Pavilion to see. It is the funniest thing seen for years."

"THE NEWS"

The big applause-winning act was that of Rucker and Perrin in a Chinese-Afro fracas, entitled "Chop Suey for One."

NIBLO and SPENCER and CO.

In "A Thousand Miles from Nowhere"

By ALLEN SPENCER TENNEY

Playing Keith-Albee Theatres From Now On

Management: HENRY BELLIT

MARIS CHANEY AND EDWARD FOX
"Dance Artists Supreme"

New Year's Greetings
LAST WEEK (Dec. 27)
A Positive Sensation
K-A Palace, N. Y.
WEEK OF JAN. 17
Hippodrome, N. Y.
A HARRY LEW Production
Direction ROY GOLDER

DRIVEN TO UNIT SCHEME, ACTS SIDESTEP; MORE MONEY OUTSIDE

Straight Vaudeville's Idea of Another Economy at Turns' Expense Discounted in Advance—"Surprise Nights" Another Dodge Acts Are Dodging

To offset the scarcity of standard acts, the Keith-Albee Circuit is reported flirting with the unit idea. Several revue producers and comedy turns have been offered routes which call for "unit" appearances, but lack of enthusiasm on the part of the artists may decide the circuit not to attempt units on a large scale.

With the shrinking of straight vaudeville and the larger salaries offered to turns by other circuits, the unit thing has appealed to the circuit as a possible way out of an annoying situation.

Unwilling to meet the offers of outside circuits, according to the acts, the vaudeville officials reason the units can be constructed for pop house consumption at less than the cost of an ordinary bill.

The "afterpiece," in which all unit acts must appear, is figured to be extra entertainment for the houses and audiences and without cost, the acts in the unit receiving nothing extra for the "afterpiece" appearances, after they have contributed their regular specialties in the vaudeville portion.

That the acts are balking is evidenced by the difficulty the circuit is meeting in obtaining acts to make gratuitous appearances at so-called "Surprise Nights." The Royal, Bronx, is one spot where it has been difficult for the booker to get acts playing other houses to double on "Surprise Nights."

The stunt goes the cut salary one better, where a house is flopping. In addition to being a cut for the regular bill at the house, it asks acts playing other "cuts" to double into the weak sister gratis.

The unit gag is in the same class, according to the artists.

WATCH OUT FOR George Adams and Co.

In a novel comedy act, with music, entitled "IT'S A GIFT, MY BOY, IT'S A GIFT" Formerly as Hanny in "Blossom Time" Act conceived and written by himself. All material registered with Variety. V. M. P. A.—N. V. A. Club

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATT, Mgr
In the Heart of
Theatre District
11-12 and H Sts.

EXTRA SHOW JAMMED ACTORS AND AGENTS

**Some Smart House Managers
Got Away with It—Many
Acts Booked**

Eleventh hour decision of house managers in far out spots to add an additional midnight performance last Friday (New Year's Eve) worked chaos alike for performers and bookers, mostly independent, who booked in the shows.

The extra show, while exploited heavily in some spots, was a secret with performers and bookers. The former without the extra show incorporated in contracts were flabbergasted when informed they would be expected to give the additional show without pay.

Notification of the extra performance caused a near panic all around with bookers holding the bag for reversed charge long distance calls and with many of the spots eventually having to come across pro rata to the acts for the extra show.

Places holding out against performers, some one and two-day stands, were compelled to give their second show minus several acts through the latter having to leave before the late show to make the next stand and through others refusing to go on unless paid for the extra show. Smart managers in some towns cajoled performers into believing that the booker was at fault. Acts desirous of retaining friendship of the booker gave the extra show without a whimper, figuring they were helping the booker out, only to find that the booker involved knew nothing about the extra performance.

The main jam was occasioned through at least 100 of the smaller theatres giving midnight performances for the first time this year. The experimenters were mostly in far out districts and figured themselves smart in adding the extra performance without notifying the booker and fighting the acts into playing it gratis.

Jack Sturm Comes Back
Jack Sturm, former K.-A. agent, who quit the show business for commercial pursuits some time ago, has returned to agenting.

DESPERATION!

Milwaukee, Jan. 4.

The local Orpheum (circuit) house is trying a new system to gain patronage. The Palace began advertising for "girls. Opportunity of a lifetime."

The ad follows:

WANTED GIRLS

**OPPORTUNITY
OF A LIFETIME
TO APPEAR IN A
FEATURE ACT AT THE
PALACE ORPHEUM
THEATER
NEXT WEEK**

Costumes furnished and professional salaries paid. B. Herbert Shaver, famous New York director, will teach applicants the dances, including Black Bottom. Apply Manager Palace Orpheum Theatre.

PAN FRANCHISE DELAY; CIRCUIT'S HEADS O. K.

The 10 additional agents franchises on the Pantages Circuit expected to issue this week failed to materialize. It is understood none will be forthcoming until receiving the final okay of Alexander Pantages, head of the circuit.

The delay caused much consternation among the 25 applicants, from whom the next 10 issued will be selected.

With the forthcoming 10 there will be 25 enfranchised agents for the Pantages Circuit in New York.

Helen Morgan's Act

Helen Morgan, who presides at the 54th St. Club bearing her name, will make her vaudeville debut at Keith's Palace, New York, in two weeks. Miss Morgan will do a solo and not bring her night club show into vaudeville as others have done. Miss Morgan is also in "Americana" and may be billed as doubling from that revue, rather than from a night club.

Comerford in Rome, N.Y.

Syracuse, N. Y., Jan. 4.

It's a period of expansion for up-State New York theatrical organizations. The Comerford interests will invade Rome, exercising an option on a site owned by John R. Harper.

In Binghamton, M. E. Comerford has personally acquired the 21-year lease held by Frank A. Keeney on the new Exchange theatre, under construction.

Stingy K.-A. Orchestras; Not Enough Men for Acts

Vaudeville acts are expressing dissatisfaction with the orchestras in out-of-town Keith-Albee houses. According to the acts, the orchestras are much too small for the large capacity houses, with the circuit evincing no intention of augmenting them.

Keith's, Columbus, an unusually large house with a capacity over 3,000, is reported to have a five- or six-piece orchestra. Keith's, Rochester, has another musical unit of small dimensions.

Most of the complaints are concerned with the K.-A. houses where continuous or grind policies are being played. The acts allege the other circuits playing similar policy, instead of cutting down the number of musicians, have full strength orchestras.

According to the artists, it detracts from their value. Instead of being an economy, it works out just the opposite, they say.

A. & H.'s New House

Los Angeles, Jan. 4.

Ackerman & Harris have purchased a site and will build a 3,000 seat theatre in Seattle, to replace their present Palace Hippodrome. The new house is to play vaudeville and pictures.

The Palace Hip, seating 1,600, has been operated by Ackerman & Harris for 15 years.

MEMORIZED THREE SHOWS

Lynn, Mass., Jan. 4.

The John B. Mack Players at the Auditorium got "up" on "The Gorilla" last week for one performance when they presented that play for the New Year's Eve midnight show.

In other words, the company had three distinct plays to remember during the week—the current play, this week's piece and the midnight show attraction.

L'HOMMEDEAU LEFT \$50,000

In the will of the late Elmer L'Hommèdeau, manager, Loew's New Rochelle theatre, New Rochelle, N. Y., recently filed for probate, his mother inherited \$50,000.

Mr. L'Hommèdeau was unmarried. He was killed in an automobile accident Nov. 10 on the Boston post road, Bronx, when his car was hit by a track sweeper of the Third Avenue Railway Co.

LOEW'S EAST SIDE DEAL

The Loew Circuit has taken over the Commodore, on 2d street, between 5th and 6th avenues, the largest house on the East Side. It's a Meyer & Schneider theatre of 4,000 capacity, and occasionally plays vaudeville.

It is reported the deal may be the forerunner of another in which Loew will take over the remaining East Side M. & S. houses.

PUBLIX PLAYS ACTS BOOKED BY MARKUS

Morristown, N. J., Jan. 4.

Publix switched the policy of its theatre here beginning last night, when they introduced a five-act bill in conjunction with the picture policy. There will be three shows a day, one matinee and two at night, with a split.

Fully Markus is booking the vaudeville.

Originally it was intended that the house here should be the break-in for the presentations shown at the Paramount, New York, but this was passed up after it was discovered that the stage here could not accommodate the heavy productions.

Barnes & Barton's Flash

Billy Barnes and Jack Barton have teamed for vaudeville and will shortly project themselves as featured members of a new flash act. Four girls will comprise the support.

MARION SUNSHINE

Direction MILTON LEWIS



"... absolute poise combined with femininity... perfect enunciation and a remarkable voice in that, without apparent effort, her every word could be distinctly understood in the far corners of a packed house accommodating 3,500 people... This distinctive comedienne's offering is as exquisitely unpretentious as it is delightfully entertaining."—BUFFALO "COURIER-EXPRESS."

NICK LUCAS

THE CROONING TROUBADOUR

WISHES ALL HIS AMERICAN FRIENDS

A Happy New Year

Sailing Aquitania Jan. 5 for New York

A SENSATIONAL HIT AT THE VICTORIA PALACE WEEK OF DEC. 27

Direction LEO FITZGERALD

INSIDE STUFF ON VAUDEVILLE

(Continued from page 22)

Impossible to assemble a big time vaudeville bill for the Keith-Albee Palace, without recourse to outside features.

By the same token the presence of two or three legit on the Palace bills weekly is said not to have jumped the gross any and not to have supplied the deficiencies created when the standard acts started signing up with Loew, Pantages, independents and picture houses.

That Roger Wolfe Kahn's Le Perroquet de Paris is not a passing fancy is evidenced by Kahn's issuance of a 20-week contract for next year to a dance team. The millionaire maestro is serious about his class night club, and Rosita and Ramon are being guaranteed \$750 and \$350 next year in 10-week periods.

The dancers conclude Jan. 20 at the Perroquet because of prior European bookings for the next nine months abroad.

The gift souvenir idea at the Perroquet has given rise to opening a special Le Perroquet Gift Shoppe at the entrance to the Kahn club, where more elaborate or duplicate souvenirs are retailed. This gives an idea of the value of some of the articles, the \$5 couverts being actually \$2.50 in value, owing to a rebate in souvenir for a similar amount.

A surprise Christmas gift in the form of a foot-high silver loving cup was presented to Mr. and Mrs. William Morris by members of the theatrical colony at Saranac Lake. The token of appreciation was inscribed: "With love, health and happiness from your professional friends at Saranac Lake, Dec. 25, 1926." The names of the donors were inscribed on the reverse side: Mr. and Mrs. Silvio Hein, Mr. and Mrs. Francis X. Donegan, John Woodford, Russ Kelly, Ford Fenimore, Jack J. Barnett, Eddie Kane, Johnny Bell, Joe Towle, Tom Culliton, Kickander Strelsky, W. W. Heidenkopf, James S. Selznick, Carlos T. Bordley, J. R. McCellan, Leonard Cowley, Cecil Summers, Ruth Velour, Alice Velour, Marion Greene, Dorothy M. Hughes, Mollie F. Reid, Helen Fielding, Helen O'Reilly and Ethel Clouds.

In the New York Sunday "News" appeared a press notice from the Keith-Albee press department saying K-A and Orpheum Circuits had engaged 20 headliners to shortly appear in their theatres. It also stated that the names had not been revealed and that some of the "headliners" "do not know as yet their good fortune." Also the notice mentioned the executives of the K-A and Orpheum circuits, but omitted Eddie Darling. Altogether it was a sickly effort and seemed to presage some sort of an attempt to offset the publicity gained by the Loew circuit through mentioning its "names." It's probable K-A has at last taken cognizance of the Loew opposition, something they feigned to disbelieve for a long while.

Eddie Cantor, who is making "Special Delivery" in Hollywood, his second picture for Famous Players-Lasky, has a faculty of digging up new talent. Last week he noticed Oscar Smith, colored bootblack at the Famous Players-Lasky Studio, who has been shining 'em up for the past 12 years for members of the organization. Cantor figured he had a part in the picture for Smith. Smith is doing the bit at \$7.50 a day. During the acting stunt, it makes it necessary for Smith to employ a substitute at the bootblack stand and the latter costs \$10 a day. Now the actor-bootblack is figuring whether or not it would be more profitable for him to stick to his regular vocation instead of doing things for art's sake.

J. M. Witten, manager of Snodgrass, the freak attraction, says the latter will not hereafter play vaudeville, but remain in the picture houses and on radio. There is more money in either than in vaudeville for Snodgrass, stated his manager.

An announcement issued last week by the Stanley Company, per its president, John J. McGuirk, said the policy would continue along the same lines as laid down by its late president, Jules Mastbaum. While

trade names were mentioned in the announcement, no reference whatsoever was made to Keith-Albee.

It is said that the Mae Busch of picture fame some years ago appeared with the Busch-DeVere Trio, musical act. The Busch-DeVere Trio appeared with the Dave Marion burlesque show, "Merry Burlesquers." In the company at the time were Harry Fox, Millership Sisters and Belle Wilton.

Sydney Bent, 28, died in the Flushing, L. I., hospital, Dec. 30 after his auto had skidded with the steering gear piercing his chest. He was hurrying to his home at Great Neck, L. I., where a wife and two young children were awaiting him.

The deceased was the only son of Tom Bent, uncle of Pat and Marion (Bent) Rooney. The elder Bent was in Havana at the time. Tom Bent backed the Rooneys in their legit production of "Rosie O'Grady."

Vaude Too Expensive

Decatur, Ill., Jan. 4.

H. J. Wallace, supervising manager of Lincoln Square and Empress, has announced that Sunday the two houses revert to their former policies, the Lincoln Square becoming a strictly picture house and the Empress a vaudeville theatre.

Heavy overhead of operating the Lincoln Square as a vaudeville house is said to have prompted the move. The Gifford Players at the Empress since fall, in stock, close Jan. 8. Elmer Jerome remains as manager of the Empress and the orchestra of the Lincoln Square will be moved to the Empress when the house goes to vaudeville.

BAYES IN FILM HOUSES

Washington, Jan. 4.

Nora Bayes this week is at Loew's Palace with the Metro-Goldwyn-Mayer feature, "Flaming Forest" as regular film attraction.

At the Metropolitan, Van and Schenck are the stage card with "The Nervous Wreck" the feature.

New Incorporations

Albany, N. Y., Jan. 4.

Associated Music Publishers, New York city, musical productions, books and sheet music, \$50,000; S. Pearce Browning, Jr., Norris Darrrell, Robert Goldsby. Filed by Sullivan & Cromwell, 49 Wall St.

International A. C. A. Corp., New York city, motion pictures, 200 common no par; Edward L. Klein, Etta L. Klein, Louis J. Rossett. Filed by Rossett & Deutsch, 130 W. 42d St.

Montreal Orpheum Corp., New York city, manage theatres, \$10,000; Mordecai Konowitz, Ruth R. Braver, A. J. Eder. Filed by Konowitz & Eder, 1440 Bway.

Amersanglo Film Dealers, New York city, deal in motion picture films, \$1,000; Evelyn Stern, Ruth Rosenthal, Max Arnowitz. Filed by Goldie & Gumm, 1540 Bway.

Franchise Pictures Corp., New York city, operate motion picture films, 200 shares common no par value; Grant Hoerner, Walter Herzbrun. Filed by Harry Lewis, 220 W. 42d St.

Brown & Dyer Shows, Brooklyn, theatrical and musical, \$10,000; Alfred B. Carb, Rose Lifton. Filed by Abraham Lehman, 26 Court St.

Buffalo-Granada Theatre Corp., Gloversville, proprietors of motion pictures and theatres, 100 shares common no par value; Louis Broido, Louis Mehl, Frances Hoffman. Filed by Siegfried F. Hartman, 46 Cedar St., New York city.

Levinson & Eldridge Theatrical Enterprises, New York city, manage theatres and motion pictures; Jay B. Van Veen, Michael J. Levinson, Harold F. Eldridge. Filed by Lhove & Obstfeld, 1 Madison Ave.

Hill Calderone Corp., North Hempstead, manage theatres, \$20,000; John Ritchie Hill, Ormand G. Smith, Salvatore Calderone. Filed by Wilmet Y. Hallock, Mineola.

Hudson Movies Corp., New York city, motion pictures, \$10,000; Simon Bier, Emanuel Stempel, Charles Rabinowitz. Filed by Max Schmer, 291 Bway.

Britton Voicephone Film Corp., New York city, motion picture projecting machines and apparatus, 200 shares preferred stock \$100 each, 20 common no par; Robert Hanover, Leon Britton, Abner J. Rubien. Filed by Heilmann & Rubien, 1440 Bway.

Lorton Productions, New York city, theatrical enterprises, 400 shares common no par value; Meyer Machlis, Murray Miller, Sydney M. Heilmann. Filed by Heilmann & Rubien, 1440 Bway.

Rehn Stage Lighting Co., Brooklyn, make footlights, \$10,000; Frederick H. and Frederick A. and Anna J. Rehn. Filed by George D. Aramen, 147 4th Ave., New York city.

CAPITAL INCREASES
Willard Amusement Corp., Brooklyn, \$600,000 to \$1,300,000. Filed by Howell, McChesney & Clarkson, 152 W. 42d St.

Kallet Theatres, Oneida, \$150,000 to \$250,000. Filed by Alexander I. Saul, Syracuse, N. Y.

NAME CHANGES
Tricities Theatres Circuit, New York city, changed to Tricity Theatre Circuit. Filed by Siegfried F. Hartman, 46 Cedar St.

Turf & Field Film Corp., Bronx, changed to John R. Kennedy Productions. Filed by Patrick J. McMahon, 501 E. 161st St.

BIRTHS

Mr. and Mrs. O. W. Courtney, at their home, 181 North Lamont avenue, Chicago, Dec. 7, daughter. Parents are professionally known as Courtney and Jeanette.

Mr. and Mrs. Joseph Patrick Reddy, Dec. 25, at the Good Samaritan Hospital, Los Angeles, son. Father press agent for Harold Lloyd Corporation.

Mr. and Mrs. Ben Tidwell, Dec. 24, in Chicago, son. The father is a vaudeville booker in Chicago.

Mr. and Mrs. Ted Eddy, last week at their home in Westbury, L. I., daughter. The father is a trumpet player with Al Lentz' orchestra.

Mr. and Mrs. Rufus LeMaire at West Side Hospital, West 76th street, New York, Jan. 2, daughter. The father is the producer of "LeMaire's Affairs."

Mr. and Mrs. M. R. Hess, in Newark (N. J.) Maternity Hospital, Dec. 18, son. The father is projectionist, Mosque theatre, Newark.

Mr. and Mrs. Carl Abraham, at their home in New York, Dec. 7, son. The father is treasurer of the Bayes theatre.

Mr. and Mrs. Harry Snowden, at their home in New York, Jan. 1, daughter. The father is assistant treasurer of the Broadhurst.

FLORENCE MOORE'S SKIT

Florence Moore will shortly return to vaudeville in "Her Name in the Papers," a skit by Edwin Burke. Three are in support.

ANDY WRIGHT
PERSONAL MANAGEMENT
World Wide Service Always Want Names - Material For Vedvil
New Casting Andy Wright Varieties A Broadway Review For Summer Run
160 W. 46th Street, New York City

COLLECTION AGENCY BOOKS OPEN IN SUIT

Exchange Agrees to Produce Records in Feinberg-Hayes Commission Wrangle

The Keith-Albee Circuit has agreed to produce the records of the Vaudeville Collection Agency for inspection by Senator A. Spencer Seld, attorney for Abe Feinberg, in an examination before trial in the suit of Feinberg against Max Hayes, K-A agent, for an accounting on alleged commissions due Feinberg.

The action follows Feinberg's claim that Hayes agreed to book certain acts which Feinberg introduced on a 50-50 split on the commissions. Hayes will appear in Municipal Court, New York, Thursday of this week.

MARRIAGES

Maxwell Shane, Hollywood press agent, and Evelyn Finkenstein, non-professional, in Los Angeles, Dec. 23.

Leah Wolf, sister of Fanchon, Marco and Rubo Wolf, to Lou Strauss, non-professional, of New York, in Hollywood Dec. 26.

Ena Gregory, screen actress, to Al Rogell, picture director, at Santa Barbara, Calif., Dec. 23.

Henry C. H. Hansen, Orpheum (vaudeville), Rockford, Ill., to Nona Oliver (non-professional) in Harrison, Ill., Dec. 25.

Norman N. Rankow, president Cinema Film Corp., to Ana Maria Yrigoyen, non-professional, at Los Angeles, Jan. 1.

Harry D. Hirsch will marry Rhoda Grossman, non-professional, at the Belden-Stratford Hotel, Chicago, Jan. 9. Mr. Hirsch is manager of the Gayety, Minneapolis. His bride and her parents reside in Chicago.

Michigan Vaudeville Managers Association Ltd.
CHARLIE MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRYANT 9850-NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER
CHICAGO OFFICE
604 WOODS THEATRE BLDG
JOHNNY JONES
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BERT LEVEY CIRCUIT
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New York 226 W. 47th St.
Main Office: ALCAZAR THEATRE BUILDING SAN FRANCISCO
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Denver Tabor O.H. Bldg.
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The Fally Markus Vaudeville Agency
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GUS SUN-KEENEY CIRCUIT
1560 BROADWAY NEW YORK CITY
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705 WOODS THEATRE BLDG. CHICAGO, ILL.
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THEATRE MANAGERS FOR "S-T-A-N-D-A-R-D" Vaudeville Acts Presentations "Flash" Girl Acts Communicate With Our Nearest Office
STANDARD Vaudeville Acts Can Book Direct by Getting in Touch with Our Nearest Office
SPIEGELBURG GUS SUN AGENCY 701 Georgia Savings Bank Bldg. ATLANTA, GA.
ACKERMAN HARRIS CIRCUIT OF THEATRES BOOKED IN CONJUNCTION ACTS! Desiring this time, get in touch with OUR CHICAGO OFFICE
ACKERMAN & HARRIS
EXECUTIVE OFFICES:
THIRD FLOOR, PHELAN BLDG.
MARKET, GRANT AND O'FARRELL STREETS SAN FRANCISCO
ELLA HERBERT WESTON, Booking Manager
LOS ANGELES-404 CONSOLIDATED BLDG.

PRESENTATIONS—BILLS

THIS WEEK (January 3)
NEXT WEEK (January 10)

Shows carrying numerals such as (12) or (13) indicate opening this week, on Sunday or Monday, as date may be. For next week (19) or (20) 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.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

This Week (Jan. 3)

Cigale
Dorlan
Marlo
Bertin Berton
Ariana
Valens
Maud Forcy
Myrthe
Mad Brenda
Suz Desgraves
Miss Lola
Mado Cantl
Empire
Powers Elephants
Valles
Okito
Oiseau d'Or Co
Will Kummings
6 Honeys
Henriette Lefevre

Taylor & Hawks
Rot Smek

NEWARK, N. J.

Brantford (1)

Cliff Edwards

Joe Thomas Orch

Caprice Sis

Belle Alexia

Hes & Walter

OLYMPIA

Perchicot

Frederic

Lafayette

Suzy Lefond

Sylvester Schaffer

Zanetti Tr

Francis

Mady Dely

Lavinia Darve

Andre Kerlane

Carlos Yole

Nor Ber Tys Tr

Talamas

Les Oros

Capitol (2)

Eddie Rogers

TOPEKA, KANS.

Novelty

2d half (6-8)

Ford & Richetta

Genaro Girls

Bronson & Gordon

White Bros

(One to fill)

WHITTINGTON, D. C.

Metropolitan (2)

Van & Schenck

"Nervous Wreck"

(5)

Van & Schenck

"Another Blonde"

Palace (2)

Nora Jayes

Dick Leibert

"Flaming Forest"

(9)

Jazz Week

Dick Leibert

"Kid Boots"

Rialto (1)

Al Livine Bd

Rox Rommel

Carlson Hargrave

Otto P Beck

"Cheerful Fraud"

(8)

Rox Rommel

Gladys Huber

Carlson Hargrave

Otto P Beck

"Popular Sin"

FRANK

PARISH

and STEVEN

PERU

ACES OF VERSATILITY

London, Paris and New York

THIS CAPITAL

WEEK THEATRE

DETROIT

Direction:

ALF T. WILTON

INCORPORATED

1560 Broadway Bryant 2027-8

Loew

NEW YORK CITY

American

1st half (10-12)

2d half (13-16)

Moran & LaBert

Ben Smith

Al Zee Orch

Wyoming 4

Johnny Berkes Co

Gorgalis 3

2d half (13-16)

G & E Livingston

Hael Goss & B

Avalon Co

Rolf Murray 3

Stone & Ioleen

King Bros

(One to fill)

Avenue B

1st half (10-12)

Conley 3

Adler & Brown

Harris & Vaughn

McCart & Bradford

Andrew 3

2d half (13-16)

The Franconia

J & B Page

Harry Rose

Kath Sinclair Co

(One to fill)

Boulevard

1st half (10-12)

Dixon Riggs 3

Marion Eddy

Chas Keating Co

Bessie & Halfour

Jack Joyce

E Costello Co

Lincoln Sq.

1st half (10-12)

Kath Sinclair Co

Carroll & Remont

Cardiff & Wales

Pictorial Flashes

(One to fill)

2d half (13-16)

Gorgalis 3

Myrtle Boland

Lester & Earl

Al Zee Orch

(One to fill)

National

1st half (10-12)

Belassi 3

Morley & Leader

Lester & Earl

Kemper & Bayard

1st half (13-16)

Pallenberg's Bears

Wyoming 4

Winnifred & Mills

Simmons & Dean

Jean Sothorn

Kimball Gorman

State (10)

Elsine & Marjorie

Orpheum

1st half (10-12)

Rudy 3

Gerude Boody

Clifton & Campbell

Morris & Campbell

Roy & Arthur

2d half (13-16)

Belassi 3

Winnifred & Mills

Simmons & Dean

Jean Sothorn

Kimball Gorman

State (10)

Elsine & Marjorie

Orpheum

1st half (10-12)

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Gerude Boody

Clifton & Campbell

Morris & Campbell

Roy & Arthur

2d half (13-16)

Belassi 3

Winnifred & Mills

Simmons & Dean

Jean Sothorn

Kimball Gorman

State (10)

Elsine & Marjorie

Orpheum

1st half (10-12)

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Clifton & Campbell

Morris & Campbell

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Kimball Gorman

State (10)

Elsine & Marjorie

Orpheum

1st half (10-12)

Rudy 3

Dexter & Fr's Co
Warner & Cole
2d half (13-15)
Bronson & Gordon
Back to Hicksville
Herb Holt 3

MILWAUKEE
Majestic (9)
Harrison Circus
Fred Soman
Brown & Kline
Soul Brilliant Co
Lomas & Co
(Two to fill)

MINNEAPOLIS
7th St. (9)
Water O Hill Co
Allan & Norman
Nelson & Parish
Eldia Dancers
Davis & McCoy
5 Descardos
(One to fill)

PADUCAH, KY.
Orpheum
1st half (9-12)
Mildred Andree Co

Deane Girls
Johnny Murphy
Christie & Daly

Orpheum (9)
Nite in Nite Club
Sammy Timberg Co
Herman T'berg Co
Roxita
Alta Stanley
W & J Mandel
Something for n'th's

SEATTLE
Orpheum (9)
Hello Goodbye
Irene Kildee
Ado Alton
Hurst & Vogt
The Dignatons
(Two to fill)

WINNIPEG, CAN.
Orpheum (11)
Orph Circuit Rev
V & E Stanton
Ado Alton
Nothing
Jean Boydell
Judson Co
Peter Van Lane
(One to fill)

Keith-Western

CLEVELAND, O.
Head's Hipp
2d half (6-8)
Bedini & Bernard
Hilton & Cheselgh
Rosemonth's Orch
Briscos & Rauh
George Mack
Royal Pencocks

DETROIT, MICH.
Grand Riviera (3)
Olga Mishka Co
DeWitt Burns & T
Hooper & Gatchett
Flo da & Johnson
James & Sinclair
Grubers Animals
(One to fill)

LaSalle Gardens
2d half (6-8)
Jack Hiedley Co
Har Equin Rev
(One to fill)

FT. WAYNE, IND.
Palace
2d half (6-8)
5 Steps
James Sinclair
(Two to fill)

HAMMOND, IND.
Parthenon
2d half (6-8)
Nelsons Catland
Hughes & Monte
Cahill & Wells
(One to fill)

INDIANAPOLIS
Palace
2d half (6-8)
Cuby & Smith

Keith-Albee

NEW YORK CITY
Broadway (3)
Howard Girls
Lisson & Jones
The Fakir
Grace Elaine Co
4 Mortons
Joe K Watson
Morris Siss
(One to fill)

Coliseum
2d half (6-9)
Kramer Bros
Joyce Siss & Hawley
Trovato
Burr & Elaine
Minni & Pommi

Ledova
Moss & Frye
Bert Gordon
Marie Vero
M & F Nash
Jim McWilliams
Elsie & Paulsen
(10)
Margaret Romaine
Murray & Charlie
Willie Nelson
Ralph Greenleaf
(Others to fill)

Regent
2d half (6-9)
Marty & Nancy
Foster & Peggy
Alexander & Peggy
Carr Lynn
Southland Ent

Riverside (3)
4 Kadex
Francis Ross & D
W & G Ahern
Dickson & Brown
Ernest Glendinning
Clifford & Marion
Rooney & Bent R
(Two to fill)

Duncan's Colles
Boyle & De La
York & King
Smith & Strong
Penny Ward Co
(Others to fill)

Royal
2d half (6-9)
Powell & Phillips
Syd Moorehouse
Marie Abbott
Peed & Lavers
(Two to fill)

CONEY ISLAND
Tilyon
2d half (6-9)
Corradinis Animals
Drean & Dagmar
Morgan & Sheldon
Klein Bros
Temptations

Brooklyn
Albee (3)
4 Aces & Queen
Bobby Adams
Arnaut Bros
Frank & Towne
Mary Romaine
Helen McKeller
Frank Fay
World of Splendor
(One to fill)

Lea Galenos
Amateur Nite
Valle & Zardo
Frank Fay
Laurette Taylor Co
(Others to fill)

Bushwick
2d half (6-9)
B & O Nelson
Laura Grimeslee
Tully Time
Joe Young Co
Hong Kong Tr

Flatbush
2d half (6-9)
Jim Jan Jains
Arnold Day
Willie Spar
Freda & Palace
Piller & Douglas
Vaegans
Ann Chandler
Daisy
Empire Comedy 4
Frosini

Palace (3)
Duncan's Colles
Cronakers

VANCOVER, B. C.
Orpheum (12)
Trizie Frigana
Billy House
Lucille Ballentine
Jack Clifford
Mme Hermann
Stewart & Olive
Sankus & Silvers

Orpheum
2d half (6-9)
Jean Carpenter
Arthur Ashley
Moore & Powell
Midget Polles
(Two to fill)

Rivers
2d half (6-9)
Gardner & Miller
4 Covans
Stan Stanley
(Three to fill)

Prospect
2d half (6-9)
Jean LaCrossa
Frank X Silk
Haunted
(Two to fill)

AKRON, O.
Palace
2d half (6-9)
Moran & Wiser
Coogan & Casey
Harry Gerard
Goldy & Dresty
Pichlanni Tr

HERMINE SHONE

INCORPORATED
BOOKING FOR KEITH-ALBEE
AND ORPHEUM CIRCUITS
1560 BROADWAY, NEW YORK
Suite 905 Bryant 2955

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MAX HART

Books Picture Houses
1560 Broadway New York

J & P Hogard
Hiring Reynolds Co

PEORIA, ILL.
Palace
1st half (9-12)
Alex'dor & Evelyn
Grant Gardner
Mahon & Scott Co
(Two to fill)

2d half (13-15)
Joe Fred Co
Hobby Jackson Co
(Three to fill)

QUINCY, ILL.
Washington
1st half (9-12)
The Brannins
Hunter & Percival
Forbes & Procut Co
2d half (13-15)
Carl Freed Co
(Two to fill)

ROCKFORD, ILL.
Palace
1st half (9-12)
Tokeyo & Boys
Margit Hegedus
Primrose Semon
(Two to fill)

2d half (13-15)
Frank Ladnet Co
Smith & Parker
Marion & Ford
Sam Robbins Orch
(One to fill)

ST. JOE, MO.
Electric
1st half (9-12)
Joe Melvin
Bronson & Gordon
Purdy & Fain
2d half (13-15)
4 Musical Comedies
Ford & Rickett
Emerson & B'win

ST. LOUIS
Grand O. H. (9)
Bennett & Lee
All Wrong
Belle Montrose Co
Piddlers V Jazz
Brooks & Powers
Valentine & Bell
(Two to fill)

ST. PAUL
Palace
1st half (9-12)
Hart's Hollanders

CHICAGO
Palace (9)
Irene Bordoni
Dona Maughan
Walter Fehl Bd
The Taketas
Siddell & Spotty
Remon Midgets
(Two to fill)

State-Lake (9)
Patricia
O'Donnell & Blair
Clara Moores Co

MINNEAPOLIS
Hennepin-Orph (9)
Blossom Seeley Co
Lane & Travers R
Tad Tienan Bd
The Taketas
Siddell & Spotty
Remon Midgets
(Two to fill)

OAKLAND, CAL.
Orpheum (10)
Rae Samuels
Grace & Th'dore
Jack Norton Co

DR. ALBERT S. EPPS
Surgeon Dentist
1376 BROADWAY, NEW YORK
Publicity Building Phone: Chatterbox 0015
This Wk: WILLIAM BROWN, HARRY LEVINE

Mechans Dogs
666 Sycamore
Carr & Parr
Wilson Bros
Cronin & Hart
(Two to fill)

KANS. CITY, MO.
Orpheum (9)
Dr. Rockwell
The Merediths
Pompador Ballet
Solly Ward Co
Mayo & Linn
Tyler Mason
Hewitt & Hall
Schneck & Son

LOS ANGELES
Hill St. (10)
Calli Collegians
Joe H Stanley
Desno Hetter
Hollingsworth & C
R & L Travers
(One to fill)

MILWAUKEE
Palace (9)
5 Stars
4 Foy
Chas Foy
Dooley & Sales
Sun Fun Lin Co
(Three to fill)

Lady Oden Pearse
(One to fill)

PORTLAND, ORE.
Hillig (10)
Hoffman & L'bert
Brallie & Pello Rev
Marie Stoddard Co
Any Fami Y
Galla Rill & Sls
Odiva
Joe Darcy

ST. LOUIS
Orpheum (9)
Dunninger
Kearns & Whitney
Bill Robinson
Les Ghezzi
(One to fill)

ST. LOUIS (9)
London Paris N Y
Walter Walters Co
Krae & Lamont
B & J Pearson
Perry & Girls
(Two to fill)

SAN FRANCISCO
Golden Gate (9)
Sessue Hayakawa
Dare & Wahl
Great Lenter

THIS WEEK

RENA AND FLO RICHARDS
GREEKLEY AND DEANCEY
TEXAS CHICKS
NATIONAL AND BEDFORD
JACK AND RETA PEARL
Jersey City and Montclair
CHAS. J. FITZPATRICK
100 West 46th Street, New York

MEKIDAN, CONN.
Fell
2d half (6-9)
Dan Fitch's Mine

MOBILE, ALA.
Lyrie
2d half (6-9)
N & W St Claire
Basit Lewis Co
Jerome & Newell
Saxton & Farrell
Frank Richardson

MONTREAL, CAN.
Imperial
2d half (6-9)
3 Aces
Dollie & Billie
Wheeler & Potter
Edgar Bergen
Weston & Hutchins
Hall Esley Co

MORRISTON, N. J.
Lyons Park
2d half (6-9)
Colby Murphy
Novelty Pierrettes
Levan Fugham & B
Kiddie Martin
(One to fill)

MT. VERNON, N. Y.
Proctors
2d half (6-9)
Robt & Reilly
Robt T Hanks
3 Comrades
Mack & Roanster
(One to fill)

N'VILLE, TENN.
Princess
2d half (6-9)
Dave Schoeller
Jack Kneeland
Jack Danger
Sully & Thomas
Deeman & Grace

NEWARK, N. J.
Proctor's
2d half (6-9)
Jackie Hooray
Willie W & McQ
Claude & Marior
Webb's Ent
(One to fill)

N. BR'WICK, N. J.
Elvill
2d half (6-9)
Ray & Harrison
Dorothy Richmond
(Three to fill)

NEWBURGH, N. Y.
Academy
2d half (6-9)
Will J Ward
Billy Purl Co
Raymond, Bond
Toby Wells
Gaultiers 3

PITTSBURGH, PA.
Davis (3)
Flying Hartwells
Ford & Chingham
Beverly Hayne
Haynes & Hook
Dance Tora
Adrie Verne
(10)
Jans & Whalen
Roe & Maye Rev
Reed & Lucy
Kahn Co
Arco Bros

PITTSBURGH, PA.
Palace
2d half (6-9)
Melnette 1
1st Nighters
K T Kuma Co
Stane'll & Douglas
Burns & Allen

NIAGARA FALLS
Bellevue
2d half (6-9)
Philbrook & Deveau
Will Hingle
Oxford 4
Carrie Lillie
Tuck & Chins

NORFOLK, VA.
Norva
2d half (6-9)
Bob Hall
(Others to fill)

N. ADAMS, MASS.
Empire
2d half (6-9)
T & B Ward
H & B Donnal
Lillian Ray
Pastor & Cappel
Dan Coleman

ST. HELENS, MASS.
Calvia
2d half (6-9)
2 Tammians

MASSACHUSETTS
Palace
2d half (6-9)
Hoden & King
Reed & Ray
Ala Here
Richy Vintour
(One to fill)

HOLYOKE, MASS.
Victory
2d half (6-9)
LaBelle Jerome
Ross & Hayes
Russell & Marconi
Chas Mack
(One to fill)

HT'GTON, W. VA.
Orpheum
2d half (6-9)
Lydia Harry
McWinters & F
Paul Nolan
King & Irwin
Janet Kippen

INDIANAPOLIS
Keith (3)
Lottie Atherton
Harry Jolan
4 Diamonds
Ray & Dot Rev
A & M Havel
Dunneer
Franklin & Royce
(10)
5 Mongadors
Daphne Pollard
Frank Farron
Jerome & Gray
Keno & Green
Ray Huling Seal
Doreen Sls

ITHACA, N. Y.
Strand
2d half (6-9)
Marie Allen Co
(Others to fill)

JACKSONVILLE, FLA.
Arcade (3)
Colvin & Wood
3d Hanks
3 Romans
Lytell & Fant
Ethel Davis

JAMESTON, N. Y.
Opera House
2d half (6-9)
Lack Keady
Willie Bros
(Three to fill)

JER. CITY, N. J.
State
2d half (6-9)
Cole & Smyth
Helen Egan Co
Weyth & Wynn
(Two to fill)

JOHNSTOWN, PA.
Majestic
2d half (6-9)
Jack Lavier
Co-Ris
Marion Clare
Paula Lorna
Haven's Animals
(One to fill)

LANCASTER, PA.
Colonial
2d half (6-9)
Broma Fitts
Stop Thief
West & Van Sichen
Herbert & Neesley
(One to fill)

LAWRENCE, MASS.
Empire
2d half (6-9)
3 Vagrants
At 4 P. M.
(Others to fill)

LOUISVILLE, KY.
National
2d half (6-9)
La Sale & Mack
Adele Janon Co
Niblos Spencer Co
Gordon & Gates
1st Hedging
Grace Elder Co
1st half (10-12)
Harry Holman
Mahon Glibney
Donovan Girls
(Three to fill)

GL'V'SVILLE, N. Y.
Glove (3)
Mar & Mrs Phillips
Elliot & LaTour
Foley & Veiton
(Two to fill)

GD. RTIDS, MICH.
Ramona Park
2d half (6-9)
Great Shuberts
Cody & Day
Ior Kamanda
Smith & Sawyer
Edith Clifford
Harry Kahne Co
1st half (10-12)
J & H Reyes
Hesley & Cross
Del Ortos
Bragdon & Mrlsey
Marge Clifton
(One to fill)

2d half (13-16)
E & M Heck
Ida May Chadwick
Jim Thornton
(Three to fill)

GR'NT'LD, MASS.
Victory
2d half (6-9)
Sherman & Rose
Kelly & Wilson
Medley & Dupree
Hunter & Bauey
Nayons'Brig. PA.

MACON, GA.
Grand
2d half (6-9)
Peters & Maly

(Continued on page 63)

AMONG THE WOMEN

BY THE SKIRT

Best Dressed Woman of the Week

NORMA SHEARER

"Upstage" (Film), Loew's State

The holidays being over and everything back to normal, the State started the first week of the New Year to astonishing business. The theatre was so packed it was uncomfortable. Norma Shearer in "Upstage" was the feature picture with this girl showing a wardrobe previously described in this column.

Al Herman was the headline act and had the house roaring. Pallenberg's Bears opened and not only were the bears all bear, but the woman who led them was also inclined that way. Her costume was mostly of brilliants with no back to speak of. Rather elaborate for a bear act. A diamond hat had feathers of every hue and even the stockings were studded with the stones.

Howard and Bennett are well groomed. Two more sensibly dressed women would be difficult to find. They make their appearance first with shawls. One black and one pink, heavily embroidered. Underneath were gowns alike in model but differing in color. Both were studded in brilliants. Large combs were worn at one side of the coiffure. The familiar Chase and Lature act had one of the women in an ermine coat.

The Perry Mansfield Dancers show plenty of action. As little grey rabbits the costumes are cleverly conceived. They were then kids with hoops, dressed in little chiffon frocks of several shades. The last dance was done with an abundance of chiffon floating all over the stage. An acrobatic dancer was over modest in long satin pants. A toe dance, done by a little miss, was dressed in a yellow taffeta frock painted with a green design. A huge patent leather hat was also shown.

Paramount Bill at Palace

The Palace was in rare form this week with the best show seen there in some time. An interesting Pathe Weekly was followed by Duncan's Colliers. This act is probably destined to open shows forever but deserves a better fate. The woman assistant was in a plaid kilt and white blouse.

Three clean cut boys are The Croonaders in tuxedos. One fellow had his coat lined in a red plaid. It seemed odd until he turned it inside out and used it for a kilt in a Scotch number. Bert Gordon, in an amusing sketch, took up several minutes. The girl doubled in a street costume of two shades of green and a Spanish costume of red with a black lace covering. Another girl was of the west in brown velvet pants and tan blouse.

Ledova, in a most pretentious silver set, did three dances in as many costumes. A silver bodice was attached to fluffy white ballet ruffles. There were touches at the hem of pink and a blonde wig was so blonde it almost was also pink. A silver wig was used for a black ballet dress. The bodice was velvet with rhinestone bands while the skirt was of tulle. A Spanish number was indifferently dressed in red and gold. Marie Vero, although billed as a school girl, looks much older. Hundreds of similar voices are floating around looking for work. Miss Vero was given the advantage of an elaborate explanation before entrancing. Four songs were rendered in a pink dress trimmed with feathers.

Oh, Edgar, you will never live down that Nash Sister sketch. Having previously seen Mary Nash in the throes of dope, something different might have been expected. Much better, Edgar to have written a sketch about your lentil soup and baked beans. For one supposedly in the midst of despair Mary Nash looked very queenly in a sumptuous cloak of a rich shade of rose velvet with a cape effect. Both hem and cape were bordered with blue fox. Underneath was a coral taffeta dress made very long and full. A lace cape of gold also formed the sleeves. Florence Nash appeared in a fur trimmed cloth coat. Underneath was a cloth dress of plum color. It was fashioned after the jumper style, yet was not a jumper. The skirt had a narrow pleating at the bottom and the long waist was banded in velvet of the same shade. Bronze slippers and a small hat finished off this costume.

A Real Importation

New Yorkers are indebted to Al Woods for bringing the Guitrys to this country. There have been all kinds of openings in this town but nothing ever has approached "Mozart" at Chamin's with Sascha Guitry and his wife, Yvonne Printemps. Most of the regulars were conspicuous by their absence, hence, a nice orderly evening. Even the applause was refined.

That Printemps would take New York by storm was quite evident. She is so different. One visit to Chamin's will be worth many months at a dramatic school.

Mme. Germaine Gallois is the only member of the cast in the London production to be brought over. Mme. Gallois could hardly have been spared. She rightfully shared honors with the stars.

Mlle. Printemps as the boyish Mozart wears three different costumes. The first was a plum velvet with tan stockings and black slippers. A red velvet coat was worn with white satin pants and gold trimmed vest. In the last act a shot silk shaded from blue to red. The white wig was of course in evidence. A long black cape with sable collar was worn at the finale. For the one short Debureau scene Mlle. Printemps was beautiful in a white hooped skirt dress. The skirt had a double flounce of silver lace. She wore a fair wig with two long curls.

Mme. Gallois as Madame d'Espinau in the "Mozart" production that followed the one act of Debureau was ravishingly beautiful in her three costumes of the Antoinette period. Mlle. J. Leclerc and Mlle. A. Ritchy in their wide skirts and white wigs added much to the beauty of the scenes.

Leilia Hyam's Chance

At last Leilia Hyams has been given opportunity to show she can really act. In "Summer Bachelors," picture, with Madge Bellamy, Miss Hyam's opportunity came, and she gives the star plenty of competition.

With proper direction and the right story, Miss Hyams is going to carve herself a nice little niche in the movie world. A better looking girl would be hard to find. She has one of those faces so easy to look at.

"Summer Bachelors" is made interesting only by its well known and jolly cast. What a good time they must have had in the filming. The dressing and the settings couldn't have been better and the best part of it all they looked real and not studio stuff. Miss Bellamy wore several good looking frocks, made mostly tailored with an evening gown for good measure. Miss Hyams also wore nice clothes of the type of today.

John Gilbert, The Magnificent

John Gilbert, The Magnificent, pardon, "Bardelys, The Magnificent," but the former can stand. Some thought it should have been, Fairbanks, The Magnificent. But nothing in the picture could Fairbanks have done better than Gilbert, and besides Mr. Fairbanks hasn't that "IT" that Eleanor Glynn has put on the market. Mr. Gilbert has plenty and to spare. "Bardelys" may not be the best picture filmed but as a program feature few are better.

A year ago when Mr. Gilbert visited New York there were comments on the length of his hair. Bardelys explains that, for he has the nicest Dutch bob you ever saw.

And the same can be said of Eleanor Boardman. Miss Boardman has never been lovelier than in this picture. Her hair in curls, the two front ones caught back showing the ears in a style very few could attempt. The buxant models as worn by Miss Boardman and Emily Fitzroy were correct in detail.

RUBBERIN' 'ROUND

By Miss Exray

Ward Crane's Spicurlis

Tuesday.

Dear Mazie:

Last evening I went over to the Strand to see Corinne Griffith in her latest, "Lady in Ermine." Not bad, but you expected so much more to happen, as Corinne registered only sadness. Thought at any moment she would burst into tears.

Every time I see Francis X. Bushman I look for a ribbon around his head. He reminds me of one of those Roman guys always set for a chariot race, as he did in "Ben Hur." Not that he isn't a handsome looking baby, especially for his age.

If you get a chance to see this one, don't forget to take notice of the spicurlis that Ward Crane is sporting. No matter what happens they stay put. Oh, boy, is he dolled up! When these two men remove their coats they give us James a chance to gaze upon the gorgeous silk shirts they are wearing.

As for Corinne, she wears a lovely wedding gown of white satin with high bodice and long train. With it she has a lace veil trimmed with sprays of ostrich. Later she is in an odd black velvet gown. The sleeves are of white georgette at the arm hole, the lower part of black lace set in point fashion. It fools you at first.

"Bertha, the Singer Girl"

Monday.

Dear Mazie:

Well, my dear, I thought I would have a lot of conversation for you today, after visiting the Hippodrome, but told you about everybody on the bill, including Madge Bellamy in "Bertha, the Sewing Machine Girl." But the picture is new.

Madge doesn't stick long to her machine. She is a fast stepping baby. Hops from one job to another until she gets in trouble, but, of course, is rescued by the sweetie who turns out to be the owner of the works. Just like a dream, says you.

When a model, she and her two pals get a chance to put on a dress parade. Showed some peachy looking negligees and undies. One that took my eye I must tell you about. It was a negligee of black velvet, semi-fitting, with long flowing sleeves of georgette. When opened it revealed a black lace combination made like a one-piece bathing suit. Get this, and you can bet me for one of these.

A nightie of black lace with trimming of black georgette, with numerous ribbons. You wonder, I suppose, if they have a lining. I should hope so.

Wonder of wonders, a leading man in this without a bit of make-up, and he was not bad to look at either. Allan Simpson, a great profile, but not so good full face.

Books

New Year's.

Dear Mazie:

All of the theatres had a midnight performance. It's quite a nice idea, for those who are alone in a big city.

Have you read the book called "Jarnegon"? I did, Maz, and am telling you, don't waste your time. It is a lot of jumbled sentences and when you finish you wonder what it is all about. The author knew what he wanted to write about, but didn't have the nerve. Believe me, hon, what a terrible opinion the small town will gather from this line of talk about the people in the movies.

Get Will Page's book, "Behind the Curtains of Broadway's Beauty Trust." What this baby did in his young life for the dames in the show business. Let him tell you, but I'm sure he overlooked a few.

Nellie Revell's "Spangles"

Friday.

Dear Mazie:

I had been wondering when I would get a chance to see Nellie Revell's story, "Spangles," on the screen. Saw it at the 6th Ave. I thoroughly enjoyed it, Hon, and the cast that they picked certainly fitted perfectly.

Always under the impression that the circus mob were one big family full of happiness. In this we get the low down that they are just like real human beings after all, with petty jealousy causing a barrel of trouble.

Marion Nixon is a sweet kid. She's Spangles, the bareback rider. Looked pretty, with brown curly hair down her back, when the love of her life entered unannounced, Pat O'Malley. What a lot of excitement over that

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

Easy and Sociable France

"The Popular Sin" explains why so many Americans go to France for divorces. Everything is so easy and sociable. Just call on your lawyer, tell him why your present partner doesn't fit and that you want another. Before the styles can change, and that's fast enough, you're all set with a new name.

No more duels or fights even with lawyers.

It makes an interesting story with Florence Vidor so altogether charming as Yvonne Montfort it was hard to understand her husband's lack of interest in her.

But of course it isn't a one-man world and after they had all been to the exchange counter several times she, at last, got the man she loved back again.

Her gowns and negligees were beautiful and not extreme in any way. One negligee was trimmed with a band of ermine all around the edge and at the sleeves and a suit worn while traveling had a vestee of wide black and white stripes and a scarf to match. A close-fitting black straw hat was trimmed with gardenias on the right side and a single one was worn on the left shoulder of her white georgette frock.

Loco's "Loco Luck"

"Loco Luck" evidently takes it for granted the audience is a bit "loco" too. It uses the composite Western plot from which nothing was missing but the prairie fire. The animals in the pictures are so intelligent it's a pity they can't talk.

A Road for Traffic Cops

"The Better Way" is of course the salary way but when the stock market way can make a sly, dowdy girl become a self-confident beauty over night—that's the road that needs traffic cops.

This was a slow motion villain—he let the girl accumulate near a million on his tips before demanding his "commission." But her book-keeper sweetheart was stung on his \$150 ring—it must have been artificial ice they gave him judging by the looks of it. Dorothy Revier, the beautiful butterfly, knew how to step out after cashing in and it was Ralph Ince who knocked the villain into next week.

Cleaning Up Limehouse

Colleen Moore makes an appealing "Twinkletoes," another story of a lone rose in Limehouse. So many authors have found just one sweet innocent child there that the place should be completely reformed by now. "Twinkletoes" career was very short. The night of her wonderful debut when Chuck got not one eye full but two, her father's arrest sends her flying off into the night, not to be seen until her two free men arrive at the field where she is working. The scene of the large ballet dancing on a mirror was what she saw in a teacup. They must drink it very strong in London.

Women Won the War

"Hotel Imperial" keeps Pola Negri hustling dusting and entertaining the Russian General, also acting as unofficial life saver. It was her resourceful management that kept saving the Austrian officer when he didn't have sense enough to save himself.

It was her idea that the war was started because the men wanted a change of feminine scenery, ignoring the part that scenario writers, Hollywood extras and makers of uniforms had to do with it. The men did the actual fighting but every movie proves it was the women who won the war. Or perhaps the war was incidental.

"Camels" have a big sign now showing the Rock of Gibraltar which most people thought belonged to an insurance company.

The Chemical Bank about to open in the Paramount Building. Sounds like a logical place to deposit liquor.

A kind hearted person giving away men's five dollar wrist watches for only 25 cents and either friends or fools buying them. No, not on the Coney Island boardwalk—on Broadway.

baby, Maz. I don't think he's so hot. Showed a close-up of him, and his eyes looked like a couple of burnt holes, but, then, eyes are not everything, and he can act.

Gladys Brockwell was good. She certainly has picked up a lot of "pep" recently. How stunning she looked, too, in her lady trainer's costume, and stepped around that lot just as if she had been born there.

As for animals, saw them all. The "baby" that caused all the trouble, the elephant, but he clears the way for a happy ending.

Mae Murray's Smile

I've a surprise for you; saw Mae Murray smile. In her latest film, "Valencia." Had almost convinced myself that it was the impossible for her to do. But I hope she keeps on smiling.

What a mushy story! I thought Lloyd Hughes would never finish telling her how much he loved her. He played a sailor boy with his hair curled, and sure looked cute. Big competition for him, a governor, played by Roy D'Arcy, who was most persistent, but love won out.

Mae looked her prettiest in a gown with a silk tight-fitting bodice with a skirt of metallic.

Slave-Driving Felix

Some friends took me to see Helen Ford in "Peggy Ann." Never in my life have I seen a chorus work so hard. The guy that put on the dances, Felix, is a slave-driver. One number should be called The Marathon; it is the most tedious work I ever saw. The girls are hysterical at the end. When the people in front of me continued to applaud I had a hard time to keep from telling them to cut it out.

It is too bad that this show should be spoiled by too much of one thing, and that is Helen. Did you ever see her? All she can do is sing. Lulu McConnell is the whole thing, and is she funny, Maz? Every time she says anything she hits the bull's-eye, but we didn't get enough of her.

The only dancer was Freddie Shawn, and I bet they got him from the chorus. How he can hoof and what a beautiful kicker!

The dresses were beautiful of the chorus, and the most effective were the ones the girls wore in the beginning of the first act. They walked on as country lassies with milk pails which, when turned around and placed on their heads, made attractive hats. Each article of apparel was the same, and when completed they were attired in green tight-fitting skirts with cape coats.

The first outfit they wore I didn't like at all. The colors just think of the rainbow, trimmed with narrow black lace. Reminded me of gowns that you would see on wops for Easter Sunday.

WITH US—OR NOT

Irma Dane, Jr., who came north to buy wardrobe and master the black bottom, has returned to Miami to open in the new Casa Grand revue, produced by her husband, Jimmy Hodges.

Babe and Peggy Marshall in a revue in Miami, are back in New York.

Rose Wenzell is not appearing in "Rio Rita" as reported.

Virginia Roach is at Lew Brown's Melody Club.

Doris Rue has quit the New York night clubs for San Antonio and the Jack Burke theatres.

Elizabeth Hines has returned from a holiday trip to Bermuda.

Some of the former "Varieties" girls are looking for new engagements, having been dropped from the new "Charlot Revue" edition.

2 WINDOW PLUNGE SUICIDES BY WOMEN

**Vivian Minor and Pauline Hargett Leap to Death—
Each Left Note to Man**

Just about the time the funeral cortege of Vivian Minor, formerly Mrs. Valentine Major, who committed suicide at the Martha Washington Hotel, was leaving the funeral parlors of the Boyertown Chapel, the body of Pauline Hargett, 28, said to have been a divorcee, who ended her life by leaping from the 11th floor of 145 West 55th street Christmas night, was being removed to the West End Funeral Chapel.

The tragedies occurred within a few days. Both suicides were similar. Both destroyed themselves by plunging from upper stories. Miss Minor died instantly. Miss Hargett died in Roosevelt Hospital. Miss Minor was a former beauty. At one time she had wealth and social prominence. She married Major Valentine Major before the World War. After the great conflict, they became divorced. She was born a Baldwin, grand daughter of the first mayor of Salt Lake City.

Just before she ended her life she penned a note to William John Wilgus, Jr., son of Col. William John Wilgus, who built the Grand Central. The note read: "Darling—I just finished talking to you. And I am crushed and broken. Jack, you must take me back or maybe you will be sorry. I cannot live without you. And I do not expect to try. I can borrow \$1.70 and then be at peace. Can't you see now how I love you."

"All I want to do is give up liquor and marry you. Please God, see fit to have you take me back. I am registered at the Albert as Mrs. Waring Denham. And pray that you will be so kind and phone me before it is too late."

Young Wilgus said that he wanted to marry her. That it was she who kept postponing the wedding because of his lack of money to support her.

Miss Minor's body rested in the funeral chapel for two days. Friends, it is said, gathered enough money to pay the funeral expenses. She was buried in Cedar Grove, Queens, alongside of her mother's body. At the simple service 12 friends gathered. Wilgus cried during the service. Two lone auto coaches followed the hearse to the cemetery. Wilgus overcame with emotion refused to talk to reporters.

About this time the remains of Miss Hargett were being taken to the West End Chapel. She ended her life Saturday night when she plunged from a window of the apartment of Mrs. Marge Kennedy on the eleventh floor of the 55th street address. She had been stopping with Mrs. Kennedy since Dec. 21.

She had been under the care of a physician, said to have been suffering from melancholia as a result of reducing her weight. She had placed herself on a diet. Hence the breakdown. She is said to have been a divorcee and recently came from Florida where she is said to have some children, according to the police.

Detective Bert Maskell and John Walsh of the West 47th street station conducted an investigation. They learned that a Xmas celebration was being held in Mrs. Kennedy's apartment. Present, according to Maskell and Walsh, were Conrad Immerman, owner of Connie's Inn in Harlem; Dan Yates, 750 Colwell avenue, Bronx; Robert Le Page, Hotel Somerset, West 47th street; Morris Kirgaloff, 74 West 176th street, and the maid, Sadie Burton.

The celebrants were gathering around the table where the turkey was to be carved. Presently they heard Miss Hargett scream. Immerman, according to the sleuths ran to her room and reached her just as she plunged out the window. The latter sought to catch her clothing but was unsuccessful.

NEW ACTS

Downing and Lane have dissolved as a vaude team through Miss Lane having been conscripted for legit in "The Girl Friend." Harry Downing will form a new alliance with Bill Howard.

"Black Beard" revue, 14 people, staged by Gainsborough Collings.

Baker and Rogers have split, the latter now doing a single.

Grace Eline Company.

Scotch or Bacardi

One of the girls in Times Square received two bottles of Scotch, as first aid for her New Year's party at home.

Questions arose among the guests as to the quality of the liquor. A chemist present said he would settle it and pronounced the Scotch as bacardi. Whereupon the hostess made cocktails with it.

JAP FINED \$25 FOR CRUELTY TO BIRDS

**Florence Pierce Complained—
Canary Mutilated by
Toucan**

Florence Pierce, secretary to one of the officials of the Princess, and a lover of birds, appeared in West Side Court against Goro Kinnakiki, Japanese employee of a Japanese Pet Shop, 6th avenue and 52nd street. The "Jap" was served with a summons charging him with cruelty. He was severely scored by Magistrate Glatzmayer and fined \$25 which he paid.

Miss Pierce was passing the shop. She saw a crowd gathered outside. They were watching a large Toucan gouging out the eyes of a canary. The canary was so badly mutilated that it died. Several women in the crowd cried "shame." Miss Pierce decided that actions were better than words.

She hurried into the bird store and told the proprietor what she thought of him. She then telephoned the A. S. P. C. A. Agent Frank Howarth was despatched to the bird store and served the proprietor with a summons.

In court the Magistrate praised Miss Pierce. He stated that he was glad the offender was haled before him. He explained that he was a lover of birds and in his opinion it was one of the worst cases of wanton cruelty. He then imposed the fine. The Jap stated that the canary had flown from its cage into the Toucan cage and was slain before it could be rescued.

2 New Societies Upstate For Night Time Workers

Rochester, N. Y., Jan. 4. Two organizations of interest to theatrical folk have developed here in the week. The International Order of White Owls, dedicated to the promotion of fraternalism among those who work while others sleep, is the latest addition to the fraternal menagerie. Owl Trees as branches of the organization are designated, are springing up in a score of cities. The organization will promote clean amusement for those who work nights, according to National Secretary Howard H. Kemp, 825 Post avenue.

The other is a new daylight Masonic lodge, Orpheus, F. and A. M., under dispensation of the Grand Lodge of the State of New York, primarily for theatre managers, musicians and visiting actors, members of the fraternity, who can not attend night sessions. Mario C. Bottesini, oboe player Eastman theatre orchestra, is treasurer. Among the charter members are Guy Fraser Harrison, director, Eastman theatre orchestra and many other members of that group and other theatre orchestras here.

Meetings are in the Masonic Temple at 10:30 a. m. the first and third Fridays of each month.

G. V. Ball Jan. 14

Jan. 14 at Webster Hall on East 11th street will be held the Greenwich Village ball.

Among the set attractions from the Village and the Square will be a Beauty Form contest, with Larry Boyd picked for the winner among the men.

No one need hurry to get there and no one will hurry to leave. The curfew hours are from 10 p. m. until —.

Cynthia White from the Hotel Brevoort, is giving the matter her personal publicity attention. Cynthia writes a very nice Remington.

COLLEGE MEN IN MIAMI WITH TITLES

**Season Doesn't Sound So
Fancy in Land of
Everglades**

Miami, Jan. 4. College men in Miami who formerly sported those nifty knickers now claim new degrees in the School of Experience. Many now write BB, BB, BB, after their names, meaning Big Boom, Big Bust, Big Blow.

Miami is still full of racksteers who hope to make one killing and blow. One burst into a cigar store the other day and shouted breathlessly, "Did you hear about the big riot on Flagler street this afternoon? Somebody threw a ham sandwich into a real estate office and three salesmen were killed in the scramble."

Bill Cherry, son of Wilburn Cherry of Rubin and Cherry shows, tells a story illustrative of conditions in Miami. A pair of carnival men hiding from the cold and possibly the police of towns in which the fairs they followed had played, were giving vent to their feelings by lustily singing blues in a minor key while leaning over the mahogany at Dinty Moore's. Finally one piped consolingly, "Well, it's always June in Miami!"

"You said it pardner," said the other, "but I wish it would get July, this is the toughest June I ever had."

Grand St. Boys' Affection For Judge Max Levine

Several hundred members of the Grand Street Boys' Association, headed by Henry Sobel, vice president of the organization, crowded into Judge Max S. Levine's courtroom in General Sessions Monday when the latter was inducted into office to begin a 14-year term, having been elected last November, having been previously chosen by Governor Smith to succeed Judge Alfred J. Talley.

Mr. Sobel, on behalf of the members of the club, of which Judge Levine has been president since its inception several years ago, presented the Judge with a gold life membership badge. Cardinal Hayes is the only other person to have received this honor. In the course of his presentation speech Mr. Sobel drew attention to the fact that four members of the organization, Otto A. Rosalsky, Morris Koenig, John F. McIntyre and Max Levine, are now judges of the Court of General Sessions.

Supreme Court Justice Edward Riegelman of Brooklyn and Municipal Court Justice Leopold Prince made short addresses in which they extolled the virtues and ability of the newly elected Judge. Judge Levine in a brief response thanked the members of his organization for their action in making him a life member and promised that at no time would he lose interest in the association.

Judges' Friends Hail McAndrews' Anniversary

Many prominent friends paid tribute to Magistrate Thomas P. McAndrews in West Side Court on his fifth anniversary as a judge. The courtroom was jammed with friends and relatives. The courtroom was banked with flowers sent by his hosts of friends.

Five years ago "Tommy" McAndrews was appointed a magistrate. He lives at 131 West 61st street and is a member of Johnny Curry's club. Lawyers and assistant district attorneys together with many members of the Curry Association including Mr. Curry attended the celebration.

The judge's wife, four children, his mother and other immediate members of his family came to court to congratulate "Tom" as he is familiarly known. Attorney Joseph Wolfman paid a splendid tribute to the court.

Judge McAndrews in his reply thanked his many friends. Especially Matron Mary Riordan of the West Side jail whom he termed as probably the kindest matron in the city service. He added that it was she who gathered his friends on his fifth anniversary to the bench.

"Most everyone forgot that I have been on the bench five years," said the court, "except that kind hearted little matron."

'VARIETY'S' BROADWAY GUIDE

(Note Changes Weekly)

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 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.
"Old Ironsides" (Rivoli). Inaugurated that Publix house as reserved seat "run" policy.

"Big Parade" (Astor). War type with plentiful comedy.
"Tell It to the Marines" (Embassy). Another war special, featuring Lon Chaney.

"The Fire Brigade" (Central). Good thriller for juveniles; of popular appeal type.
"What Price Glory" (Harris). As good as "The Big Parade" and those who have seen the Metro picture will want to see this.

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—"Hotel Imperial" (Negri).
Rialto—"Sorrows of Satan" (in for a run).
Strand—"Lady in Ermine" (Corinne Griffith).

NIGHT CLUBS

(Hotsy-Totsy or "Sawdust" Cabarets)
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.

Merry-Go-Round—This is a new "spot." Address and admission secret excepting to the initiated. Those who know "Hymie" know all. "Dirty," music and torrid atmosphere. Getting a brisk play from the jaded wisenheimer.

Texas Guinan's 300 Club—\$3 covert. Known as the Humor Museum; not a misnomer.

Small's Paradise—7th Ave. and 135th St. Holding place all its own in New York's night life. Unlike the black belt black and tans. Here floor show with no covert and reasonable. Other places mostly take 'ems. Dancing at Small's by couples of either color most colorful in town to hottest syncopated band in New York.

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.

Alabam' Club—Colored floor show. Really amounts to seeing Harlem's black and tans, where everything is set for and against the whites from downtown. Alabam' one of Broadway's staples in night amusements.

Vincent Lopez at Casa Lopez; Frank Libuse and Keller Sisters and Lynch also worth while.

Club Caravan—Former 5th Ave. club. New show. \$3. Jane Gray presides.

Helen Morgan's 54th St. Club has Miss Morgan presiding. Good show. \$2 and \$3. Now the new professional rendezvous.

Frivolity Club with undraped revue. Elaborate floor entertainment and advanced nude ideas. \$3 covert.

Silver Slipper is a big money maker in the pop priced night clubs. Gets a good play and the crowd helps the merriment accordingly. Parody Club and Everglades in same category.

Twin Oaks—Does not rate strictly as a night club, being a more legit restaurant proposition. Chief attraction is beautiful English village street scene reproduction, one of prettiest interiors on Broadway. Ultra Paul Specht orchestra chief attraction. The place having started to click management cut out the usual floor show.

(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 the dinner jacket is open sesame; if they need you badly enough, you can come in overalls, providing you look like a b. r.) during the winter season, the Lido, Montmartre, Mirador, and Club Richman are more or less high-hat spots. Not so much the latter; the climbers and the actuals play the Lido, Montmartre and Mirador.

Villa Venice at 10 East 60th street is snobbish about insisting on the "right" people, and the dinner jacket is a prerequisite regardless of the b. r. Smart dine and dance place, Eddie Davis at the baton, at east part of town.

"KILL TIME SPOTS"

Recommended for those with several or many minutes hanging heavy in between dates, are Hubert's Museum on West 42nd street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53rd and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotsy-totsy stepping by the adolescents look in on the Orpheum and Tango Palace, situated 46th to 48th streets, on Broadway.

RECOMMENDED DISK RECORDS

Victor No. 20367—Snappy dance music by pair of crack bands in Jan Garber and George Olsen, offering "Steppin' Around" and "Telling the Bird" respectively. Former also features special banjo solo interlude by Harry Roser, co-author of "Steppin' Around."

Brunswick No. 3351—For "hot" dance stuff, get a load of Bud Jackson's Swance Syncopators with "Heebie Jeebies" and "Messin' Around." Both are just too bad!

Vocalion No. 15484—Distinctive waltzes by the Mexamarimba Band, featuring a couple of Hawaiian guitars along with the marimba instrumentation. "Illusion" and "At Last" are the compositions.

Brunswick No. 3205—A harpsichord has always been a tough instrument to record, but Lewis Richards with the aid of the fine Brunswick process has done it with "The Brook" and "Rondeau."

Brunswick No. 3258—Two more of Mario Perry's excellent piano accordion solo recordings. The popular concert waltz number, "Wedding of the Winds" is coupled with "Ciribiribin" which introduces the familiar "Maria, Maria."

Columbia No. 787—Distinctive melody fox-trots in "Song of the Wanderer," west coast song hit, and a fox trot arrangement of "On the Road to Mandalay," played by Earl Burnett and his Los Angeles Billmore hotel orchestra.

RECOMMENDED SHEET MUSIC

"Lonely Eyes" "My Girl Has Eye Trouble" "Mary Lou"

"Delilah" "Idolizing" "Tell Me Tonight"

Pretty Boy Gone Wrong

Washington, Jan. 4.

John W. Clark, declared to be Washington's most beautiful man following a male beauty contest here last summer, has gone wrong, according to his wife, who is suing him for an absolute divorce.

Mrs. Clark states she married the "beauty" on Jan. 17, 1922, but that he again married Jan. 2, 1926, without first securing a divorce from her.

Clark, after winning the beauty contest, stated he would accept no movie contracts. He said he was perfectly content to remain at home with his wife and baby.

"IT MADE

(When You Make)

A
Better Class Ballad
For Singers Of
Higher Class Songs!

Sensational
Fox Trot
Ballad Hit!

"BESIDE A GARDEN WALL"

by GUS KAHN, ALBERT SHORT
and DEL DELBRIDGE

"The Sensational Fox Trot Ballad! Take In The Sun~ Hang Out The Moon"

(AND ROCK ME IN A CRADLE OF DREAMS)

by
LEWIS and YOUNG
and HARRY WOODS

GUS KAHN and

"JUST A BIRD

A terrific song hit!

(Of My Old Key)

"IN A
SPANISH

Lyric by
LEWIS and YOUNG



In A Little
(Twas On

Modto

Ev-ings are crowd-ed with me
Some-how I keep on re-mem-ber
Like that night in Spain.
Shin-ing in her eye.

CHORUS

In a lit-tle Span-ish
Stars were peek-a-boo-ing down, 'Twas
"Be true to me!"
Man-y skies have turned to
Man-y moons have passed a-way,
We made a prom-ise and sealed
town, 'Twas on a night like this

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"IN A
SPANISH

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DETROIT
1020 Randolph St.

YOU HAPPY"

de Me Cry!)

LITTLE
TOWN"

by
**WALTER
DONALDSON**

The
Big Fox Trot
NOISE from
Chicago!

ST COPY
Spanish Town
(Night Like This)
MELTZ SONG

Music by
MABEL WAYNE

Thrill-ing me a - gain,
Tears that said good - bye,
Some-one is shar-ing my mem-o-ries,
Won-der does she keep re - mem-ber-ing,
Ev - 'ry love-ly ev - 'ning,
When the moon is shin - ing,
Twas on a night like this,
a night like this, I whis-pered
And she, sighed: "Si, Si,"
gray, Be-cause we're far a - part,
and still she's in my heart,
it with a kiss, In a lit-tle Span-ish
this.

T
O
W
N"

SUNDAY"

by NED MILLER, CHESTER COHN,
JULES STEIN and BENNIE KRUEGER

Another WOW by the
writers of "That's Why I Love You"

"THINKIN' OF YOU"

by
**WALTER DONALDSON
and PAUL ASH**

LITTLE
TOWN"

WALTER DONALDSON'S

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FROM YOUR DEALER
OR DIRECT!

CHAPMAN FOULS BASS; FEATHERWEIGHT FIZZLE

Benny Drops in First Round Through Red's Low Blow— Babe Herman Outpointed

By JACK PULASKI

Fight crowds like to "go home early," meaning that a knockout or two ends the boxing ahead of time. The kick in a "killing" is worth more to them than extended rounds. The fans left Madison Square Garden New Year's night much earlier than they cared to, however, as a result of the main bout fizzling. Benny Bass, of Philadelphia, dropped to the canvas after a minute and 34 seconds of boxing, claiming Red Chapman, of Boston, had fouled him. He was carried to his corner.

Few saw the punch and some yelled to Benny to "stop stalling." There is little doubt that Bass received an illegal punch, because the match was an important one for both men. Both are leading contenders for the lightweight championship left vacant by Louis Kid Kaplan recently when he found he could not make the weight. Bass and Chapman are rugged chaps for the weight, just this side of 126 pounds, and both have reps as real sockers. It was a comparatively light house, but those present knew the conditions and were primed to lamp a red hot scrap. If Johnny McAvo, referee, saw the foul blow he did not immediately indicate it. He tried to get Bass to his feet, but when Benny gripped his groin and could not arise, McAvo instructed Joe Humphries to announce Bass the winner on a foul.

Winkler's Decision

In the semi-final, which went the limit of 10 rounds, Al Winkler, another Philadelphia, got a decision over Babe Herman. Al strutted to and from his corner like a miniature gladiator, and he gave the more clever Herman a busy evening. Winkler's rips to the body would have worried anyone, but the Babe's condition was superb. He not only took it but gave a generous receipt. Winkler had the better of the earlier rounds, but once Herman realized he was up against a tough mug, he started socking at his best. Al may have scored a few more points, but a draw decision would not have annoyed the ringside nor the gallery.

In the first of the three-rounders Frankie Fink, called the "Yiddisher cowboy" from Texas, fought a draw with Robert Servain, a little French boxer. The boys were in earnest and put up an interesting, if not exciting, exhibition. About midway, Servain toppled Fink with a left hook. Frankie bounced right up again and his aggressiveness earned a draw.

The flop of the main bout leaves the featherweight situation undecided. The winner of the Bass-Chapman match was to fight Honey Roy Finnegan for the title. Perhaps they will be rematched.

'FRISCO'S ROW

San Francisco, Jan. 4.

A warm contest is being waged in and before the Board of Supervisors over the question of whether the Civic Auditorium shall be licensed for prize fights. The political boys are strong for the idea, but many citizens and several of the dailies are fighting the move on the grounds that the Civic Auditorium, home of the San Francisco Opera Company, was built for cultural and educational purposes, of which prize fighting is not part or parcel.

The charge is made that the politicians favor the plan as a means of paying important political debts. The Auditorium has an enormous capacity and is ideally situated, unlike Dreamland and Recreation Park, where bouts are now held.

**IF YOU DON'T
ADVERTISE IN
VARIETY
DON'T
ADVERTISE**

SAYS TOM MIX

(Continued from page 2)

to use women, but caution 'em first that they musn't get too rough with my cowboys. In one of the stores I was in I coulda picked eleven women that coulda beat the all-American football team with "Red" Grange and a couple more like him throwed in. Notre Dame could never have got to the ten-yard line against that bunch of holiday shoppers. I once saw a sign on a ship, "Women and Children First," but that was years ago. Today you could gamble your best saddle blanket against a quart of oats that the women would be first when a rush for the boats came along and that it would be all the men who got drowned.

I'd like, if I could, to make a suggestion to the owners of the big department stores—that for a week or so before Christmas they open up, say, from 11 p. m. to 1 a. m. for men only, and give us fellers a chance. On our way home from wherever we happen to be at that hour, we could drop in and buy somethin'. An' we'd promise, before hand, to be nice and gentle, leavin' the rough house stuff, as it seems it now should be, to the women folks.

On the Lot

But to get back to Hollywood. Studio executives are feelin' the holiday spirit and curb in their impatience, and to some extent controllin' their tempers. Why, Sol Wurtzel, studio superintendent of the Fox plant in Hollywood, has got his outbursts under such good behavior that he don't throw away more'n one club by the time he reaches the ninth hole. Caddy boys are still waitin', however, behind the clubhouse to pick up the mashies, putters, drivers and nibbles that Sol hurls over the roof when he misses a good shot. I suppose Sol thinks that all golf tools ought to be made with handles shaped like the Australian boomerangs, so they'd come back again when he throwed 'em, but they ain't buildin' 'em that way regularly. But that ain't a goin' to stop me from tryin' to have a set made with boomerang handles for his special edification and exercise. Caddy boys say if Sol could drive a ball as far as he can throw a club he'd be the national champion.

Some managers like Ben Jackson of Fox; Bill Koenig of Warner Bros.; Dave Thompson of First National, and others in similar jobs, caught the Yuletide idea and even spoke pleasantly to directors and technical men, and indulged in an occasional nod to one of the stars.

All of this naturally added to the holiday spirit, bein' somethin' quite out of the ordinary. Away from the lot these financial managers are good fellers, but once inside their offices, they'd talk a kangaroo out o' jumpin' or wrassle a grizzly bear to decide whether the bear'd get two bushels of turnips or nothin'.

Sheiks Had to Settle

Now Ima wonderin' what some of these Hollywood sheiks are goin' to do. Each week, I see 'em flyin' around with a dozen different gals—one at a time—but Christmas time was settlin' time, so to speak. Talk don't cost much, gasoline is cheap and dinners not so terribly expensive, but Christmas presents always are more or less. Christmas is when the man pays and pays and how some of the Hollywood boys made good or wriggled out of comin' across would be interestin'.

Judgin' by the past, this Yuletide spirit fades away and is forgotten, which means that I've got to go out and hustle. I've been so busy makin' pictures that I haven't been attendin' the shows lately and sort o' desertin' my job as Variety's cub reporter. About the biggest vaudeville star that has dropped in on us lately was Trudy, the channel swimmer. Trudy had things pretty much her own way until she hit Los Angeles, where she run into tough opposition.

Swimmin' the English channel

may not have been an easy job, but I can name a dozen Hollywood girls who, upon more'n a dozen occasions have swam the 21 miles to the mainland from a Catalina Island week-end party.

Easy One-way Swim

You may have noticed that Mr. Wrigley's offer of \$25,000 is for a swim from Los Angeles to Catalina, not from Catalina this way, because he knew there'd be half a hundred or more eager Hollywood girls in the contest, one of whom would be a sure winner and such a match wouldn't cause any great excitement. Any one can make it, if you're strikin' out for home. I could do it myself. I did start once and got half way to Los Angeles and would have finished but I had to go back and get something I'd forgotten. So far as our girls are concerned, from Catalina to Los Angeles, is a one-way road.

Trudy says that she may get into the contest providin' they bar the axle grease bathin' suits. She objects to 'em on the ground that they'd skid, I suppose.

They've just installed Will Rogers, an old Oklahoma friend of mine, as Mayor of Beverly Hills. I happen to be a resident of Beverly an' almost a neighbor of the new mayor. I don't know how much Rogers knows about mayorin' but I'm a preparin' myself for trouble. I expect any day to get a card from him notifyin' me that its illegal for me to keep "Tony" and a bunch of goats in the corral behind my house. These goats are all trick goats and Rogers is a trick roper, but just the same I'll rope him, goat for goat at a dollar a goat, an' it won't be the first time him and me has been mixed up in the same goat ropin' contest.

Gillette Wouldn't Shave

When Rogers came home the other day, we gave him quite a reception. Stanley Anderson, who runs the Beverly Hills hotel and Doug Fairbanks, who acts in the pictures, were on the reception committee with me an' they wanted me to bring "Tony" to the affair an' do some stunts. "Are all the rest of the Beverly Hills residents a goin' to do their share?" I asked. Doug said they were. "Then it's all right with me," I told 'em. "A feller named Gillette lives right back of me; have him come out and shave himself with one of his razors and I'll follow with 'Tony' and do a lot of things."

But Gillette backed out; he wouldn't tackle the job even to please the new mayor.

May I wish a Happy New Year to Variety and its readers. Incidentally, the bird who first wrote that sentence about "Merry Christmas and Happy New Year" is the same egg that contributed "Before Dawn" and "That Night" to the picture titles.

Tom Mix

P.S.—If I live through the holidays I'm a goin' to a show and write a piece about it. It might be interestin' to you fellers back there to know that out here I've been runnin' around quite a bit with "Odd" McIntyre, and picked up a lot of new words which I expect to use in my next article. I would have used a part of 'em this time, but I wasn't quite sure of their spellin'.

T. M.

Nudity Goes for

Catalina Island Swim

Los Angeles, Jan. 4.

Catalina Island's glass bottomed boats promise to be at a premium January 15, during the Catalina Island channel swim for the \$25,000 William Wrigley, Jr., prize, as a result of decision reached by the swim's governing committee that contestants can swim in the nude, if they so desire. The committee ruled that a coat of grease, bathing suits or the altogether "went," this despite protests lodged by the W.C.T.U. and other women's organizations.

THE REAL HOLLYWOOD

(Continued from page 1)

Angeles who can tell the same stories. But they don't. To them it is daily life and no more strikes them as extraordinary than an Alpine guide raves about the scenery on the Jungfrau or a boiler-maker is offended by the noise.

But to one fresh from another, a faraway environment, thrown into the innermost circles of studio atmosphere, there is much still worth reporting; and not all of it is by any means unfavorable, scandalous or lurid.

An outstanding sidelight reveals that nine-tenths of the picture colony, many of the folks set with long-time contracts, having leases on homes and investing in California real estate, still regard themselves as "out of town," and, except for their prosperity, they talk like expatriates one meets in the tropics or the Antipodes. They want to go home.

They have never seen so much money before, they have never lived so lavishly and plentifully, they have never had such ease, such women, such fun, such bankrolls—and they want to go home.

They can't take Hollywood and its money miracles seriously; they can't believe it's going to last. They see a visitor in and out at the depot. They ask about New York with sighs and pathetic, homesick eagerness. They count on their fingers when they, too, will leave that land of milk and honey and go home.

How They Live

And how they live! Every scenario-scribbler, every minor actor, every assistant director has a mansion on a hill, Jap servants, high-priced cars, the best of everything to eat and drink. They drink freely; and they gamble with gusto. They get just as good liquor and champagne as New York does, at twice the prices. Those who aren't in the bigger dough drink gin, many make it in their bathtubs, others buy at low rates, knowing it's local and synthetic.

The ladies are in the quota. The gentlemen there are too gallant to confine their guzzling to their own sex. They let the girl friends in.

Good Scotch can be had for \$80 the case. Champagne, reliable, about \$100. Gin as low as \$2 a quart. There is a sufficiency of California wines everywhere, not expensive. Bootleggers trail everyone who looks as though he has a dime. Every studio and film organization is run dizzy with them. One has a scheme, handing out brass tags with his telephone number and the patron's given number in the middle, as, for instance—234,567,789—that means that the "legger's" phone number is 234,789 and the customer's number is 567; when he wishes to buy he calls and gives his number and his order and gets his delivery.

Bootleggers

Studio mechanics, doormen, chauffeurs, office boys, fully half of them are liquor peddlers. Even some of the higher paid actors openly sell—one of them a \$2,500-a-week star known the world over. Los Angeles is a seaport, and the supply of genuine or slightly out goods is steady, though the Mexican border is of no help; the Mex are treacherous, tip off customers and get their booze back from the revenue men on this side of the Tia Juana line for their double-cross services. But from the ocean comes plenty of everything. And in the Beverly Hills and Hollywood and seaside residences, it flows.

They entertain—and how? But almost always in the privacy of their bungalows or castles. There is too much and too close surveillance of people in pictures to do much high-jinking in public places. There are a few speakeasies and not one cabaret in Southern California that amounts to shucks.

A few go to the Coconut Grove in the Hotel Ambassador, or to one of the finer restaurants where food is the attraction and there is a bit of dancing on the side. But they don't flash any hooch there—not the film folks; the flappers and other residents do, but not the picture people.

Some of those parties are as wild as the paper-cover publications have set forth—some. All are pretty giddy, but some are out-and-out wicked. There is a play spirit all over. There is lots of "pairing off," and the inside lasons are worth sizzin' up. In the maintained outside establishments the partying is usually of a more high-power brand.

By half-past four in the afternoon, more than half the men and women of the film world out there are beginning to frame and plan their evening's evenings. The cliques are organized and the arrangements for the stud poker, the wine-clinking and the fireside dancing are made up. They take these preparations with the same grim earnest that Englishmen in India fix up their social events; for they are all about in the same condition of mind and of about the same complex and reflexes, and they find that common bond of birds of a feather anywhere among souls of another world.

The dinners are banquets. They start with vigorous cocktail consumption and go into lengthy eating bees, during which the dirt is dished and the news of their circumscribed but fascinating little sphere is banded.

Then into the business of the later evening—cards, romance, highballs.

Business Sometimes

Sometimes there is an element of real business mixed right in. Many of the "conferences" one hears so much about between director and author or production chief or script supervisor are held over the glasses and with the sweeties sitting in.

The gaming is for high stakes, usually California stud (seven-card pique), with no limit. Thousand-dollar pots are commonplace.

After hours, if they go anywhere, they foregather at Henry's, a little delicatessen joint near the Music Box, much like Henric's, Chicago, though not roomy or high-lit in any manner.

There the extra-girls are on display with agents, minor actors, out-of-towners, single men or men a long way from their homes. There isn't any scandal, much, around Henry's. It's a pretty good-natured hangout, wide open, and one rarely sees a hip-flask flashed there. Sid Grauman is the patron saint, and Charlie Chaplin drops in regularly. Otherwise the trade is more Bohemian than elite.

Extra-girls

About those extra-girls—more in the next chapter. Barrels of ink have been poured into telling the world tall tales about them. And there are still paragraphs to be written that have never been rolled on a rotary press.

Hollywood certainly is overrun with them, and they are to the social side of life there much more than the chorines to Broadway. They, too, and more than all others, are a long way from home, and they are young and beautiful and of the temperament that sends a girl off adventuring to sell her charms—the germ of the temptation is there to begin with.

And how it works out—a phase of sex life not quite paralleled anywhere else on earth—is the story that is intertwined with the whole ramifying individuality of the film-colony society.

Nobody watches over the extrines. Nobody cares much—in the aggregate—and they are free-lancing, out to do themselves some good, looking for an edge into the studio casts.

NEXT WEEK—"The Extra-Girls"

Republican Approval of Governor's Plan

Albany, N. Y., Jan. 4.

Several of Governor Smith's proposals for a sweeping abolition of State commissions and bureaus, among them the State athletic commission, which governs boxing bouts and the State racing commission, which supervises the turf sport, were agreed upon by the Republican legislative reorganization commission which met at the Capitol last week. Action was postponed by the reorganization commission, however, on all controversial proposals advocated by the governor.

Under the present plan the powers and functions of the State athletic commission and the State racing commission will be consolidated and placed under the one body and be named the Bureau of Athletics and Racing in the new department of State with one individual at its head, Mrs. Florence E. S. Knapp, whose position as Secretary of State was abolished with the reorganization, will head the board on athletics temporarily.

All recommendations are to be introduced in bills which are to be introduced at the session of the legislature which convenes tomorrow (Jan. 5).

PROBABLE FIGHT WINNERS

AND PROPER ODDS

By JACK CONWAY

MADISON SQUARE GARDEN

Friday, Jan. 7

BOUT	WINNER	ODDS
Phil McGraw vs. Tod Morgan.....	Morgan	5-6
Spug Meyers vs. S. Barbarian.....	Barbarian	Even
Billy White vs. Harry Cook.....	Cook	7-5
Johnny Ryan vs. Billy Drake.....	Ryan	Even

VARIETY

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15 YEARS AGO

(From Variety and "Clipper")

Cables reported from London gossip of a drive against the Covent Garden opera people by Oscar Hammerstein backed by Otto H. Kahn, the inspiration for the move being the desire of both the Metropolitan Opera in New York (Kahn influential here) and Hammerstein to offer opera stars an engagement in London besides the New York appearances.

Makail Morikin and Lydia Loupoukova were considered as the attraction to succeed Gaby Deslys at the Winter Garden, New York. Gaby was sailing for home, taking \$50,000, net, of American money.

A protective organization among vaudeville agents had gone as far as the draft of a charter by Augustus Dreyer, the body's counsel. It was to be called the Vaudeville Promoters' Mutual Aid Society. Never materialized. Dreyer mentioned as attorney is now a magistrate in New York.

The Ted Snyder Music Pub. Co. dissolved, and the Watson-Berlin-Snyder Co. was formed, taking in Irving Berlin, formerly song writer for the Snyder Co. Ted Snyder also was a partner, with Henry Waterson another.

A rumor of Martin Beck's intention to build a vaudeville theatre in Times square, brought on vital consequences. P. C. Williams was expected to make violent objections and it was recognized that some disposition would have to be made of Hammerstein's Victoria, franchise holder on Keith vaudeville for the territory.

Amann and Hartley, vaudeville act, had instituted a damage suit against the United Booking Offices growing out of the "blacklist." The action was then hung up in a network of motions and appeals and a hearing on the issues seemed to be far off.

50 YEARS AGO

(From "Clipper.")

Looking over the past year and into the new, "The Clipper" finds that: "The class of entertainment known as 'the variety show' has attained such widespread popularity that certain critics profess belief it will ultimately usurp the place of all purely dramatic performances."

The article points to Lotta, who interpolated a banjo specialty into her dramatic performance, and that a recent production by Augustin Daly had in it much of the burlesque atmosphere. However, the writer does not feel that Shakespeare will be altogether discarded then or ever.

"The Clipper" Almanac was out. It contained data for all manner of athletic records and besides gave "the fastest time recorded by fire engines and hose companies, type-setting and bricklaying." This annual publication probably was the forerunner of the elaborate annuals published by the principal newspapers. The fire engine records appear to be a survival from the volunteer fire company days—not so very long before.

A plot was uncovered in Moscow by which the Socialists hoped to "depose the dynasty, make Russia a Federal Republic and establish communism." A score or more of students had been executed in that city shortly before for plotting against the government.

Fred J. Engelhart, of the Central Park Riding Academy (now Jolson's theatre), opened a new establishment to be called the Metropolitan Riding Academy, at 63d street and 3d avenue (afterward in West 54th street, where it was patronized by show people).

INSIDE STUFF ON PICTURES

A report from the coast to the effect that Famous Players-Lasky has postponed the making of "The Greatest Show on Earth" until next October may have a connection in the recently reported conferences of John Kelly, the Ringling attorney, with the F. P. L. counsel. The Ringlings claim all of the rights, titles and good will in anything pertaining to the names of Barnum, Ringling or "The Greatest Show on Earth," a title the P. T. Barnum circus has traveled under for years, before and after the Barnum-Balley Show was purchased by the Ringlings.

It is but recently that Mr. Kelly brought injunction proceedings against F. B. O. through its circus picture that the Ringlings alleged infringed upon nearly all of their rights in circuses, also good will. As the Ringling lawyer Mr. Kelly some years ago wrote a brief on good will in an income tax matter that has become almost a standard work among attorneys on its subject matter. In the F. B. O. matter it is said that following an application by F. B. O. for a restraining order to prevent interference by the Ringling injunction on outstanding contracts with exhibitors, a settlement was reached. F. B. O. from reports, agreed to remove objectionable phrases and references in captions, also signs and banners bearing inscriptions suggestive of the Ringling or Barnum circuses and their owners from its film.

The F. P. L. and Kelly conferences are reported to have been around eliminations in "The Greatest Show on Earth," including the title. These conferences apparently have not been closed, with the postponement of the picture's start by the producer set far enough ahead to not again break in on the studio's schedule, before they are finally settled.

Nothing more tangible than formerly has developed in the Pathe-P. D. C.-DeMille proposed merger. Illness of John J. Murdock for over a week appears to have delayed a quick consummation. Though it is said the old obligations of the Hodkinson Corporation taken over by P. D. C. remain the stumbling block. They amount to \$3,000,000 or more and Murdock says P. D. C. should not assume them. DeMille agrees with Murdock.

It may become necessary for Murdock to return to the coast for another conference with DeMille, after the Pathe-P. D. C. merger is effected here, or before. That the merger will go through eventually and at almost any time appears to be accepted.

If DeMille goes with the merger, as he likely will, if Murdock okays it, and sidesteps the United Artists' opportunity presented to him, there is a chance that DeMille may swing D. W. Griffith along with him unless Griffith already has signed with U. A. Griffith's announcement in Variety's Anniversary Number last week stated "Resuming Productions With United Artists." Nevertheless a strong report on the inside claims that Griffith has been approached by DeMille to hold his final action in abeyance until DeMille sees how the new deal is going to jump.

In South America, somewhere, Publix and Metro-Goldwyn-Mayer are interested as partners in about 45 picture theatres. Native owners are still the operators. That probably explains why J. D. Elms has been assigned by the two American concerns to go down there and find what it is all about.

There's a chance that the natives after making their agreement with the Americans said good-bye and forgot all about it. If they get terms or conditions or a bonus for becoming partners to "the big Americans," so much the better, senior.

Another chance is that perhaps Elms was given a list with the names of the theatres and told to find them. But supposing the South Americans have changed the names of the theatres?

If Elms returns safely he will know a lot of Spanish and much more about the South American show business; also what Fox and Universal are doing down there through exchanges only.

A hullabaloo was raised by Camden, N. J., theatre men and merchants over the new Camden bridge between Camden and Philadelphia. That clation has turned to wailing since the bridge opened as the business has all gone out of Camden, theatrically. This also applied to the stamped the commercial interests anticipated.

The bridge's greatest play is from autos and motor buses, the latter charging 10c one way and doing a great biz with the returns financially on the wrong side of the bridge from the Camden viewpoint.

Apparently the only attraction to do anything there was "Naked Truth," a special film. It advertised in the Philly papers. As the picture had been banned in all Pennsylvania the management figured on patrons from Philadelphia.

Abel Berman, who has been acting as the European representative for United Artists is reported as no longer with the organization. Berman formerly was practicing law in Boston and was attorney for the late Hiram Abrams.

When Abrams became president of U. A., he assigned Berman to the foreign post. With the death of Abrams and a number of changes occurring in the organization Berman returned to this country.

According to the bookings in the film exchanges, more houses will play serials in 1927 than in many previous years. Several of the neighborhood houses have been experimenting running them on the week-end.

ON LEGIT

Bickering between the backers of "Wooden Kimono" started immediately after the show opened at the Martin Beck, New York, last week. Clinton Moffatt, who promoted the backing, is out as company manager. He owns a small slice of stock. The producers named are Frederick Stanhope and Jacques Froelich, the latter the husband of Sylvia Field. Stanhope represents A. J. Blumberg and Paul Mansko, a builder. Three Flushing, L. I., men are minority stockholders, they being Robert Bentley, Clyde Funderburk and Harry Ginsburg, they appointing Froelich as trustee for them. Bronson Douglas withdrew as press agent, Charles Bochart now handling both ends.

Several Los Angeles theatre managers seem desirous of using a salacious form of advertising and exploitation to draw trade. Two cases recently noticeable were the Orange Grove and Dalton's, a burlesque house.

The Orange Grove had as an attraction "One Man's Woman" and used suggestive newspaper advertising material in a preliminary campaign, and also is using hot stuff in the current advertising. The marquee has aroused the interest of theatrical people who are very much perturbed at it.

At the Dalton the attraction was "Not Tonight Daddy." The title had no relation to the matter presented in this bit and number burlesque show. The house of late has been using suggestive selling titles for shows and in some cases has offered rather risqué catchlines on the marquee and in the lobby display.

Morris Gest, after tearing up San Francisco for the premiere of "The Miracle" last week, is now Los Angeles doing likewise. Gest averaged around eight columns out of each of the daily newspapers in Frisco after the premiere of "The Miracle." Since the opening that town's dailies have each given "The Miracle" more than one column a day.

The arrival of Gest drew front page space and pictures in all the local papers, with the New York Daily editions devoting more than one

RIGHT OFF THE DESK

By NELLIE REVELL

Below is one of a number of letters I have received since Christmas, of a kind that makes a columnist's life worth living:

"Dear Friend:—I want you to know that your column, in which you printed a list of theatrical people who are ill at the N. V. A. sanitarium in Saranac and at the Northwoods Sanitarium, brought one good result to me on Christmas Day. A lady saw my name in your column and that I was at Saranac. We had not seen or heard of each other for 15 years. She was quite popular some years back in big Broadway productions. I think you probably know her—her name is Josie Sadler. She had been wondering what ever became of me and I was thinking the same thing about her. She not only remembered me with a Christmas card but sent me a check for \$10 which came in very handy as I have nobody to send me anything."

Others in the list I printed wrote that because of it they had received cards, wires and gifts—including warm clothing—from friends they had not heard from in years and who, they thought, had forgotten them. And that is why I think my pre-Christmas column with its list of the wounded of the profession is the best use to which I ever put white space and printer's ink.

They say there's no sentiment left in Christmas, that it's all been commercialized now. Nobody, though, has impressed that fact on the manure girls and hairdressers in the Terminal Barber Shop at Grand Central Station. Several weeks before Santa Claus was due, every girl in the shop seemed to have reverted to her childhood days. Each had a doll and every moment not spent polishing the customers was devoted to sewing on miniature underthings and dresses and hats. And on Christmas Day the whole consignment was delivered to the Children's Ward at Bellevue, though none of the girls had any relatives there or even knew any of the unfortunate youngsters in the ward.

Speaking of the Christmas spirit—we found some in the last place you'd expect it—the owner of a Times Square hotel. Some time ago when we heard the Somerset hotel had changed hands we felt like Uncle Tom and Eliza when they were sold down the river. Which shows how easy it is to borrow trouble and that Al Jolson is right when he declaims that "Troubles are bubbles and soon blow away."

In all the years I have lived in a hotel I have never found a hospitality so genuine and it is one that even the Greeters haven't celebrated in their publicity. For on Christmas Eve there came a knock at my door and Mrs. Freiburg, the wife of the proprietor, came in with a little Christmas tree which she had decorated personally and which was all ready to be plugged into the electric light socket. I learned later that she had done the same thing for all the others in the house who were confined to their rooms. Not the least inspiring touch was the fact that she and not some bellboy or maid brought the tree in and set it up.

One man, a veteran of the racing game, has been ill at the hotel for several weeks, unable to leave his room. When the tree was brought to him, tears stood unashamedly in his eyes—it was, he told Mrs. Freiburg, the first Christmas tree he had had in over 40 years.

While on the subject of the Somerset, here is news—we have a new maître d'hôtel. Mrs. Kelly, who for years conducted the White Swan restaurant here, has sold out to Walter Kirsch, of Richmond, Va.—and any Virginia ham fan will recognize that name. He has brought an entire staff of colored waiters and cooks with him from the south. If you think your ma can fry chicken or make leming pie or candied sweet potatoes or buttermilk biscuits, you ain't seen nothing yet!

Two weeks ago I did, in my hurry, leave out several names from the list of those of the profession who are in health camps and hospitals. One was Angeleo Romeo, who has been ill and confined to his bed for the last four years. His address is Fairview Cottage, Asheville, N. C., and the biggest thing in his life just now is hearing from the friends he made when in vaudeville.

Despite that Jack Lait is barely over 40, he has become one of those pappy old guys and will probably think he ought to go around bent over with his hand on his liver, leaning on a cane and talking about the good old days. That's all right, Jack. Maybe you did become a grandfather just last week but that doesn't qualify you for a pension and a rocking chair on the porch of the Altheim.

I've been a grandmother for 12 years and I am still too young to wear long hair or be shocked by "the younger generation." Come on over some day and I'll ask Irvin Cobb to drop in and we'll draw up the constitution—our record shows we have good ones—and by-laws for the Society for the Protection of Young Grand-parents.

At that it is hard to tell whether the time is passing fast or whether this second generation just works fast. It seems no time at all since I knew Jack Lait as a boy reporter on the Chicago "American," and now he can sign his stuff, "O. M. (Old Man) Lait."

If "Lait" is the name for that family, then "slow" ought to be a synonym for "lightning."

The finest Christmas present received by Mr. and Mrs. J. J. Murdock came from Harold Lloyd. For the comedian let up on his film-making long enough to give their niece, Martha Sleeper, who has been working with him, a chance to rush east and spend the holidays with the Murdocks.

When one thinks of Gilbert and Sullivan, the very next thought is always "comic opera." Not many know that they were also responsible for some of the finest hymns in the English language, notably "Onward Christian Soldiers," which has echoed solemnly for many years from every choir-left in this country and England.

Those who attended the Christmas Eve performance at the Plymouth theatre are now aware of it. At the curtain of "Pirates of Penzance" that night one of the cast stepped forward, told the audience that Gilbert and Sullivan had also written "Onward Christian Soldiers" and asked everyone to stand and sing it with the actors. And the sacred chorus that echoed in the files and reverberated in the rafters was one of the most beautiful gestures that has come out of the theatre in my recollection.

column apiece to Gest's plans. The presentation of "The Miracle" in Los Angeles takes place Jan. 31.

A famous New York producer has charged off \$160,000 in losses on two productions so far this season, and with but one spasm of pain. A woman star in one of the flops, receiving \$2,500 weekly, calmly declined to drop \$500 off of her salary for week before Christmas, although aware that the attempt to make her a legit star had up to that time cost her management around \$120,000.

Marking his legit return in a long time is Rudy Cameron in "Bye, Bye, Bonny." Cameron is the ex-husband of Anita Stewart, film star, and has been in pictures.

When Ed Conard was reported mysteriously missing as manager of the Al G. Fields Minstrels, a considerable noise followed. That was in Mobile. After about three days Conard rejoined the show at Pensacola, Fla., saying he had been in New Orleans for a vacation and won \$240 on the races.

BOUNCING CHECKS CLOSED "COCKATOO"

Frank Martins, Producer, Did
Not Make Good—Opened
Thursday

"The Black Cockatoo" has ceased to chirp at the Comedy, New York. The show was closed prior to performance Monday night by Equity when Frank Martins, producer, failed to liquidate "rubber checks" passed as remuneration to the cast for last week's salary. Several of the cast offered the checks drawn on the Manufacturers Trust Company for certification Monday, only to have them do a rebound. Equity was notified and in turn notified Martins that unless the sums were paid by 7 o'clock Monday night no performance would be given. Martins failed to keep the date and the show was disbanded.

Samuel Ruskin Golding, attorney and author of the piece, met John Seales, Equity representative, and offered to pledge his share of picture and stocks rights in a previous production, "Pyramids" if permitted to give the performance last night when it was reported several picture companies were sending representatives to view the piece with a possibility of one of the group purchasing the screen rights to "Cockatoo." Golding's offer was declined and the company dismissed.

Backers Walked

The abrupt closing was the climax of a series of difficulties between the players and producer which followed the production from the outset. Martins, formerly associated with Ramsay Wallace in "Pyramids" and "Bunk of 1926," placed "The Black Cockatoo" in rehearsal several weeks ago, with backing supposedly clinched, only to have the financiers walk, after the first week of rehearsal.

Equity's insistence for the usual bond posting was temporarily abrogated through consent of the company to accept a 25 percent interest in the screen rights of the piece for waiving bond for the first three weeks of rehearsal with the understanding from Martins that a bond would be posted before opening.

This conditional waiver abrogated further interference from Equity and the show was permitted to open "cold" at the Comedy last Thursday night without bond. As further evidence of good faith the company agreed to accept half salary for last week. When the checks bounced, the players "burned up."

First Money for House

Many of the actors have retained their costumes in lieu of payment of the outstanding claims, with the feminine members of the cast ahead on this arrangement.

Equity will also protect its members' 25 percent equity in the film rights of the piece should it be sold for pictures.

"The Black Cockatoo" was shoe-strung through, after the first money walked out on it. Martins manipulated the Comedy on a non-guarantee first money arrangement with the house taking the first \$1,750 and sharing after that with the attraction. The intake from the four performances given was held by the house through being under the first money guarantee.

Theatre Landmark Goes

Indianapolis, Jan. 4. The historic Lincoln Square theatre at Kentuck avenue and Illinois street will be razed to make way for a new \$3,000,000 hotel to be named in memory of James Whitcomb Riley, the Hoosier poet.

The Lincoln Square is one of the older landmarks here and has been used for various types of productions. It is a tabloid house at present.

"Virgin Man" Warm

Jan. 17, at the Princess, New York, "The Virgin Man" will make its bow. It's a Mack Cohan production and reported warm.

"LADY FREDERICK" OFF

Los Angeles, Jan. 4. The engagement of Pauline Frederick in "Lady Frederick" at El Capitan, Hollywood, ends Saturday.

Miss Frederick sails shortly after for London.

\$88 at Xmas Mat

The matinee of the day (Christmas) that "Lily Sue" left the Lyceum, New York, it played to a gross of \$88.

But one seat for that performance was sold in the balcony.

A David Belasco production, it cost the producer, from accounts \$30,000 before the curtain went up.

KAY'S IN INJUNCTION; CUT RATE CLOSED

The injunction motion argued yesterday before Justice Levy by the Arrow Theatre Ticket Office against the Longacre Square Co., the 1531 Broadway Corp., Harry A. Kaufman and Walter Reade (Rosenberg), resulted in decision being reserved. Nathan Llieberman on behalf of the Arrow, and counsel for the defense, both filed briefs last night from which Justice Levy will make his decision.

The suit concerns the proposed leasing to Kaufman (Kay's Ticket Office) of ticket counter space in the lobby of the Astor theatre building. The Arrow's office is right next door to the Astor and they contend that it would be a violation of agreement for the Reade and the theatre interests to enter into competition with the Arrow at such close proximity.

Kay's cut rate ticket office in the New York theatre building closed Saturday. It was rated a rank failure and at a considerable loss to those backing the venture. At Kay's other agency, only premium tickets are to be sold.

Choos Buys Into 'Exchange'

Ivan L. Wright, who produced "New York Exchange" at the Klaw, New York, last Thursday, was taken seriously ill several days before the premiere. He was reported in a coma, and with the finances of the show thus tied up, the opening was postponed. Wright is a former newspaper man, but in recent years conducted a downtown insurance brokerage.

Through Wright's attorney, Edward C. Rafferty, George Choos bought in on the show, but it was reported the Shuberts were also concerned. Activity on the part of the Shubert press department suggested that.

The attraction is guaranteeing the theatre, which this week passes from the control of the Theatre Guild. Paul Moss, Inc., in which Basil Dean is interested, takes over the Klaw Saturday. "The Little Spitfire" is stated to have booked the house, starting Monday, moving over from the Cort.

In that event, "New York Exchange" will probably move to another house.

"Miss Syracuse" Married

Syracuse, Jan. 4. Alma Jean Williams, 18, "Follies," "Miss Syracuse" in the Atlantic City pageant of 1925, has been a secret bride since last October, when she married in Philadelphia to the son of a Nashville and Memphis newspaper publisher, according to her mother, Mrs. J. Stewart Williams.

Beyond stating that the husband is known in theatrical circles and at one time was press representative for Barbara La Marr, Mrs. Williams declined to reveal his identity.

A sister of Alma Jean, Mary Williams, is in the cast of Leon Errol's new "Yours Truly." Like her sister, she was picked by Ziegfeld for the "Follies" after the 1925 Atlantic City pageant.

"FASCINATING DEVIL" AGAIN

Myron C. Fagan's "The Fascinating Devil" is to be revived under the author-producer's direction next month. It is now being cast. The piece, originally intended for Lowell Sherman, was tried out last spring but was brought in for repeats after two weeks.

ROSSON ON "UNDERWORLD"

Los Angeles, Jan. 4. Arthur Rosson will direct "Underworld" for Famous Players-Lasky.

Joseph Von Sternberg has been engaged as technical expert and associate director for the purpose of supplying atmospheric ideas.

MRS. BETTLEHEIM WON PRAISE FROM COURT

Taxi Chauffeur Sent Away
for 30 Days—Insulted Wife
of Music Box's Treasurer

Mrs. Spencer (Helen) Bettelheim, wife of the treasurer of the Music Box, was praised by Magistrate August Glatzmayer in West Side Court for her actions in coming to court to prosecute Samuel Schulman, 28, taxi chauffeur, 1333 Brook avenue, Bronx. The latter was arrested by detective William McGronan of the West 100th street station on a serious charge. This was later reduced to disorderly conduct.

After an examination in West Side Court the Magistrate found Schulman guilty and sent him to the Workhouse for 30 days. Schulman was stunned by the stiff sentence. He denied the charges.

Mrs. Bettelheim lives at 851 West 177th street. She testified engaging Schulman to take her home in his cab. She gave instructions to him to go up Broadway. Instead he went up Riverside drive and at 125th street brought the cab to a stop under the viaduct. This place is lonesome and sparsely settled. She stated he made improper advances to her.

Mrs. Bettelheim fled and ran to the subway station 10 blocks away. She notified her husband and furnished him with Schulman's number. The latter works for the Gotham Taxicab Company, 545 West 57th street. He has been a chauffeur four weeks.

Schulman denied the charges, offering a slim defense.

Magistrate Glatzmayer became wrathful when imposing sentence and said: "I'll make cab riding safe for women of this city. I will not permit chauffeurs to insult women who ride in their cabs as long as I am on the Bench."

Schulman's license will be revoked and he will be unable to drive a cab again.

Catholics' 'White List' Of Plays and Films

In the "Catholic News" issue of Jan. 1 is a "White List" of plays and pictures now in New York. This selection is made by the Catholic Theatre Movement, 460 Madison avenue.

Only two pictures are chosen. "The Big Parade" and "Beau Geste."

Plays listed are: "Caponacchi," "Criss Cross," "Castles in the Air," "Judge's Husband," "Howdy King," "We Americans," "Daisy Mayme" and "Countess Maritza."

"Howdy King" is closing this week.

Ralph Long, South

Ralph Long, following his departure from the Shubert office last week, left with his daughter, Kathryn, for Palm Beach. He is expected to return to New York about Jan. 20.

There is no confirmation of the report that Long is to become associated in a new theatre deal between the Chanins and the Erlanger forces.

Rhodes for Australia

Robert Rhodes, baritone, withdrew from "Vanities" last week to fulfill an engagement with Empire Theatres, Ltd., in Australia.

Rhodes will sail from Vancouver Jan. 12. While there he will play leads in "The Student Prince" and "Sunny."

CRAVEN JOINS CAST

"Money From Home," a revised edition of "Coal-Oil Jenny," went into rehearsal last week with Frank Craven, author, jumping into the cast as well as directing. A. L. Erlanger is producing it.

Support cast includes Maude Grabger, Leo Donnelly, Adora Andrews, John Ravold, Fred Graham and others.

CAESAR'S "KEY" REHEARSING

"Off Key," by Arthur Caesar, which Robert V. Newman is producing, is in rehearsal with on out-of-town opening scheduled for Jan. 3. Cast includes Florence Eldridge, Lucille Watson, McKay Morris, Kenneth Hunter, Albert Hackett, Helen Turner and Margaret Douglas.

Hollo Lloyd is directing.

Maybe It's True

On the reverse side of the new membership cards for the Amphitheatre Treasurers Union is a quotation: "He who cheats his brother, cheats himself."

The term "brother" means a fellow ticket treasurer.

The union is organized in opposition to the Treasurers Club of America. Its membership includes a number of Broadway box office men and the bunch around Madison Square Garden.

ATLANTA'S 2 GASPS; THEATRE AND SHOW

Atlanta, Jan. 4.

In retrospect of the business out on Peachtree street, the question naturally arises whether first mention should be made of the new Erlanger theatre which opened with a performance of "Vanities," or of "Vanities," which opened the new Erlanger theatre.

Both were circumstances which sent home an impressive audience with a gasp.

The gasp was for the stately beauty, luxury and the completeness of the new theatre which J. H. Winecoff, Abe Erlanger and Lewis Haase have established. It, the gasp, was also for the daring and sophistication of the performance, which was everything that had been claimed for it in view of Earl Carroll's reputation for audacity.

The new house is located nearly a mile from the accepted business section in a new area which rapidly is being developed in a select shopping center with the new Macy branch store at one end and the Erlanger at the other. In appointment the theatre is one of the finest in the south.

A. L. Erlanger was here for the opening. Lewis Haase, manager of the house, formerly was manager of the Atlanta theatre, veteran house of Atlanta. Ray Kavanaugh is director of the orchestra.

The theatre will play road shows and big films in runs of a week at a time. This week "The Big Parade" is showing.

Treasurers

Robert Stevenson has resigned as treasurer of the Morosco, New York, to occupy a similar berth at the Royale, the first of the new Chanin group of three theatres to be completed on West 45th street.

The house will open next Monday with "That's My Baby," with Sam Bernard. Bill O'Donnell, formerly at the Hippodrome, is now treasurer of the Morosco.

"NIGHT HAWK" FOR CHICAGO

"The Night Hawk," current at the Frolic, New York, will be sent on tour upon completing its four weeks' run there. It will play the "subway circuit" and then jump direct to Chicago.

Although a revival, this one played only in New York and at the time was scrapped after the New York run.

FRED DONAGHEY ILL

Chicago, Jan. 4.

Frederick Donaghey, the "Tribune" dramatic critic, is in the Michael Reese hospital with an abscessed throat.

Donaghey was removed to the hospital last Tuesday. He is much improved.

GABEL'S FIRST IN ENGLISH

"Public Opinion," a play by Max Gabel, Yiddish actor-manager, will reach Broadway via managerial auspices of J. L. Adler and Edward Kay.

It will be done in English and is the first of Gabel's works to be shown on the English speaking stage.

"SITTING PRETTY" JAN. 15

Los Angeles, Jan. 4.

Casting is complete for "Sitting Pretty" which Ruth H. Davis will present as her opening play when she takes over the West Coast Belmont Jan. 15.

Cast includes Lillian Leighton, Roy Stewart, Kathleen Kirkham, Mia Marvin, Earle Hughes, Jeffrey Williams, Eric Mayne, Solly Carter, Tudor Owen, Virginia Thornton, Sidney Harris and Doris Mortlock. Charles King will direct.

CORPER FIGHTS LEASE, MAY ATTACH HIS AUTO

Owes \$20,000 for Rent of Majestic, L. A.—Postponement
on Salary Claim Arrest

Los Angeles, Jan. 4.

Although five months in arrears with his rent, notified that his lease was cancelled, and owing \$20,000 to the Hamburger Realty Company, owners of the Majestic theatre, Michael Corper brought suit when the company attempted to lease the house to Charles E. King, producer of the "Prince of Hawaii." The latter was obliged to close his show suddenly last Saturday.

Corper claims he is lessee of the theatre and cannot be evicted. When before Municipal Court Judge Richardson following his arrest for failure to pay salary claims made against him by members of "Monkey Business," Corper pleaded that his attorney was out of town and could not appear before Jan. 20. Postponement was granted.

Creditors, including Charles King, who had receivership proceedings brought against Corper after the latter refused to account for the money advanced him by King, will endeavor to attach the new Stutz automobile purchased in the name of Corper's wife for Christmas. The charges are that Corper bought the car with monies received in the theatre.

Shuberts' B. O. Confusion In Agency Dealings

Confusion in Shubert theatre box offices and ticket agencies has resulted in peculiar rules made since the recent withdrawal of Ralph Long as general manager. One old idea in "controlling" returns from the brokers was quickly rescinded. Instead of making the returns to the box offices, such tickets were ordered sent to the Shubert general office and were then sent to the various box offices. As the returns arrived at the theatre too late to be dumped into cut rates, a considerable loss resulted.

The agencies were also instructed to make the weekly settlements at the Shubert office instead of the individual theatres. On Monday representatives of the brokers were informed that "we are not ready yet," and were told to come around Tuesday. An indignation meeting was held by the agency men in a theatre lobby. Not being able to pay off, the accounts in the agencies were not closed as they usually are on Monday and therefore no receipts for the money obtained.

The delay in accepting settlements from the agencies is accounted for by the evident idea of checking up on special report forms, like "one sheets," ordered to be filed at the office by all treasurers. The latter in handing in the reports also are required to turn in orders from the agencies which are virtually I. O. U's.

The duties of Long are said to have been divided among several people in the Shubert office, those named being Dave Finestone, Ben Mallam and J. Lovenstein. The latter was in Chicago for the Shuberts.

Ralph Spence in Jam

Over Morrissey's Revue

Los Angeles, Jan. 4.

Ralph Spence, playwright and title writer, and reputed "angel" of the Will Morrissey Revue at the Orange Grove last spring, was arrested on complaint of Deputy Labor Commissioner Lowy, charged with the issue of non-negotiable notes on salary, in violation of the State labor law.

Lowy filed the complaint with Chief Deputy City Prosecutor Concanon, for Hazel Maye Borden who alleges Spence owes her more than \$1,000 as salary for her work in the Morrissey show. Notes given to cover the salary were not made good by Spence, and the criminal action followed.

"Red Lily" Rehearsing

"The Red Lily" went into rehearsal this week. The Playshop producing.

The cast includes Marguerite Blaser, Jennie Rustace, Edwin Redding, Duncan Penwarder, William Lewis and Irene Leslie.

TIMES SQ. DREW \$1,900,000

"BUFFALOING" THE CRITICS

An unbelievable situation exists in New York, where not one but a number of dramatic critics have been and are in fear of the supposed power of a theatrical firm.

The managers in question have been rowing with newspapers ever since they started producing shows. Their former press agent started so many arguments on their behalf that he was shifted to another city and the same history resulted. Now the present press agent is working along similar lines, though more under cover.

Every review not favorable to the firm's presentations is made a matter of protest. The method has been insidious. At times the objections have been registered with managing and city editors, but the more effective method of this press agent urge has been to "talk things over" with the business departments of the dailies.

Advertising Threat

Indirect threats of withdrawing advertising appear to have had the desired results, with word eventually slipped the critics to go easy on the firm's attractions. It is notorious that this firm's revue productions in a favored Broadway house have drawn uniform praise from the critics. Electric-lighted excerpts from critical reviews are almost the same now as five years ago. The string of adjectives in most of the reviews has been so familiar and continuous that persons in show business have wondered whether the managers slipped coin direct to the critics.

That at least some of the critics are being buffaloed, if not bulldozed, there can be no doubt. Three days before one died, several years ago, he remarked he was frightened every time he entered one of the firm's theatres. He was employed by a powerful morning daily. Another one, when asked why he soft-pedaled on his comment of the firm's plays, parried, "What can I do? I am building a new home." There was no doubt about the chap fearing he might be fired.

Chasing a Critic

Not long ago the firm let it be known that they were determined to chase a certain clever critic out of New York. They are said to have gone so far as to bar him from viewing their new productions. The managing editor of the daily with which this critic is connected has asserted himself as firmly supporting the critic and his independence in telling the truth about the new plays. The dictatorial showmen are short-sighted enough not to see how badly their false move has been, as the critic's matter is syndicated, and no mention of their attractions is made—good or bad. In other words, they have shut off an avenue of out-of-town publicity that could not be purchased with money.

Getting More Spunky

And the funny angle to the situation is that while the firm is concentrating on this particular critic, other reviewers are picking up spunk and speaking their minds about the firm's offerings.

That doesn't go for all. Some are scared without doubt. That takes in the dramatic desk of one of the biggest newspapers in the country, a New York daily, though the press agent of the firm was all but kicked out of that daily's business offices not long ago.

Recently another brilliant critic heard the firm had written to his managing editor in protest over one of his reviews. The critic asked the m. e. if that was correct, the latter saying it was not, and adding: "We will probably lose some of the advertising, but you wrote a darned good review." The show has since closed, a decided flop.

Managing editors in New York appear unaware of the matter, as shameful as it is. Two or three dailies, making it understood that they will not tolerate that sort of interference, would end it. They can much more afford to lose the firm's advertising than the firm can afford to do without them. One newspaper might not turn the trick

A Shubert Theatre

One of Broadway's producers was being piloted over the new Roxy theatre by S. F. Rotha-fel.

Reaching the auditorium of the immense house, the producer, standing in the centre of it, and looking around said: "Roxy, you'd better be careful. The Shuberts could build a theatre here."

MILLER MAY HAVE TWO MORE B'WAY THEATRES

Report Frohman's Head May Withdraw from Shubert Bookings

Gilbert Miller, though absent, is the centre of several rumors. One is he may add two Broadway theatres to the Frohman office holdings.

Another is that Mr. Miller may withdraw from future Shubert bookings, while still a third story has it that Frohman may line up with the proposed Chanin combination if the latter goes through.

These reports so closely allied suggest that the additional houses if secured by Miller will be Chanin theatres, present or future.

Just now, Frohman, a Famous Players-Lasky legit subsidiary, has attractions at the Booth, an Ames house (Otis Skinner) and at the Shuberts' Elliott (Ethel Barrymore). In the Erlanger-booked house, owned by Frohman, Empire, is "The Captive," a Miller importation, while at the Miller, jointly held by Miller and Erlanger, is "The Play's the Thing," a Frohman production, the fourth current in New York.

WARRANT FOR WILKES

Failed to Pay \$600 "Rain" Salaries on Coast

Los Angeles, Jan. 4.

Warrants have been issued for the arrest of Tom Wilkes, theatrical producer and Arthur Freed, manager of the Orange Grove for failing to keep their promise to the Labor Commissioner and pay \$600 salary due members of the "rain" company. "Rain" suddenly closed at the Orange Grove several weeks ago without notice.

Deputy Chief City Prosecutor Concannon issued the warrants when Wilkes failed to pay the money Dec. 24.

The producer is said to have acknowledged his responsibility with the legal proceedings being brought against Freed simply because he is said to have acted for Wilkes.

alone, but a little group could and should in justice to themselves and for the morale of their staffs.

Only last week the press agent kept tabs on the second line reviewers assigned to a premiere which was unnecessarily long. The critic walked out before the show was over. Within half an hour the press agent telephoned her night city editor squawking about the critic leaving the performance. The editor was annoyed but advised the reviewer to get in touch with the first line critic, then writing a review of another show in an up-town hotel. The second string reviewer was told she should return the next night and see the finish of the play and her review did not appear until the following morning.

The daily whose critic is being picked on recently signed him on a new three years' contract. That was after the paper learned of the managers' threat to "get their man." The move of that daily should be a tip-off to the firm.

OVER \$5,000,000 IN GREATER N. Y. SPENT LAST WEEK

Legit Theatres of Broadway Got \$1,225,000 on Holiday Week—Tremendous Grosses Registered—White's "Scandals" and "Broadway" Take All Records for Respective Classes—Other Times Sq. Picture Houses and Misc. Did \$675,000—Entire B'way Legit List Did Not Divide Prosperity, However

GUITRYS' NEW PLAY

It is estimated that \$5,000,000 was spent for theatre entertainment in New York last week (Christmas to New Year's) and that is a conservative figure. All classes of theatres are included, with 700 picture houses within the greater city alone.

Though in total the bulked grosses of the picture houses exceeded any other class, Broadway's 60 odd legitimate theatres aggregated the record admissions total of \$1,225,000. Added to that are the takings of 15 Times Square picture houses of the deluxe type which collectively took in \$420,000 and seven other theatres of mixed policies playing vaudeville pictures and burlesque, also grand opera which counted the staggering total of nearly \$1,900,000 for the Times Square district.

A world's record for a revue or musical comedy type of attraction was established by "Scandals" which went to \$61,723.50 at the Apollo. There were 10 performances given, meaning two extra matinees, with over capacity registered for every performance. New Year's eve was scaled at \$11 top and the actual gross for that evening alone was \$12,135. A \$6.60 top was charged Saturday night, with nearly \$8,000 secured. The fact that "Scandals" is in the eighth month on Broadway makes the record the more remarkable.

A new non-musical record was also established last week when "Broadway" grossed over \$42,000 in 11 performances (matinee daily except Monday). It was the only drama to have an \$11 top New Year's eve. All performances were capacity.

Astonishing Grosses

The holiday week furnished some astonishing grosses, but prosperity did not brighten the entire list by a long shot. On New Year's Eve there was plenty of cutting of prices at the box offices reported as the result of too many high scaled attractions.

The premiere card during the holidays did not disclose any real smashes, but there are several potential winners in the group.

"Betsy" at the New Amsterdam registered the reverse way with the first nighters. On the strength of its scale at \$4.40 top and names the first week the gross went over \$30,000; an \$11 first night added. "Oh Please" went to fairly good takings at the Fulton, with the count about \$26,000, but the draw of the star (Beatrice Lillie) figures to carry the show along.

The Guitrys opened brilliantly enough, but the business tapered off at Chanin's 46th Street. A gross of \$30,000 or a bit under represented about half of the possible gross, including a \$27.50 premiere.

"Peggy Ann" started well at the Vanderbilt with \$20,500 claimed; "Chicago," despite mixed comment, looks promising at the Music Box, getting \$12,000 in four performances; "What Never Dies" pleased the first nighters at the Lyceum but looks like a lower floor show

(Continued on page 42)

Do You Need L. O. P.?

S. R. O. signs in front of theatres are quite familiar, but an L. O. P. sign is something new.

When brought before Magistrate Brodsky, in West Farms Court, on a charge of conducting a theatrical performance without a permit, Sidney Stavrof, who operates the Intimate Playhouse, art theatre in the Bronx, told the judge his playhouse is now closed with an L. O. P. sign affixed to it.

"What does L. O. P. mean?" asked the magistrate. "Lack of patronage, your honor," Stavrof replied.

EQUITY'S MEETING OF MEMBERSHIP JAN. 10

To Act Upon Actor's Fund's Aid and Eight Performance's Infractions

Equity has called a general meeting of the association for Monday afternoon, Jan. 10, at the Astor hotel. Two topics regarded of major importance are to be placed before the general membership.

One subject to be presented is support of the Actors' Fund, with all members to be asked to donate a silver piece weekly during engagements. It is proposed that every Equity member receiving less than \$50 weekly pay 10 cents per week. Those whose salary is more than \$50 would pay 25 cents weekly.

The plan has been under consideration by the council for some time and is expected to be favorably voted upon. The idea is for each company manager to deduct the coins from the salary and forward the collection to the fund.

10 Percent on Passes

Another feature of Equity's aim to aid the fund is a recommendation to managers to collect 10 percent on all passes, except to newspaper people, such moneys to be given to the fund. If that does not meet with approval the managers will be asked to aid in some other form.

The latter suggestion is based on the known collection in Shubert theatres on "paper," the money being placed in an alleged beneficial fund for Shubert employees. A percentage on passes was collected in aid of the fund prior to the war and is being done in Columbia burlesque theatres at present.

The other topic to be considered concerns a proposed method to stop infractions of the eight-performance per week rule. Equity's officers have arrived at the conclusion that not only the manager but the actor should be penalized. It is proposed that the actor as well as the manager be fined one-eighth of a week's salary wherever a violation of the rule is discerned. It is assumed the actor is well aware of the evasion when accepting a contract that cheats himself out of pay for a ninth performance.

Baumann's Return Chance

Los Angeles, Jan. 4.

With C. O. Baumann formerly of Kessel & Baumann, makers of Keystone Comedies, associated with Al Wilkes in the operation of the new Vine Street theatre in Hollywood, it is understood that the former will possibly re-enter the picture field as a producer. Baumann, supplying the financial backing for the theatrical enterprise at this house and it is understood has made an agreement whereby at least half of the shows produced must be new entirely.

The purpose in doing this is to enable himself and his associate to share in on picture rights if any of these productions prove successful. These picture rights, it is said, he figures he will take over himself and make the productions.

JURY'S VOTE OF 8 MAY CLEAN PLAYS

Latest Suggestion as Possible 'Dirt' Solution—Mayor Confers with B'way Mgrs.

The dirt play question reached the front pages of the dailies again last week, as the result of an informal conference between Mayor James J. Walker and Broadway producers, who went into session with him at City Hall last week. His Honor completely surprised the showmen by telling them that if the presentation of questionable plays was not discontinued, a city or state censorship would result. He passed over the citizens' play jury system as not entirely successful, judging from the adverse comment that followed the jury's judgment recently.

From inside sources early this week it became known that an important change in the rules of the jury system would shortly be made. The dramatists, Equity, and the group of civic organizations subscribing to the citizens' jury idea, have agreed to make eight votes against any play complained of sufficient to cause it closing.

The present rule is that nine members out of 12 on each jury must vote against an alleged dirt play to force its removal. It is believed by tightening the voting rule, the jury plan will be made more effective. Last season several plays "escaped" closing by the narrow margin of one vote, eight votes being registered against. The same rule applies to changes in lines or situations recommended by the juries. Suggestion of changes and eliminations appears to be the main function of the juries, rather than turning down thumbs completely on plays complained against.

Representatives of the various organizations will confer with District Attorney Banton next week, at which time the new rule will probably be definitely announced. Banton declared it "is about time that we clean up the salacious plays." He commended the play jury system, but admitted it had its shortcomings. He recommended as the next best thing the Philadelphia idea, which requires all questionable plays be first presented before a permanent committee of seven before public performances are given.

The mayor's conference was generally well attended, most of the leading managers being on hand. Afterwards the mayor stated the producers had promised to clean house and do their own censoring.

Suggestions

Suggestions were heard on all sides and while there was no verbal combat between the showmen, many had directly opposite views on the topic and said so. One manager rated as standing for "clean plays" suggested an umpire or czar for Broadway. That brought forth a group of objections.

A leading producer declared it would be impossible to produce on the judgment of any such person and explained that after rehearsals began, a script was often rewritten in part and sometimes almost altogether. Another manager of equal note said he would continue to produce the plays he thought the public wanted.

And so it went. The mayor had an idea that the managers should get together as a unit on the matter but it was stated there could hardly be a managerial organization built along such lines.

The mayor specifically requested that less risque situations be offered in the next crop of plays and more clothes be placed on girls in the revues. He promised that unless the managers aided in a solution of the problem, he would ask for legislation giving the commissioner of licenses the power to revoke the license of a theatre.

Grauman and Apollo, Chi

San Francisco, Jan. 4.

Sid Grauman's presence in town last week gave rise to a rumor that he is taking over the Apollo, Chicago.

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 (242nd week) (C-901-\$2.75). Enormous grosses were registered by the leaders from Christmas to New Year's, but number of attractions not capacity on Eve; "Abie" held to eight performance, to over \$13,000.

"Americana," Belmont (23rd week) (C-915-\$5.50). Used \$11 top for New Year's Eve; gross estimated around \$15,000; good enough in small house.

"American Tragedy," Longacre (13th week) (D-1,019-\$3.85). Usual number of performances; with holiday eve performance at \$5.50 top, gross estimated over \$14,000.

"Betsy," New Amsterdam (2nd week) (M-1,702-\$4.40). Opened at \$11 top, with holiday eve at \$5.50; show not well rated, but first week's trade very good, approximating over \$30,000.

"Broadway," Broadhurst (16th week) (CD-1,118-\$3.85). Played 11 performances and scale New Year's eve \$11 top, only drama to use high price; established record of over \$42,000.

"Brothers Karamazov," Guild (1st week) (D-914-\$3.30). Theatre Guild extending repertory idea, using this house and Golden; "Brothers" will alternate with "Pygmalion" weekly; latter got \$15,000 last week.

"Castles in the Air," Century (18th week) (M-2,980-\$3.85). Riding along on ticket arrangement with Leblanc guaranteeing fixed gross; last week, with extra matinee and holiday scales, gross doubled normal pace; \$36,000 estimated.

"Criss Cross," Globe (13th week) (M-1,416-\$5.50). With one extra matinee last week and high scale New Year's eve, gross estimated bettered \$45,000.

"Countess Maritza," Shubert (17th week) (O-1,395-\$5.50). Held to eight performances, but trade from Wednesday on very big and gross over \$28,000.

"Daisy Mayme," Playhouse (11th week) (CD-879-\$3.30). Rated moderately good; gross never more than mediocre, but management claims slight profit; average has been \$8,000.

"Chicago," Music Box (2nd week) (D-1,000-\$3.30). Opened Dec. 30 with critical comment somewhat mixed; undoubted interest exhibited, however, and agency indications promising; \$12,000 in first four performances.

"Gay Paree," Winter Garden (9th week) (R-1,498-\$5.50). While business has not been as big as early expectations figures to have grossed \$40,000 last week.

"Gentlemen Prefer Blondes," Times Sq. (15th week) (C-1,057-\$3.85). Matinee very big; night trade not quite capacity last week, but gross of about \$21,000 excellent in eight performances.

"Gertie," Hayes (8th week) (C-860-\$3.30). Matinee daily last week accounted for gross going to around \$9,000.

"Honeymoon Lane," Knickerbocker (16th week) (M-1,042-\$3.85). Highest gross in eight performances for this house at scale; virtual capacity through week; over \$25,000.

"Howdy, King," Morosco (4th week) (F-893-\$3.30). New Year's eve boosted pace to \$10,000 or better; has not shown strength to date, however, and continuance will depend on pace next week or so.

"Junk," Garrick (1st week) (C-557-\$3.30). Managerial firm of Sessgreen & Vroom presenting play by Edwin B. Self; opens tonight (Wednesday).

"Katja," 44th St. (12th week) (M-1,326-\$4.40). Always cut rate; despite London rating same musical show did not click; average \$14,000; probably \$23,000.

"Ballyhoo," 49th St. (1st week) (CD-707-\$3.30). Russell Janney presenting play of carnival life; opened Tuesday; another play of similar name changed to "The Barker," due next week.

"Lulu Belle," Belasco (48th week) (D-1,000-\$3.85). Got in on holiday money; last week's gross estimated around \$17,000; holdover dramatic hit looks good for balance of winter.

"New York Exchange," Klaw (2nd week) (D-830-\$3.30). Pre-premiere reported show daring; disclosed as mild dirt play; opened unimpressively Dec. 30; may move to Comedy next week.

"Oh, Kay," Imperial (9th week) (M-1,446-\$5.50). No added performances last week; scale \$7.70 top New Year's eve, with claimed gross better than \$42,000; one of best money draws on list.

"Oh, Pleased," Fulton (3rd week) (M-913-\$5.50). Class draw for this musical; went to stampee trade late last week and estimated about \$26,000; \$11 top New Year's eve.

"On Approval," Gaiety (12th week)

(C-808-\$3.30). Final week: looked set until spring, but dipped under \$10,000 lately, though much bigger last week; "Tommy" next week.

"Pirates of Penzance," Plymouth (5th week) (O-1,043-\$3.30). Gilbert and Sullivan revival riot last week; nine performances for better than \$25,000.

"Peggy Ann," Vanderbilt (M-997-\$3.40). Got good break from first nights and indications are promising; first week, including boosted holiday eve price, claimed over \$20,000.

"Queen High," Ambassador (18th week) (M-1,168-\$4.40). Used scale topped at \$7.70 for New Year's eve; with extra matinee, sent gross to highest mark to date; \$31,600.

"Scandals," Apollo (30th week) (R-1,168-\$5.50). World's record set by George White's revue last week; 10 performances; \$11 top New Year's eve and \$6.60 Saturday night; total \$62,000; about \$20,000 better than nearest contender last week.

"Sex," Daly's (37th week) (D-1,173-\$3.30). Meeting of managers on diet-play matter called by Mayor Walker last week again resulted in fresh tabloid publicity for this piece; estimated \$10,000.

"The Black Cockatoo," Comedy. Opened latter part of last week and stopped Saturday.

"The Captive," Empire (15th week) (D-1,099-\$3.85). Two extra matinees last week; total gross for 10 performances gave show disputed highest gross to date; around \$27,000.

"The Constant Nymph," Selwyn (5th week) (C-1,067-\$3.85). Not running to form expected; fame of book may carry it for time, but not rated among successes; last week about \$15,000.

"The Constant Wife," Maxine Elliott's (6th week) (CD-921-\$3.85). One of late fall entrants that scored bull's-eye; in nine performances during holiday week gross went above \$21,000.

"The Desert Song," Casino (6th week) (M-1,447-\$5.50). Steadily growing demand definitely establishes status of this musical comedy that arrived between seasons; expectant smash; last week \$35,000.

"The Judge's Husband," 49th St. Added to last week's withdrawals; played 14 weeks to moderate business; pace average \$9,000, dropping under \$6,000 before Christmas; "Ballyhoo" followed in Tuesday.

"The Lace Petticoat," Forrest (1st week) (M-1,000-\$3.35). Musical comedy presented by Carl Carlton Tuesday; followed "Seed of the Brute."

"The Ladder," Waldorf (12th week) (D-1,142-\$3.30). Drew attention by giving all tickets away free Christmas day; wealthy backer will continue play another two months; probably \$8,000 last week.

"The Little Spitfire," Cort (21st week) (CD-1,046-\$2.75). Will move to the Klaw after this week, Klaw mentioned; average over \$8,000; recently under that pace, but has made good run; "An Arabian Nightingale" next week.

"The Nightingale," Jolson's (1st week) (M-1,776-\$4.40). Shuberts presented new musical show Monday, succeeding French Opera Comique, which got nothing; Eleanor Painter featured.

"The Noose," Hudson (12th week) (D-1,094-\$3.30). While not among season's leaders, doing good business and should last through winter; last week estimated at \$14,000.

"The Padre," Ritz (2nd week) (CD-945-\$3.30). Some question about this one, with little agency call indicated; first week's trade estimated around \$7,000.

"The Play's the Thing," Henry Miller (10th week) (CD-946-\$3.85). One of three successes registered by Frohman office this fall; with extra matinee last week, gross went over \$21,000.

"The Ramblers," Lyric (16th week) (M-1,400-\$5.50). Best gross of engagement thus far last week; played two extra matinees, scale topped at \$11 New Year's eve; got nearly \$43,000, highest figure of run.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (5th week) (CD-860-\$3.30). This week "Silver Cord" current; last week "Ned McCobb's Daughter" was rated at \$13,000; very good for this house.

"The Squall," 48th St. (9th week) (D-969-\$3.30). Expected to stick; built on his own after light opening with trade between \$9,000 and \$10,000; higher last week.

"This Woman Business," Wallack's (5th week) (D-770-\$3.30). Moved from Ritz and 42nd street location might help, but this English show

Unique New Theatre For Musical Comedy

Los Angeles, Jan. 4. Construction of the musical comedy house, erected by Gerhold O. Davis and associates, adjoining the Belasco, on South Hill street, has been resumed after several months' inactivity, due to difficulties with the building authorities. Plans call for the house to open about May 1.

The new theatre will be called the Mayen, and probably one of the most unique in this country. The title is derived from the Mayen architecture style, inside and outside. The entire theatre will be a duplication of the art and decorations of an original Mayen temple in Central America.

The exterior of the new house will be made up of an assortment of Mayen idols, as will also the lobby, foyer and stairways.

Three stages, each fully equipped, will take care of the largest productions, the plan being to entirely eliminate intermissions.

The center stage will have a depth of 46 feet, with 100 feet from wall to wall and 42-foot proscenium opening. The stages on either side will be about half that size. The new theatre, to be used to house musical comedies, will cost approximately \$1,000,000.

GOT \$3,000 AND WATCH

Los Angeles, Jan. 4. Safe blowers gagged and bound O. C. Baker, watchman at the Playhouse, blew open the safe, and got away with about \$3,000, in addition to a diamond set, platinum watch valued at \$1,200, property of the theatre manager.

Police believe the job was done by experts.

looks like cut rater; maybe \$7,000. **"Twinkle, Twinkle,"** Liberty (8th week) (M-1,234-\$4.40). Played 11 performances last week, with "eve" scaled at \$5.50; gross around \$30,000, best figure expected during engagement.

"Two Girls Wanted," Little (18th week) (C-530-\$3.30). With house and show management intertwined, does not have to get big money; grossing over \$6,000 and about \$8,500 last week.

"Vanities," Earl Carroll (20th week) (R-998-\$6.60). New edition announced for this Monday (started Monday); skits and people from "Charlot's Revue" imported; last week about \$26,000.

"We Americans," Eltinge (12th week) (C-892-\$3.30). May leave soon, just about having made moderate success grade; around \$8,000, lately, with \$10,000 approximated last week.

"What Never Dies," Lyceum (2nd week) (D-957-\$3.30). Excellent production but apparently little interest, as shown by light takings first week; around \$9,000 for seven performances. (Opened Tuesday.)

"Wooden Kimono," Martin Beck (2nd week) (D-1,089-\$3.30). Looks like just another mystery play; holiday going helped, gross going to, claimed, \$14,000 plus, but at scale could have more than doubled that figure.

"Yellow," National (16th week) (D-1,164-\$3.30). Making good run of it; climbed to \$14,000 after moderate start; that figure approximated last week.

Special Attractions and Rep The Guitrys in "Mozart" (French) at Chanin's 46th Street, opened to \$14,000 at \$27.50 top; week's gross at \$6.60 (regular) rated about \$30,000; under expectations; scaled to reach \$60,000 if capacity. "The Honor of the Family," in at the Booth for a limited period, rather light; may have reached \$10,000.

Moscow Theatre Habima will move to Cosmopolitan after four weeks of light trade at the Mansfield; Mrs. Fiske will revive "Ghosts" next Monday.

"The Night Hawk" revived at Frolie, panned but getting cut rate trade.

French Opera Comique withdrew from Jolson's after weak business also.

"Caponsacchi," Walter Hampden's. "Beyond the Horizon," Bljov, fairly successful revival; with extra matinee daily, nearly \$11,000. Civic Repertory, 14th Street Theatre. "Twelfth Night," "La Locandiera" and "Three Sisters."

Neighborhood Playhouse. "The Little Clay Cart" and "The Dybbuk." Ruth Draper at Selwyn Sunday night and off afternoon matinees.

Outside Times Square

"The Devil in the Cheese" attracted critical attention at the Charles Hopkins. "In Abraham's Bosom," Provincetown Playhouse, likewise. "The Great Adventure" (revival), Princess. "Faust" (revival) opened Monday; Edith Totten. "Emperor Jones" (revival) continuing another two weeks at Mayfair; "The Strange Prince" closed at 52d Street.

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CHARLOTTE MILLS' RECORD

Appeared With Stock Co. in Hoboken, N. J.—Many "Cranks" Letters—Show to Tour

"Who's Guilty," based upon the Hall-Mills murder case, will be sent out as a road attraction next month by Jules Leventhal in association with Jay Packard. Charlotte Mills, daughter of the deceased chorister and principal of the tragedy, will tour with it making personal appearances and holding stage receptions.

Miss Mills appeared with the piece at the Lyric, Hoboken, N. J., last week in conjunction with a stock presentation of the play by the Rialto Players. The combined attraction broke all records for the house, the b. o. racks going clean in midweek. Leventhal has this house and wanted to hold the attraction over a second week, but Miss Mills' contract called for her appearance this week in Poughkeepsie, N. Y., with another stock.

While Miss Mills was lucrative for the box office she was the recipient of many crank letters which precipitated employment of a bodyguard by Jay Packard, her manager, to escort her to and from the theatre.

CHANINS GO IN ON RUSSIAN PLAYERS

Deny Erlanger Affiliation—Intend to Remain Independent—Hurok's Losses

At the office of the Chanins it was denied that a deal linking the firm with A. L. Erlanger had been arranged. It was further stated Chanins would go along as independent theatre managers and producers. That a leaning towards the Erlanger office might be favored was conceded but an independent policy insisted on.

The Chanins will shortly have five theatres on Broadway. The reported plan was for Erlanger's organization to have the general management of the Chanin houses. Ralph Long was in the plan, also Leonard Bergman of the Erlanger office. Harry Kline is general manager for the Chanin theatrical interests, however, and will continue to act in that capacity.

Last week Chanins took over the Habima Players, a Russian troupe, for the final two weeks at their Mansfield. The attraction was brought over by S. Hurok who was unable to supply the guarantee for the balance of the booking but with the gross \$3,500 last week, the Chanins bettered an even break by pooling the house.

The Moscow attraction will be moved to the Cosmopolitan next week, Hurok again in charge and the house to get "first money." The Cosmopolitan booking indicates how sparse attractions are. The house closed with Cedie Serel appearing in French, the engagement resulting in heavy losses.

Hurok is said to be away in the box with his Russian venture.

Frankie Bailey in Hospital With Chance of Recovery

Los Angeles, Jan. 4. Frankie Bailey is seriously ill at the Pacific hospital, Los Angeles, where she underwent an operation last week for the removal of a kidney.

Since her palmy days, about 25 years ago, things have not gone any too well with the one-time favorite. Of late she has been playing extra parts in screen productions. About six weeks ago, Miss Bailey suffered a fall while on location, and her removal to the hospital followed.

Late reports were that she stands an excellent chance to recover.

"DEACON" OPENS HOLLYWOOD

Los Angeles, Jan. 4. "Alias the Deacon" will be the opening attraction at the Hollywood Playhouse starting Jan. 21. Barton Chubbill, Joseph Keweenaw and Ann Fay of the New York production and Frances Underwood will be brought west for the principal roles.

A popular price policy.

'BALLYHOO' DIRTY; CUT DIDN'T DO BUSINESS

Syracuse Nearly Excited Over Kate Jordan Show of Carnival Life

Syracuse, N. Y., Jan. 4. "Syracuse says 'Ballyhoo' is a dirty show. We say it isn't. There is only one answer: One of the parties to the argument has a filthy mind."

That was the red-hot pot shot that Minna Gombel, for four years a Syracuse stock idol in the days of Howard Runsey's Knickerbocker Players, took at Syracuse when the city authorities, branding Russell Janney's new production "Immoral" and "indecent," forced the producer to delete profanity and other lines from the piece penned by Kate Jordan. Miss Jordan, its author, claims that it was written as a result of her observations while traveling with a small tent show.

The crusade against "Ballyhoo" was inspired by the review written by Joe Adams of "The Post Standard," morning daily. Adams, columnist, battling as critic, typed, among other things, "It really is a shame that the playwright didn't write a review for the benefit of flabbergasted reporters who cannot in limited time tell the story of the play so subscribers can read it without taking the paper out in the woodshed" and styled the play "sex so plain and undiluted we can't describe it for you in a family newspaper."

Robert Edgar Long, Janney's press representative, who had put over a neat two weeks' publicity campaign for the new piece, seized upon the Adams review and used space in the afternoon papers for a reply.

Police Commissioner Shaw was satisfied with directing the deleting of curses. Mayor Charles Hanna had occupied a box at the premiere as the guest of Janney. He expressed the opinion that the piece was not as bad as the police report indicated, but kept to a hands-off policy.

The controversy did not help the box office. The play was a financial flop here.

Belasco's Accident Will Lay Him Up 6 Weeks

David Belasco is in a precarious condition as the result of an automobile collision suffered New Year's morning. He is laid up at his rooms in the Hotel Gladstone. While his recovery is confidently prophesied, he is not out of danger and will be confined for six weeks or more.

He is 76 years old, and the shock as well as the actual wounds, following on a long interval illness, complicates his condition.

Mr. Belasco was taking a late drive all alone, in his closed car, which has a specially built all-steel body. This undoubtedly saved his life, for a speeding taxi making a sudden right hand turn, struck his machine amidstships and crashed in the side, but the steel held sufficiently to save a complete wreck. A forehead gash caused five stitches and the aged showman was unconscious for hours. He had just left his daughter, Mrs. Morris Gest, when he went on his nocturnal ride, one of his regular habits. He was rushed back to Mrs. Gest's hotel and the next day taken to his hotel.

Engaged to Social Light

Syracuse, N. Y., Jan. 4. Announcement was received here today of the engagement of Jane Kendall, daughter of Professor Welch, manager of the local Onondaga Hotel, and his first wife, professionally Betty Lee, now Mrs. Lynn B. Kendall of Washington, to George Grant Mason, Jr., member of a prominent New York and Tuxedo Park family.

Miss Kendall was adopted by her stepfather. Her fiance is expected to inherit the fortune of the late "Silent" Smith, of Wall Street fame, left to Mason's father by his cousin. A Yale graduate, he has published a book of dog cartoons and is now studying at the School of Art at the New York University.

3 NEW HITS MARK CHI'S HOLIDAY TRADE; "FOLLIES" JUMPS TO \$43,000

"Gesture," \$25,000; "Cradle Snatchers," \$24,000, and "Mrs. Cheyney," \$23,000, All Look "In"—
"Butter & Egg Man" Big at \$19,000

Chicago, Jan. 4.
Holiday legit trade high. Early sell-outs for the hits were beneficial to the slow moving attractions because of sensational box office window sales. Not an attraction in town missed going over the profit mark by a wide margin.
New Years Eve sales, with prices ranging from \$11 to \$5.50 ("Dice of God" excepted) were solid. The "specs" made a wholesale clean-up, yet didn't approach the takings of the night before the Army-Navy game. Visitors from out-of-town saved the Eve houses. Locals at the matinees of the week with capacity tabbed for the mats. The Cort gave a matinee every day except Monday, carting away a week's gross of \$17,000, sensational for the house.
Three substantial hits were picked out of the holiday bookings. "Mrs. Cheyney," "Cradle Snatchers" and "Shanghai Gesture" will battle it out for the first call. At present all three are running about even. "Cheyney" has already received unmatched attention from the critics everytime they sit down to write. It looks as if the Blackstone is in for real money for a few months.
"Cradle Snatchers" tilted the regular scale to \$3.85 and \$6.60 New Year's Eve to draw one of the highest grosses any drama has ever checked at the Harris. "Shanghai" was at \$15,000 mid-week and then spurred for the highest week's gross the Adelphi has ever charged off since entering the legit field.
"No, No, Nanette" is finding it hard to duplicate the feat of the "Topsy and Eva" show of registering a successful return engagement. At the Erlanger business is 'way off with three weeks to go before Harry Lauder arrives. Cast upheavals are observed in "Nanette" with notices of principals sent in

and out. Across the alley at the Four Cohans, "Yes, Yes, Yvette" is building up and no doubt the campaign will be continued with a view of holding it until spring.
"Follies" in
Ziegfelds "Follies" is liked, proving again that nobody knows just what Chicago is going to like and dislike. "The Follies" got big money and the outlook is that the whole engagement will draw the equal if not superior to any grosses this series has marked off in Chicago in recent years.
For a comedy "Butter and Egg Man" is enjoying a surprising stay at the Selwyn. On the basis of the trade done in six weeks it's possible the Crosby Gaige office has cleaned up between \$20,000 to \$25,000 profit here, outdoing any other stand. Three weeks have been added to the "Egg Man's" stay.
The January slump comes as annually as January and its first dent was observed in the grosses last night. Except for the solid hits there is no advance sale checked anywhere in town. The hotels will be empty until the arrival of the conventions mid-month.
Estimates for Last Week
"The Last of Mrs. Cheyney" (Blackstone, 2nd week). Drawing terrific newspaper praise; figures as real money for weeks to come; \$23,000 for premiere week.
"Cradle Snatchers" (Harris, 2nd week). Charged \$6.60 New Year's Eve, piling up gross of \$5,102; around \$24,000 on week; indications of long run.
"Shanghai Gesture" (Adelphi, 2nd week). Biggest premiere week house ever had; \$25,000 reached, with advance demand sensational.
"Dice of God" (Studebaker, 2nd week). Picked up holiday money to reach \$10,000, but little prospect of reaching this figure again be-

cause of select clientele which isn't large enough to hold up trade.
"Temptations" (Apollo, 5th week). Gave a midnight show; not a sell-out but profitable; with the increased prices went to \$46,000.
"Follies" (Illinois, 3rd week). Scaled at \$11 New Year's Eve; probably hit \$43,000.
"Miss Calico" (Princess, 5th and last week). Didn't get the play anticipated but made money at \$9,000.
"Butter and Egg Man" (Selwyn, 7th week). Sensational \$19,000 week; probably highest gross piece ever recorded for a week; will stay until Feb. 4 with "Craig's Wife" mentioned to follow.
"One Man's Woman" (Central, 12th week). Listed in the \$12,000 gross class.
"Abie's Irish Rose" (LaSalle, 4th week). At \$12,500, O. K.
"The Poor Nut" (Cort, 19th week). Gave daily matinees except Monday; over \$17,000; two weeks more.
"The Shelf" (Olympic, 11th week). Wasn't overlooked in holiday rush; tabbed at \$14,000 but won't stick longer than this week; "Woman Disputed" opens Sunday.
"Yes, Yes, Yvette" (Four Cohans, 6th week). Into capacity swing; crowds may help via word-of-mouth; figured around \$27,000.
"No, No, Nanette" (Erlanger, 3rd week). Cast troubles noted; not a successful return but with help of Friday-Saturday trade succeeded in reaching \$19,000.
"Vagabond King" (Great Northern, 17th week). Drew a fat \$27,000; remarkable considering length of run.
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Jesse's \$21,000 in Milwaukee
Milwaukee, Jan. 4.
George Jesse, in "Jazz Singer," made a cleanup here during Christmas week, in spite of difficult business, grossing around \$21,000.
Road shows are going over big this season in Milwaukee.
(Copyright, 1927, by Variety, Inc.)

Abe Levy's Health
Abe Levy, general manager for Sam H. Harris, left for the coast Sunday, planning an indefinite stay at Tucson, Ariz. He was taken ill about a month ago and though able to return to his office for a few days, was ordered to take a long rest by physicians.
Levy's present condition is the culmination of an ailment of years standing.

ARLISS' \$21,500 TOPS L. A.
Salacious Ads Hurt "One Man's Woman," \$2,500—"Castles," \$14,000—Pauline Frederick, \$12,000.
Los Angeles, Jan. 4.
Louis O. MacLoon is the anonymous producer of "One Man's Woman" which, because of salacious advertising, is a flop at the Orange Grove with the first week's gross estimated around \$2,500.
MacLoon leased the theatre from Arthur Freed at \$100 per day.
"Castles in the Air," in its second week at the Mason, got \$14,200, while George Arliss' first week in the Biltmore, with "Old English," brought \$21,500. Fourth and last week of "Love 'Em and Leave 'Em," Morosco, \$6,300; "Prince of Hawaii," second and final week, Majestic, \$5,000.
Pauline Frederick in "Lady Frederick," did \$12,000 on the first week at the El Capitan, and the second week of "Sun Daughter," Belasco, totaled \$7,500; the "Music Box Revue" dove to around \$9,000 on the fifth week of the second edition.
(Copyright, 1927, by Variety, Inc.)

Boston's Big Grosses;
Great Holiday Week
Boston, Jan. 4.
Boston had biggest business of season last week with every show with exception of "Daisies Won't Tell" at Plymouth playing to capacity.
Exceptionally big business for New Year's eve and night with advanced prices in most cases.
Estimates for Last Week
"Rio Rita," Colonial (2nd week). \$22,000, opening week.
"Cradle Snatchers," Hollis (6th week). \$15,000. Practically capacity.
"Tommy," Park (5th week). Big business of run here, \$9,000.
"Old Ironsides" (film), Tremont (2nd week), \$13,000 opening week.
"Song of the Flame," Shubert (4th week). With regular number shows, \$27,000.
"A Night in Paris," Majestic (4th week). With 10 performances, \$35,000.
"Queen High," Wilbur (4th week) \$25,000 with 9 shows.
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Laughing Louie's Whereas Letter of Whereases
San Francisco, Jan. 4.
Persons having the temerity to speak slurringly of "Cradle Snatchers" as produced and sponsored on the coast by Louis O. MacLoon are laying themselves liable to seem to a threatening letter from "Laughing Louie's" lawyer.
L. R. Lurie, millionaire realtor and owner of the Wilkes theatre here, received one last week. It informed Lurie that whereas he had made certain remarks upon the quality of the MacLoon production and whereas the same show was about to play a two-week repeat in San Francisco and whereas Mr. MacLoon didn't like millionaires making remarks, etc., etc., and whereas he'd better be warned that a repetition, etc., etc., whereas.
The story goes that someone told MacLoon that Lurie had said the show as offered at the Curran some months ago was not a \$2.50 attraction, with "Laughing Louie" burning up, with the whereas letter resulting.
When MacLoon takes over the Hollywood Music Box Feb. 1, it is understood his opening attraction will be a musical revue headed by Fanny Brice.

'FRISCO GROSSES
San Francisco, Jan. 4.
Legit grosses last week: Kolb and Dill, "Queen High," sixth week at Wilkes, \$11,800; "Blossom Time," at Curran, strong business, around \$17,000 first week of fortnight engagement; Richard Bennett first week at Columbia, "They Know What They Wanted," \$8,000, indifferent; Carter the Great Magician, at Capitol, starvation. Scaled \$24 top. New Year's Eve took him off with \$3,500 for the week.
"Home Towners," Alcazar, \$9,000, second week, best since house had "The Show Off." "Little Spitfire," President, \$8,000, two shows New Year's Eve at regular prices.
Curran, Wilkes and Columbia put on one show but raised prices to \$3.30.
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New World's Box Office Record

CREATED BY

GEORGE WHITE'S

"SCANDALS"

In One Week—Dec. 27 to Jan. 1, 1927

GROSSED

\$61,723.50

NOW IN ITS 8th CAPACITY MONTH

GEORGE WHITE'S APOLLO THEATRE
NEW YORK CITY

BOX OFFICE STATEMENT

Attraction GEORGE WHITE'S SCANDALS
Weather SALTY Evening }
No. EVE Matinee } New York, JAN. 1st 1926

War Tax	CAPACITIES	Out	Price	Receipts
	ORCHESTRA.....	712		
	.....	x		
	.....	712 ()	6.00	4272
	MEZZANINE.....	160		
	.....	x		
	.....	160 ()	6.00	1120
	BALCONY.....			
			
			

Total	7619.50
Previous Gross	54104
Day's Receipts	7619.50
Total Gross	61723.50
Treasurer	<u>Geo. F. Morley</u>
Co. Manager	<u>Al Lee</u>

NEW YEAR'S EVE PERFORMANCE

Total	12135.00
Previous Gross	37501
Day's Receipts	12135
Total Gross	49636
Treasurer	<u>Geo. F. Morley</u>
Co. Manager	<u>Al Lee</u>

AL JOLSON TAKES ALL PHILLY RECORDS WITH \$56,000 LAST WEEK

"Sunny" Got \$44,000 — Dramatics Fell 'Way Off — "Fanny" and "Mayfair" Closing Saturday — Weak Holiday Layout

Philadelphia, Jan. 4. Business topnotch in three or four of the legitimate houses last week, and less than ordinary in others. Most uneven holiday business in many seasons, as well as the weakest selection of theatrical attractions laid out before local theatre-goers in a long time.

At the Shubert all house records were broken with Al Jolson's "Big Boy." This show had never played here. It went to capacity at opening Christmas night, and continued to click like wildfire all last week. With \$7.70 top New Year's Eve, but only \$4.40 New Year's night, "Big Boy" claimed over \$56,000 for its week's gross. The New Year's Eve gross of over \$11,000 also broke the house record previously set by John Barrymore in "Hamlet."

The demand for "Big Boy" was phenomenal, with the agencies powerless to procure seats after the beginning of last week. Great notices may have helped some, but that Jolson hadn't been here for so long was undoubtedly the real reason for the panic.

The week's gross at the Shubert probably breaks all records for a legitimate attraction here, outside of such special affairs as "The Miracle," which played up at the Metropolitan Opera House.

Next in demand, and not so far behind, was "Sunny." In its second week at the Forrest, it boosted gross from less than \$30,000 to over \$44,000. The scale was \$5.50, both New Year's Eve and New Year's night. This is also claimed around here as the biggest gross the Forrest ever hit, although not authenticated.

The four dramatic plays were not so hot, largely because they were not deserving. "Mayfair," new, at the Garrick, was doomed to early

demise, getting a universal panning and a gross of not over \$10,000, despite lifted scale Friday and Saturday. This was the town's weak sister. "Just Life," starring Marjorie Rambeau at the Walnut, did only about \$11,000, and "Fanny," at the Broad, was reported at not over \$10,000. "Abie's Irish Rose," bettering the others, went to over \$13,000, a big advance over the last three weeks.

This week, for the second time this season, sees not a single new show.

Next Monday has four openings—"On Approval," with Wallace Edginger, at the Garrick; "Rio Rita," at the Forrest; "Money From Home," with Frank Craven, at the Broad; and "What Every Woman Knows," at the Walnut.

The 17th will have nothing new, but Jan. 24 there will be five to six new shows, led by "Daisy Mayme" (Broad), "Cradle Snatchers" (Garrick), "Le Malre's Affairs" (Forrest), "Vanities" (Chestnut), and "Vagabond King" (Shubert).

Estimates for Last Week

"Fanny" (Broad, 2nd week). Road tour slated to end here Saturday, \$10,000. "Money From Home" next.

"Sunny" (Forrest, 3rd week). Tremendous demand here, with Jack Donahue figured as main reason. Last week over \$43,000; amazing figure. "Rio Rita" next.

"Mayfair" (Garrick, 2nd week). Another show to close here Saturday. This tryout panned unmercifully by all the critics. Never had chance, despite holiday and popularity of Margaret Lawrence. "On Approval" next.

"Big Boy" (Shubert, 2nd week). Talk of the town, with \$56,000 claimed last week. One of biggest grosses ever achieved here.

"Artists and Models" (Chestnut,

SHOWS IN REHEARSAL

"Sinner" (Richard Herndon).
"Lady Alone" (Wallace & Weber).
"Off Key" (Robert Newman).
"Saturday's Children" (Actors' Theatre).
"The Virgin Man" (William Dugan).
"Any Man's Woman" (Michael Kalleser).
"My Maryland" (Shuberts).
"The Red Lily" (The Playshop).
"Public Opinion" (Adler & Kay).
"Trial Divorce" (Mrs. H. B. Tarriss).
"Ten Nights in a Barroom" (Kathleen Kirkwood).

WILL KING'S RECORD

Portland, Ore., Jan. 4.

Breaking all existing house records for the Music Box theatre. Will King and his company grossed more than \$2,900 on Christmas Day with "Why Men Leave Home." (Copyright, 1927, by Variety, Inc.)

"Virgin Man"

If a house within a reasonable radius of New York can be secured "The Virgin Man" will open out of town Jan. 10. This is the William F. Dugan piece due to hit Broadway Jan. 17.

Ellalie Ruby has been added to the cast.

2nd week. Clicked heavily. Claimed over \$35,000.

"Just Life" (Walnut, 2nd week). Even with extra performance New Year's Eve, making nine shows in all, this Marjorie Rambeau play failed to click solidly in business. Another withdrawn Saturday from circulation.

"The Student Prince" (Lyric, 9th week). Held up well, although advance now negligible, and indications are for only few more weeks. Claimed \$27,000 last week.

"Abie's Irish Rose" (Adelphi, 18th week). Town's long-run leader; came back last week to \$13,000, which, however, was not remarkable under circumstances.

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IN MIAMI

Miami, Jan. 4.

Although business is a little off this year Paramount enterprises, managed locally by Harry Beach, controlling about a dozen houses, have no cause for complaint, while the theatrical shops generally seem to be bearing up well.

Olympia, ace house of the local chain, added M. C. Stanleigh Malotte, featured organist as the big attraction of a midnight New Year's show. E. Manuel Baer, conducting an orchestra of 25, has also established himself with music lovers.

Fairfax, split-weeking with vaude and musicals, is a consistent money maker. Howard Ingram, manager for George E. Wintz, claimed the Scandals drew \$20,974 for five shows last week. With three shows in West Palm Beach and one in Daytona total receipts for the week amounted to \$30,000.

The Temple, with Edna Parks Players in stock, has built up a regular patronage and drew well with "Laff That Off." This week "The Renegade," by Mrs. Elizabeth Natanson of Miami, is being given its premiere showing, with a \$50 prize offered for a new title.

Morrissey's "Polly" Now Off; No Bond Was Posted

Rehearsals of "Polly of Hollywood," musical comedy projected by Will Morrissey, were called off by Equity last week. It appears that Morrissey's program for procuring the necessary backing fell down. No bond was posted with Equity to protect salaries as required, the direct result of halting the show.

Morrissey had promised to post a bond for the chorus salaries, stating the cast had waived a salary bond. The principals denied having waived and declared Morrissey had told them the Shuberts were, or would be, interested in "Polly."

Last reports at Equity were that John Cort had taken the show over but there was no confirmation made to Equity. The show had rehearsed about two weeks.

NEAR-RIOT OVER SLIM SHOW AT MAYFAIR

Strange Promoter Failed to Produce Advertised Colored Attractions

A special "midnight show" planned for the Mayfair, New York, on New Year's Eve culminated in a decisive flop and resulted in a near-riot at the theatre, according to some of the audience. The Mayfair was secured for the night on an outright rental by one S. I. Thompson, who represented to John School, operating the house, that he would present a program to be known as "New Year's Eve in Old Virginia," with Sissie and Blake, Cook's Spiritual Singers, Abbie Mitchell, Maxie, dancer, and other acts.

The tickets were placed on sale at \$5.50, with Thompson taking charge of the sale. New Year's Eve arrived with between 300 and 400 people in the house. Midnight also came but no show. About 1 a. m. the curtain was rung up and a number of colored vaudeville acts made their appearance. The audience wasn't satisfied. Some demanded their money back. When not forthcoming they staged the near-riot.

For the past four days the management of the Mayfair has been trying to square things with those who have appeared with their seat stubs and demanded a refund, making a settlement on the basis of two seats for "Emperor Jones" for each of the midnight show tickets.

Thompson has not put in an appearance since the night of the show.

A report that several people attached to the theatre had been taken to the West 47th street police station was denied by the house management.

GUILD SECRETARY RESIGNS

Rexford Kendrick has placed his resignation as executive secretary of the Episcopal Actors' Guild. It will take effect Jan. 31.

WE WISH EVERYBODY IN THE WORLD

A Happy New Year

Including "VARIETY"

42nd STREET COUNTRY CLUB

L. E. BERGMAN, President (Rex)

WM. McBRIDE, Vice President

JOHN McNAMEE, Recording Secretary

THOS. NAUGHTON, Treasurer

Greens Committee:

FRANK FRAYER

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JULIUS SCHLEIFSTEIN, Financial Secretary

JACK PULASKI, Publicity

Entertainment Committee:

C. D. JACOBSON

LOUIS OHLMS

MEMBERS

EDMUND PLOHN

ASSETS—NIL

LIABILITIES—PLENTY

- a record for all time!
\$42,040. - in one week

BIGGEST GROSS EVER REACHED BY A DRAMA!

JED HARRIS' TRIUMPH

"BROADWAY"

IN ITS FIFTH MONTH IN N.Y.

JUST BEGAN FIRST YEAR, THE STRAND LONDON

BROADHURST THEATRE

ALEX. A. AARONS & VINTON FREEDLEY
 MANAGERS

235 WEST 44th STREET,
 NEW YORK

Jan. 1, 1927

RECEIPTS WEEK ENDING JANUARY 1, 1927
 ATTRACTION "BROADWAY."

Monday Night, Dec. 27	4013.50
Tuesday Mat., Dec. 28	2661.00
Tuesday Night, Dec. 28	4003.50
Wednesday Mat., Dec. 29	2694.00
Wednesday Night, Dec. 29	4012.50
Thursday Mat., Dec. 30	2619.00
Thursday Night, Dec. 30	4004.00
Friday Mat., Dec. 31	2563.50
Friday Night, Dec. 31	8311.50
Saturday Mat., Jan. 1	3115.00
Saturday Night, Jan. 1	4042.50
GROSS ON WEEK	42,040.00

The above is a true and correct
 report of the week's receipts.

(Signed) *Laurence E. O'Keefe*
 Treasurer

BROADHURST THEATRE

235 WEST 44th STREET
 NEW YORK
 ALEX. A. AARONS & VINTON FREEDLEY
 LESSEES AND MANAGERS

BOX OFFICE STATEMENT

Performance **BROADWAY**
 EVENING **DECEMBER 31ST, 1926**

CAPACITY		ON HAND	SOLD	PRICES	AMOUNT
36	0	36	7.00	252 00	
0	0	545	10.00	5450 00	
0	126	7.00	892 00		
117	5.00	585 00			
4.00	504 00				
50	423 50				
201 00					

ROAD TOURS

NOW BOOKING
 SEASON
 1927-1928

COMMUNICATE WITH
H.E. SHUMLIN, GEN'L. MGR.
 229 W. 42nd ST., N.Y.C.

PHONE LACKAWANNA 1515

8311.50
 Treasurer

in one performance

CANADA

Montreal, Dec. 27.

Canada is not a good "show" country for productions of average merit. With an area greater than that of the United States combined with Alaska there is only a population of a little over 8,000,000. Road shows must have discovered from their ultimate loss that covering huge stretches of prairie land to get to sparsely-settled civic centers costs money, with the audiences not large enough to make the hardships worth while.

Montreal, the Canadian metropolis, presents a curiously complex situation. With its population of over a million the sixth largest city on the North American continent has not been able to support a stock company—not one—for any length of time, nor even one legitimate house. Art theatres are comparatively unknown there.

French-Canadians account for approximately 650,000 of the 1,100,000 inhabitants in Montreal. They haven't time, money or inclination to patronize English theatres and have even failed to give any encouragement to shows in their own language. Many high grade companies from France, who expected to find anxious multitudes ready to greet them on their arrival in La Nouvelle France have been disappointed to discover that the French-Canadians had drifted so far from the heart-strings of the country which gave them life that they had forsaken the culture of beautiful artistic France for those "horrid, impossible American movies."

Attention for English

Only those famous English legit names which have left indelible imprints of greatness in their admirers in the Old Country, whose pet phrases and individual merits have been discussed again and again by parents in the hearing of their children in the New Land, can be certain of an enthusiasm and ready money in Canada. During the last few years, especially, the ever-increasing tide of British immigrants coming to Canada under Government approval has created new binding ties for performers who live under the sovereignty of the Union Jack.

Montreal will not even support a burlesque show. The Gayety shows an unenviable record of many, many dark weeks, but has been doing something this season with Mutual shows. With its motley population, its mixed languages, its seaport drifters and its extensive "Red Light District," the largest

city in the Dominion should be a good burlesque town, but is not. The natives are immune to ordinary burlesque and to draw presentations must be more risqué. If they are the authorities jump in and close the show.

Toronto

With a strictly English-speaking population, Toronto, second largest city in the Dominion, offers a much better field than the metropolis. Ontario is a one-language province and resident French-Canadians are obliged to speak English to get along.

Road shows get better results in the smaller towns of Ontario as Montreal is the only city on the list as an amusement centre in the province of Quebec. The next largest city, Quebec, has only a population of about 120,000 of which 110,000 are French. The quaint, old-fashioned French-Canadian capital serves as a show place in itself, drawing its customers in the tourist trade from every part of the world, but they only spend in the hotels and government liquor stores.

Neighborhood picture houses in the larger cities in Canada are plentiful, beautiful and profitable. In Montreal several new half-million dollar houses pack them in nightly in every part of the city with a double feature film program, mostly. Others run presentations.

Moving pictures are the universal theatrical language in Canada. Heavily taxed and with a limited earning power Canadians first learned to appreciate pictures when unable to pay for higher-priced theatrical attractions. Now that they know pictures they refuse to pay for anything else.

No Smart Publicity

The publicity factor has not yet sunk through. Full value of smart work along these lines has not yet been realized by local impresarios and accounts for part of the unresponsive attitude of theatre-goers as a whole.

Until a short time ago leading dailies printed press notices under the following head in 10-point black type: "Theatrical News from the Press Agents. This paper accepts no responsibility for any notices printed in this column and will not vouch for their authenticity."

The injustice of this was frequently pointed out. Theatrical advertising amounted to a considerable sum annually and if notices were to be handicapped in this manner the theatrical men were

(Continued on page 47)

3 SHOWS OUT

Broadway lost two shows Saturday and another departs at the end of the week, by which time the departure list will doubtless be increased. Last week Cecile Sorel ended a five weeks' season in French at the Cosmopolitan. "The Strange Prince" quickly stopped at the 52nd Street, and the Village lost one or two of its attractions.

"The Judge's Husband" withdrew from the 49th Street after playing 14 weeks to fair business. Average for the first 10 weeks around \$9,000, affording good profit for such an attraction.

"THE JUDGE'S HUSBAND"

Opened Sept. 27. Passed up by the first line critics and those who viewed it differed. William Hodge's personal notices the high lights. Variety (Ibex) said: "should last beyond New Year's Day."

"On Approval" will leave the Gayety Saturday, the end of its 12th week, the engagement just reaching a moderate run, under expectations. Class trade principally on lower floor. High around \$14,000; dropped under \$10,000.

"ON APPROVAL"

Opened Oct. 18. Generally liked with Coleman ("Mirror") and Winchell ("Graphic") supplying the only negative decisions. Both Vreeland ("Telegraph") and Mantle ("News") predicted a moderate run while the "Times" deemed it "a capital smart farce." Variety (Lait) said: "may remain until the week before Christmas."

"The Black Cockatoo," independently produced, folded up at the Comedy after three days. Continuance for this week was expected, but no salaries were paid and Monday's scheduled performance not given.

MIDNITE STAGE SERMON

Minister Included in Stock's New Year Performance

Brockton, Mass., Jan. 4. James J. Hayden, manager of the City theatre, dramatic stock, had a minister on the stage for the New Year's Eve midnight performance.

The Rev. Thomas S. Roy, of the first Baptist Church, gave a New Year's sermonette at the stroke of 12. Incidentally, the Players presented "Take it From Me," in which a lingerie scene, featuring the chorus, was staged.

TIMES SQUARE DREW \$1,900,000

(Continued from page 37)

only, the first seven performances approximating \$9,000; "Wooden Kimona" did well enough for the first week, being estimated around \$14,000 but with holiday prices that may not be a true line on the show. "The Honor of the Family," revival, only moderate at the Booth for about \$9,000 or a bit over; "The Padre" did not start anything at the Ritz; "New York Exchange" quite moderate also at the Klaw, and "The Black Cockatoo" closed at the Comedy after three days.

Other Big Grosses

Next to "Scandals" among the musicals came "Criss-Cross," what with extra matinees, \$11 New Year's eve and \$6.60 Saturday night; "The Ramblers" in 10 performances went close to \$43,000, with "Oh Kay" around \$42,000 in eight times; "Gay Parce" was rated around \$40,000; "The Desert Song," now an established success, got \$33,000; "Castles in the Air" doubled its normal pace and reached \$36,000; "Queen High" over \$31,000; "Countess Maritza" \$29,000; "Twinkle Twinkle," with extra matinees, \$30,000; "Honeymoon Lane" established a new record at the scale in the Knickerbocker with over \$28,000; "Pirates of Penzance," a smash for a revival at \$25,000; "Katja" hit its best mark at \$23,000.

Nearest to Broadway's record mark was "The Captive," which got \$27,000 in 10 performances; "Gentlemen Prefer Blondes," "The Constant Wife" and "The Play's the Thing" all rated above \$21,000; "Lulu Belle," \$17,000; "The Constant Nymph" and "Pygmalion," \$15,000; "The Noose" and "Yellow," \$14,000; "The Silver Cord" and "Able's Irish Rose," \$13,000; "The Little Spitfire," \$10,000, with others straggling and unprofitable.

Changes

"On Approval" will close this week at the Gayety, which will offer "Tommy" next week; "The Judge's Husband" left the 49th Street for the road last week and "Ballyhoo" arrived in that berth Tuesday; "An Arabian Night-mare" will open at the Cort Monday, "The Little Spitfire" switching to the Klaw; "That's My Baby" will inaugurate the new Royale next week and the Gultrys will present "The Illusionist" after offering "Mozart" last week and this; Mrs. Fiske will revive "Ghosts" at the Mansfield, the Moscow Theatre Habima moving to the Cosmopolitan. "The Barker" is also slated for next week.

23 Buys and 31 Cuts

With the New Year's rush over the brokers settled down to hard pan to take as they can. Considerable squawking regarding the indefinite buy for 500 a night for "Betsy" at the New Amsterdam, they figuring that they will be held to it, even though the show flops within the next couple of weeks.

Early this week it was a question whether or not there would be a buy for the new edition of "Vanities," the management not having approached the brokers up to Monday. Buys were on for "The Nightingale" at Jolson's for 300 a night, but in reality the buy was but for 150 with a like amount "on sale" with the brokers. In other words, it is the same as permitting a 50 per cent return. The buy for "What Never Dies" at the Lyceum is for 200 a night and for "Peggy Ann" for 300 a night.

Two buys running out this week will not be renewed, "The Constant Nymph" at the Selwyn and "Countess Maritza" at the Shubert. The 12-week buy for "Gentlemen Prefer Blondes" ran out last Saturday and was not renewed.

Complete list of attractions that the brokers are holding buys on is as follows: "Queen High" (Ambassador); "White" "Scandals" (Apollo); "Lulu Belle" (Belasco); "Honor of the Family" (Booth); "Broadway" (Broadhurst); "Desert Song" (Casino); "The Captive" (Empire); "Oh, Please" (Fulton); "On Approval" (Gayety); "Criss-Cross" (Globe); "Play's the Thing" (Miller); "Oh, Kay" (Imperial); "Nightingale" (Jolson); "Honeymoon Lane" (Knickerbocker); "What Never Dies" (Lyceum); "Ramblers" (Lyric); "Constant Wife" (Elliot); "Betsy" (Amsterdam); "Pirates of Penzance" (Plymouth); "Constant Nymph" (Selwyn); "Countess Maritza" (Shubert); "Peggy Ann" (Vanderbilt); and "Gay Parce" (Winter Garden).

Began Dumping Monday

Some of the attractions that here-

before have not been included in the cut rates made their appearance Monday. The one that occasioned the greatest surprise was the Otis Skinner show, "Honor of the Family." In the cut rates the total of 31 included "Gertie" (Bayer); "Wooden Kimona" (Beck); "Americana" (Belmont); "Beyond the Horizon" (Bijou); "Honor of the Family" (Booth); "Castles in the Air" (Century); "Black Cockatoo" (Comedy); "Little Spitfire" (Cort); "Sex" (Daly's); "Faust" (Totten); "We Americans" (Eitingue); "Katja" (44th St.); "Squall" (48th St.); "Night Hawk" (Frolie); "On Approval" (Gayety); "Princess Tourandot" (Greenwich Village); "Devil in the Cheese" (Hopkins); "The Noose" (Hudson); "New York Exchange" (Klaw); "Twinkle Twinkle" (Liberty); "Two Girls Wanted" (Little); "American Tragedy" (Longacre); Moscow Art Co. (Mansfield); "Emperor Jones" (Mayfair); "Yellow" (National); "Daisy Mayme" (Playhouse); "Padre" (Ritz); "Constant Nymph" (Selwyn); "Gentlemen Prefer Blondes" (Times Sq.); "The Ladder" (Waldorf) and "This Woman Business" (Wallack's).

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'House of Bondage' as Play

Joe Byron Totten and Harry B. Hertz have formed a production company. Their first presentation, it is understood, may be "House of Bondage" adapted from the notorious book. Totten is to supervise staging and directing of plays while Hertz will take over the business end and press department of the organization.

Looks Like Sad Future

For LeMaire's Daughter

Rufus LeMaire has an addition to his "Affairs" in the person of a daughter who arrived at the Park West Hospital, west 76th street, New York, Jan. 2.

Mrs. LeMaire attended the opening of "Betsy" Dec. 28, and nine hours before the baby arrived, 10 a. m., was in the midst of a card game.

Rufe, personally, is in a panic because everyone, including his wife, agrees the child looks like him.

BALDWIN REPORTED DEAD

Walter O. Baldwin, over 70 years old, who was the manager of the stock company at the President theatre, St. Paul, was reported dead in New York yesterday. No verification could be obtained. Baldwin was the manager of the President stock for many years.

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guage alone was necessary to appreciation.

The rest of the house was tumultuous in its enthusiasm, even if the audience was short of half capacity on the third night of the engagement. The proportion of people with a command of the language appeared to be high from such evidence as available in the lobby between acts.

So from all the surface signs this Gully engagement, barring a miraculous creation of interest due to some publicity coup, will be largely confined to that special section of the theatregoing generality as has some special interest in France, the Gullys or foreign plays and dramatic art. Certainly this situation appears to apply to "Mozart." Another play may create another situation. To which end it would seem good strategy to bring on the new piece with all possible speed if they are to remain longer than six weeks in New York.

Rush.

New York Exchange

Comedy drama in three acts. By Peter Glenny. Presented at the Klaw by Ivan L. Wright Productions, Inc., Dec. 30.

Dallas Dinon.....Lelya LeNoir
Sally Parks.....Sydney Shields
Leonard Baxter.....Roy Gordon
Bobbie.....Doris Underwood
Lester.....Reed Wright
Mrs. Philbert-Joyce.....Mabel Montgomery
Mrs. Ella May Morton.....Alison Skipworth
Sammy.....Harold Minjir
Dr. Scratch.....Charles Moore
Sylvia Class.....Mona Bundon
Ernest.....Donn Cook
Stefano DeAngelo.....James LaCurtis
Sunshine.....Gladys Thompson
Shadow.....George Cartier
Walter.....Samuel Baron
Chauffeur.....Charles Wilton
Landlady.....Celeste St. Gaudens
Rosalie.....Agnes Klem
Chief d'Orchestre.....George LeSole

Prohibition has been blamed for many things. No question about it being the cause against bad booze. Cabarets have just become night clubs on and off and all over this

season's stage, and they can't be blamed on anything else. Along came "Broadway," with the shrewdest slants at night club inside stuff, and "The Noose," too, has a dash of early morning playgrounds. At least both those plays are entertaining, but that hardly applies to "New York Exchange."

This new show, a sordid thing in Broadway's Christmas box, came near flopping before it opened. There was a dress rehearsal with an audience recruited from here and there. Seems like the strangers out front started kidding the play. After the second act, Clarke Silvernail came before the curtain and announced there wasn't any more for the evening. According to reports, the Shuberts provided the funds necessary to open. Silvernail is not in the cast nor does his name appear on the program.

There is a good first act in "New York Exchange," the second act is tedious, and the third peters out shortly after a young man who has been living with an old lady darling turns on her with the appellation of "philanthropic louse."

The punch of "New York Exchange" appears to have been removed with the appendix. There was a counter plot of a sort of male "captive," or maybe it was just atmosphere. There is a ladylike youth, pale and rather effective, who saunters through the story with a glib tongue. But his boy friend is not exactly the type and the expected chapter did not happen. Perhaps the sponsors thought such an odious twist was not necessary. But the plainer presence of sex distortion would not make "New York Exchange" better.

Dallas Dinon's night club, the scene of act one, patently kids our own Texas Guinan a bit, and the good-looking Lelya LeNoir asks her patrons to give "this little boy a great big hand." The lad in question is Ernest, a tenor of promise,

beloved by Sally Parks, a clever musical comedy artist. Enters the middle-aged mama and she "makes" Ernie, when the boy gets the sack.

Sally foots the bills for six months, but the boy chafes and takes the boat to Paris with the ancient sweetheart. She happens to be a stingy old gal and Ernest comes to the end of his string. Sally, who has made a sensation at the opera, comes to the house and there is a showdown. In answer to the reproaches of old mama, the boy admits he has been clothed by her but says if he came to her naked he is going out the same way.

"New York Exchange" has an idea and it has the types of night life in a way though not clearly defined nor nearly as interesting as in reality. The performance is too smug, with hardly any comedy relief. A sharp laugh here and there might have been a lifesaver. Youth giving itself to old age in exchange for easy living is the explanation of the title.

There is a fair cast, Alison Skipworth being the best-known member. She is the old mama, a new type for her. Sydney Shields is a nice Sally. Donn Cook is Ernest, pretty good with it, but probably despising the character. Even as a dirt play "New York Exchange" has no chance to linger.

Idea.

BETSY

Flo Ziegfeld production, with Belle Baker starred. Book by Irving Caesar and David Freedman. Lyrics and music by Lorenz Hart and Richard Rodgers. Dances staged by Sammy Lee. Opening Dec. 28 at New Amsterdam, New York, for run. Scale, \$140 top.

Stonewall Moskowitz, a social luminary. Mama Kitzel.....Pauline Hoffman
Her sons—.....Jimmy Hussey
Louis, a tailor.....Ralph Whitehead
Joseph, a barber.....Dan Healy
Moe, a chef.....Belle Baker
Her daughters—.....Bobby Perkins
Ruth.....Allen Kearns
Archie, a pigeon flyer.....Winnie Hill, rich, but Louis's sweetheart
Winnie Hill, rich, but Louis's sweetheart.....Madeline Cameron
Flora Dale, rich, but Joe's sweetheart.....Evelyn Law

May Meadow, rich, but Moe's sweetheart.....Barbara Newberry
Heart.....Tom Maguire, a vaudeville agent, Ed Hickey
Dan Kelly.....Jack White
Tex Brown.....Phil Ryley
Mrs. Brown.....Vania La Nier
LADIES OF THE ENSEMBLE
Show Girls—Jean Yoder, Blanche Satchel, Gertrude Walker, Gertrude McMahon, Claire Joyce, Molly Green, Gloria Beggs, Ina Berlin, Ethel Allen, Helene Gardner, Bella Harrison, Mixi, Doris Powell, Virginia Hawkins.

Dancers—Lili Kimari, Aline Drango, Dorothy Patterson, Caryl Bergman, Jean Moore, Clara Blackath, Lillian O'Jala, Katherine Wolf, May Carroll, Dorothy Day, Margaret Shea, Suzanne Conroy, Betty Gay, Mickey Sides, Olga Royce, Ann Wood, Marjorie Bailey, Beatrice Wilson, Mary Irwin, Dorothy May, Viola Boles, Riffles Covert, Anita Banton, Irene Hamilton, Eugene Bartlett, Nellie Mayer.
GENTLEMEN OF THE ENSEMBLE
Harold Ettus, Milton Halfen, Frank Cullen, Lester New, Charles De Bevers, Bernard Hassert, Jay Lagasse, Ross Burly, George Murray, Edward Mackey, Jack Talbott, Neil Collins.

A butchered show. It's a waste of space to give this Ziegfeld production any attention. All Flo Ziegfeld has is production. He has principals but nothing for the principals to handle.

Funny to think that Flo Ziegfeld after his many years would come into the Amsterdam with only his trademark productions, gorgeous gowns and fanciful ensembles, besides a chorus that is the best New York had seen for a long while.

But one chorus can't make a \$4.40 musical, so the presumption is, as inside reported, that this show had an "angel" backing it. It needed more for the debut of Belle Baker on Broadway. Perhaps if Ziggy had had his own money in it he would have given the thing some attention.

Possibly starting out as a musical comedy, it seemed to have been aimed for a revue and finally settled down into flat vaudeville—very flat.

Notwithstanding one of the poorest big produced musicals of years in running performance, "Betsy" picked up a sale last week. Despite

that, if it's there by Feb. 15 it will paralyze a lot of the wise mob. And if sticking to Feb. 15, either Joeleblang, direct or under cover, had better be called upon.

And to think, after all of these years with Belle Baker having had offers galore in musical comedy, here and abroad, she should finally be thrown into this Ziegfeld misfit, in the Amsterdam theatre, New York! It's a pity. Is Ziegfeld becoming one of those sharpshooting producers that will use up any bank-roll once?

Miss Baker did her stuff. That was songs. That's Belle Baker's specialty—songs. In "Betsy" she did them as she did them in vaudeville, walking down in "one" and singing them to the audience, delivering them, as they call it in the K-A, fadeaways. Even so, Miss Baker didn't get her nerve until the second act. Previously she was show-conscious, and why not? In the Amsterdam! To a vaudevillian who's starred or featured that's like an English act appearing before the King.

But at least this show must stand for its own flop. That's something in Miss Baker's favor and protects her debut, as it protects all the principals. When Belle got going after starting on "Blue Skies," by Irving Berlin, she was at ease, for she saw Irving and his wife in the first row. She called upon Irving to join in. That was vaudeville, that free and easy big-time vaudeville.

Irving wouldn't sing, but he did stand up to take a bow to still the clamor. And then Belle was at home once again, even as Jimmy Hussey said, "Let's go back to the plot," an interpolation most apropos. But neither Jimmy nor anyone else could find the plot. It had been shunted into a second-handed clothing store and again to Coney Island, on the Beach, where Jimmy had his best chance and the best number of the evening came out.

In the numbers Sammy Lee did a much. He had good girls to do it with, about the best-looking chorus on Broadway. Most of the girls had been selected by Ziggy or his staff from night clubs, so they could work. And Sammy made 'em work.

The other riot was Borrah Minnevit with his harmonica players. That could have been made into a sensation but the same senseless direction hampered. When Minnevit's bunch first appeared they stopped the show so cold it was an effort for a Spanish dance number to proceed. Later Minnevit reappeared as a mouth organ soloist and then again his orchestra came back, ruining an effect that had been tremendous. Had Minnevit and his bunch appeared next to closing they might have put this show over with their stuff, that is entirely new to the Broadway show regulars, having only previously appeared in the picture houses.

Jimmy Hussey had to struggle along the best he could and did something. Ralph Whitehead and Dan Healy in character roles could do nothing. Mr. Healy emerged with tap and soft shoe dancing, making himself stand out. Al Shean, once with Gallagher, here alone, simply died away, having nothing to live for in his straight role.

Among the girls, giving Madeline Cameron credit for a great deal individually, Barbara Newberry looked the nicest of the dancing group. Evelyn Law was the other. Miss Law kicks well but heavily, in the acrobatic dancer's way, although she's not doing acrobatic dancing here. But that Newberry girl certainly did look nice and refreshing in the way she worked and danced. Bobby Perkins, another of those "Garrick Galettes" finds, looked cute and got much applause upon her first entrance. The juvenile, Allan Kearns, was in a drear sort of role that just permitted him to put over one dance toward the finale. If you haven't seen Kearns before, you won't think much of him in this

show. It contradicts even his London rep.

After that there's the story of a Jewish daughter, the oldest of five children. Three are boys. Mother says Betsy must marry first. That's a wholesome Jewish belief, but they should have married Betsy here before they opened the show with her in a dark scene and an ugly black dress.

Looks like a \$100,000 production. And also looks like Feb. 15. Funny how Dillingham dated his Whitman-Eaton show for the Amsterdam. Sime.

The Brothers Karamazov

Melodrama in five acts by Jacques Copeau and Jean Croue. Adapted from the novel of Dostoevsky. Translated by Rosalind Ivan. Directed by Copeau. Presented at the Guild by the Theatre Guild Jan. 3, with the Theatre Guild Acting Company.

Alocha Fedorovitch Karamazov.....Morris Carnovsky
Dmitri Fedorovitch Karamazov.....Alfred Lunt
Smerdiakov.....Edward G. Robinson
Ivan Fedorovitch Karamazov.....George Gault
Fedor Pavlovitch Karamazov.....Dudley Digges
Father Zossima.....Philip Leigh
Katerina Ivanovna Verhovotseva.....Clare Bames
Akrasna Alexandrovna Svetlov (Grouchenka).....Lynn Fontanne
A Maid.....Dorothy Fletcher
Grigori Vassilievitch.....Henry Travers
Lieutenant Moussialovitch.....Herbert Ashton
Vroubleski.....Philip Loeb
Trifon Borisitch.....Charles Carlen
Andrey.....Charles Courtneidge
Arina.....Phyllis Connard
Stepanida.....Dorothy Fletcher
Chief of Police.....Bernard Savage

The Moscow Art Theatre has "The Brothers Karamazov" in its repertory and it was among the plays presented in the native Russian here two seasons ago. In France the piece is a classic. As heavy drama in the vein of the tragic Dostoevsky, whose novel is the basis of the play, its English presentation may be regarded as highbrow in the purple.

The Theatre Guild has not prepared a production with more care this season. Excellent settings, crack cast and the direction of Jacques Copeau, the adapter, brought to this side by the Guild presumably for this play in particular. M. Copeau is not unknown here, having offered his Vieux Colombier French company at the Garrick not so many seasons ago. Some features of the direction in "The Brothers Karamazov" may attract technicians' attention as a bit odd, but the job is a fine one and the performance develops into as interesting an event as possible for such a story.

If it were not so involved it might be placed in the dirt play division, and there is a dash of the mystery show too, but boy, how heavy! The story of "The Brothers Karamazov" is not a pleasant one, concerning in the main a base, sordid father, his four sons, one illegitimate. Perhaps the authors summed up the theme in a line: "You can't stop a man's taste for wine nor his love for women."

The father gets the drunken idea that he can flitch the love of one son's sweetheart, in addition to taking funds belonging to that boy (Dmitri). Ivan, the second son, is in love with Katerina, from whom Dmitri has turned aside for Grouchenka, the fair one. Until the end Katerina refuses to express affection for Ivan. A third son is a novice in a monastery. The half-brother of disreputable genesis is Smerdiakov, born of a woman among the lowest on the streets.

Smerdiakov is supposed to be a half-wit. He is the servant to the old man, the cook besides. He adores Ivan, follows him like a shadow though kicked about like a cur. But if he is nutty, Dmitri is much more so. In fact, the entire pack of Karamazovs are half looney and certainly unregenerate. Ivan and his father agree there is no

TO SIME:

Your boys sure can hit the nail on the head.

Reviewing "OLD IRONSIDES" in "Variety" last week, Freddie said:

THE PREDICTION:

"IT IS A CINCH FOR A YEAR ON BROADWAY AT \$2 TOP—AND WHAT A ROAD SHOW IT WILL MAKE."

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God, no immortality, and Smerdiakov lets that sink in—one may do anything and commit any deed.

The father is murdered and suspicion points to Dmitri, who is sent to Siberia for 20 years. His oath of innocence attaches his sweetheart to him for life. She and the embryo monk accompany him to the mines. Smerdiakov confesses the crime to Ivan and blames the latter for inciting the deed. Half mad, Ivan rushes to Smerdiakov's room, only to find a lifeless body swinging on a rope.

"The Brothers Karamazov" is a much more finished work than "Crime and Punishment," also a Dostoevsky story, but in the same strain of tragedy, morbidity and hopelessness. Dostoevsky is perhaps the more cheerless of the great Russian novelists. His works are fascinating, perhaps, to a comparatively limited class. The inclination for classics must include him, of course, which precludes any chance for what is termed popular appeal.

"Karamazov" is part of the Guild's new repertory scheme. It will alternate weekly with "Pygmalion," just as "Ned McCobb's Daughter" and "The Silver Cord" are alternating at the John Golden.

Out of the casts of "Pygmalion" and "McCobb's Daughter" have been culled a splendid lineup of players. Alfred Lunt and Lynn Fontanne are together again, they being Dmitri and Grouchenka, respectively. Miss Fontanne adds another vivid characterization to her growing list. Lunt does a broad jump, figuratively, between his bootlegger in "McCobb's Daughter" and Dmitri. It's an assignment that calls for violent playing and considerable raving, so he won't have to do any gymnasium work for some time. Clare Eames, also from "McCobb's Daughter," seemed perfectly suited as Katerina, a somewhat cold but determined young woman.

Two male characterizations that stand out as strongly as any in the play were contributed by Dudley Digges, as the sordid father, and Edward G. Robinson, who did Smerdiakov. George Gaul, as Ivan, got his chance, too, and fully qualified as one of the off-balance Karamazovs.

Among its subscribers the Guild will doubtless receive full credit for the skillful and admirable presentation of a great foreign work. As an alternate for "Pygmalion" it is surely a change of pace and should go along for a time here, but certainly will not be moved to another theatre.

Ibce.

What Never Dies

Comedy in three acts by Alexander Engel, translated by Ernest Boyd, presented at the Lyceum Dec. 28 by David Belasco, with E. H. Sothern starred and Haldee Wright featured; directed by Mr. Belasco.

Rosina von Dollereder.....Haldee Wright
Tiburtius.....E. H. Sothern
Plus.....Moffat Johnston
Benedict.....Ernest Cosart
Dorothea.....Hilda Spang
Aggie.....Katherine B. Standing
Edith.....Carolyn Ferriday
Annie.....Rose Farrell
Hugo Odersky.....France Bendisen
Flammetta.....Rosalinde Fuller
Elena.....Eleanor Shaw
Luigi Barilli.....Guido Nadzo
Cesare Tomaselli.....Campbell Gullan
Peter.....Albert G. Andrews
Annie's Governess.....Margaret Knapp Waller
Nina.....Betty Brenska
Pietro.....Ramos Ortega
Flena's Governess.....Myrrha Alhambra
Bertha.....Clara Cubitt

Love and youth never die, if that is what one would want to know about the title. This play from the German is idyllic, but it is idyl of age, masculine gender.

It is an unusual play, this "What Never Dies." It will amuse the old boys and, too, the old girls, approaching to or entering into that period of life, cryptically alluded, too, as "A. K."

Yet, it is doubtful if the vast majority who are statistically this side of the line, or those who think they are, will believe the unfolding story, despite the cleverness of its presentation and the undoubted "p-end" playing.

From out of town reports had it that Haldee Wright, one of the greatest of stage old ladies from England, just ran away with the new play. That is strictly not true. Miss Wright is capably cast, and she gives a fine performance, but there should be no report that E. H. Sothern is not himself.

If Miss Wright is ideally cast, then Mr. Sothern is doubly so. In a certain speech Mr. Sothern said he was tripping the light fantastic for the first time in years (interim those many seasons in Shakespeare with Miss Marlowe). He has caught up the character of the play in such a way that one believes it had been written for him. Clear of eye, sprightly of step, such a man could not be denied so fair a girl as Flammetta. But after five years perhaps it is not easy to believe the Sicilian rose-bud is just as mad over Tiburtius, a lad past 60.

The strength of Miss Wright's characterization lies both with her playing and the conception of the evergreen grandmother of Tibia. She is mistress of her clan, imperious to all of the family. To a chilly castle near Vienna she is

summoned by her grandsons, Pious, 42, and Benedict, about 40, but very much married and the daddy of a marriageable daughter.

Pious, with an eye to the family fortune, imparts the news that father (Tiburtius) is living with a mistress in Rome. When Tibia comes into the picture it looks as though he was quite a brother of his own sons. But the grand dame orders him to bed and further commands he remain in the place with his people.

But Tibia is off for Rome as soon as the gloomy bunch disperses. In his sunny villa near Rome he is romping with a four-year-old daughter, actually the grand-aunt of his own granddaughter. That is cute, indeed.

But the punch of the play is the meeting of the grand dame and Flammetta. Not a few in the first night audience confessed tears. The passage between the stern old thoroughbred and the young one is a fine thing. The childish entrance of her new granddaughter gives the grand dame the clue to the real situation—that Flammette is her "boy's" wife and not his mistress.

And for the end, the family has come to Rome on a wild goose chase. Pious, man of whiskers and little perception, figures on going to Turkey and for manly affairs. The others vamp for Vienna, a city not gay in this play at all.

But Tiburtius is skeptical that he can hold the flaming wife Flammetta. He suggests divorce and marriage to a young admirer, only to be slapped on the wrist and caught in the embrace of his pulsating sweetheart-wife. That is the incredible point.

After mention of Mr. Sothern and Miss Wright comes the delightful richness of Rosalinde Fuller. She is Flammetta, born to sunshine, flowers, perfume and attention. Mr. Belasco chose so well with Mr. Sothern and Miss Wright, but no less so Miss Fuller. Any man of any age would find it easy to fall in love with this creature.

An examination of the cast will find some well known names in the line-up, and not one fails to play well.

"What Never Dies" is brilliantly presented. That Belasco is the producer may premise that. His sunshine is real sunshine and the villa scenes are great propaganda for Italy. A splendid evening in the theatre for anyone not partial to jazz and within the appreciative age limits. Just a question if it will draw more than for a limited period. The chances are against, but on the

road this Belasco play is a cinch. Ibce.

PEGGY-ANN

New musical comedy by Lorenz Hart, Richard Rodgers and Herbert Fields. Produced by Lew Fields and Lyle D. Andrews at the Vanderbilt theatre Dec. 27, with Helen Ford starred and Lulu McConnell featured. Book staged by Robert Milton. Dances by Seymour Felix. Settings by Clark Robinson.

Mrs. Frost.....Lulu McConnell
Mr. Frost.....Grant Simpson
Dolores Barnes.....Edith Meiser
Alice Frost.....Betty Starbuck
Sally Day.....Lester Cole
Guy Penleton.....Dorothy Roy
Peggy-Ann.....Helen Ford
Arnold Small.....Fuller Melish Jr.
Patricia Seymour.....Margaret Green
Freddie Shaw.....Jack Thompson
A. Pollockman.....Patrick Raftery
Miss Flint.....Marion Traube
A Sailor.....Howard Eames
A Flash.....Howard Melish
Girls—Evelyn Ruh, Dorothy Roy, Leoda Knapp, Louise Joyce, Valma Valentino, Ence Early, Margaret Miller, Sherry Gale, Grace Connelly, Mareta Day, Frances Thress, Beth Meredith.
Boys—Barney Jackson, Gordon Phillips, Harold Lang, Wally Coyle, Jack Morton, G. Douglas Evans.

Another musical hit in the Vanderbilt!

This time it's by the same fellows who wrote the recently departed "Girl Friends"—Rodgers, Hart and Fields. Previously they had the two "Garrick Gaieties" to their credit, then "Dearest Enemy," "The Girl Friend" and now "Peggy-Ann." In addition, Hart and Rodgers have numbers in the Ziegfeld "Betsey" which means that Hart should be able to smoke Hoyo de Montereys if he chooses and that Rodgers and Fields may also show signs of affluence.

For, in "Peggy-Ann," they have turned out a musical comedy satire, a satire which kids the pants off of itself in that it takes the theme of the poor slavey, her cruel sister etc., mixes them up into a dream fantasy which reverses conditions, and then winds up right back at the start. For comedy in this, Lulu McConnell is spotted as a low comedy vaudevillian. Working with Grant Simpson and Betty Starbuck, she clicks constantly and is a sympathetic and excellent foil to Helen Ford, the heroine and central figure.

What is unusual about "Peggy-Ann" is that in staging, settings, etc., it is a throwback, and a most welcome one, to the notable shows at the Princess. Robert Milton staged those, and he was called in to stage the book here. He has done his job well. Because of someone's good reasoning, the settings are on the same intimate style. A false proscenium with draperies hanging stands throughout the show,

thus putting everything in the same attractive frame.

When the slavey begins dreaming, the scenic and costume ends grow fantastic. She dreams that her boy friend has gone away to the city and has become a rich store owner. Ergo, she follows. Her first bit in one is with a Fifth avenue policeman. Laughs here through the contrast of her timid manner and the fly's impudence of Miss McConnell, who comes along to carry her into the store scene (full stage), which follows.

In this is a topsy-turvy store wherein the villain and the villainesses work under the handsome hero they so hate. Then a scene aboard a yacht and the constant effort of the young couple to get married.

Finally, the crew of the ship mutinies because they aren't married—a most ironical touch coming from sailors—and after a wreck off the Cuban coast and a scene in which Miss McConnell travesties Texas Guinan in a song which is sure to become popular, the dream section ends.

All of this fantasy business is worked deftly and with an experienced hand. It is a radical departure for a musical comedy, for some of its satire is as barbed as that in "Boggar on Horseback," but here it is accompanied by intermittent bursts of song.

Accompanying these songs is some fine dancing by the small chorus, handsomely trained by Seymour Felix into a series of unusual and interesting routines, executed in limited space. One number, with all doing a simple time step, is so effectively handled as to bring a shower of applause, while in another number, "Swanee River" is merged into a swift blues with remarkable results. The chorus, it might be added, is young and thoroughly proficient. As for the principals, there isn't a weakling among them, and every item of the playing is excellently handled.

"Peggy-Ann," though a small-sized musical comedy, is de luxe in writing, lyrics, music, scenery, staging and costumes. There are several catchy tunes, "A Tree in the Park," "A Little Birdie Told Me So," "Maybe It's Me" and "Give This Little Girl a Hand."

These tunes, plus the excellent word of mouth advertising which must follow so fine a production, insure success and at the \$4.40 top everybody should be happy, for that scale with norm of grosses running to over \$18,000.

For a run here and success on tour.

(Continued on page 46)

A HAPPY NEW YEAR

FROM

CHARLES B. COCHRAN

PALACE THEATRE, LONDON

LONDON PAVILION

ROYAL ALBERT HALL, LONDON

PLAYS OUT OF TOWN

RIO RITA

Doston, Jan. 3.
First performance, Dec. 29, at the Colonial theatre. Two-act musical produced by Florence Ziegfeld, book by Guy Bolton and Fred Thompson, staged by Edward Royce. Oscar Bradley directing; lyrics by Harry Tierney and Joseph McCarthy. Five sets by Joseph Urban, with a Marimba Band and the Albertina Hausch dancing ensemble featured.
Ed Lovett.....Robert Woolsey
Davalo.....Fred Dalton
Carmen.....Helene Clive
Gen. Balcaban.....Vincent Serrano
Padrone.....Nathaniel Sack
Lolita.....Peggy Blake
Joe.....Donald Douglas
Rio Rita.....Ethelind Terry
Chick Boomer.....Bert Wheeler
Dolly.....Ada May
Jim.....J. Harold Murray
Major Demo.....Alfred Arnold

This new Ziegfeld show is a glorious production, but with an obvious need of popular appealing music and some unreleased comedy. Opening night it ran smoothly, although an hour overboard, and was tedious in spots. The company is payroll close to 150, with a heavy male chorus and an occasional exploited professional beauty, apparently carried for her pulchritudinous "rep" rather than any legitimate reason. It is a show that will need capacity houses and a big house scaled high. The new Ziegfeld house, on Sixth avenue, is its destination.

J. Harold Murray and Ethelind Terry ran away with the show as seen here, both being fortunately cast and turning in great singing jobs. Miss Terry almost sang herself ragged before the midnight curtain. However, she carried a temperamental Latin role to perfection.

The comedy, where effective, was both low and old. Bert Wheeler, in apparent desperation at the lean book, dipped into his vaudeville bag and brought out some mossy ones.

Ada May, although dancing as always, or even better, did not carry as a comic for lack of material, while Robert Woolsey, in a role apparently written for Catlett, resembled the irresistible Walter, mainly by the horn-rimmed specs.

The score was literally shoved over by Miss Terry and Murray, the easily remembered high spots being a waltz reprise and the big male chorus in the Texas ranger ensemble.

The story lacks the appeal of "Sally" or the hilarity of "Kid Boots," and savors more of an aim to tropicalize a "Rose Marie" theme. It concerns a bandit who has fostered a beautiful girl. The head of the Rangers falls for her, but a Mexican tells the miss that the Ranger is working her to capture her bawdy foster-father. Ultimately the bandit is apprehended, the hero is torn between two fires, and so the plot creaks its way to an ending.

It is not a nude show in any sense of the word, but is sheer gorgeousness. Urban has caught Mexico and the arid atmosphere of the Rio Grande in a breath-taking manner. The costuming is lavish and colorful, and the ensembles pyramid into positive pageantry. The cabaret scene is the big hit as regards entertainment, and if the remainder of the show crashes over the way this stretch of showmanship is going, "Rio Rita" should be Ziegfeld's biggest success.

The enormity of the production, however, makes its movement a bit ponderous. Removal of dead weight will probably bring the show into New York next week as one of the big things of the year. The piece is so overwhelming, the locale has been caught so vividly by Urban, and the costuming and staging has been done so lavishly, even for

Ziegfeld standards, that it cannot help itself.
"Rio Rita" is one of the things New York will decide it must see. Libbey.

The Arabian Nightmare

Washington, Jan. 4.
Clarke Painter presents an irresponsible comedy by David Tearle and Dominick Colanizzi. Staged by Edward Childs Carpenter. At Belasco, Jan. 3, 1927.
Sarah Frisbee.....Maud Sinclair
Caroline Twiggam.....Helen Lowell
Mamie Marshall.....Marion Cuckley
Robbie Mudge.....William Hanley
Burglar.....Percy Moore
Mr. Horatio Humble.....Seth Arnold
Midar.....Stephen Wright
Jameel.....Charles Millward
Rasheda.....Catherine Willard
Arabian Minsirel.....Charles Quigley
Mamoon.....Charles T. Lewis
Lady of the Harem.....Emilie Conson

A satire on the sheik stuff. Not a bad idea, but as presented last night missed by a mile.

Most of the time, when laughter was earned, it was at it rather than with it, with proceedings getting to the point of being terrible only to have a situation present itself that gave indications that things could be worked out.

When "The Gorilla" was tried out in this same house, the first real burlesque on a mystery show found it rather tough going. It was even tougher for this one, but still if some deft wielder of the typewriter can tighten things up generally in between the few scenes that really have a chance, another surprise may be put across.

The first act is set in a small town, with the girl (Marion Cuckley) full of ideas of sheiks, wild love, romance, etc., etc., while the Aunt (Helen Lowell) is the contrast but with leanings, too.

A legacy of close to a million, exactly 68 cents less, makes the search for romance possible, but not before an act of planted gags, some good, are allotted to Miss Lowell. Naturally, this player puts them over for the laughs.

The next two stanzas are in the land of the aforementioned sheiks, with the girl throwing herself at the Butler, one of them in disguise, who spouts honeyed words and phrases for hours, it seems, while at the same time the favorite of his harem would vamp the boy friend who had followed the girl after he had been dismissed because he wasn't a hero. That's act two.

The final half hour does have a worthwhile 10 minutes when in the harem the favorite vamps the boy all over the place while he stalis for time. Finally he dresses as the girl, seeks the sheik with a club, and Marion, as the girl, says "Come along, Auntie, we're escaping." It was all badly written, but in spite of that fact the original statement still stands, to wit: the idea is good with a near genius required to work it out. Meakin.

The Barker

Atlantic City, Jan. 4.
New American play by Kenyon Nicholson. Presented by Charles Wagner. Directed by Priestley Morrison, with settings by P. Dore Ackerman.
Nifty Miller.....Walter Huston
Hap Spissell.....Al Roberts
Reporter.....Knox Herold
T-Bone.....Philip Heege
Pop Morgan.....Alfred Hyde
A Hick.....Knox Hertz
Carrie.....Eleanor Winslow Williams
Colonel Gowdy.....George W. Barbier
Lou.....Claudette Colbert
(By special arrangement with Mr. A. H. Woods)
Sailor West.....John Irwin
Chris Miller.....Norman Foster
Ma Benson.....Florence Jerrold
Doc.....Raymond Bramley
Cleo.....Mae Hopkins
Hawaiian Trio.....
Nakololani, Pakuakini, Pakalaka

A photographic study of carnival life was unfolded before a large audience at the Apollo last night with the first presentation of "The Barker," a new American play that met with a warm reception from the "first nighters." The circus habit is one that is ingrained into the American public and is as popular a theme for a play as could be selected for the average theatregoer approval. Sideshows and midways are considered a part of circus life itself. It is around the experiences, life and loves of its personnel that this particular show revolves.

"The Barker" tells about those thousands of dry-land troupers, victims of wanderlust, who go about the country and overnight turn a barren plot of ground into a little city of excitement. Aided by the noise and glare, they pry the sucker loose from his bankroll. "The racket," they derisively call their profession, yet it is the only kind of life with which they are satisfied.

The play opens with a scene familiar to everyone, that of the ballyhoo exhorting his listeners to witness the many wonders contained within the show tent. Nifty Miller, The Barker, is also the manager of Colonel Gowdy's Big City Shows and, as such, directs the destinies of those beneath him. It is on such a scene that Chris, his son, whom he had placed on a farm with his grandmother for the purpose of keeping him away from the kind of life that Nifty himself had to lead, enters the play.

The boy, grown restless, desires to spend the summer vacation with his dad to escape from the monotony of his own existence, and pro-

vaits upon his father to take him along with the show. Carrie, dancer, with whom Nifty has been carrying on, becomes jealous of the love that Nifty bears for his son. She desires to bring about a reversal of feeling between them, as she sees herself losing out in the esteem of "her man." Discovering Carrie in the act of giving Chris his first drink, Nifty breaks off all relations with her and concentrates his affection on Chris.

It is then that Carrie bribes Lou, a performer with the show, to vamp Chris and discredit him in Nifty's eyes. But this proves a boomerang, as Lou, heretofore young but hardened, finds herself falling in love with the young man and marries him. Nifty, enraged at this disclosure, fights with his son and makes matters so unpleasant that he forces the young couple to flee the show.

Holding Carrie responsible for all his unhappiness, Nifty discharges and attempts to throttle her, prevented only by the timely arrival of the Colonel and his assistant. Nifty, heartbroken, resigns and declares his intention of leaving. Carrie, repenting of her actions, confesses to Nifty that she was actuated solely by her love of him.

It is only at a crisis in the affairs of the midway when things seem darkest that Nifty leaps into the breach, saves the situation and is prevailed upon by the owner to change his mind. A message comes to him that Chris and wife are doing well, and the curtain drops as Nifty gives Carrie a tentative promise to take her back into his good graces.

It is an entertaining play, replete with humor and several good dramatic moments. Walter Huston fills the role of the Barker in an admirable fashion and gains most of the praise. Claudette Colbert gives an excellent performance as Lou, as does Eleanor Winslow Williams as Carrie.

The cast, as a whole, is a good one and seems to live up to one's expectations of what sideshow performers should be. The one whose performance seemed a trifle weak was that of Norman Foster as Chris, who does not appear to impart the necessary fervor to his acting. However, by the time "The Barker" reaches Broadway it will have been whipped into such a state that it will provide an evening of delightful entertainment. Vinco.

PAN AFTER "EL CAPITAN"

Los Angeles, Jan. 4.
Alexander Pantages is now negotiating for the El Capitan which seats 1,700, as the Orpheum Circuit deal for the house's lease has been called off.

Orpheum is reported wanting a minimum 3,000-seat house and is negotiating with Hollywood financiers for one.

"Revelry" as Drama

"Revelry," the Samuel Hopkins Adams recent work of some discussion, will be dramatized, it is said, by Maurine Watkins for metropolitan production.

ART THEATRES

"All Square"

Drama in three acts and prolog by Bide Dudley. Staged by Myron E. Sattler. Presented by Association Players of 924 street Y. M. H. A., New York.
John Arlington.....Eldor Pell
Anna Custer.....Jean Seckley
Tolman.....Henry Chuck
Martha.....Leo Valli
Mrs. Cook.....Margaret Sanville
Mrs. Graham.....Ethel Levenhall
Andy.....William Greenbaum
Marshall.....Sigmund Kay
Mrs. Arlington.....Dorothy Herbst
Mrs. Vanderlip.....Ethel Hoher
Mrs. Gresham.....Molly Pascal
Groovy.....Joseph Kane
Dunn.....Jack Bridgman
Margie.....Robert Sternfeld
Ruggie.....Alma Frankel
Hart.....Sam Feldman
Policeman.....Peter Steckler
Policeman.....Jack Weinstein
Mr. Atterbury.....Henry Chuck

Bide Dudley, dramatic editor of the New York "Evening World," wrote this one, presented as second production of the season of the Association Players. "All Square" proved far from a wise choice for little theatre presentation, for the piece is pretty bad shakes throughout, repetitious and not at all well executed. Production announced as tryout for Broadway, with producers on hand to inspect, but if anyone takes it on he won't have much.

The playing showed up better than the previous "Captain Applejack." Again Dorothy Herbst registered as the smoothest and most effective player. A newcomer, Lee Valli, played the part of a comedy maid with expert restraint.

The story for "All Square" takes in a hypocritical reformer, who parades under the guise of a crime-killer, with attendant publicity. Finding himself in a jam, he kills a man and then frames his stenographer, to whom he has failed to make love. The girl is branded and sent to prison for a year.

Later she opens a society gambling room in New York, and through it hopes to again run across John Arlington, the reformer. Before she can do so her place is raided,

(Continued on page 47)

PLAYS ON BROADWAY

(Continued from page 45)

The Devil in the Cheese

Charles Hopkins' production at his own little playhouse on West 49th street (one act comedy; designed by Norman Bel opened Dec. 29).
Jimmie Chard.....Freddie March
Dr. Pointell Jones.....Dwight Frye
Mr. Quigley.....Robert McWade
Mrs. Quigley.....Catherine Calhoun Doucet
Goldina Quigley.....Linda Watkins
Chubbuck.....George Riddell
Father Petros.....Bela Lugosi
Constantinos.....Earl McDonald
Min.....Brandon Peters
Some men friends.....Kirt friends, monks, shepherds, few cannibals, constituents, servants and a gorilla:
Hassel Brooks, Fred Curtis, Gregory Denne, Joseph Powell, Betty Lee Carter, Zaidee de Becker, Louis Summers, Richard Perry, Archib Sayer, Robert Daggett, William Ramage, Joseph Hazel, Herbert Ellis, William Jones, Edmund Ray, Donald Lashley, Miriam Seegar, Aylene Szold, John Hilliard, Hooper Bunch.

Those whose habitual environment is the Square have been greeted for months (seems since summer) with the tungsten legend, "The Devil in the Cheese," by Tom Cushing, which has been emblyoned on the Charles Hopkins theatre's marquee. After weeks of titillating expectancy, Mr. Hopkins finally introduced the Cushing opus, naively labeled a comedy, although more aptly denoted as a "melodramatic fantasy."

A turbulent, fantastic and at times hectic entertainment, it takes a cerebral turn, with the second (and longest) act transpiring within the cranium of a lovelorn maiden's head. However, what is actually dramatized is a series of scenic flashes enacting the maid's thoughts as they shift from a honeymoon cruise to a shipwrecked isle with gorillas, South Sea cannibals and kindred South Sea trimmings thrown in, following which the plot takes a political trend as she visualizes her sire besting a former wooer for the presidency.

Cushing's naive fantasy is ingeniously accomplished by an oh! so docile genii who is the Devil in the Cheese. The fromage figures in the form of "the Parmesan cheese habit," which allegedly inspires d'squeting apparitions and hallucinations from a too fond over-indulgence.

When Mr. Quigley, the unyielding parent of the fair Goldina Quigley, partakes of a rare tidbit of the cheese, the devil conjures up the physical actions of his daughter's thoughts. These take her through an adventurous honeymoon and Areadian marital existence.

Starting out slowly, the second act, a most delightful one, took on a Barresque whimsical aspect until the melodramatic heroics of the last act made it look like Barrie's old of Sam Shipman and Mother Goddam. The casting is a bit inept in spots, but generally satisfactory. The mother is sufficiently skittish in her ejaculations to make the most of her assignment; Robert McWade and Freddie Marsh performed nobly.

Commercially, this one is hard to figure. On form, it shouldn't last, but when one considers that Hopkins pools his house and attraction, it makes it easier. It even makes possible the rather heavy overhead in the intimate Hopkins playhouse. For that reason it is very likely Hopkins will prolong "The Devil in the Cheese" for a run.

Only by the pooling process, if the intake is fairly decent, can anything be realized. Abel.

Frank Godsol's Recovery

Frank J. Godsol, under treatment in the Swiss Alps, is reported in excellent condition.
Last summer it was understood he journeyed to Egypt because of the dry climate but again returned to the mountains.

PLAYERS IN LEGITIMATE

FLORENCE MOORE

HELYN EBY-ROCK

"HONEYMOON LANE"

KNICKERBOCKER, NEW YORK

MARIE SAXON

WITH

"RAMBLERS"

LYRIC THEATRE

New York City

WALTER CRAIG

With Kolb and Dill's

"QUEEN HIGH"

WILKES THEATRE

San Francisco

NEW YORK THEATRES

Knickerbocker R'y at 38 St. Eves. 8:30
Mats. Wed. Sat. 2:30
An Indisputable Success!
A. L. ERLANGER presents
In the New Musical Comedy
Eddie Dowling
Honeymoon Lane

BELASCO Thea. W. 44 St. Eves. 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. 45th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30
DAVID BELASCO presents
E. H. SOTHERN
Supported by ILLAIDE WRIGHT in
'WHAT NEVER DIES'
Comedy by Alexander Engel

2 GIRLS WANTED
By GLADYS UNGER
W. 44th St. Eves. 8:30
Mats. Wed. Sat. 2:30
PHILIP GOODMAN'S MUSICAL HIT
CLARK and McCULLOUGH
'THE RAMBLERS'
with MARIE SAXON
and a REMARKABLE CAST
LYRIC Thea., W. 42d St. Eves. 8:30
Matinees Wed. and Sat., 2:30.

BROADWAY
By Philip Dunning & George Abbot
BROADHURST 44th St.
Eves. 8:30. Mats. Wed. & Sat., 2:30
GENTLEMEN TIMES SQ.
Matinees
Thurs. & Sat.
PREFER BLONDES
With JUNE WALKER
EDNA HIBBARD & FRANK MORGAN
HENRY MILLER'S THEATRE,
121 W. 43 St.
Eves. 8:30. MATS. THURS. & SAT., 2:30
CHARLES FROHMAN presents
Holbrook Blinn
In FREDERICK MORGAN'S
'THE PLAY'S THE THING'

PLAYHOUSE W. 48th St. Eves. 8:30
Mats. Wed. & Sat. 2:30
ROSALIE STEWART Presents
DAISY MAYME
A COMEDY
author of "Craig's Wife"
and "The Show-Off"
By George Kelly

PLYMOUTH THEA. W. 5th Street
WINTHROP AMES
GILBERT AND SULLIVAN OPERA COMPANY
Mon., Tues., Wed., Fri., Sat. Eves.
& Thursday & Saturday Mats.

The Pirates of Penzance
Thursday
Evenings Only
Iolanthe

Longacre Thea., 48th St., W. of B'y.
Eves. 8:30. Mats. Wed. Sat.
DREISER'S Exciting Melodrama
AN AMERICAN TRAGEDY
Dramatized by PATRICK KEARNEY

EMPIRE Th., R'y & 40th St. Eves. 8:30
Mats. Wed. & Sat. at 2:30
CHARLES FROHMAN presents
THE CAPTIVE
Edward Bourdier's World Triumph!
With HELEN MENKEN, BASIL RATHBONE

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

Charles Dillingham Successors
FULTON Thea. W. 46 St. Eves. 8:30
Mats. Wed. & Sat., 2:30
BEATRICE LILLIE
in the New Farce
Revue
'OH, PLEASE'
with CHARLES WINNINGER
Also CHARLES PURCELL

GLOBE Thea., R'y, 46 St. Eves. 8:30
Matinees Wed. and Sat.
FRED STONE
in a new musical comedy
'CRISS-CROSS'
with Dorothy Stone

IF YOU DON'T
ADVERTISE
IN VARIETY
DON'T ADVERTISE

RADIO RAMBLINGS

An indication of what radio is coming to was evidenced New Year's night when the mammoth two hours' Victor artists' presentation via a network of 28 stations to an estimated audience of 5,000,000 to 8,000,000 listeners, probably left the other broadcasting stations performing to very meagre audiences.

The "star" system on the radio is the answer, the ultra bill of John McCormack, Alfred Cortot, Rosa Ponselle, Mischa Elman and the Victor Salon Orchestra under Nathaniel Shilkret's direction, commanding undivided attention. Just for the experience, the dial was shifted from McCormack and the Salon Orchestra to WOR where the Bamberger Little Symphony Orchestra and some vocalist were encountered.

It may have been imagination, or the sharp contrast, but the WOR entertainers knew their efforts were practically in vain. The ether offering seemed to lack conviction, there was no fire to the entertainment. It sounded like a frank confession and acknowledgement of a competitive superiority.

Regardless of the theory, such is the trend of radio. Commercial broadcasting with its enlistment of "name" entertainers, be they vocalists or instrumentalists, will command the most radio "circulation." The others must struggle. That is how the National Broadcasting Co. and its merged WEA and WJZ hook-ups will monopolize the air.

Yet the Atlantic Broadcasting Corporation's station, WABC, the former WAHG, could never exist, offering the type of rank amateur blab permitted to seep through its microphone midnight Saturday. It was only the hour and signing off of everything else that brought them to attention. Does this mean that the N. B. C.'s opposition must take to unearthly hours to get an audience?

And on Saturday, no wonder the theatres didn't do so well! Over 3,000 miles, from "The Rose Bowl" in Pasadena, Graham McNamee's voice graphically word-pictured a football game between Leland Stanford, Jr., University and the U. of Alabama in sunny California in sharp contrast to the none too feverish New York. Incidentally, that engineering feat required 24,000 miles of telephone wire to transmit via the various affiliated stations. A single Bell telephone wire carried McNamee's voice from Pasadena to 195 Broadway, New York (the WEA broadcast central) and from there it was relayed back across the country. It meant that the sport announcer's voice met itself going and coming as it was flashed to New York and relayed all over the country.

The WEA "Bits from Hits," musical comedy favorites, was a pleasant interlude, preceding Walter Damrosch's New York Symphony Orchestra recital. Damrosch is doing noble work in educating the public to the appreciation of truly good music.

As an American New Year's treat, he offered an all American program, concluding with Gershwin's "Rhapsodie in Blue," which had the composer at the piano as soloist, with the orchestra. What radio means to the hinterland may be gleaned from a human document which Mr. Damrosch read from a sheep herder in the hills of Saskatchewan (Canadian province).

Vincent Lopez had a great break, coming on right after the Victor hour and to that concentrated audience. "Delilah," announced by Lopez as "the melody that haunts the air" was distinguished by the famous "Dardanelle" bass in the arrangement.

In the afternoon, Paul Specht's orchestra from WJZ impressed with their unusual dance music. Johnny Marsh, the vocalist, scored personally on the singing end, and Phil Wall, pianist, contributed a solo handily. Another cafe dance band, Joe Friedman's 14 Virginians from the Monte Carlo, clicked through WMCA. Roger Bauer, who was announcing did not help them any, being none too sure of his other voice. The Virginians are also a versatile outfit. Nick Cortez's piano accordion specialty and Fred Brohe's comedy interludes coming through nicely in contrast.

With the Lopezites, an excellent harmony trio are the Keller Sisters and Lynch, who are accorded a "spot" in the middle of the dance program, doing three vocal numbers. Lopez plugged his Fox's Philadelphia picture house booking for this week on the ether, the band absented themselves from the Casa Lopez for the entire week.

28-Hook-Up Commercial Must Pay for Music

The National Broadcasting Corp., comprising the WEA "red network" and the WJZ "blue network," totalling in all 28 stations, will soon prove a vast source of income to the music publishers. The WEA and allied chain of 22 stations already are contracted with the American Society of Composers, Authors and Publishers for the general use of all music but the Radio Corp. of America stations (WJZ, etc.) have been holding out.

With the merger, the entire hook-up becomes "commercial" making the indiscriminate use of all music essential. The R. C. A. branch of the N. B. C. appreciates it, and did so before the merger, but David Sarnoff, presiding genius and general manager of the R. C. A., held out for a blank contract for five years. The A. S. C. A. P. was interested only in a year to year licensing arrangement on the ground there was no telling what advance radio would make in the future and make necessary a proportionate licensing scale.

For the present, those broadcasters using American Society music pay a \$20 per hour license fee themselves, instead of having the station pay the same.

ART THEATRES

(Continued from page 46)

though the man she loves admits to ownership and covers her. Arlington's wife, however, has gambled at the place, and Anna now confronts him with her notes, forcing him to sign a paper exonerating her of the former crime.

Arlington manages to frame Anna again by firing a gun and claiming to the police that she had tried to kill him, but in court is shown up, and Anna finally finds happiness with the man she loves.

Myron E. Sattler's direction was able, but play is weak stuff. It would take a Belasco production with a star to jam it through for a month on Broadway.

GRIMES, INC., AGREES TO FRIENDLY RECEIVER

Henry Waterson President of Pop House Radio-Receiving Sets

David Grimes, Inc., of which Henry Waterson, music publisher, is president, has agreed to a receivership in a friendly equity suit filed against the Grimes radio manufacturing company.

Grimes, Inc., is headquartered at 1571 Broadway (Strand theatre building), New York, in the Waterson, Berlin & Snyder office suite. It marketed a popular priced radio receiver counted to catch on quickly with the public.

The friendly receivership is to protect the company's interests.

Grimes, Inc., has gone through one financial reorganization when of the Grimes & Cameo Record Corp. co-corporate title. The Cameo Record Corp. is also a Waterson enterprise.

CANADA

(Continued from page 42)

advised to withdraw their advertising. While some of the dailies have dropped the offensive heading others still continue to use it.

Censorship

Censorship, under the 71-year-old De Sales in Quebec and other sternly patrician characters in other provinces is not all desired by exhibitors. "Variety," with Emil Jannings, was cut down to about 20 minutes of running in Montreal while in other cities it was barred entirely. Most films, however, get by with the elimination of less than 40 percent of the footage.

While the country with which it runs parallel for some 3,000 miles makes daily seven-leagues advances in every phase of art, music and theatricals, Canada seems satisfied to plod along listlessly with no awakening in sight.

If You Don't Advertise in

VARIETY

Don't Advertise!

Kerry Conway Moves From WMCA to WPCB

Harold Conway, former show publicity man, better known as Kerry Conway on the radio and via his cartoon strip daily in the New York "Graphic," has switched his other theatrical reviews from WMCA, the Hotel McAlpin station, to WPCB, the Park Central Hotel station. Conway has been plugging legit shows as part of a Broadway review from WMCA, and had as many as 12 attractions contributing \$75 weekly each for the ether plugging.

With Conway switching to WPCB, Roger Bauer, WMCA announcer, is continuing the theatrical plugging via WMCA. Another Conway, Daniel V., from WRNY, Hotel Roosevelt station, is also plugging legit shows commercially. WBNY is a fourth station featuring that sort of commercial exploitation.

WPCB's theatrical reviews are impartial and non-commercial, the consensus of a committee of three, and offered Friday evenings as a radio service and not as an advertising proposition.

The general broadcasting idea is exploited by the radio stations as a good means to herald an attraction throughout the east in advance, and eliminates the old-style system of advance agents.

McNamee's \$2,000 Salary

Los Angeles, Jan. 4.

Graham McNamee is said to have been paid \$2,000 to come out here to broadcast the Stanford-Alabama football game New Year's Day at the Stanford University Stadium at Pasadena.

Additionally, McNamee is said to have had his transportation to the coast and back paid. He made the trip especially to do the single broadcasting.

Witmarks Give Spitzer Partnership in Firm

Henry Spitzer, general manager of M. Witmark & Sons, was given an interest in the music publishing firm starting January 1.

Spitzer grew up with the music house, latterly becoming very active as general manager in charge of sales and exploitation.

650 STATIONS NOW BROADCASTING IN U. S.

150 Added in Last 6 Months —116 Being Built—100 Change Wave Lengths

Washington, Jan. 4.

Within six short months the number of broadcasting stations, since the court decision upsetting the Department of Commerce control over radio, 150 stations have taken the air. This brings the total number in operation up to 650.

Also within this period 100 stations changed their wave lengths, Chicago holding the record for the number of changes as well as new stations going into operation.

There are now, according to the latest compilation at the close of 1926 by the department, 116 stations under construction.

WEAF Moved From N. Y. To Philly New Year's Eve

Perhaps the most unusual radio program for a New Year's eve was that presented Dec. 31 last by WEA, New York.

It had what was styled a "Night Club" celebration, with the Liberty Bell, Philadelphia, being the mid-night feature between dance band numbers.

At 10:30 p. m. the New Year's eve program started with Frank Farrell's Greenwich Village Inn, playing three numbers, "Whom Do You Love?", "Where Is That Rainbow?" and "Blue Skies."

Fifteen minutes later found Frank Cornwell's Midtown Hofbrau orchestra on the air. When it had played "One Alone," "It Made You Happy," "Just a Little Longer," "Wouldn't You?" and "I Know and You Know," the "mike" was shifted to the Casa Lopez.

The Lopez band played "Hello Bluebird," a fox-trot version of "Elegy," "The Song of the Wanderer" and "Falling in Love," with the Keller sisters and Lynch singing one number, "She's Still My Baby," and Lopez winding up with "On the Radio."

The next club was the Palais D'or restaurant where B. A. Rolfe's orchestra went on the air at 11:13 p. m. Rolfe's numbers were "Moving Picture Actors on Parade," "The Jersey Walk," a trumpet solo by Rolfe, and "Sugar Foot Stomp."

Next at 11:28 came Ben Bernie and his Roosevelt hotel band, playing a new fox-trot, "The Last Word," "Who'll Be the One?" "Muddy Water," "Lonely Eyes" and "If I Had Only Believed in You."

Explaining the Sesqui

Then came the "mike" shift to Philadelphia where a special ceremony was broadcast from Independence Hall. From 11:44 to 11:57 Mayor W. F. Kendrick made a splendid talk, discussing mainly the reason why the Sesqui-Centennial Exposition had been staged. The mayor declared that it had not been a failure but on the other hand through its attracting President and Mrs. Coolidge, the vice-president, members of the cabinet, Queen Marie, and other royal visitors, as well as the governors of nearly every state in the union, it must be regarded as having accomplished a great purpose. He did not mention anything as to its cost or the financial deficit, or the people it didn't attract.

Kendrick's voice was strong, vibrant and resonant and sounded clear, emphatic and concise on the air. He closed by introducing his wife who spoke on the work of the women during the Expo and then as the clock struck 12, she tapped the Liberty Bell so that it could be heard through the receiving sets.

At 12:01 the WEA "mike" returned to New York where the chimes in Grace Church, played by Mary Gilley, were heard in a number of tones.

The Philadelphia broadcasting was handled by Arnold Morgan, while the New Year's program in New York from the studio was directed by Phillips Carlin.

At 12:10 another swing to a night club was made, with Roger Wolfe Kahn's Le Perchoir de Paris then holding the WEA "mike" until 12:33 a. m.

Kahn opened his radio connection with a specially arranged version of "Stars and Stripes Forever," the arrangement by Harold Stern. Then came "You Should Know," "Sunday," "Desert," "The Birth of the Blues," and a Spanish tango number, with Kahn handling the microphone for a Happy New Year salutation in parting.

Elmer Grosso and his Recording Orchestra



ELMER GROSSO AND HIS RECORDING ORCHESTRA

Now appearing at the Mount Royal Hotel, Montreal, Quebec, for a limited engagement.

Managers and Producers interested in future engagements can communicate with me at the above address.

BANDS AS ATTRACTIONS

More and more, with each succeeding season, the stability of the dance orchestra as a stage attraction asserts itself. At one period, right after last summer, there was a lull. An indication seemed to manifest itself that the band craze was through but because of this cessation of activity, the "name" orchestras that commanded attention also commanded unusual commendation. That went double for the average band right after that, because syncopeation seems to be the national keynote as reflected in jazz age appeal.

The jazz age does not restrict matters to the young folk. If it did, the younger element, after all is said and done, are the ones who step out early and often. But syncopeation, and as presently presented in entertaining fashion with versatile adjuncts, has general appeal to "kids" of all ages. The old-age and the human fossil to whom jazz, or discreet syncopeation does not reach, is generally hopeless.

Personality "Fronts"

The stage orchestra has become quite a factor in the show business, along with the general high-grade dance band. In the olden days they used to shield the musicians behind a curtain or up on shelves out of their dominating influence with the hotel or cabaret patrons. That soon became a thing of the past.

Gentlemen maestros with personality "fronts" and intelligent direction did away with it. The discreet youngsters learned how to establish contact with their audiences. It started with the collegiate bunch.

Nothing highbrow about the undergraduates. The good-natured ogling and broad gestures between the youngsters and the affable band leaders established an unusual bond never before plumbed. It jerked up the proceedings; it jazzed up the atmosphere.

The syncopeating leader soon impressed his jazzlike on the step-dancers and step-petites. The audience learned to appreciate the varying shades and moods of the instrumentation. A "hot" trumpet or a "mean" reed or an unusual rap effect was no longer a subtle reaction that crept into the dancers' beings and affected their legmanias. They quickly recognized and appreciated a new instrumental wrinkle and the cognizance of the detail was the more heightened in their audience reaction.

Fancy Didoses

From the dance floor, fancy didoses by the band boys on exhibition soon impressed. From that a short order came the versatile entertainment that is now a standard of the Irving Aaronsens, Fred Varings, Bernies, Kahns, Lopezes, Olsons, Spechts, Halletts, Ashes.

Paul Whiteman of course has been in a class all unto himself all long. As soon as anything which essayed became a cataloged act, he quickly discarded it and essayed something new.

Radio

The band resume necessarily embraces radio as an important factor. In radio's past five years, the last two or three of which have been on some important developments, music has been the keynote of its progress; particularly music as purveyed by orchestral ensembles. The consistent featuring of music and its purveyors has created sundry important "names," many of them owe their \$3,000 and more picture house salaries to radio's name and fame, or to the

disks. The latter generally also emanated from radio.

The "name" bands are not a few. Each has a particular distinction and recommendation. If one were to mention the Olsen personality and the distinctiveness of their harmony solos, or the showmanly personality of Bernie at the helm, or the ultra Kahn ensemble, or Lopez' radio rep and pianologing or Ash's showmanship, or any of the others, there is the danger of casual omittance of an important personage. None is stressed therefore, not even Whiteman whose ability requires little analysis.

Crowding the Leaders

Variety's music numbers, or this particular special edition, indicates the extent and scope of important orchestras. Their display announcements reflects their activities.

Year by year there are newcomers crowding the leaders. The latter don't mind.

Competition is the milk and honey of their profession. It has caused all of them to extend themselves. It has given rise to larger entertaining and more versatile combinations.

Up to date it has created a new standard in band acts, so much so that some of the travelling stage orchestras are virtually miniature road shows in themselves. The bandmen include adept steppers, songsters, comedians, a staff production and scenic man, and others.

In truth there is no surer entertaining unit that could fill a void than the present day itinerant orchestra; or the permanent band, for that matter. Abel.

Priority Claims on Songs Including 'Black Bottom'

Sundry copyright infringement suits in the music publishing field the past week involved Edward B. Marks Music Co. in two actions, and the Perry Bradford Music Publishing Co. also in two suits.

In the Marks' litigations, that firm was twice legally victorious. In one suit, Marks proceeded against Ethel Balkcom, Bradford's wife, who does business as the Perry Bradford Music Pub. Co., on the infringement of "Oh, Didn't He Ramble." The Bradford Co. issued "He Rambled, Yes, He Rambled," "Till the Butcher Killed Him Dead," Marks' "Blues" number is over 20 years old, and Judge Knox issued a preliminary injunction sustaining priority.

When the case came up for final hearing, neither Bradford nor his counsel appeared, resulting in a \$250 minimum damage award for Marks, plus \$300 counsel fees.

In the other Marks matter, the Ross Gorman Music Co., headed by the saxophone soloist and band leader who has recently become a publisher, sought to abrogate a selling agency agreement with Marks. Marks also had authority to negotiate for "mechanical" contracts.

Justice Thomas C. T. Crain ruled against Gorman in a preliminary motion for an injunction to restrain Marks from holding itself forth as being exclusive sales agent for the Gorman Co.

Black Bottom

In the second Bradford matter, the question of priority to "Black Bottom" is involved. Harns, Inc., through Bennett & Wattenberg, its counsel, has advised Bradford to desist from publishing "The Original Black Bottom Dance—The new dance sensation," authored by Gus Harnsley and Bradford. Harns' "Black Bottom" is the dance hit from the "Scandals."

Bradford contends his "Black Bottom" was introduced in 1923 by Ethel Ridley in a Irvin C. Miller's "Dinah," a colored musical at the Lafayette, in Harlem, New York. Miller allegedly brought White up to Harlem to review Miss Ridley with a thought to placing her in White's "Runnin' Wild," colored show which starred Miller and Lyles. White subsequently decided on Mae Barnes, but it is Bradford's contention that White first saw the "Black Bottom" dance in 1923.

Harns and Bradford also are differing over the claims to prior titles, "Wasn't It Nice?" and "Bye and Bye."

MUSIC EXECUTIVES' NEW AFFILIATIONS

Bobby Crawford Leaves Berlin, Inc., to Star Own Firm—Engel Leaves Robbins

A series of executive switches in the music publishing business, effective Jan. 1, brings Harry Engel, music sales executive, into Irving Berlin, Inc., as general sales manager, succeeding Bobby Crawford, who has allied with the new song writing-publishing combination of (Lew) Brown, (Buddy) De Sylva and (Ray) Henderson, Inc.

With the new changes, Abe Frankl, erstwhile professional manager at Waterson, Berlin & Snyder, returns to Berlin, Inc. Murray Ritter, the Berlin professional manager, is ill and Frankl will assume active charge of the "floor." Joe Hiller has been back at Waterson's in full charge as executive general professional manager for some weeks. While Hiller was circuiting the country looking over the W-B-S branch offices, Frankl was in charge in New York.

Crawford has been with Berlin, Inc., since its start seven years ago. Though headed for a partnership interest, he grasped the opportunity of becoming president and general manager of DeSylva, Brown & Henderson, Inc., as a "new blood" quartet. The hit song writers whose names comprise the firm title, along with Irving Berlin, Walter Donaldson and Gus Kahn, and possibly one or two other writers, constitute practically half of the handful of ultra consistent hit writers from whose brains flow the nation's popular songs.

Smart Move

Behind the new alliance is a smart move in taking this important trio off the free-lance market. It automatically eliminates outside competition from other publishers' sources. The firm is also going after production music publication. DeSylva for long has been a musical comedy author when with Harns, Inc., he and Brown and Henderson having the sensational current "Scandals" score to their credit.

The fertile "Scandals" music besides making the writers rich has brought a Rolls-Royce to George White from Max Dreyfuss of Harns, Inc., the publishers, who had wagered the motor car if the revue had four song hits. Dreyfuss willingly paid the wager, stating at the time he was confronted with an embarrassment of riches because of the many hits vying with one another.

While Crawford nominally was sales manager at Berlin's, he handled different posts, generally, and is an all around music man. The new firm has quarters at the northeast corner of 7th avenue and 49th street.

Crawford received a large bonus check, from reports, from Berlin, Inc., he not having been a partner in the firm although an important executive.

Ballroom's Year Contract Mutually Dissolved in Chi

Chicago, Jan. 4.

The Russo-Piorito orchestra, contracted for a year at Andrew Karzas' Aragon ballroom, is leaving the ballroom through mutual agreement and will open Schoenstadt's new Piccadilly theatre Jan. 24 as a stage attraction.

Al Short, formerly director of a stage band at the Capitol (Cooney Bros.), will be in the pit at the Piccadilly and will have complete charge of all musical programs.

Henri Gendron and Don Bestor will open at the Aragon ballroom Jan. 24, each with 11 men and alternating dances, and for one dance each hour the 22 men will play together as a unit.

Gorman Starts in Brooklyn

Ross Gorman as a saxophone soloist in the picture houses starts out Jan. 15 at the Brooklyn (N. Y.) Strand. Gorman will make the second reed soloist, Rudy Wiedoeft, the acknowledged premier saxophone soloist, having long been touring as a solo under William Morris' direction.

Max Hart is routing Gorman.

PALM BEACH

Palm Beach, Jan. 2.

As the Palm Beach season slowly gets underway it looks like a good season for orchestras. Will Rogers and Elsie Janis are the only name attraction that have been announced to date. They will appear in a series of Thursday night concerts at the New Palm Beach hotel roof, being listed along with the Russian Symphony, John Charles Thomas and several Metropolitan artists.

Harry Rosenthal has the cream of the orchestral jobs this season, opening the new exclusive Bath and Tennis Club Jan. 15.

Le Touquet, formerly the Montmartre Club, which played Ziegfeld's "Palm Beach Nights" for ten weeks last season, has been renovated along the lines of the Club Lido in New York, the same management operating. A Meyer Davis orchestra opened New Year's day. The Yacht Club Boys, a fixture at the Lido in New York, are also a possibility later in the season if business warrants. Murray Smith and his orchestra started at the Venetian Gardens, also on New Year's eve.

New Breakers hotel, built at a cost of \$7,000,000 opening last week, will employ two orchestras, as will also the Royal Poinciana, which opens Jan. 15. No engagements for either hotel have yet been announced.

Lido Venice, operated by Joe Paul, of the Woodmaster Inn, New York, last season, but now under new management, has a Paul Specht unit already on hand playing dansapation for the four walls and a flock of empty chairs.

Howard Lanin and his orchestra, who rate high with the Philadelphia social lights, have returned to the Whitehall for the season.

The Alba, the G. Maurice Heckscher hotel promotion, now in the hands of a receiver, will open Jan. 6, using two orchestras.

An orchestra for the New Palm Beach roof and one for the Everglades Club are possibilities making it certain that a baker's dozen of dance dispensing units will get

in from ten to twelve weeks at this resort, making it the largest number ever engaged here.

The Paul Specht outfit at the Lido Venice played a house boat party last week and were immediately assessed \$400, but before paying, the leader, Smith, is awaiting word from Specht, who told him there was no union down here to worry about.

Jimmie Hodge's "Follies" at the Casa Grande, Hollywood, 3411 Richmond, George B. Twyman, Ollie Hodge's Beauty Chorus, Jack Cole Orchestra. Laidla, Teddy Carlo, Bertha Mueller, Jack Taylor, Al Down's Orchestra. Jimmie Hodge's is said to have brought back to Miami \$40,000 in fire insurance on the night club that went up in smoke last year.

Jo Astoria Orchestra is at Hotel Antilla, Coral Gables.

Mannie Gates Orchestra at Hotel McAllister. Horace Vokoun, pianist, featured.

Music Weavers at Wofford Hotel.

Sixty Club—Jane Lucille Agar, Madeline Dardis, Peggy Cook.

Movie Inn—Kitty Bunnell, Patricia Baker, Madame Ria Malova, Connie Allman, Bert Morley, Irene Marcell, Mona Cook, Florida Ramblers Orchestra.

Rainbow Gardens opens New Year's Eve with Wells and Winthrop, Geradino Karma, Ann Stapleton, Sandria and Capelli, Jack Ford Orchestra.

Leon Pini Orchestra opens at the Hollywood Hotel Dec. 31.

Marguerita Sylva and the San Carlo Opera open in "Carmen" at the Coral Gables Jan. 3.

Arthur Pryor's band is playing a return engagement at the Royal Palm Park.

Wilson Mizner, still holding tight in Palm Beach, tried to explain in a recent conversation that the "Boom" is gonna start all over again. Wilson is close to 60 now. He said he could have stepped out a year ago last November with \$5,000,000 from the Recreation Development. Wilson is still vice-president of the corporation.

New Songrite Co.

A new music firm is the Songrite Publishing Co., headed by Jack Watts and Al Cheston, who also have contributed the first number to the catalog.

Frederick N. Innes Dead

Frederick Neil Innes, 71, internationally known bandmaster, died suddenly in Chicago on New Year's Day.

The remains were shipped to Cincinnati; where the services were held Tuesday (Jan. 4.) from the home of the deceased's brother-in-law, Willard W. Home.

Al Lentz Exclusive

Al Lentz has signed exclusively with the Columbia and will "can" six numbers Friday morning and afternoon, the double-header "date" being necessary because of Lentz's Loew itinerary.

The entertaining orchestra has accepted a 20-in-22 weeks' Loew tour, picking it up again next week in Norfolk, Va.

Lentz has been recording generally heretofore for Columbia and others, becoming a feature on the Plaza Music Company's triplicate record brand releases, until aligning exclusively with Columbia.

BANDMASTER KILLED

Norwich, Conn., Jan. 4.

Edward A. Colby, bandmaster, was killed here when hit by an automobile the night of Dec. 25. The driver of the car fled after the fatality. In the last 30 years Mr. Colby has led many New London (Conn.) bands, including the old Third Regiment aggregation.

Rube Bennett With Weil

Chicago, Jan. 4.

Rube Bennett, formerly free-lancing in Chicago as a writer of commercial orchestrations, has joined the staff of Milton Weil, music publishers.

Specht Is Bound by Musical Union's Rules

Paul Specht lost two legal decisions in as many suits, one in New York, the other in Hartford, Conn., and is appealing both.

His suit against Ed Canavan, president of the Associated Musicians of Greater New York, Local 802, for the recovery of \$560, resulted in Judge Gemming's decision that Specht, having signed the by-laws of the union and agreed to be bound by any judgment of the trial board of the union, could not combat it.

In a previous suit by Specht against the union, Justice Levy denied an injunction with the opinion that if the \$560 Specht paid the union had been done so under duress, Specht should sue in a civil action for its recovery.

The claim arises from a booking contract for William A. Stutsman's orchestra, sent out by Specht on an engagement.

NAVARA BETTER

San Francisco, Jan. 4.

Leon Navara, who suffered a nervous breakdown a couple of months ago, has recovered after treatment in a sanitarium.

MORAN-WAHL'S ORCHESTRA

are one of Cleveland's high spots in the musical world, nightly at the Crystal Shipper. Moran-Wahl's Orchestra is a smart, collegiate type of entertaining ensemble.

They evidence their good judgment in the type of distinctive dance numbers featured. That they can generously from the Robbins-Engel catalog reflects flatteringly both ways.

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"CLIMBING UP THE LADDER OF LOVE" (Vanities)

"ONLY YOU & LONELY ME" (Vanities)

"TRAIL OF DREAMS" (Vanities)

"ALABAMA STOMP" (Vanities)

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DISK REVIEWS

By ABEL

Regent Club Orchestra
A smooth waltz couplet is No. 3350 by the Regent Club Orchestra with the popular "Falling in Love" and "Because I Love" as the selections. Carson Robison further contributes some whistling interludes. In the same category by the same recording group, "Blame It on the Waltz" and "Tonight You Belong to Me" are excellent waltz expositions.

Charley Straight
Two midwest hits from a Chicago maestro are on No. 3324 offered by Charley Straight and his snappy dance purveyors. "What's the Use of Crying" and "Tell Me Tonight" are the songs.

Jules Herbuveaux
Our prediction that Jules Herbuveaux and his Palmer House Victorians, judging from their Vocalion efforts, merited graduation into the major leagues on the Brunswick label, finds Herbuveaux clicking pretty with "Desert Ey" and "Kiss Your Little Baby Tonight." The Vocalion is a subsidiary of the Brunswick and the Chicago orchestra's painstaking orchestration and general excellent treatment, are again evidenced on No. 3360.

OKEH
Harry Reser
This novelty dance purveyor has a quartet of snappy numbers in "Dancing the Charleston" and "Passion Flower." They are played in popular style.

Johnny Marvin
Marvin is again present with "I'm on my Way Home" and "Little White House," his uke-singing impressing as ever. Murray Kellner contributes with the violin accompaniment.

Justin Ring
Ring's Yellow Jackets are an Okeh staple for waltz recordings. "Trail of Dreams" and "Because I Love You" are nicely scored and handled.

VOCALION
Elgar's Creoles
"Low down" indigo fox-trots in "Cafe Capers" and "When Jenny Does Her Low Down Dance" by Elgar's Creole Orchestra. They are

newcomers and very interesting in their jazzlike. "Nightmare" and "Brotherly Love," the latter not as placid as the title would suggest, are also by the same torrid bunch.

King Oliver
King Oliver from Chicago, who rates as one of the leading colored "Blues" orchestrators, does his stuff wicked with "Someday Sweetheart" and "Dead Man Blues." The "hot" addicts will go for this one.

EDISON
Constance Mering
Smooth piano solos by a company that was a pioneer in piano reproductions of pop song hits. Miss Mering offers "I've Lost All My Love for You" and "Beside a Garden Wall," done in fetching technique.

Vaughn de Leath
Miss De Leath is the pioneer "Radio Girl" of the ether. She is an intimate comedienne, doing her stuff in pleasing style. "That's a Good Girl" and "Susie's Peller" are the current coupling to her own accompaniment.

Red and Miff's Stompers
The recording artists' names are pseudos, undoubtedly for "Red" Nichols and "Miff" Mole, a couple of crack brass men, trumpet and trombone respectively, both with Don Voorhees' "Vanities" orchestra with the Earl Carroll revue. Heading their own torrid aggregation, "Stampede" and "Alabama Stomp" from "Vanities" are a couple of sizzling jazz tunes.

Clyde Doerr
This pioneer recording artist who has been a saxophone soloist and head of his own exclusive Victor orchestra, has been active only in the field of radio as the Davis Saxophone Octet, which accounts for Doerr's name lapsing from the picture for a spell. Doerr is now doing a come-back, "Just a Little Longer" and "Son of the Sheik" are a strong pair of melody fox-trots of the type best suited to the Doerr treatment. The reed virtuoso's other rep insures sufficient prestige to make his extended recording activities very worth while.

Don Voorhees
Voorhees is the maestro of the "Vanities" orchestra and, despite the several tempting offers to tie up exclusively with this and that company, Don wisely elected to freelance and the decision for prolific activity is the wisest considering the greater amount of territory he can cover accordingly.

Voorhees has one of the sweetest dance combinations in New York and on Broadway, and evidences it anew with this Edison recording of "Just One More Kiss" and "I'd Love to Call You Sweetheart."

HARMONY
Honey Duke
To Frank Walker, the technical executive of this subsidiary branch of the Columbia, belongs considerable credit for the consistently excellent productions on the Harmony label. For a pop-priced disk (three for \$1), the general merits of each "canning" are uniformly noteworthy.

This applies not only to Honey Duke and his uke, offering "Baby Face" and "Just a Little Longer," but to every number. Duke is a snappy strummer and vocalist, and the melody ditties are made to order for his style of "canned" entertainment.

Confidential Charlie
This entertainer is a fetching "whispering" type of song purveyor a la Jack Smith and that school of confidential songsters. Whoever he is (possibly Art Gillham of the Columbia family), he knows his groceries with "We Will Meet at the

HERE AND THERE

Viola McCoy, rare "blues" singer at the Club Alabama, Philadelphia, has signed with Cameo Records to "can" 20 numbers during 1927. Joe Davis effected the contract.

Don Voorhees, the director of his orchestra with Earl Carroll's "Vanities," is now recording piano rolls for the Ampico, in addition to N. R. S.

Minnie Blauman from Berlin, Inc., is with Waterson, Berlin & Snyder.

Peggy Britton has contracted to make 24 numbers for Cameo Records, contract arranged by Joe Davis, songwriter-publisher.

Bob Fridkin, formerly violinist with Harry Spindler's orchestra, is now general musical director for the L. H. Saltzman hotels and restaurants, and is at Laurel House, Lakewood, N. J., for the winter. Spindler for a number of years had the same berth with Saltzman's catering enterprises.

Paul Specht's Romancers, under direction of Duke Ensten, replaces the London Critterions, also a Specht band, at the Moulin Rouge, New York.

Casa Hagan and his Hotel Manager (New York) orchestra is broadcasting twice weekly via WOR, starting Jan. 5.

Howard Prutting and Roy Tuttle are the associate conductors in the 25-piece orchestra in the new State at Hartford, Conn. Bert Williams is conductor. The concert master is Willy Weiss.

The Iodent toothpaste has taken to WJZ commercial broadcasting and the Iodentainers to make their debut Jan. 12 are the Mitchell Brothers, the Victor recording benjo-songsters.

Eddie Worth's orchestra from the County Fair is a new WJZ regular on Monday nights.

DIPLOMATS AT KNICK.

Teddy King's Diplomats, opened Sunday at the Knickerbocker Grill, New York, succeeding Harry Reser's Eskimos.

In the entertaining sextet's weekly advertisements in "Variety," the Diplomats' special material was erroneously credited to Ruby and Kalmar, instead of Rubey Cowan, the acknowledged author.

For the Knick engagement, the Diplomats are augmenting to nine men, instead of six.

End of the Trail" (by Mrs. Valentino, nee Jean Acker) and "For My Sweetheart."

Joe Candullo
The Everglades night club maestro is a disciple of "hot" syncopation, and "Brown Sugar" and "Blowin' Off Steam" are a corking exposition of that type. The boys wax beaucoup heated, and the dance results are in like ratio.

Jane Gray
Jane Gray, alias Peggy English, will be in fast company as a raggy songstress in short order. An excellent lyric saleswoman and of popularly pleasing voice, she chooses her numbers intelligently and whips them over ditto. "Hello, Bluebeard," and "What's the Use of Crying?" are her latest Harmony contributions.

COLUMBIA

Ponce Sisters
Ethel and Dorothea Ponce have brought to the disks a nice conception of popular harmony. Maybe it was a heritage from their music publisher-pater, Phil Ponce, but the girls, just out of seminary, have "arrived" with much force and great effect, chiefly because of their harmony ideas. "For My Sweetheart" and "Tonight You Belong to Me" are excellent samples of these talents.

Ted Lewis
Classic "blues" revivals seem to be the thing of the day. "St. Louis Blues" was recently canned by Whiteman, Lyman, Lewis, et al., for the "tenth time, and now Lewis has dug up the ancient and honorable "Blues (My Naughty Sweetie Gives to Me)," along with the "Tiger Rag" for some toe tingers. The clarinets and the general reed family make it a picnic with their indigopation.

Art Kahn
The Chicago picture house leader also has a jazzfest in "Hoodle Dee Doo Dee Doodoo," coupled with "I Ain't Got Nobody." Plenty of hot stuff in this record, and the vocal interludes add to it further.

INSIDE STUFF

On Music

Value of Arranger's Name

The value of an arranger's "name" on a published orchestration has been demonstrated time and again with dance numbers, but was the case before the band vogue to a greater degree with vocal orchestrators. There are singers who swear by Fred E. Ahlert of Waterson's or Arthur Johnston of Berlin's, the latter also musical secretary to Irving Berlin. Ahlert for years has enjoyed a unique reputation as a vocal arranger. Specialists like Ahlert and Johnston are the brains behind the sundry unusual harmony recordings on the disks that have come to such striking attention.

Winegar Courteously Relinquishes "Penn."

Frank Winegar whose orchestra was identified as Winegar's Pennsylvanians has decided to relinquish the state part of the title as a courtesy to Waring's Pennsylvanians, although both started using it about the same time. Winegar's men are University of Pennsylvania alumni and undergraduates, the university officially authorizing Winegar to use the Penn end of the title.

The Warrings hail from Penn State and are all out of school and in the band field professionally, while Winegar's men are still preparing for degrees, playing at a Philadelphia ballroom of evenings. When Winegar's men two season ago were at Arcadia ballroom, New York, they commuted daily to Philly to make certain classes.

Joe Hiller's Big "Plug"

Joe Hiller who is back at the helm again at Waterson, Berlin & Snyder put over a nifty plug Christmas Week with a special "Christmas Suggestions" set of slides featuring "Tell Me Tonight" as the plug song. Hiller had 500 sets of slides working last week in the flicker houses, an indication of the extent of the picture theatres for song exploitation.

Specht's Symphonics

Columbia records are going after popular symphonic numbers. Paul Specht's orchestra has been selected as the dance band to turn out these symphonized numbers. Specht has just renewed his Columbia

(Continued on page 51)

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NEW YORK

INFAMOUS HURLEY, WIS., FINALLY RAIDED

**Saloons and Red-Lights Major
Portion of "Tia Juana"
of North**

Hurley, Wis., Jan. 4.

For the first time in 25 years Hurley is quiet. How long the "Tia Juana of the North" will remain a quiet town is a mystery. But for a few days at least, it is again "a part of Wisconsin."

Hurley, for 50 years the boasted model for lawlessness and vice in Wisconsin and proud in its title of "the toughest town in the United States" (not excepting Herrin, Ill.), is to be mopped and cleaned up and then closed up by the United States government and Fred R. Zimmerman, who became governor of this state yesterday.

Last week 29 writs were served on saloon keepers in Hurley by a squad of federal agents. This little town of 2,500 people, with 54 licensed and probably as many more unlicensed saloons, was taken by surprise. The federal agents swooped down from Ironwood, Mich., and made the rounds at day-break, serving padlock writs which had been signed by Federal Judge Geiger, imported to the western Wisconsin district from Milwaukee.

For three weeks two federal agents were in Hurley for evidence. They could not get a drop of liquor, because of a perfect "tip off" system working. When the strangers made their ways to the bars the barkeepers flashed tin badges and gave them the horse laugh. The two agents were called back. The same night two deer hunters came to Hurley. In one night the deer hunters made the entire length of Silver street where the saloons are located. They obtained the evidence which brought the padlocks. They were dry men in disguise.

When the padlock servers hit Hurley they woke up Belle McKilligan at the Cozy lunch. Belle for-

(Continued on page 52)

Commr. Woodward Has Remarried Wife

A romantic ending of the holiday celebration at Canoe Place Inn, Hampton Bays, L. I., was the remarriage of Commander V. V. Woodward, U. S. N., to his former wife, Mrs. Lila Hobson-Woodward. The ceremony was performed by Judge T. L. Jacques, called in by Julius Keller, proprietor of the inn.

Keller and Woodward have been friends for some years. Mr. Keller, also friendly with Mrs. Woodward, invited both to spend the holidays at his country hotel, the social center of the Hamptons.

The remarriage followed. The Woodwards have one child, a boy who had been with his mother. They were divorced eight years ago in Westchester County, but remained in communication.

COLOSIMO'S REOPENING

Chicago, Jan. 4.

Colosimo's, one of the old time cabarets on 22nd and Wabash, closed since last January for violating the prohibition law, will be opened again in February by "Mike" Potson and Sam Rotschild.

Potson owned the place last year before it was padlocked, while Rotschild recently sold out his end in the Rendezvous.

Benny Davis Walked Out With \$1,000 Salary Due

Benny Davis' Club Mimic became Cecil Cunningham's Club Mimic last week through failure to pay off the star-entertainer. The songwriter has about \$1,000 due him, as have some other of the specialists.

The pre-holiday slump resulted in several of the night club people around expressing a willingness to wait for the New Year's Eve "killing" for their arrears. Davis, who has a Loew picture house tour as an alternate, decided not to longer wait.

Armin F. Hand, orchestra leader, opened at the Ascher Bros., Highland, 79th and Ashland, Chicago, Jan. 3.

'Racket Is Through'

One of those elegant and debonaire gents of the nite clubs spoke his say the other evening, making it brief in this wise:

"Kid, the racket is through."

RAIDS ON 2 OF CHI'S BLACK AND TANS

Chicago, Jan. 4.

Two of the more prominent "black and tans" in this town were unexpectedly raided Christmas night.

The Sunset Cafe, 315 E. 35th street, and the Plantation, across the street, were the ones "sloughed." The police charged that both cabs were wild with "wine, women and song." Not forgetting the hoofing. Bottles, empty and full, were found 'neath the tables, while at 334 E. 35th street, or next door to the Plantation, some 20 gallons of liquor, and counterfeit stamps were discovered.

This rendezvous is said to have served as a reservoir for the waiters in supplying their customers.

Joe Glaser, owner of the Sunset, his manager, James Keyes, and Eddie Fox, pinch-hitting for Irving Cohen, the acknowledged proprietor of the Plantation, were held. Sixteen others were booked, while some 500 merry-makers were scattered by 40 law enforcers.

Salary Too High, Night Club Cancels

Washington, Jan. 4.

With a contract giving the Stanley-Crandall company the privilege of selling their services to a night club during the engagement of Van and Schenck such a deal was made with the new Carlton Club.

After announcing this the club management cancelled the agreement with the picture house.

Reports here have it the club claimed it could not stand the salary.

INSIDE STUFF

On Music

(Continued from page 50)

contract and will turn out a dance catalog in addition to the concert numbers. The only dance orchestra doing concert selections on the disks is Paul Whiteman on the Victor. Specht band units are contracted to "can" over 200 numbers for the American and British Columbia firms, these to include numbers by The Georgians ("hot" combination).

Fletcher Henderson's "Blues"

Fletcher Henderson, the Roseland ballroom maestro is a paradox for one of his race. The whites do their darndest to simulate the native negro "blues" and succeed indifferently with but occasional exceptions. Henderson on the other hands "cleans up" his music with the result he delivers a white man's blues style that is not at all faithful, coming as it does from a crack negro aggregation. Henderson is a scholar and of the advanced type of negro. His erudite discussions while pounding the piano are refreshingly fetching, and most impressive. The contrast of jazz and erudition is what makes for the effect, but on the indigo music delivery Henderson reflects the Caucasian compromises very plainly.

Silk Salesman Didn't Forget

Before Moe Siegel budded out as a songwriter as co-writer with Herman Paley and Jack Meskill, he was a silk salesman. His experience is incorporated in the comedy "Max Hoffman" song anent Hoffman's second-hand store in "Betsy." The non-copyright caracole from Offenbach's "Hoffman" is the obvious musical setting of the pop ditty.

Frisco's Union Opposing Guest Conductors

San Francisco's musician's union does not want guest conductors in its midst unless they are practical musicians and know how to lead an orchestra. With the vogue being guest conductors into house orchestras as entertainers as well as conductors, the San Francisco union recently laid the law down that unless a guest conductor is a musician by profession, knows music and is capable of handling a baton in a competent manner, he will not be privileged to work in that city with any orchestra in the picture houses.

A request was made by one of Frisco's large theatres for a guest conductor be given permission to play. The union held a meeting at which it was shown the applicant was incompetent as a guest conductor although playing at that time in a city close to San Francisco. The union turned down the request of the theatre for the man.

Another thing that the union is very much opposed to is guest conductors making personal appearances at private affairs and endeavoring to use the union as a goat. A guest conductor who had played in San Francisco before and returned there after playing in Los Angeles had a representative call upon several different clubs which had luncheons and stated that he would be very happy to appear if the permission of the musician's union could be obtained. One of the clubs took the matter seriously and called the business agent of the union. The business agent replied that he knew of no such ruling and stated the guest conductor could do anything he liked and that he could appear and play as long as he liked and when the union had anything to say about matters of that sort, he would hear about it quickly, without the necessity of having outsiders make inquiries which would embarrass them and the guest conductor as well.

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"VARIETY" termed Frank Cornwell, of Frank Cornwell and His Hofbrau Orchesera, as "The Silver-Toned Tenor." WEA F and the phonograph companies are exploiting this billing in all broadcasting and recordings

DEAUVILLE (CHICAGO)

Chicago, Dec. 20.

Ike Bloom, veteran cabaret man in town, is still guiding this place with his own hand. Ike knows what he wants and usually gets it.

With the night club situation in tumultuous upheaval and padlocks staring 'em in the face, the going is pretty rough. Yet Ike Bloom is very much the same rough and ready, square-shooting figure he was 20 years ago on 22nd street. Cabaret spells home to him and as long as there is an even chance to win, he'll ride.

A new floor show, produced by Floyd Dupont, stacks up with the others. It compares better than favorably with plenty of speed and flash. Dupont has put a lot of drilling into the eight girls who work like demons on the floor. Neatly costumed and of average looks they go from one hot routine into another. A feature dance creation by them is the "Heebie Jeebies," a combination of twists, shakes and shivers. In all, a hot sketch.

Dupont has primed his finales for a big punch and succeeds. The principals start off with Margaret White, the leader off woman in this town when it comes to "mistressing" ceremonies. Though small in stature, Margy packs a wallop in her cute and spontaneous personality. Sings a fast pep number and can do a few trick steps. Big asset to any night club.

Bessie Moore, a "Flaming Mamie" type, steps around quite a bit, considering her size. A good sense of humor and can clown. The way the show is routinized, she fits in nicely.

One of the features in the show is Effie Burton, a prima donna who shapes up in voice and looks. Miss Burton has a fine dramatic soprano of excellent quality with a good sense of showmanship and personality to back it. Good bet for picture houses.

Wallace and Cappel, two hoofers late of Le Maitre's "Affairs" decided to remain here after the musical left. They have injected some mugging and comedy patter between them acceptable to the customers. Their forte is still the hoofing.

Louis Salemme and his band show a marked improvement since opening here. The boys are strong for the hot stuff and work hard. The show gets full co-operation from them and they figure prominently.

The buck dinner here has a



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East of Broadway

strong play, the ideal location on the Italian helping. The crowd later on varies, according to weather and other local conditions nightly. The general slump affects here as elsewhere. Loop.

POMPEIAN ROOM

(Congress Hotel)
(CHICAGO)

Chicago, Dec. 29.

This is class!

When milling into the place it smells \$10 bills. Those subdued green ones, mellowed with ancestry.

While the dame at the door is lifting your hat and coat, a gent dressed like the Prince of Wales is giving orders to three or four hired hands. They even have a special guy to hand you celery.

But the dear old U. S. A. spirit of Prohibited democracy is not given the bird. The crowd is American, probably mostly Republicans, and people are people, even in Chicago.

Here's what they had, among others, in one night: In one corner was a mild-looking chap with a cultured air. To those in the know he's recognized as among the toughest boozers in town. A few tables away sat one of the "Follies" queens, splitting her time between a dinner and a couple of boy friends. At the next table sat an elderly Cook tourist, wearing her hat and coat and watching a couple of jeweled matrons drag on platinum-tipped cigarettes.

These, of course, are the minority. The bulk of the patronage is true to the atmosphere—refined looking people, middle aged and well to do, who know the forks without a guide, but can't dance. The Congress has the rep, so it gets 'em without a struggle.

The Pompeian room is a dinner place. For the after-theatre activities the Ballroom, down the hall, is used. It also has a class standing.

Johnny Hamp and his Kentucky Serenaders play in both rooms. They're at home, too. The lineup is a dab in appearance and the music is a revelation in how to be snappy without perspiring. When the trumpet gets hot his notes trickle out in dinner jackets.

This orchestra is just what the better hotels are after. It has good music, appearance and a knack of putting comedy and vocal harmony over without resorting to bolsterousness. Johnny Hamp, the leader, is a wand waver only. He is very well liked here.

Lineup: Howard White, fiddle; C. Buckwalter and Louis Hood, pianos; Lester Brewer, trumpet; William Benedict, trombone; Frank Master-son, banjo and solos; Elwood Groff, bass; John Strouse, drums; Charles Dale, Ray Stillson and Howard Barkell, saxes; Johnny Hamp, director. Menu figures are a trifle high, but the service and food are just as high in quality. Loop.

De Luxe Hotel's Cabaret

Seattle, Jan. 4.

The Venetian Room in the de Luxe Olympic hotel, a fashionable hostelry just opened at a cost of \$4,000,000 is gradually taking on the character of a cabaret. It started as a dansant with Jackie Souders' orchestra to supply the dance music. Last week Jean and Jacqueline, dancing act, were put on.

Gertie Vanderbilt Placed

Gertrude Vanderbilt has joined forces with Jane O'Rourke in the Theatre Chez Nous on West 51st street.

This is the intimate and exclusive night club which has Lew Brice in charge.

EDITH DAY TELLS

(Continued from page 3)

up he would be in a state of semi-drunkness, and would immediately drink large quantities of whiskey. Twice he was in delirium tremens, and in this condition attempted to commit suicide. I had to stand in front of the window on those occasions to prevent him from throwing himself out.

"During the whole of the time I was living with my husband I was in fear of my life. He insulted me, calling me indecent names, and accused me both in private and in public, of indecent practices.

No Respect for Wife

"For no reason at all my husband called me the most horrible names. He had no respect for me. In the presence of my friends and other women he would tell the most indecent stories, and even would call me names and insult me in the most indecent manner in their presence.

"My husband never supported me. I provided money for all the expenses of the home and supported myself entirely. In fact, he provided nothing. When I left him I was entirely without funds, and had only my last week's salary to last me the journey across the ocean and for three weeks' rehearsal of 'Rose-Marie'.

"I left my husband in Feb., 1925. I was forever paying his debts and paying him huge sums to get him out of trouble. I was afraid to refuse him any money, because the few times that I did not he was more violent to me than usual.

"He used to give expensive parties, and his clothes were always of the best. He kept a personal valet, and had the most expensive

HURLEY RAIDED

(Continued from page 51)

merly twinkled on the burlesque boards, back in 1920.

No sooner did the process servers tell Belle that she was to be locked up than the news spread that the "feds" were back. Miners from the iron shafts which surround the country poured out of the boarding houses and red light houses rushing to their work. Lumberjacks, their snowshoes on their backs, hit for the sticks, fearful that they were to be grabbed and locked up. Saloon keepers rapidly locked up, but came out of hiding when they learned that the agents were merely serving padlock writs and not searching for booze. There was not a drop of booze in sight in Hurley when the dry men were half through serving the papers.

This is the first big mop-up in Hurley since the late Senator Bob LaFollette, then governor of this state, ordered a clean-up, which resulted in the ousting of a sheriff and district attorney.

Show Girls in Joints

The Variety reporter, who made the rounds with the writ servers, met sights last week in Hurley that he thought no longer existed. From the upper floors of the saloon buildings, mostly ramshackle affairs of the first iron rush of a half century ago, girls peeped through dirt grimed windows. Vice runs rampant in Hurley. Its red light district flourishes.

In one of the saloon red light houses, the newspaper man found roulette wheels, dice tables and stairs leading upstairs. They went into the upper quarters and found about 12 girls. One of them was recognized as a former burlesque chorus girl who worked in stock in Milwaukee not more than four years ago. She went to Hurley to "cash in" on the easy money lure which was offered and for which about seven are now being held under the white slave law.

In another saloon red light joint, a Minneapolis reporter greeted two girls, sisters, who just a few months back were employed in a cabaret chorus. They, too, were lured by the easy money offer and found themselves victims of the modern Tia Juana hell hole.

The federal agents were powerless to make any arrests in these joints. It is out of their jurisdiction, but the newspapermen's reports have moved the governor-elect to announce a moral clean-up for Hurley.

The slogan is "to hell with the government, Wisconsin and the reformers. Let us alone." Maybe Hurley will re-open, but the publicity of its lawlessness will probably stop the white slave traffic here.

tastes, and as he habitually neglected to work it took all I had in the way of salary to keep him going, for all these things I paid for myself.

"He also struck and assaulted me. Almost daily he hit me violently or threw me down, and this often in the presence of friends, in our flat in New York City, and on several occasions at the Edgewater Beach hotel in Chicago. He would fly into most ungovernable rages, pick up things and throw them at me and cause me severe injuries.

Friends Couldn't Stand It

"What friends I had I lost because they could not bear the way he treated me, and if they ever said anything in my favor or defended me when he was in these rages he would attack them physically and accuse them, both men and women.

"He frequently brought to our flat persons of very low character, of both sexes, before whom he assaulted and insulted me without interference from them. He made love to these women in my presence.

"He sold the contents of my flat and my belongings, and with the proceeds went away with one of his women friends whose husband has since divorced her.

"As a result of this continuously bad treatment I had a nervous breakdown and had to leave the

cast of the show I was then playing in. 'Wildflower,' in 1924. I was ill for two weeks and eventually went back.

"I left him once in 1924 and stayed with friends, but my husband soon discovered my whereabouts, and he forced me to go back to him. After that I was in the care of a doctor for some months."

Miss Day's first husband was Carl Carlton, New York producer, who starred her on Broadway in "Irene." She first met Somerset in London when he played in the "Irene" company with her. He, too, was married at the time. Later his wife instituted a divorce action against him, naming Miss Day as co-respondent. When Miss Day and Holme-Sumner came to the United States after the end of their engagement in "Irene" in London, Carlton endeavored to keep Somerset out of the country as an undesirable. Later, however, he dropped his action, Somerset was admitted and his marriage to Miss Day took place after her divorce from Mr. Carlton.

There is one child from the Somerset-Day union, a boy, who makes his home with Miss Day's parents here.

Miss Day asks to be permitted to resume her maiden name, Edith Marie Day.

CABARET BILLS

NEW YORK

Cecil Cunningham's Club Mistic	5th Ave. Caravan	Kentucky Club	Parody Club
Peggy Cunningham Billy Neston Baby Arganza Margot Watson C Cunningham Cuties	Jane Grey Arthur Gordon Thomson Twins Jerry Friedman Bd Frivolity	Billy West Carroll Atherton Eligelow & Lee Mildred Melrose Holsy Totay Sally Fields Al Shenk Washingtonians	Jack Edwards Bernice Pet-Kee Myrtle Gordon Rule Porterfield Muriel DeForest Duke Yellman Bd
Club Camee	Parlarian Nights R	Kalckerbocker Grill	Pennsylvania Hotel
Douglas Leavitt Bert Frohman Violet McKee Mary Gleason Josine & Lamay Irving Bloom's Or	Henry Bergman Fairbanks 2 Betty Gray Thelma Edwards Gus Chandler C & E Norris Dave Franklyn Pete Woolery Kitty White Anastasia Kelly Bee Lockheart Woody Lee Wilson George Decker Ann Page Peggie Timmons Gladys Pennder Bernice Varden Madelyn White Fritie Banks Frances Milder Stella Bolton Vera O'Brien Dorothy June Ann Hardman Susan Lane Jack Denny Orch	The Diplomats Le Perroquet de Paris R Wolfe Kahn Or 4 Aristocrats Rosta & Ramon Morton Downey Blue Blowers	Geo O'sen Bd Playground N T G Rev Art Franklin Hansley Sis Geo Raft Eddie Elkins Or
Casa Lopes	Club Alabam	Mirador	Richman Club
Vincent Lopes Alan Rogers Frank Libuse Keller Sise & L D Morgan V Lopez Bd	Colored Revue	Maurice & Eleanor Babbette & Semma Johnny J'non Bd	Nate Lelpsig Evan B Fontaine Dorothy Bachor Dave Bernie Bd
Club Barney	Club Deauville	McAlpin Hotel	Seven-Eleven Club
Levi Stengel Johnny Marvin Hale Byers' Bd	Paul Sabin Bernus Lockwood Loretta Adams Marguerita Howard Natalie & Darnell Ben Glaser's Orch	Ernie Golden Orch Melody Band Box Horace A Roue Virginia Roach Madcap & Lorraine Anne Allison Charlie Kaley Billy Burton Orch	Beattie Allison Emma Makland Aurelia Wheidon Slim Connors
Club Lido	Helen Morgan's 54th St Club	Monte Carlo	Silver Slipper
Yacht Club 4 Meyer Davis Orch	Helen Morgan Al B White Loretta McDermott Mary Lucas Evan B Fontaine Myrtle Gordon 3 Master Melodians Helen Morgan's 6	Eva Dowling Leon & Beebe 14 Virginians	George Thora Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Leon & Beebe Eddie Edwards Bd
Connie's Inn	Hofbrau	Montmartre	Strand Roof
Leonard Harper R Allie Jackson Bd	Ivan Bankoff Bert Gilbert Beth Cannon Enid Romany Gus Good Peterson & Ch'ite Amy Atkinson Laurette F Moss Fuzzy Knight Frank Cornwell Cornwell Orch	Miller & Farrell Ly-Estra & Fred DeLauze & Revel Emil Coleman Bd	Godfrey Rev Dave Mallen Tex Morrissey Hal Kemp Bd
Dover Club	Moulin Rouge	Palais D'Or	Texas Gulman's
Jimmy Durante Eddie Jackson Lou Clayton Julia Gerity Dover Club Bd	Betty Leonard Jack Edwards Specht Bd	Rofe's Revue B A Rofe Bd	Texas Gulman Rev Texas Ramblers
Everglades	Parody Club	Town Club	Twin Oaks
Bunny Weidon R Eddie Chester Eddie Huber Joe Candullo Bd	Harry Harris Phil Murphy Clint Wright Orch Silm Greenlow	Town Club Rev Honore & Florence Peersless Sis	Specht Revels Paul Specht's Bd
Alamo	Kit Kat Club	Terrace Garden	Waldorf-Astoria
Rick & Snyder Al Handler Bd	N Tsoukalas Co Buster Brown Carroll & Gorman Zelma Jensen Cy Sidel Paulette La Pierre Frank Albert Orch	Shannon Frolic De Carlos & Louis Ruth Racette Ralph Williams Bd	Harold L'nard Bd
Ches-Pierre	Parody Club	Town Club	Samovar
P Nuytten's Rev Earl Hoffman's Or	Harry Harris Phil Murphy Clint Wright Orch Silm Greenlow	Town Club Rev Honore & Florence Peersless Sis	Bob Heen Lessie Alston Irene Beasley Henry Marshall Olive O'Neil Samovar Orch
College Inn	Green Mill	Vanity Fair	Samovar
Jack Fine's Rev Ch'm'b'n & Hines Sylvia Joyce Suzette & Jose Maurine Macarille Maurie Sherman O	Gladys Kremer Joe Lewis Doree Leslie Williams Sis Mabel & Wilda Sol Wagner's Or	Eleanor Bendel Gladys Kremer Juddy Whelan Vierra's Hawaiians G & Mae La Fevre Adelle Walker Van's Vanity Fr O	Samovar
Deauville	Hollywood Barn	Venetian	Samovar
Floyd Dupont's R Margaret White Wallace & Cappel Effie Burton Hessie Moore Louis Salamme Or	Frank Sherman Buddy Fisher Flo Whitman M Brunnins Bd Helen Savage Florence Schubert	Jenkins & Brnd'ge Ben Pollack's Or	Samovar
Friars' Inn	Frolics	Philadelphia	Samovar
Billy Rankin's Rev Billie Gerber Grace Chester Ann Todding Irene Faery Shirley Mallette Bill Frier Orch	Roy Mack's Rev	Madeline White Paradise Club Madrid Mario Villain Chic Barrymore Phelps 2 Bailey & Brown Dooley Sis Hazel Bowman Madrid Revue	Samovar
Green Mill	Club Alabam	Comedy Club	Samovar
Gladys Kremer Joe Lewis Doree Leslie Williams Sis Mabel & Wilda Sol Wagner's Or	Leo Marshall Rev Sledge & Sledge Doc Hyder Orch	Joan Page Anna Paulson Hessie Kerwin Al Allen Belinda Ransom Woodmanston Orch	Samovar
Club Cadiz	Cotton Club	Headly Club	Samovar
Earl Richard Eddie Davis Roanna Lloyd Ene & Fohl Yvonne Monoff	F Montgomerie Rev Florence McCain Bill Brown Orch	Howard & Fabian Lydia Hamilton Marion Worth Dell Markee	Samovar

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NIGHT CLUBS WOBBLY

(Continued from page 1)

are veering over to the opposite extreme and are openly expressing their objection to any publicity, favorable or otherwise. As a trade paper, this expression to "Variety" is more or less an "inside" matter and will explain to the newshounds of the tabs and other dailies why they will find the heretofore willing and oftentimes eager cafe people clamorous and close-mouthed in the future.

The blatant headlining of night club news at the expense of the after-theatre diversion spots, plus the hold-up, disorderly conduct, check-raising and bad-liquor publicity, has taught the legitimate night club owners how expensive printer's ink propaganda in the wrong direction can be. This is the only ascribable reason to the general off-conditions New Year's eve on what should have been an hilarious, good-natured, lavish and by no means skimpy evening.

Whether it was the publicity, the 3 a. m. curfew, the bad booze propaganda, or what, only the high spots that generally do well regardless, did any trade.

To those night clubs to whom New Year's eve foretold of a financial life-saver, as a source of financial succor from willing suckers, and a means to square pre-holiday debts, the holiday was just so much blah, and not worth the headaches in anticipation.

Protective Club

The Supper Club Owners' Protective Association which came into existence two weeks ago to combat matters has immediately disintegrated. Talk of enlisting Max D. Steurer to plead their cause for a repeal of the curfew law had the only effect of scaring off the most influential members. These recognized that association with cafe proprietors of the type that would prefer a midnight-to-dawn session, would do them no good.

With Sam J. Weiss of the Club Alabama, and Lou Schwartz of the Club Richman originally the two principal officers, both resigned and refused to have anything to do with a night club men's association. Both express themselves content with the curfew law as regards their own business activities, closing a little later than ordinarily.

The latest chief officer of the Night Club Managers' Association is Connie Immerman, of the Immerman brothers, owners of Connie's Inn, a Harlem "Black and Tan," Joe George of the 111-Hat Club, is treasurer.

The cabaret publicity seems to have reacted favorably for the hotels. They all did well New Year's eve, charging from \$6 to \$12 for supper and favors, with a \$10 average. That went for all from the smart east side hotels like the Ritz, Waldorf, Ambassador, Roosevelt, Plaza to the Pennsylvania, Astor, etc. The popular hotels like the Penn, Roosevelt, M-Alpin, etc., turned them away, booked up well in advance with new reservations only accommodated in the event of cancellations. Most were all sold by Monday night of last week.

Even before the holidays, as soon as the curfew thing became public property, the hotels perked up regardless of the generally pre-holiday slump conditions two weeks before Christmas. The entertainers in the various hotels who had been utilizing radio and other means for exploitation did not kid themselves into claiming any glory for the spurt, ascribing it only to the curfew publicity.

The public's minds seemed automatically swayed to the advantage of conservative, clean, moderate nocturnal diversions, the stressing of the crime phase as a whyfore of the curfew also having some effect.

Bids for Booze

The crowds around Broadway and the Times Square area New Year's eve were quiet and any disorderliness was apparent from the younger element. The kids of high school age were making the most noise on Main Street, all slightly under the influence. The most common sight on Broadway were the rollicking youngsters who boldly held flasks aloft and with all the austerity of auctioneers queried "how much am I bid for a drink?"

What fistcuffs occurred were kept sub rosa although one in a popular "wind-up" spot cost the house about \$2,000. In the excitement they all remembered to ransom their hats and coats but didn't bother about the formality of settling the checks.

Although the hotels did well and some of the clubs got a play, the public seemed strong for the "house party" thing. Most of the "wise" mob, and that takes in the spenders and the known rounders, went in for apartment house drinkfests, finding that the comforts of privacy, selected booze and economical strain on the family exchequer had many recommendations in their favor.

The radio also figured not a little. The National Broadcasting Corp. stations WJZ and WEAF in concerted hook-up made an ether round-the-night-club tour of practically every high spot in the cafe firmament, picking up the dance music and entertainment for broadcasting to the ether and outer public at no expenses like covert charges, ginger-ales and the usual surcharges.

As a result, not only the night clubs, but the legit theatres didn't do their usually consistent sell-outs. The hit attractions pulled as would be expected under ordinary circumstances, the smash shows going in for \$11 and kindred fancy scales, but for the general run, business was not what might have been expected.

Out of Business

New Year's eve spelled a death-knell to a certain type of illegitimate night club, the kind that depends on a handful of "spenders" to keep it going. The room, the capacity, the service and the usual accoutrements under ordinary circumstances, cannot make rooms of this type pay.

This class of night club was depending on the holiday trade to pay off butchers' and grocers' bills and make good salary arrears to the entertainers. Accordingly many of these will shut down shortly, if they have not already done so.

Larry Fay reopened his El Fey on West 45th street with Al Wohlman and grossed \$700 on the night. Fay closed his room for good Saturday night, sadly bemoaning that things are no longer what they were. To top this, Fay was called on an emergency to West 47th street and had to deposit most of the seven yard to bail out a pal. The irony of it is that a few blocks up Broadway Texas Guinan, whom Fay employed and who was given her start by Fay, was doing turnaway trade.

"Whisper Low" Here

The general indications are that Variety's prediction of a new "whisper low" night life has already come into existence. The muffled apartments with their hide-away oases and other "conveniences" will bring into existence a new type of nocturnal amusement which is bound to come a cropper with not a few scandalous side-lights.

The curfew law is not helping matters any. For the present, most of the clubs are behaving and closing religiously with one or two exceptions. One spot pasted up menus over all crevices to keep the light from percolating through and kept things humming until dawn per usual, admitting only the known spenders and money parties. The place is on the padlock list and seemingly does not care.

For the main, if they were otherwise disinclined, the night clubs are on good behavior, as they are keeping open now under a temporary license writ. If any violation comes to the License Bureau's attention it means the abrogation of any form of licensing and automatically puts the place out of business. How many cops are now on night club payrolls, however, is another matter.

The general consensus is that the curfew law will become a "gag" in short order. Cafe men recall the old-time one a. m. no-dancing edict and the system of bulls and lights they had at the then popular Little Club (now the conservative and respectable Club Alabama), which were switched off and on upon the approach of the gentlemen. It meant that the cop on the beat had to be watched by the sergeant and the latter in turn checked up by a lieutenant, and so on up to whom?

Clubs Closing

Tommy Guinan's Playground seems to have been hard hit by things in general, deciding to open

IMPORTANT FAIR DATES FOR 1927

Chicago, Jan. 4.
The aftermath of the outdoor meeting here finds Johnny J. Jones, Rubin and Cherry, Morris and Castle, Beckman and Gerety holding down these important fair dates:

Johnny J. Jones
Alabama State, Birmingham—Oct. 3-8.
Miss-Alabama, Meridian, Miss.—Oct. 10-15.
Tenn. State, Nashville—Sept. 19-24.

Rubin and Cherry
Grand Forks, Grand Forks, N. D.—July 12-17.
N. D. State, Fargo—July 18-21.
South Carolina State, Columbia—Oct. 17-22.
Minot, N. D., Fair—July 4-10.
Mich. Free Fair, Ionia, Mich.—Aug. 15-20.
Mich. State, Detroit—Sept. 5-10.
Manitowoc, Wis., Fair, Manitowoc—Aug. 11-17.
Spartanburg, S. C. Fair, Spartanburg—Oct. 23-29.

D. D. Murphy
Inter. State Fair, Chattanooga, Tenn.—Sept. 24-Oct. 1.
East Tenn. Fair, Knoxville—Sept. 17-24.
Ill. State, Springfield—Aug. 20-27.
Kankakee Interstate, Kankakee, Ill.—Aug. 13-19.
North Miss-Ala., Tupelo, Miss.—Oct. 4-8.
West Tenn. District, Jackson—Sept. 17-22.

Morris and Castle
Iowa State, Des Moines—Aug. 24-Sept. 2.
Minn. State, Hamline—Sept. 3-10.
So. Dakota State, Huron—Sept. 12-18.
Interstate, Sioux City, Ia.—Sept. 20-26.
Okla. State, Oklahoma City—Sept. 27-Oct. 3.
State Fair, Dallas, Tex.—Oct. 8-23.
State Fair, Shreveport, La.—Oct. 27-Nov. 6.

Beckman and Gerety
Ark. State Fair, Little Rock—Oct. 3-8.
Kans. Free Fair, Topeka—Sept. 12-16.
Kansas State, Hutchinson—Sept. 17-24.
Neb. State, Lincoln—Sept. 4-9.
Okla. Free, Muskogee—Sept. 25-Oct. 1.
Texas Cotton Palace, Waco—Oct. 22-Nov. 6.

Zeidman and Polle
Southeastern Fair, Atlanta—Oct. 1-8.

Guy Dodson Shows
Tri-State Fair, Superior, Wis.—Sept. 4-9.
Northern Wis. State, Chippewa Falls.
Beaver Dam, Wis., County Fair.
No Canada fairs have as yet been awarded.

only on week-ends. The Club Anatole, a beautiful class room on West 54th street, with Anatole Friedland, the presiding genius, gave up the ghost altogether Saturday, closing for good. Friedland, who has been seriously ill from double pneumonia, was to have made a reappearance at his club New Year's eve, but in view of the complete shut-down, stayed in bed. Herman G. Avidon, his "backer," has considerable of a debit investment on his hands.

At a somewhat belated date, the New York "World," with its return to the two-cent retail price (it was the only three-cent morning daily in New York), featured a front-page, two-column scarehead anent "de-bunking" the night clubs, an apparent rewrite of Variety's night club resume. The rewrite man is said to have never been in a night club before and used his imagination considerably when trying to embellish the rewrite with menu prices, food and water scales, convert charges, etc.

The hotels for whom the curfew law may have been a financial windfall are not so keen about the all-nighters. This was proved in one popular hostelry New Year's eve when the customers started scrapping. At 2:30 the band struck up "Home Sweet Home" and despite the four chorus repeats of the fox-trot arrangement of the farewell cue, they still reeled around the dance floor.

The band without much ado then packed up and left, seemingly under instructions, forcing the rowdy element out.

In Chicago

Chicago, Jan. 4.
Except for a few skirmishes here and there and one reported disorder in the outskirts, the New Year's eve lid was popped off here in more or less orderly fashion. All of the clubs, hotels and other revelry spots did capacity.

A majority of the folks decided to stay at home. On the streets there was a noted decrease in activities as compared with other years. A great deal of advance propaganda was spread by the local dailies in reference to what extent the prohibitionaries would go and a good many probably took this seriously.

A general survey discloses that plenty of dollars went into the coffers of night clubs and hotels that night. Covert ranged anywhere from \$7 to \$39 and in some places even more.

John Prescott has been appointed manager of the Lyric, Bridgeport, Conn., playing straight pictures.

OBITUARY

SARA ALEXANDER

Sara Alexander, 87, considered the oldest American actress, died in the Percy Williams Home Dec. 24. Miss Alexander had been unable the past two years to obtain stage work and she went to the Percy Williams home to live.

Miss Alexander had never married but mothered and educated her sister's only daughter, Lisle Leigh, whom she trained for the stage, her sister having died when Miss Lisle was an infant.

Miss Alexander, with her mother and sister, reached Utah in 1859 following a three months' trip in covered wagon from Louisville. That was just before the opening of the Salt Lake theatre where the

IN LOVING MEMORY OF
MR. L. S. WESTON
Father of Joe Weston
Who passed away January 2, 1927
GRACE ELINE

Home Dramatic Co. was appearing. It was with this company the deceased made her debut on the stage.

Miss Alexander played in the support of many stars of her day. She had also appeared in pictures, her first being "Caprice of the Mountains."

The remains were cremated through arrangements made by the Actors Fund of America.

AUGUSTUS E. LAWRENCE

Augustus E. Lawrence, 81, died Dec. 23 at Deerfield, Mass. He was born in England. Upon reaching this country he located in Brooklyn, N. Y., where he published a newspaper. Later Mr. Lawrence crossed the continent on horseback and established the first newspaper in Salt Lake City and which was opposed to Mormonism. He was warned to stop printing the paper and twice barely escaped assassination.

Returning to Brooklyn, Mr. Lawrence became an actor and theatrical costumer. He conducted this business for 50 years. A daughter, Mrs. James Sexton, Deerfield, Mass., survives.

FREDERICK H. COURTENAY

Frederick Henry Courtenay, brother of William Courtenay, the actor, died Dec. 27 in Griffin Hospital at Derby, Conn., after a brief illness. He had been spending Christmas at his summer home near Derby.

Mr. Courtenay was a retired actor, entering the profession in 1889 and had been starred in many plays. He was born in Providence, R. I.

WILLIAM H. GREGORY

William H. Gregory, actor, died Dec. 24 in Los Angeles just 14 hours previous to the opening of "One Man's Woman" at the Orange Grove. He was to have appeared in it. Mr. Gregory was an actor for many years and at one time

showman. Originally associated with P. B. Chase in the firm of Burke & Chase, they conducted summer parks around the west. The partnership was dissolved in 1900, Burke going into the U. B. O. at that time. He was also manager of Keith's, Washington, for a number of years.

He is survived by a widow, daughter, brother and sister.

L. S. WESTON

L. S. Weston, 66, vaudeville producer, died Jan. 2 in New York of heart disease.

Mr. Weston was the father of Joe Weston (Weston and Hutchins), now in vaudeville.

Mr. Weston was at one time interested in the operation of penny arcades, and is considered the first man to have placed one on the Bowery. In later years he devoted his time to producing, and had staged a number of "girl acts" for vaudeville.

LEE STERRETT

Lee Sterrett, 54, actor and stage director, died of heart trouble Jan. 2 while making a holiday visit in Erie, Pa.

Mr. Sterrett has been prominent in stage work since 1889 and following a long career as an actor, both in stock and legitimate productions, he turned his attention to directing stocks. He was at different times associated with Poll and Corse Puyton companies.

Five weeks prior to his demise Mr. Sterrett had been directing stock in New Orleans.

Among his best known stage appearances were in "The Tavern" and "7 Keys to Baldpate."

Interment in Erie.

JOHN BUCK

John Buck, manager of Proctor's 58th Street, New York, died Jan. 2

IN MEMORY
of my beloved father
L. S. WESTON
who passed away Jan. 2, 1927
You were a real pal to me
JOE WESTON
(WESTON and HUTCHINS)

at his home, Corona, L. I., after an illness of several months, from high blood pressure.

Mr. Buck had been connected with the Proctor organization as a house manager for 30 years. He had been ailing for some time, but clung to his post until October, when his physician ordered him to remain at home. During his absence William Madden, the assistant manager at 58th Street, ran the house.

Mr. Buck will be buried today (Wednesday) from his home at 60 East Burnside avenue, Corona, L. I. He was a member of the B. P. O. E. Elks' services were held at his home Tuesday evening.

He is survived by a widow and two married daughters.

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owner of a theatrical agency in New York and also managing director of an eastern circuit of theatres. For the past few years he has been in stock on the coast. He is survived by a widow, son and a daughter, all of New York City.

J. K. BURKE

J. K. Burke, 71, for many years associated with Dan Hennessy as the directors of the Keith-Albee pop-priest vaudeville department, died Dec. 31 at his home, Port Richmond, L. I., from a heart attack.

At the time of his death he was associated with James Plunkett in the ownership of the Palace, Port Richmond, and was also operating the house.

Messrs. Burke and Hennessy were retired several years ago from the K-A vaudeville department, succeeded by E. Wesley Frazer and Mae Woods.

The deceased was one of the original organizers of the United Booking Office (Keith's), coming into the organization after a varied career as a production manager, house manager and outdoor

SAM LOVERICH

Sam Loverich, 60, brother-in-law of David Belasco, died Dec. 30 at his home in San Francisco of heart disease. He was a member of the old Three L. Booking Agency on the coast with Archie Levey, recently deceased, and Tony Lubelski. For several years past Loverich had been a theatrical contract man for a local bill posting company, Foster & Kleiser, in which he owned stock. He is survived by his widow and one daughter.

MANUEL ROMAINE

Manuel Romaine, 56, singer, phonograph recorder and minstrel, died in a Quincy, Mass., hospital last week after a long illness.

For many years Romaine was featured with minstrel shows, including Palmrose and Dockstader. Since 1908 he had been in vaudeville. Owing to ill health his only professional work in 1926 was recording for the Edison Phonograph Company.

Romaine's first professional appearance was as featured soloist at

(Continued on page 62)

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RALEIGH GALEY, Manager Phone CALENDAR 3229

Three holdovers at the Palace this week—"Doc" Rockwell, the Merediths, also his act, and that "dark cloud of joy," Bill Robinson.

Sunday afternoon saw an eager and expectant crowd which primarily came to witness for themselves the "miracle" in Fanny Ward. Some were astonished, others skeptical, yet all agreed that she looks marvelously refreshing and youthful. Except for her hands, voice and a peculiar twitch around the mouth, Miss Ward is everything one would expect in a modern flapper. Closing the first act, she drew the riveted attention of the curiosity seekers.

rather quiet. There is a neat cast, fine props and plenty of material in this musical playlet. Jimmy Allard and Co., also six people in a musical playlet, scored well in fourth position. Allard depicts a southern rube who follows his girl when she wins the local beauty contest and goes to New York. Later, becoming broke, and being repulsed by the slick city artist who sed her on, she's tickled pink when the hayseed offers to take her back home. Allard knows his humor and the supporting company is okay.

With billing reading Edie Hill, a German comic who looked like Art Linkin and said he was Art from

transferred to Davenport to manage the Capitol, which this week transferred from the 2,000-seat theatre in the Kall building to the former Orpheum circuit house across the street. R. K. Stonebrook of Des Moines, formerly of the Capitol staff in the Iowa capital, is the new local manager. Changes in Davenport included John Howard's departure from the Blank staff to the Saenger theatres, New Orleans, and the appointment of Leland S. Baker, formerly of the Palace, a Blank house in Des Moines, as manager of the Family, also a Blank house in the river city, while Nels Nelson returns as assistant manager of the Garden, the third Blank theatre in Davenport.

are basement with a bullet in his abdomen.

In another theatre robbery, two bandits escaped with \$350 at the Schindler Theatre, pictures, 1005 West Huron street, after blinding A. J. Hucinsky, the manager, and Frank Gault, a mailman, in the office at the time.

John D. Howard of the Capitol, Davenport, Ia., has resigned from Blank Theatre corporation. He left Sunday for New Orleans to become associated with the Saenger Theatres.

Homer G. Gill, manager for the last three years of the Princess, Sioux City, has resigned. L. E. Davidson, house manager of the Kallito, Clinton, Ia., replaces him.

Phillip R. Davis Productions, Inc., dramatic producing, is reported in process of formation. It is to be headed by Davis, local theatrical attorney and playwright. Several Chicago business men are said to be backing this venture.

The engagement of John Rames, assistant manager, Madison theatre, Peoria, Ill., to Bernadine Seehas, non-professional, has been announced.

Max Gordon is reported about to go over the Orpheum Circuit to learn something about it. He's been its general manager for nearly a year.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Joe Mendi, the baby Chimp, was a novel opener. Assisted by two girls, one who did the talking, the monk goes through a short but interesting routine, with some of his antics drawing plenty laughs. Odell Careno, from grand opera and with plenty of stuff, followed with selections in Russian, Italian, Spanish and English. In spite of unfavorable position, Mendi Careno stopped the show cold with her rendition of "For You Alone" (in English).

Rockwell, preceding Fanny Ward, in both his own and the Merediths' turn, had an easy time of it. His stories and gags are a push-over for this mob. Mayo and Lynn were handicapped in raising the curtain for the second part. They would have had more of a chance in an earlier spot.

Lynn and Mayfield are back again with their usual array of musical comedy songs. A sort of deal of handclapping for the pair, but mainly concentrated in sections. Bill Robinson, for his second week, goes about as much as in his previous appearance. The steps are all there yet and Bill is still bobbing up and down on them. A little priming on the gags and more of the hoofing wouldn't go bad. As was, he had nothing to complain of, going over in sure fire style. Tad Teraan and his Tunesmiths closed the show.

An unusually heavy payroll at the Majestic this week is giving the customers much more than they have learned to expect. With seven of the eight acts running to comedy—and most of it good—this customarily drab house was pretty cheery for a change.

While not billed as such, Small and Mays, colored, actually headlined. Jack of inteline in recognized humor and its delivery is all that's keeping this team in the Association houses. Their singing, instrumental accompaniment and tap dancing are essentially of the class order, but some of the gagging is underslung. With that brushed up a bit, the boys would be ready for anything. The next-to-closing duo, Allen and Norman, drew nice recognition. Allen starts from the house as a wise guy who saw Norman's act in Milwaukee last week and knows it's a fake. Called on the stage, he proceeds to clown around while Norman does a trick or two and works some strength feats with a steel ball. They liked it here.

Guy Voyer and company, six people, displayed, through comparison, the wailing affections of married couples as the years go on. This troupe cashed in strong on comedy, but curtain bows were

radio station KYW, cashed in well enough on dialect songs and gags. If this was Art, he came almost straight from the Kallito, an opposition house down the street. Woods and Francis, using a southern drawl for their dialog, drew sufficient returns in the second spot. Not many customers in the house when they went on.

The Blossom Heath Inn orchestra, back on the boards after a couple of years at Al Teraan's cafe and roadhouse here, detained walkouts. The eight musicians work novelty throughout and do very well. Good vaudeville.

Business started coming in about an hour after the first matinee had commenced Sunday.

Be it ever so humming, there's no place like the lokum Academy, over on the west side of this village. This auditorium is a time-killer lounge for layoff lake ship hands. These unshaven jokers and a scattered few hard-line molls compose the come-in-go-out audience. And what a tough audience! Used by the Association as a tryout spot for the weakest of small-time turns, it is certainly a tough school.

Opening last week's last-half bill were Hughes and Leoda, bag punchers, man and woman. The woman, appears nicely and decoratively in a jumper outfit and does hand-stands, etc., while Hughes adjusts the bags and prepares for the next trick. Hughes is clever with the bags. In his walk and carriage is a suggestion of past pugilistic days, though his features are not marked. Punching three floor bags while apparently blindedfolded is a good trick. Nice opener.

Man and woman, billed "Special," deuced Creamy and Doherty were originally for this spot, according to the boards. Neither of the "Special" pair is extra special. The woman possesses some blonde looks and a fair voice, while the man has nothing. His reading is slow and feeding a bit stiff. The one semblance of a hit was in the woman's song solo. The boys probably liked her looks. On that account the turn may go in a small way, but not without much revision. All present dialog is superfluous. The pair brought out a little boy for a bow. Apparently their kid. This caused applause into the next act. Like waving the flag.

The Four Mountaineers are must-dances, badly routined and just as badly dressed. Swiss costumes, uniform on the four, all men, are probably necessary in view of the act's title, but not an advantage. The letters Di Paul on the accordion probably spell the name of that player. He alone shows some showmanship. The others appear to have come direct from a pit orchestra, and not a good one at that.

Wade and Hale, comics, need new material, and with it may get somewhere. The straight uses easy-flowing and likable diction, and the comic is fairly good. They possibly could have scored if a score would only mean something here. The straight could do comedy feeding to perfection. With their present stuff neither has a chance.

Three Austins, girl and two men, dancers, work on full stage, but the house drapes here acted against them. All three are better than fair dancers and were liked.

Business and picture, "Her Man of War" (I. D. C.), both bad, but each no worse than the other.

L. J. Wegener, manager of the Kallito and Majestic theatres, Frank houses in Ft. Dodge, Ia., has been

When the opening acrobatic turn is the best act on the bill, that tells it.

To make things sadder, the feature films at the Englewood are usually handclaps on the acts.

The opening act, Sie Tahar Troupe, drew the only noticeable applause. Company consists of three good tumblers, woman understander for pyramid work, excellent woman whirl-tumble and a Chicago-looking blues singer. Set-things and costumes are Arabian, but the boys Charleston now and then, while the girls break out in pop harmony. Evidently this troupe is seeking to be a show in itself.

Wright and Dietrich, mixed piano team, with a miscellaneous harmony routine, have easy voices and fair up-to-date assortment in their pop catalog. They lack in delivery punch. Walked off very lightly serenaded.

"Daddy," playlet dealing with the nervous cavortings of a papa-to-be, looks like plausible material if given more thought in casting. Plenty of its good lines go sailing through the exits because of in-expert working.

Spaulding and Rose, Hebe comic, with blond made feeder, couldn't get anyone bolsters, although they had a sufficient portion of snappy cracks. The closing turn, Argentine Nights, featured a dance team, which couldn't evoke any real enthusiasm until the brutal Apache was brought in. A swift kick on the gent brought quite a laugh. Four-piece string orchestra was clock accompaniment.

"Aesop's Fables" completed. Business good enough Thursday night.

Two neighborhood theatres have changed hands. Parkside, North avenue and Clark, was bought by Leo Bramhill, who owns several other small houses. It seats 900.

Bryn Mawr, north side, bought by Geo. Pastor from Max Gumbiner. Also 900.

The Drake, neighborhood theatre originally constructed for Ascher Brothers and later taken over by the Ambassador Theatre Corp., is admittedly causing the Terminal, nearby Ascher house, a drop of around \$300 weekly.

Ascher Brothers refused to take the Drake over on its completion, giving failure of the contractor to meet specifications as their reason.

Frank E. Spamer withdrew last week as business manager of the Russo-Florida Orchestras. He has opened a band booking office on the north side.

Ed Meredith, handling publicity for the Carrell Agency, left for Fairmont, W. Va., where he spent the holidays at his former home.

Mrs. Russell Scott, wife of the condemned Scott, charged with murder, has become a waitress at the Hotel Sherman here, it was learned.

Charlie Dale, formerly with Frank Clark, music publishers, has joined the Jack Mills company.

The return of the lone wolf gag didn't pan out so well for Thomas Evans, 44, former night watchman of the Haymarket Theatre, burlesque. Police have been searching for Evans since his disappearance last Labor Day simultaneously with the theft of \$9,000 from the theatre safe.

Evans was caught last week on the rebound and is now in a serious condition at Bridwell Hospital. He returned to rob the theatre again, and, after tying up Thomas Walsh, watchman, on the second floor, was plugged while working on the safe by Roy White, another watchman, engaged to guard the holiday receipts. White got the best of a pistol battle, and Evans was later found in the coal heap in the theatre basement.

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 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 -
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SEATTLE

President—"The Fall Guy" (stock).
Metropolitan—"Ben-Hur" (2d week).
Orpheum—Vaude.
Pantages—"The Clinging Vine" (vaude).
Fifth Avenue—"Twinkletoes."
Blue Mouse—"Ladies at Play."
Coliseum—"Valencia."
Columbia—"Stella Dallas" (2d week).

Strand Theatre is still dark. Re-opening plans somewhat delayed. Reopening of old Liberty, renamed United Artists, postponed for a week.

All-night film theatres won out in Seattle when the ordinance fixing 12:30 a. m. as the closing hour was killed. The Colonial is the most pretentious of the all-nighters.

Ann Winslow, of the Duffy Players, in a plan to raise money for 12 needy families, in co-operation with the Seattle Star, sold "kisses" (on the stage) to the highest bidders.

John G. Von Herberg popped into the limelight the other day when he cashed street car employees' pay warrants, amounting to about \$50,000. The banks had declined to cash the warrants, and it threatened a storm, as employees needed the money for Christmas buying. The railway system is owned by the city and has had tough going, due to motor car encroachments. "Von" did the paying at the bank in Ballard, where he and Jensen recently bought three theatres.

* The last of four movies made by the H. C. Weaver studios at Tacoma and nearby was "The Raw Country," with John Bowers as star.

Solicitation dance halls are doomed in Seattle unless the veto of the city's woman mayor is over-riden by the council. At these places girls solicit dance partners and they get a commission on tickets and drink sales (soft).

Sam Wineland, for many years director of the Coliseum theatre orchestra, will direct music at the Liberty, Portland, when the presentation policy at that house begins, Jan. 8.

Harold Horne, the new theatre opener, is now working on five open-

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ings, viz.: United Artists theatre, Seattle, Jan. 7; Mount Baker theatre, Bellingham, in March or April; Liberty theatre, reopening, Portland, Jan. 8; Ninth Street theatre, Tacoma, Jan. 20, and an unannounced suburban in Seattle. The Mount Baker will seat 2,000; the Ninth street, 1,750. The latter is the old Tacoma theatre, remodeled, recently purchased by the Pacific Northwest Theatre Corporation (Arthur). Its new policy will be first run pictures with Fanchon & Marco presentations.

When the massive Statue of Liberty electric sign, for 17 years a landmark in Seattle, comes down this month to make way for the biggest electric sign in this state for the U. A. theatre, another distinguishing mark tying up with Jensen-Van Herberg activities disappears.

H. W. Bruen will be general manager for Universal Chain Theatrical Enterprises in this region. Downtown offices, close to film row, will be opened. Mr. Bruen formerly owned the Arabian, Ridgmont and Woodlawn, which are included in the deal to the Leemle chain. Frank Edwards, of Edwards & Herpick, who turned their Winter Garden, Madrona, Gardens, Granada and Portola theatres, will be continued as manager of the Winter Garden. In the deal others were included, as follows: Cheerio and Queen Anne, bought from L. R. Stradley; Mission, bought from J. O. Burrows. All are neighborhood theatres, except the Winter Garden, and have a combined seating of 7,500.

CLEVELAND

By CHARLES S. GREGG

Hanna—"Green Hat" (2d week).
Ohio—"LeMaire's Affairs."
Colonial—"Great Gatsby" stock (2d week).
Columbia—"White Cargo."
Met—"Uncle Tom's Cabin" stock (2d week).
Palace—Vaude and pict.
W. 165th St.—Vaude and pict.
State—Vaude, headed by Arthur Prince and "Lunatic at Large," film.
Hip—Vaude, headed by Myron Schulz' orchestra and "Whispering Wires," film.
Loew's Allen—Phil Spitalny and orchestra and "Twinkle Toes," film.
Circle—Vaude, headed by "Song Box Revue" and "Country Beyond," film.
Loew's Stillman—"Sorrows of Satan," film.
Loew's Park and Mall—"The Temptress," film.
Loew's Cameo—"White Black Sheep," film.
Loew's Alhambra, Dean and Liberty—"The Silent Lover," film.
Empire—"Fruivolities of 1927" (Mutual).

More legitimate houses are in operation in Cleveland this season than ever before. The most recent additions are Colonial, long dark, and Metropolitan, midtown playhouse, used only at intervals in previous seasons.

Construction work on the new downtown playhouse at the corner of Superior avenue and East 9th street will be completed this winter. It is understood the house will use first-run pictures. Universal is reported to have financial interest in it.

Mitzi at Hanna theatre Jan. 9 in her new play, "Green Fruit."

"Beau Geste" steps in next week to replace legit in Ohio. Film twice daily at \$1.65.

Announcement has been made that "The Big Parade" long run last fall in Ohio, will be brought back Jan. 10 for run in Metropolitan.

MILWAUKEE

By HERB M. ISRAEL

Davidson—"The Green Hat."
Garrick—Dark.
Pabst—German stock.
Empress—"Circus Days" stock.
Gayety—"Cunningham and Gang," Mutual.
Alhambra—"Butterflies in the Rain" and vaude.
Garden—"Going Crooked."
Merrill—"Temptress," second week.
Majestic—"Flame of the Argentine" and vaude.
Miller—"Men of Steel" and vaude.
Palace—Blossom Seelye.
Strand—"Sorrows of Satan."
Wisconsin—"Twinkletoes."

Two "native daughters" got a big play in local newspapers last week. One was Mary Hay, formerly Mary Caldwell of Oshkosh (Carl Laemmle's home town), on her divorce from Dick Barthelmess, and the other Marion Nixon, Superior, Wis. girl who was feminine lead in "Taxi Taxi" premiere showing at the Alhambra.

The annual Milwaukee auto show will open at the Auditorium, Jan. 15.

As was predicted, the Gross players gave up the ghost at the Garrick last week and the house is now dark.

Mrs. Leonore Meurer Schultz, former Milwaukee actress, was awarded a divorce from Peter Schultz, star athlete and club man when she testified that she had traced Schultz to night clubs with other women and one night sat in front of an apartment until 3 a. m. waiting for him to come out.

John E. Saxe, president of Saxe Theatre Enterprises, announces the sale of his Yellow Cab company in Minneapolis and St. Paul to a syndicate which is merging all Twir City cab lines. He got \$500,000 for his cab line.

Cudahy, 8,000 population suburb of Milwaukee and home of the Cudahy packing plants, is to have a \$350,000 movie house, built by the Union Holding company. It will be the suburb's only big house.

Joe Wood succeeds Gus Arnold as manager of Fox and Kraus "Jack La Mont," Mutual show. Arnold is producing stock at Gary.

Universal has announced that henceforth the Silliman-Grauman chain of neighborhood houses, which they purchased recently, would be known as the Milwaukee Theatre Circuit, Inc. Ten houses are included.

PITTSBURGH

By JACK A. SIMONS

Nixon—"Beau Geste."
Alvin—"Harry Lauder."
Pitt—"The Judge's Husband."
Gayety—"Dave Marion's Show" (Columbia).
Academy—Stone and Pillard (Mutual).
Davis—"Stepping Along" and vaudeville.
Aldine—"The Flaming Forest."
Grand—"Stranded in Paris."
Olympic—"God Gave Me Twenty Cents."
State—"The Third Degree."
Regent—"God Gave Me Twenty Cents."
Liberty—"Stranded in Paris."

Harry Greenman, formerly manager of Loew's State, St. Louis, a protégé of Louis K. Sidney, succeeded Walter S. Caldwell at the Aldine here. Mr. Greenman, accompanied by Mr. Sidney, arrived in Pittsburgh last Thursday to take up his new duties.

The Navy Brothers, Rudolph and Samuel, have reopened their New Liberty in Verona after having been closed for alterations.

Edward F. Wick has taken up his duties as manager of the Stanley-Roland-Clark Strand theatre in the Oakland district. He succeeds W. C. Dodds, who resigned recently. Mr. Wick has handled theatres in Detroit and Buffalo.

William Heaton, Jr., of Harrisville, W. Va., has purchased the Galety at Pennsboro, W. Va., from J. B. Hammond. Heaton and his father, William Heaton, Sr., now control theatres at Harrisville, Cairo and Pennsboro.

A charter has been issued to the Capital Theatre Co. of Wheeling, W. Va. The capitalization was given as \$500,000. The incorporators are John Papulias, Steve G. Manus, Dr. George F. Gourley, C. W. Bates and Wright Hugas.

Walter S. Caldwell, one of the most popular and best liked showmen in Pittsburgh, and who has been manager of Loew's Aldine theatre ever since it opened, with the exception of a short period, resigned Jan. 1 to enter the candy shop business. Mr. Caldwell has assumed the ownership of the Old Virginia Chocolate Shop, one of the leading

candy stores in the heart of Pittsburgh's theatrical district.

Mr. Caldwell will bring his long years of theatrical experience to his new enterprise. One of his first stunts will be exploiting packages of candy bearing the names of famous stars. The first package, which soon is to make its appearance, Mr. Caldwell announced, will be known as the Variety, after this publication. This, he said, will be a regular package at all times. A farewell party was tendered Mr. Caldwell on the stage of the theatre Saturday night at the close of the last show by the employees of the Aldine and his many friends.

He was succeeded by Harry Greenman, formerly manager of Loew's State, St. Louis, who came to Pittsburgh last Thursday.

BUFFALO

By SIDNEY BURTON

Shubert—"Craig's Wife"; "Cradle Snatchers" next.
Majestic—"Two Fellows and a Girl," McGarry stock.
Buffalo—"Bardelys the Magnificent," "Four Seasons," Dennis Sisters.
Hipp—"Everybody's Acting."
Lafayette—"Upstage."
Loew's—"Flaming Forest."
Gayety—"Merry Whirl" (Columbia).
Garden—"Hollywood Scandals" (Mutual).

The Olympic (pictures) underwent a change of policy beginning Jan. 2. Under the management of J. B. Whitney the admission price will be reduced to 25 cents, with three complete changes of pictures weekly.

When the management of the St. Catherine's (Ontario) theatre announced that a live baby would be offered for adoption this week, the Children's Aid Society took up arms against the proposal. It is likely a test case will be made.

Don Burroughs, leading man of the McGarry stock, was stricken with influenza last week and rushed to the Fillmore Hospital. George Fluhrer, on six hours' notice, stepped into Burroughs' role in "Laff That Off."

At the same time, Myrtle Tannahill was out of the title role of "Princess Flavia" at the Teck. Helen Gillman, understudy, handling the part.

The new North Tonawanda theatre, which opened Thursday night, has been named the Riviera. The policy will be three changes of bill a week, and includes three acts of vaudeville.

CINCINNATI

By JOE KOLLING

Shubert—"Green Fruit."
Cox—"Compromising Folly."
Keith's—Vaude and Pcts.
Palace—"Whole Town's Talking" and vaude.
Olympic—"Kosher Kitty Kelly" (Columbia).
Empress—"Jazztime Revue" (Mutual).
Lyric—"La Boheme" (2d week).
Capitol—"Summer Bachelors."
Walnut—"The Magician."
Strand—"Young April."
Gifts—"Parisian Love."

"Blossom Time" repeated last week at the Shubert to heavy business. "Young Woodley" was a fair draw at the Grand Opera House; dark this week, reopen Sunday with "The Jazz Singer" for a seven-day engagement. The holidays helped swell receipts last week to a considerable degree for the picture, vaudeville and burlesque houses. Midnight shows New Year's Eve at the Olympic and Empress, at increased prices, sell-outs.

Joe Schubert, 65, musician, died Dec. 26, in a local hospital, and, to the surprise of relatives and friends, his effects revealed that he left \$32,000 in bonds and securities. Schubert was a recluse.

Emile C. Bullwinkle has arrived from New York to assume management of the feature sales department in this territory for Pathe.

Ralph Hitz, former manager of Fenway Hall, Cleveland, succeeded W. E. Hawk as manager of the Hotel Gibson, Jan. 1. Hawk resigned from the position which he had held for 15 years.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"The Girl Friend."
Broad—"What Every Woman Knows."
Proctor's—Vaudeville and "For Wives Only."
Loew's State—Vaudeville and "Valencia."
Newark—Vaudeville and "Sin Cargo."
Mosque—"We're in the Navy Now" and vaudeville.
Rialto—Vitaphone and "Don Juan" (second week).
Branford—"The White Black Sheep" and vaudeville.
Fox Terminal—"Summer Bachelors" and "Rose of the Tenements."
Goodwin—"The Temptress."
Capitol—"Pals First" and "Just Another Blonde."
Miner's Empire—Bozo Snyder's New Show.
Lyric—"Ginger Girls."
Orpheum—"Dixiana" and pictures.

A feature of the week was the Dorothy Palmer "Jolie Revue" at the Mosque. Miss Palmer, heading a local dancing school, put on a big revue Christmas week at the Mosque. She stages the revels at Asbury Park in connection with the baby parade. This year she outdid herself, and using about 100 girls staged the most beautiful show seen here. Her artistic use of animated backgrounds, red groupings and her gorgeous costumes arranged with an uncanny sense for color would rouse a visit from any producer. The show would be a knock-out in New York.

At most of the other theatres dancing school revues held the boards, but they were just kid shows. At Proctor's was Eric Greenwald, at Loew's Martha Elin, at the Newark Lippel's Kutie Kida, while in the suburbs other schools held forth.

Ben Neuman is the new assistant manager at Loew's State.

The Vitaphone has gone over big at the Rialto.

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LOS ANGELES

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Plenty of evidence last week of the difficulty experienced by the Orpheum bookers in getting properly balanced bills. Six of the eight acts at the local house were straight comedy. Of the other two, The Ingenues, 20-piece girl band, held over and again scored. First two acts in "one," opening turn being a comedy singing and piano act (Ed East and Ralph Dumke), who made it short and snappy, putting over a good harmony number and two comedy songs which clicked.

Hollingsworth and Crawford have a comedy talking act, worked before a special drop in "one," their patter being along domestic squabbles.

Held over, The Ingenues again stopped the show, even in the early third spot. Each girl is an individual artist, and most play anywhere from two to four different instruments. Peggy O'Neill, dancer, is a proficient stepper and good to look upon, as are, in fact, most of the girls. It's a feature act for any bill.

Closing the first part were Jack Norworth and Dorothy Adelphi in their comedy bedroom sketch, "The Nagger." It's the same sketch as done in the New York Winter Garden some seasons ago, but just as funny, and the married folks in the Monday night audience, especially, got the lines. The nagging wife and the desperate husband provide plenty of howls. For an encore, Norworth, with Mrs. Norworth at the piano, sang a couple of new numbers which got over well.

Maud Allan is in a class by herself as an interpretative dancer. This is her first tour of Orpheum vaudeville and she is presenting a series of dance poems which include Egyptian and Hungarian numbers. Most of the Monday night regulars, however, failed to get a kick out of this style of entertainment, and Miss Allan did not register as big as might be expected.

Sylvia Clark, with Bobbie Kuhn in the pit and assisting her in several numbers, dished out an enjoyable line of patter, her two big numbers being the departing relative at the station bit and a broken date over the telephone. Her song numbers also clicked, and both she and her auditors got a lot of fun when she directed the house orchestra, with Kuhn putting over a song number. An all-round good turn.

In closing spot, but easily holding 'em in, were the Novelle Brothers in their clown offering, in which they played musical instruments while indulging in falls and tumblers, and winding up with their always popular "loving birds" idea. The boys registered, as usual, and had no difficulty gathering a lot of laughs, even after all the comedy that had preceded them.

Pantages up to standard last week, with plenty of good comedy and bill otherwise well balanced. Joe Jackson headlined and went

over with a bang. During most of his act Jackson, with his pantomime, had the spectators in hysterics.

Lady Alice's Pets opened, a pleasing diversion with trained cats and mice as the chief actors. Especially suitable for the children during holiday week.

In number two spot Dolores Lopez offered a pleasing routine of song numbers. Girl has a nice personality. Jackson followed. From the minute he stuck his foot out in front of the curtain until he left the stage he was a "wow."

The California Four, harmony singers (made a decided impression. Their steady comedy registered, but their straight harmony is what really sold them.

Mary Haynes is a clever comedienne, and her talking songs were well put over. Mary earned the four bows she took.

Closing spot filled by Reynolds-Donegan Co. with their spectacular roller-skating act, which drew many rounds of applause. For an encore Reynolds and Donegan did a break-away spin in which the girl is first swung by her hands, then feet, and back to hands without her touching the stage.

A good show and good business at Pantages week before Christmas. The reason is obvious—"Pan" is going after "names" that pull, and when one stops to figure the good vaudeville fare offered at Pantages at 50 cents top, with the Orpheum right around the corner taking the customers for \$1.65 for a program of the same caliber, it's not hard to see where the customer gets values.

Frank Van Hoven topped an excellent bill, Robin and Hood opening the show in a novelty ladder balancing act, with the girl singing the opening in "one."

Joseph Griffin, tenor, and company held second spot, with the "and company" playing the piano. Griffin sang a medley of Broadway song-hits, a couple of "pop" ballads, closing with an Irish number. A good voice and well handled.

Miller and Marks with Margery Hayes offered dancing to the music of their own five-piece unit. Opened with a fast tap dance by the two boys, followed by Miss Hayes singing a "blue" number, ending with an eccentric Charleston. The boys came back for more fast foot-work, and the girl offered an acrobatic dance, with the three closing in a "rube" dance. Good flash act and pleased the customers.

Frank Van Hoven, next, stopped 'em in their tracks from the start. Johnson and Baker offered some straw-hat joggling and tossing that clicked in great shape, considering the tough follow for these boys.

The feature picture was "Early to Wed."

Famous Players-Lasky is said to be negotiating to take over the new million-dollar theatre which Gerhold O. Davis and associates are now erecting on South Hill street. The United Artists' new house will be at Broadway and 10th street, just a block away from the new Davis house, and the company that is reported angling for the 1,800 seater is reported to be of the belief that the Los Angeles amusement center is moving southward and desires to protect itself in that locality. Davis would not deny that he has received an offer for the uncompleted house.

Will Rogers returned from his nationwide lecture tour and at once assumed his new office as Mayor of Beverly Hills, to which he was elected during his absence. Several hundred prominent film stars, directors and Beverly Hills and Hollywood business men were on hand to greet Rogers on his arrival at the Santa Fe station and tendered him an ovation. Rogers was inducted into office by S. Spaulding, chairman of the board of trustees of Beverly Hills.

Hi Hatters, an organization of Los Angeles theatre press agents, want to stand in good with the cops and firemen. They wished themselves into a job and are going to do it for nothing. This will take about

two weeks, as the cops and firemen are going to indulge in their annual football game at the Coliseum Jan. 8. James W. Loughborough, Ham Beall and Bob Doman are going to do the work for the Hi Hatters. There are about 20 other members who will claim the credit.

Henry J. Miller, Jr., son of the late Henry Miller, completed a ten months' sentence in the Orange county jail, where he was sent at his own request to complete a "dope" cure, and came back to Los Angeles, where he accepted a position as clerk in a book store.

Gerald C. Duffy to term contract by F. N. to do originals and adaptations.

Mabel Normand, who has completed her contract with Hal Roach, will possibly move to the Christie studios to be starred in a series of comedies shortly after the new year.

Donald Crisp will direct Leatrice Joy in "Vanity," Lenore Coffey's story, for DeMille.

Marceline Day will play the feminine lead opposite John Gilbert in "Twelve Miles Out" for M-G-M. Jack Conway is slated to direct.

Lois Wilson is due here after New Year's to star in "The Deer Drive," opposite Warner Baxter. John Waters will direct it for Famous.

Winnifred Eaton Reeve, screen author, has left Universal and gone with Metro-Goldwyn-Mayer to do original stories.

Suit was instituted by the Balboa Yacht and Swimming club against George O'Brien and J. Farrell MacDonald, screen actors, seeking to recover \$13,500, which amount of stock the actors are alleged to have contracted for.

Natalie Kingston will play the principal female role in a comedy, "Bayo-Nuts," adaptation of Frank Griffith's "Bayonets." Charlie Murray and George Sidney are also in the cast, which Del Lord will direct for First National release.

Drury Lane, lyric tenor, who has just completed a long engagement with Publix on the Coast, joined the cast of the Music Box Revue in Hollywood.

Monte Blue's next picture under his Warner contract will be called "The Brute," by Arthur Newton. Anthony Goldway, recently placed under contract to Warner Bros., will do the adaptation. Work is to start early in the new year.

Ed Olmstead, director of exploitation for Publix theatres, with headquarters in New York, arrived here with his wife and child on a vacation trip. They made the trip from New York to Los Angeles via the Panama Canal, and will return east by train.

A. L. Christie, comedy producer, and associates, have bought the Georgia Pickering ranch at Chatsworth, a ten-acre tract, and will sub-divide it for home purposes.

Alice Loeb, Hollywood dancer, underwent a surgical operation on her nose which was completely rebuilt by Dr. William E. Balsinger, expert in plastic surgery.

Charles R. Rogers will launch production immediately on his return from the east of "The Country Beyond Law," an original by Marion Jackson, in which Ken Maynard will be starred.

Howard Green is signed to do the gags on Dick Barthelmess' first starring vehicle under his new F. N. contract, "The Patent Leather Kid."

"Bayo Nuts," war comedy, written and to be produced by Frank Griffin for F. N., started this week at Burbank. Charles Murray, George Sidney and Natalie Kingston are in the cast. Del Lord is directing.

Harry Langdon, star, and Bill Jenner, president of Harry Langdon Productions, leave for New York immediately after the completion of "Long Pants." Langdon's next production for F. N. They will be east for one month.

Contracts were closed between Pathe and Bill Cody whereby Cody will be starred in a series of westerns to be released by Pathe bearing the brand name of Bill Cody Productions.

Production headquarters have been established at the Fine Arts Studios here. The first picture is from an original story by Bill Cody, "Laddie Be Good." Continuity is by L. V. Jefferson. Bea Cohn is directing.

Lonnie Dorsa, production manager for Mack Sennett, and Muriel

Anne Claffey (non-professional) of New York will be married in February. The wedding will take place in the East.

Tom Kelly, vaude single, is sailing Feb. 8 for a ten weeks' tour of the J. C. Williamson circuit in Australia.

Louis MacLoon takes over the Hollywood Music Box Revue on Feb. 1 from the Music Box Corporation. It is understood he will either close or lease his downtown Playhouse to others.

Mildred Walker, "Miss Pittsburgh," in the Atlantic City beauty contest, signed by Metropolitan for a forthcoming production.

Diane Miller and Nick Prada have been signed by Fox for the principal roles in "Cradle Snatchers."

Universal plans to remake "Love Me and the World Is Mine" originally directed by E. A. Dupont, starring Mary Philbin, Edward Sloan is doing the retakes.

C. Howard Crane, theatre designer, arrived here with completed plans for the new \$3,000,000 motion picture theatre to be built on South Broadway between Ninth and Tenth streets by United Artists. Work on the house will be started just as soon as the plans have been approved.

"The Dove" will succeed "The Son-Daughter" at the Delasco, opening Jan. 14, with Richard Bennett and Dorothy Mackaye. "Lulu Belle" is slated to follow "The Dove."

"Castles in the Air," E. D. Smith's musical production, now current at the Mason, goes to the Curran, San Francisco, after its local run.

Colin Chase, 40 years old, screen actor under contract to F. P. L. at their west coast studios, and Esther Barker, non-professional, are to be married soon.

Max Asher was signed by Al Christie to appear in support of Bill Dooley in an unnamed comedy, directed by William Watson. Vera Steadman, feminine lead.

Arvid Gillstrom will direct Neal Burns in a comedy for Christie.

Bessie Love and Banks Winter added to "The American," starring Charles Ray. J. Stuart Blackton.

Rowland V. Lee's next production for F. P. L. will be "Soundings," with Lois Moran, Douglas Gilmore and James Hall featured.

William Orlamond is "the father" in "The Sea Girl," Harry Beaumont directing. Fox.

Production started on "The Night Bride," starring Mario Prevost, at Metropolitan studios.

Abe Lyman, bandmaster, pulled a rifty publicity stunt in connection with his Christmas week opening at the West Coast Uptown by distributing 1,000 phonograph records of his selections free to patrons.

Leslie Fenton has been signed to play the leading male role in "An American Tragedy," with which the Hollywood Vine Street opens Jan. 17.

Fred Newmeyer is on his way to California to direct "Too Many Crooks," a story by E. J. Rath, to be Mildred Davis' first starring film for F. P. L.

Wm. J. Slattery, formerly with the T. and D. Junior circuit, has formed a partnership with A. C. Reiger for the construction of a combination vaudeville and picture theatre on Sawtelle boulevard, Sawtelle, Calif. It will be a 1,000-seater, to cost \$125,000.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Jazz Singer," with George Jessel.
Missouri—"One of the Family," National Players.
Orpheum—Vaudeville.
Pantages—Vaudeville and pictures.
Globe—Musical stock and pictures.
Garden—Vaudeville and pictures.
Mainstreet—Vaudeville and pictures.
Newman—"Tin Hats," film and Public unit.
Liberty—"Her Big Night," picture.
Royal—"Sorrows of Satan," picture.

Tommie Flahive, veteran stage mechanic, identified with the several burlesque houses, and until recently stage manager at the Empress, is now property man at the newly opened Garden (V-P).

Dorinda Adams, of "The Miracle" cast, who was injured by a fall from a horse here several weeks ago, is still confined at St. Luke's hospital. Her recovery from a pelvic fracture has been very slow. She will rejoin company in Los Angeles in two weeks.

ROCHESTER, N. Y.

Reports have the Fenyevesy interests buying property at 103 St. Paul street from the S. P. C. A., as the site for a new \$225,000 picture vaudeville house.

H. Stanley Green, manager of the Seneca Hotel, has resigned to become managing director of the new Detroit-Leland Hotel in Detroit.

A fine of \$25 imposed on Adelaide F. Jennings, private detective, on charges of assault, brought by Mrs. Elsie Bartholomay, estranged wife of William Bartholomay, ad manager of the Lyceum Theatre, was ordered returned when Special County Judge James R. Creary set aside the verdict. Mrs. Bartholomay charged the Jennings woman attacked her while securing evidence for a divorce action.

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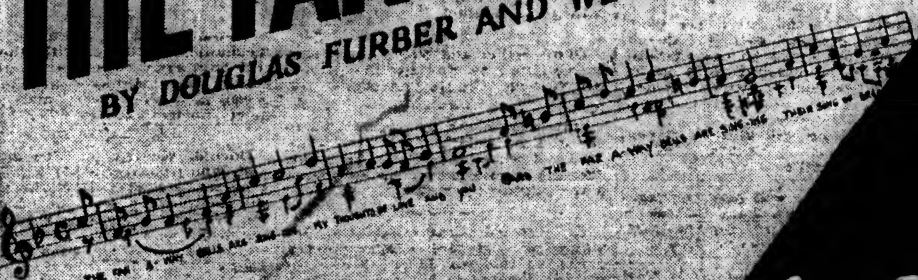
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NEW ENGLAND

At a hearing given by the selectmen of Hudson, Mass., 26 persons appeared to protest against Sunday movies. A petition that had been signed was presented for those in favor of the shows. Decision was deferred. The petition was prepared and signed by employees of a factory here, who argued that to allow Sunday shows would tend to make their residence in Hudson more enjoyable.

The new Rivoli, West Haven, Conn., opened Christmas day with pictures. It seats 1,000. Courtney Savage is manager.

Nance O'Neil is guest star with the Malden Players this week in "The Passion Flower" at the Auditorium, Malden, Mass.

"Alma of the South Seas," with a musical act composed of five Hawaiians, is being played this week by Viano's Players at the Somerville theatre, Somerville, Mass.

The Capital, Springfield, Mass., has the Caninos, dancing act, as a feature this week, marking the opening of a policy of presentations.

The Hoffman Brothers, owner of a chain of theatres in Connecticut,

are being sued for \$1,500 by Mrs. Raffaella Attieri, Waterbury. She charges she was injured when in reaching a seat she had to descend a flight of stairs in the dark.

A presentation by Vitaphone will be a feature of the New Haven Progress Exposition in that city, Jan. 26-Feb. 5. Another exhibit will be one of theatre interiors and stage arrangements by Prof. George Pierce Baker, head of the dramatic department of Yale.

OAKLAND, CAL.

George Ehey, who has held the lease on the Fulton, stock, for seven years, sold the northwest corner, improved, of Twenty-first and Broadway to a San Francisco firm for \$350,000 and a fifty-foot unimproved lot on the east side of Broadway for \$3,000 a front lot. The deals, together with one put over by Louis Sheeline, theatrical tailor, for \$300,000, marked the high mark for property in the region of the Key Route Inn here.

V. Talbot Henderson has returned to the Fulton. He has been out of the company for some time, appearing with the Menard Tent Show in Emeryville. His wife, Marguerite Allen, who played with him, is now touring with Henry Duffy in "Rain." Dorothy Desmond also rejoined the local troupe.

Duke Tehaney, former singer in Jack Russell's company at the Century, has rejoined the number two show, headed by Lew Dunbar, at the State, after a few years of work here as a real estate operator. Another addition to the musical tab at the State is Robert Carlson.

"A Pair of Sixes" followed at the Fulton stock by "The Poor Nut," with Norman Field in title role.

Walter Kinback, former manager of the Franklin (pictures) here is ahead of "Struttin' Sam," coast all-colored revue owned by Arthur Hockwald. It played a week to fair return at the Twelfth Street.

"The Drunkard, or the Fallen Saved," an old American play is to be presented again at the Berkeley Playhouse.

Jan. 12 the Playhouse will have a new play, "The Pendulum," written by Minetta Ellen, semi-professional player, who will enact the principal roles with amateur support.

SAN FRANCISCO

Jack Partington, production manager for the Granada, returned last week from conferences with Public officials in New York.

Orpheum is featuring its pit orchestra under the direction of Thomas Boyd. After the news reel and before the vaudeville the orchestra does a novelty overture with the spotlight and a song plugger.

Joe Cronin, member of the Pittsburgh Pirates and a native son here, was taken into the K. of C. last week. The "Caseys" also honored another ball player, Babe Ruth, doing a week at the local Inn house.

Paris, France, is the destination of Fuller Kildingberry, assistant manager of the California here, who has been given a vacancy in the Public house across the pond on recommendation of Edward Baron. Public district manager. Kildingberry is a graduate of the Public Managers School.

C. A. Grissell, manager of the Appleton theatre, held a "Cow Milking Contest" on the stage of his theatre a couple of weeks ago. It created a lot of amusement among San Francisco exhibitors when they heard about it.

Theodore Hale, local Equity representative, has gone east for a vacation.

Imperial orchestra is now under the direction of Emil Brettenfeld, heretofore its arranger and pianist. The house was to have gone dark, but will remain open two weeks with "Michael Strofok" and three weeks with "The Scarlet Letter" before going into grind. Horton Kahn is managing the house for the time being.

From accounts "Struttin' Sam From Alabama," the negro musical that did fairly well during a two-week run at the Capitol, went across the bay to Oakland, which has a large negro colony, and lost \$2,000 on a week's stay at the 12th Street.

Martha Hedman is reported in seclusion at Chico, where she is writing a play in collaboration with her husband, Captain H. A. House.

On their way down from Portland, the Pentages bill headed by Edna, their daughter, off in Paris.

muir, Cal., to pay their respects to Curley Brown, old-time rare horse man. The whole gang went fishing with Joe McKenzie of McKenzie and Babe Ruth getting him quick with a grab-hook. The actor could not swim.

Billy Kane, Harry Pelshinger and Clem Gaviatto are opening a night club under the name of Silver Slipper.

Ben Giroux has resigned as manager of the State, Stockton, Cal., and has gone to Seattle to replace Tom Hodgeman, ahead for "Ben-Hur." Hodgeman has not been feeling well, and wants to return to Los Angeles.

Eugene W. Castle, short subject producer, has arrived in town to holiday with his folks who reside here and also to confer with Walter Rivers, who shoots all scenic made out here for Castle Films.

Charley Dornberger will not follow Jack Crawford at the Roseland ballroom as first set. The Egyptian Serenaders have the date instead.

While playing a vaudeville date in France the dog in the act of Barbarina and Pal is reported to have been fed ground glass by an unknown vandal.

Golden Gate ballroom is experimenting with a girl band headed by Ruth Varin.

Elaine Gilmore is the new second organist at the Granada. Floyd Wright replaced Iris Vining, resigned, as first.

Imported Pictures Corporation, recently organized, is conditioning an old building on Film Row for occupancy. Walter Kofeldt, president, who has been dashing all over the country making arrangements for distribution, was in and out of town last week. He calls for Europe in February to buy more foreign product.

A contest is being held by the Waifdom to get a new title for Ruby Wolf, now known as the "Star of Rhythm."

Frank Ramsey, treasurer of the Capitol, secured his final divorce papers last week, and announces he will marry Tonya Hale, former chorus girl with "Rose Marie," now in Chicago.

BALTIMORE

Auditorium—Earl Carroll Vaptes. Guild—"Patience" (10th week). Valencia—"The Black Pirate." Vagabond—"Outward Bound." Ford—"Ben-Hur" (4th week).

Robert Garland, dramatic critic for the "Baltimore Post," got a lot of amusing copy out of the two pair of pajamas he declares David Belasco sent him for a Xmas present. Leonard Hall, the Washington critic, hearing of Garland's gift, insisted that the Dean forward a cravat P. D. Q., but Garland, in a published wire to Belasco, advised the producer to ignore Hall and save his \$147, stating that he (Garland) knew enough about Hall to keep him quiet, if necessary.

Francis X. Hushman is on from the West Coast to spend the holidays with relatives in Baltimore, his native city.

The Auditorium was the only theatre housing a legit attraction for the holiday trade. "Castles in the Air" was the attraction and got a good week. House Manager Leonard B. McLaughlin reporting a gross in excess of \$25,000. This included a special midnight show New Year's Eve.

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By HARDIE MEAKIN

Belasco—"The Arabian Night-mare" (new); next, Alice Brady in "Woman Alone" (also new).
National—"Pigs"; next, Le Maistre's Affairs.
Poli's—"Vagabond King" (second week); next, Earl Carroll's Vanities.
Earle—Vaude-Pets.
Keith's—Vaude.
Wardman Park—"Napoleon and Josephine" (film).
Gayety—"Sliding" Billy Watson (Columbia).
Mutual—"Bright Eyes" (Mutual).
Pitcares
Columbia—"We're in the Navy Now" (second week); next, Douglas Fairbanks in "The Black Pirate."
Metropolitan—"Nervous Wreck" and Van and Schenck; next, "Just Another Blond," with Van and Schenck held over.
Palace—"Flaming Forest" and Nora Bayes; next, Eddie Cantor in "Kid Boots" and Jazz Week Review.

Meyer Davis' Le Paradis had "A Night in a Barnyard" as the regular Tuesday night special. Max Lowe is arranging this series and putting them over exceptionally well.

New Year's Eve was a great night for all of the night clubs, led by Davis' Chateleur and Le Paradis. The Villa Roma, five miles out on

the Rockville Pike, even opened up for the night. The Carlton, the latest addition to the night places, got capacity, while for the late radio plug the Ben Bernie orchestra at the St. Marks got the break.

A benefit performance for the establishment of an emergency fund for the Stanley Crandall Company, aimed to care for employees when ill and to give their families insurance in case of death, is to be staged at the Earle on Friday, Jan. 21.

The new Strand policy consisting of a musical tab and second run pictures is reported as attracting big business. House was formerly presenting vaudeville and pictures.

Colby Harriman, imported to stage the presentation end of the Palace (Loew) offerings has now had Baltimore added for the same work.

Ida V. Clarke, a former professional but more recently featured in the various Stanley-Crandall houses as an organist, has now been made regular WRC feature going on the air from the Tivoli with a specially arranged organ program each Monday.

Tommy Thompson has a new orchestra unit as have Dick Leibert and Emory Dougherty. The latter called Lido, a combination of Leibert-Dougherty.

MINNEAPOLIS

Metropolitan—"Beau Geste" (Ronald Colman film).
Shubert—"The Whole Town's Talking" (Bainbridge Players).
Hennepin-Orpheum—Vaudeville (Orpheum Circuit Review) and pictures.
Pantages—Vaudeville ("Three Foolish Flashes") and pictures.
Seventh Street—Vaudeville (O'Hara Sisters) and pictures.
Palace—"Parlor, Bedroom and Bath" (McCall-Bridge musical comedy tab).
Gayety—"Vamps of 1927" (Mutual).
State—"Just Another Blonde" and "Winter Frolic of 1927" stage show.
Strand—"The Winning of Barbara Worth."
Garlick—"The Flaming Forest."
Lyric—"The Marriage Clause."
Grand—"The Overland Stage."

Frank N. Phelps, former Hennepin-Orpheum manager, and now in the Orpheum Circuit's Chicago offices, spent four days in the Twin Cities last week on an inspection tour.

Following his usual custom, Cantor Josef Rosenblatt did not play the opening bill at Pantages Saturday afternoon, and did not appear after sundown Friday. However, he gave two performances Friday afternoon, appearing at 1:30 and 4 p. m. He proved to be a drawing card. It was said to be the theatre's best week's gross in six years.

Theodore Hays, general manager for Finkelstein & Ruben, informed a committee of City Council members that he would not consider the position of manager of the new \$3,000,000 Municipal Auditorium even at the salary of \$15,000 a year, which they were authorized to offer him. In the first place, he said, he did not wish to leave F. & R. and in the second place he is planning a trip to Europe with his family next month.

A. G. Bainbridge, managing director of the Bainbridge Players and Shubert theatre lessee, who has been boosted for the position by local newspapers and civic organizations, is looked upon with disfavor by certain office holders, because he has not made personal overtures to them, but has remained aloof. His failure to carry on a campaign has led these aldermen to believe he would be independent in the building's conduct, and they want anything but that.

Although the Minnesota State Fair drew more than 400,000 people in seven days last September, its operating loss totaled \$16,850, according to figures just made public.

The "kiddies' revue," at the State, gave that house the biggest week-before-Christmas business it ever has had, and one of the biggest grosses of the season. Good exploitation helped.

Jean Bedini has recovered after a threat of pneumonia, which kept him out of the bill at the Hennepin-Orpheum last week.

The new Auditorium is running

\$150,000 more in cost than the \$3,000,000 expenditure authorized by the voters, and it has become necessary for the City Council to ask the estimate and taxation board for authority to issue more bonds to cover the deficit.

Chubby Drisdale, who at one time played here at the Gayety in burlesque stock, returns with her "Dancing Dolls" as a permanent added attraction for Mutual Wheel shows at the same theatre.

After a month's dark stretch, the Metropolitan reopens Jan. 2 with "Beau Geste."

Stung by newspaper editorial criticism of their actions in trying to make the position of manager of the new \$3,000,000 municipal auditorium a political plum, city council members finally decided to put it up to civic groups to select the man and underwrite a suitable salary. "Buzz" Bainbridge is believed to be in line for the position again.

PORTLAND, ORE.

Although no definite deal as to a local theatre has yet been consummated by the United Artists Theatre Circuit, announcement is expected of the acquisition of a local theatre, where the United Artists' product will be presented on a regular two-day policy.

It was first thought that Lou Anger, Joseph M. Schenck's representative, in acquiring houses had closed a deal with Harry Arthur (North American Theatres) for two houses in the Pacific Northwest. United did obtain a 50 percent interest in the Liberty, Seattle, and rumors also had it that a half interest was also taken in the Rivoli here. However, it now develops that Arthur has turned the Rivoli over to J. J. Parker, owner of the Peoples and Majestic theatres, who is affiliated with North American Theatres. Parker is understood to have purchased the new season's crop of United Artists pictures.

Murray Pennock, manager of the Music Box theatre since August, has resigned, and has been succeeded by James Rice, veteran theatre manager, and formerly connected with the Pantages circuit. It is expected that Pennock will connect himself with one of the Fox houses. Sam Kramer, personal representative for Will King, whose shows are housed in the Music Box, remains in his present position.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Monday night, Princeton Triangle Club in "Samarkand"; Tuesday-Wednesday, Norma C. Allewitt Dancers (local); last half, Mrs. Fiske in "Ghosts."

Keith's—Vaudeville and feature films.

Temple—First half, Columbia Wheel's "Around the World Revue"; last half, pop. vaudeville and pictures.

Savoy—All week, Mutual Wheel's "Kandy Kids."

Strand—All week, "We're in the Navy Now."

Empire—All week, "The Ace of Cads."

Robbins-Eckels—All week, "Just Suppose."

Harvard—"La Boheme."

Regent—"The Four Horsemen."

Palace—"College Days."

The Strand, which since its opening 12 years ago has maintained a pictures only policy, will turn to presentations to augment the screen program on Jan. 8. The Strand will get its acts from the New York Strand, the presentation numbers opening a swing of the Strand circuit here. Jimmy Carr and His Novelty Band is the first offering.

Albert A. Van Auker, dean of the Syracuse Rialto in point of service, has departed for Orlando, Fla., where he will manage a house for Universal. Van Auker was long with the old Grand Opera House.

The roster of the new Frank Wilcox Company, which opened a winter season at the old Jacques theatre, Waterbury, Conn., last week preliminary to the fourth annual Wieting season here in March, shows few names familiar here. The local vets. include Mr. Wilcox, leading man; Hal Brown, characters, and Dorothy Bicknell, ingenue.

It is doubtful whether Ogdensburg will have the annual St. Lawrence County Fair this season. Several meetings of the society have been called, but stockholders, faced with last year's disappointments have been slow to respond.

Robbers with a penchant for wrecking theatre strongboxes, have transferred their affections from the Savoy, after three "jobs" there, to other vicinity playhouses. Breaking into the Madison at Oneida, they moved the safe from the office to the auditorium and there opened it with a crowbar, getting about \$800.

Joseph Shagrin, manager of the Park, Youngstown, O., for five years, is leaving Feiber & Shea to go into business for himself.

WATCH CHARM GUN

(Continued from page 1)

garded as a toy, was discharged by Miss Morosco with the miniature bullet striking the table and glancing into the chin of Mignon Magueur, English actress, who was among the guests. Faintness of the report, said to have been about as loud as a snappercap, attracted little attention. Even Miss Magueur was unaware of the incident until it was discovered she was bleeding from the portion of the chin where the bullet penetrated. A physician present administered temporary aid and suggested notifying the police. Miss Magueur waved the idea aside and left for home.

All present at the party, when questioned later, told a story corroborating that of Miss Morosco, who is appearing in "The Black Cockatoo," and in private life is the wife of Leslie Morosco, casting agent.

According to Mrs. Morosco, the miniature revolver, which she described as being a trifle larger than a watch charm, was brought to the party by Sarah Edwards, model. Miss Edwards had been discharging it at the floor while sitting next to her, Mrs. Morosco said, and aroused her curiosity. Miss Edwards later handed it over to her and told her to discharge it. She aimed at the floor, she said, but hit the table instead with the small bullet rebounding and lodging in the chin of Miss Magueur.

No report has been made of the matter to the police.

OBITUARY

(Continued from page 53)

Keith's theatre, Boston, more than 30 years ago, he having been signed for the engagement by the late Sam K. Hodgdon.

His widow, Mrs. Johanna Hutchinson Romaine, and two sons survive.

HARRY YOST

Harry Yost, 54, theatrical manager and advance man, managing the Chicago engagement of "What Price Glory," was found dead in his room at the Sherman House Monday morning (Jan. 3). A physician pronounced he had died of heart failure.

Mr. Yost is survived by his mother and a brother. The remains will be shipped from Chicago to Harrison, O., where he will be buried from his mother's home.

A. J. SARDINO

Alphonsus John Sardino, 38, operator, Crescent theatre, Syracuse, N. Y., died at Old Forge, N. Y., Dec. 26, following a long illness.

Sardino was at one time manager of the old Grand Opera house, Syracuse, and operated the old Larned, Savoy and the Hippodrome, that city.

A widow and son survive.

ED. LANGFORD

Ed. Langford, musician and producer, died Dec. 10 of pneumonia in Indianapolis.

Mr. Langford's wife, Gonzell White, actress, was appearing in Langford's show, "The Big Jam-bourne," at the Grand, Cincinnati, when apprised of his serious illness.

Ferdinand Mager, 73, former orchestra conductor, died suddenly Dec. 26 at New Haven, Conn.

Joe Scrogge, 59, stage door tender at Pantages, San Francisco, died suddenly of heart disease Dec. 25.

The father, 68, of Dorothy Cumming, screen actress, was found dead in bed in Hollywood, Dec. 27.

Mrs. Doris Koerner, 26, wife of Charles Koerner, general manager George Mann Theatre Circuit of northern California, died Dec. 27 in San Francisco of pneumonia. Burial in San Francisco.

Fred W. Peabody, 69, died Dec. 31 in Haverhill, Mass. He fell about three weeks ago and his left hip was injured so badly he had to undergo an operation. Mr. Peabody, a violinist, formerly was an orchestra leader.

John J. McAuliffe, 68, father of Gilbert and Pearl Mack and grandfather of Deon Gilbert, died Dec. 12 in the Grant Hospital, Chicago.

Mrs. J. N. Mulroy, mother of Steve Mulroy (Mulroy, McNeece and Ridge), died last week in Cincinnati.

The mother of William Walters, manager of the Lyceum, New York, died Dec. 25.

NEAR-ACTOR SENT HOME

(Continued from page 1)

building. He paid \$500 for six months tuition in dramatic art.

Having received his diploma as a full fledged actor young Squires decided he had the world and Broadway by the ears. He succeeded in getting a minor part with the "Winged Messenger" at the Long-acre theatre. The show lasted five weeks and Elliott found himself pestering casting offices. Finally he located in a small way with Rifkin Brothers' burlesque show "The Belles." After a week or two, he decided his ability ran to higher class of dramatic art and he quit. Still later he was discovered with the "Poor Nut" but in a few weeks again found himself pounding the Broadway pavements.

It was during this "off season" that he got into trouble with the police. He declared he did not know what he was doing when he took the articles. As it was his first offense and that many tributes regarding his past reputation were received by the Justices, he was given a suspended sentence and advised to let Broadway have a rest at least for the next few years. While here he has been staying at 88 Washin--n place, in Greenwich Village.

Fire destroyed the Crystal theatre, Waterloo, Ia., last week.

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BILLS NEXT WEEK

(Continued from page 29)

PORTLAND, ME.
Keith
2d half (6-9)
Carson & Kane Rev
Mary Duncan
Ruell & Wynne Sis
Burns & West
Cole Ward Co
Lawrence & Gray
2d half (10-12)
Mathews & Ayers
Dollie & Billie
Hugh Herbert Co
Michael Partl Co
Margaret Taylor
(One to fill)
2d half (13-16)
3 Aces
Eversett Sanderson
Wheeler & Potter
Allen Shaw
Wootton & Hinson
Coogan & Casey

PORTSMOUTH, O.
Laroy
2d half (6-9)
Stanley & Ginger
Van & Bell
Harry Snodgrass
Billie Gilbert
(One to fill)

PRESKIE, N. Y.
Avon
2d half (6-9)
Alexandria & Gang
Josie Heather
Martell & West
Creedon & Davis
Helen Honan

PROVIDENCE, R. I.
Albee (3)
Margaret Taylor
Harrington Sis
Steph's & Hollister
Collins & Peterson
Nicola
(10)
Johnny Hyman
Pasquall Bros
(Three to fill)

READING, PA.
Rajah
2d half (6-9)
3 Good Knights
Hickey Massart
Earl Hampton
Louis & Sherie
(One to fill)

RICHMOND, VA.
Lyrie (3)
Bob Hall
Cplm's of Season
Karavach
Reynolds & White
Walsh & Ellis
Paramount Quint

ROANOKE, VA.
Roanoke (3)
Dixie Hamilton
Oliver & Crangle
Ex-Wives
Bellocare Bros
Archie Onrl

ROCHSTER, N. Y.
Temple
2d half (6-9)
Arenn Bros & S
Jean Moore
Billy Batchelor
The Test
(Two to fill)

S. SPRINGS, N. Y.
Congress (3)
Eugene Emmett
Murray & D'ghterty
Milt Dill & Sis
Packard & Dodge
(One to fill)

SCITUADY, N. Y.
Proctor's
2d half (6-9)
Romas Tr
Jack Conway
(Three to fill)

SCRANTON, PA.
Poli
2d half (6-9)
Teck Murdock
Mme Bradna
Sroug 2
(Three to fill)

SHAMOKIN, PA.
Capitol
2d half (6-9)
1 Mounters

Bristol & Bell
Rubev's Night C's
(Two to fill)

SHARON, PA.
Nuluna (3)
Gomez & Gomez
Carl & Inez
Geo Heather
(Two to fill)

S. NORWALK, CT.
Palace (3)
Filipino Ramblers
Brady & Mahoney
Meehan & Newman
Olson & Mack
Johnny Barry Co

STEVILLE, O.
Capitol
2d half (6-9)
Bardo & Coughlin
H'veman's Animals
(Three to fill)

SYRACUSE, N. Y.
Capitol (3)
Reck & Rector
Vera Gordon
Gracie Deagon
(One to fill)

TOLEDO, O.
Keith
2d half (6-9)
Beegoe & Quepe
Burgoyne & Evelyn
Jury Ride
Margaret Padula
Billy Glasgow
Hubert Kinney
1st half (10-12)
E & M Beck
Ida May Chadwick
Jim Thornton
(Three to fill)
2d half (13-16)
J & H Reyes
Healy & Gross
Del O (fill)
Bragdon & M'risey
Margie Clifton
(One to fill)

TORONTO, CAN.
Hippodrome (3)
McRae & Clegg
Walsh Sis
Rome & Gaut
Eddie Leonard
Bert Errol
Mel Klee
Paris Fashions
(One to fill)
Eddie Leonard
Nick Hufford
Adele Corono
Prackson
Harry Fox Co
Val Harris
Brooks & Ross
The Test
The Hartwells

TRENTON, N. J.
Capitol
2d half (6-9)
Allen & Lee
M & A Bawlor
Hanlon Bros
Deyo Rev
(One to fill)

TROY, N. Y.
Proctors
2d half (6-9)
Rice & Newton
Prince Tokio
A & P Gypsies
M & B Harvey
(One to fill)

UNION CITY, N. J.
State
2d half (6-9)
4 Ortons
Foley & LaTour
Wayburn's Big Rev
(Two to fill)

UTICA, N. Y.
Gaiety
2d half (6-9)
Lady Tsen Mai
(Others to fill)

WARREN, O.
Robbins
2d half (6-9)
George Bortley
Dolly Davis
Courtship Song
(Two to fill)

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Krantz & Walsh
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Keith's (2)
Will Mahoney
Cookey & North
Deno & Rochie Bd
Emy & Mad Wags
Flo Vernon Co
4 of Us
Ora
Anne Cordee
(9)
Silvertown Cord Or
Taylor Holmes Co
Ferry Corwey
Hyde & Barrell
Carroll Sis
Donhue & La Salle
(One to fill)

Cardiff & Wales
Carlisle James
Carlisle M
Carlson Sis
Carrette Bessie
Casson & Marie
Chandler Anna
Chilton Elfreda
Christie Geo
Clasper Edith
Clark Eva
Cordill Ed
Coughlin Roae
Courtney Jack
Coward Mary
Craft James
Crawford Nellie
Cunningham Cecil

WASHINGTON, D. C.
Bayes & Speck
(One to fill)
WON'SKET, R. I.
Bljou
2d half (6-9)
Joy & Bloom
Westerners
Edmund & F'chon
Maude Erie
(One to fill)
W'CTER, MASS.
Palace
2d half (6-9)
Kelson & Delisle
Marrone LaCosta R
(Three to fill)
Poli
2d half (6-9)
B & R Gorman
Edwards & Dean
Bill & Genevieve
Little Billy
Irving & Chaney

Irving Anna
Johns Florence
Jones Ida
Joy Al
King Mildred
Kirilvin J
Klee Mel
Kramm Jack
Kress Irene
Kyra
Lamy Maurice
Lamm Harry
Le Viva
Le Groh
Lerola Pat
Lowery Ed
Loyal Sylvia
Lytle & Virginia

YONKERS, N. Y.
Proctor's
2d half (6-9)
Nat McCullough
Roger Inhoff
Carl Pondleton
P & B Coscia
(One to fill)

Dalton Ed
Darcy Joe
Darrell Emily
Dawson L & C
Doreen Sis
De Laise William
DeMaco J & K
Diamond & Brennan
Dolan Jo
Dooley & Sales
Doreen Sis
Dowlin Marie
Doyle Bartle
Du Bois Wilfred
Dunlay Bill

WATERBURY, CT.
Palace
2d half (6-9)
Rule & Tenny
Seed & Austin
Chaple & Carlton
Gaston & Adore
Haney Sis & F

Ellis June
Ellis & West
Ellice Grace
Eltinge Julian
Enos Gene
Essent Opal
Evans & Evans
Fay Eva
Fay Frank
Fields Al
Fields Jack
Fisher Irving
Fisher & Gilmore
Fisher James
Fiske Co
Foster Bobby
Fox & Allyn
Frederick Jacques
Futler Molly

WATERTON, N. Y.
Avon
2d half (6-9)
Driscoll & Perry
(Others to fill)

Gale & Howe
Gallain Sis
Gala Daisy
Garnada Joe
Garner Ruth
Germaine Florrie
Girton Geris
Glauer Henry
Goodridge Geo
Gordon & Spaul
Gorman Jack
Goulet Archie
Greene Gene
Green Jane
Grennell Elsie

WHE'G, W. VA.
Victoria
2d half (6-9)
Desmond & Grant
Tom Reilly
Harlequins
Lavine & Dale
(One to fill)

Hafter & Paul
Hall Bob
Hall Markie
Hall & Dexter
Hall Marjorie
Haulton Dixie
Harcourt Daisy
Harris Marion
Hart Marie
Haskell Lou
Haworth Saxie
Hayward Ina
Hayward Jessie
Hewitt & Ford
Hortor Kathryn
Hoy Elai

WIKES-BRE, PA.
Palace
2d half (6-9)
Billy Farrell
Chas Withers
Nawahi

Warren & O'Brien
Harris & Holly
Nevis & Gordon
Bentell & Gould
The Harringtons
Hasoutra

Aaronson Irving
Adair Estelle
Adams Jack
Adams Ted
Alexander & Peggy
Alfano Victor
Allen Gertrude
Allen Tom
Allen—
Aite Louis
Anderson Pauline
Audrey Burt

Baker Jack
Brown & McGraw
Bonn Walter
Bake Blanche
Beltscher H June
Chatham Lewis A
Conan Paul
Conrad Aida

Babeock Arthur
Babeock & Dolly
Banks & Gay
Basilida Carrie
Bayes Al
Beardsley Harry
Bell J C
Belmont Harry
Bennet Iris

Allen Jane
Allen Willard P
Brox Sis
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Ellsworth Harry
Elys E O
Ford George
Foster Victor
Florg Paul
Follis Hazel V
Giddy & Giddy
Green Hazel
Georgalis Three
Glen & Runyon
Hamilton Frank
Howard Jos E
Hogan & Stanley
Harrington Bobby
Hale Bert B
Hastings Ed
Holland Jimmy
Hart Wagner & L
Harris Margie
Johnson Chas J
Kafka Stanley & M
Keefe Chas
Kaufman Sam
LaSalle Bob
Leo Bert
Long Robert
Leslie & V'dergrift
Lorraine Peggy
Lloyd Arthur
Laney Jack
Liston Jim
Link Billy Jr
Luzon Billy

Meyers & Nolan
Norman Karyl
Nielsen Anabel
Norman Bobbie
O'Brien Lucille
Olive & Mack
Pasquall Bros
Preston & Isahel
Pynant Fred & P
Plessey & Powell
Russell & Burke
Ross Mrs
Rogers Elsie
Rothschild Irving
Reilly Larry
Reno Mignon
Rankin Walter
Riley Jos
Robyn William
Sweeney Fred C
Shafer E
Silver Frank
Sperry Bob
Staney Monroe C
Shriner Joseph
Sherry Edith
Stanley Aileen
Stoney & Eddie
Steinbeck Bruno
Slater G
Teorato T
Tahna Melva
Thomas William
Transfield Sis
Turner Lloyd
Tracy Ray
Thomas Billy
Van & Schenck
Vincent Syd
Vincent Larry
Varnadore Varnie
Vandergrift J M
Van Dorothy
Ward & Watts
Wilson Geo P
Wolford H
Wright Geo M
White Pierre H
White Bob
Wynne Ray

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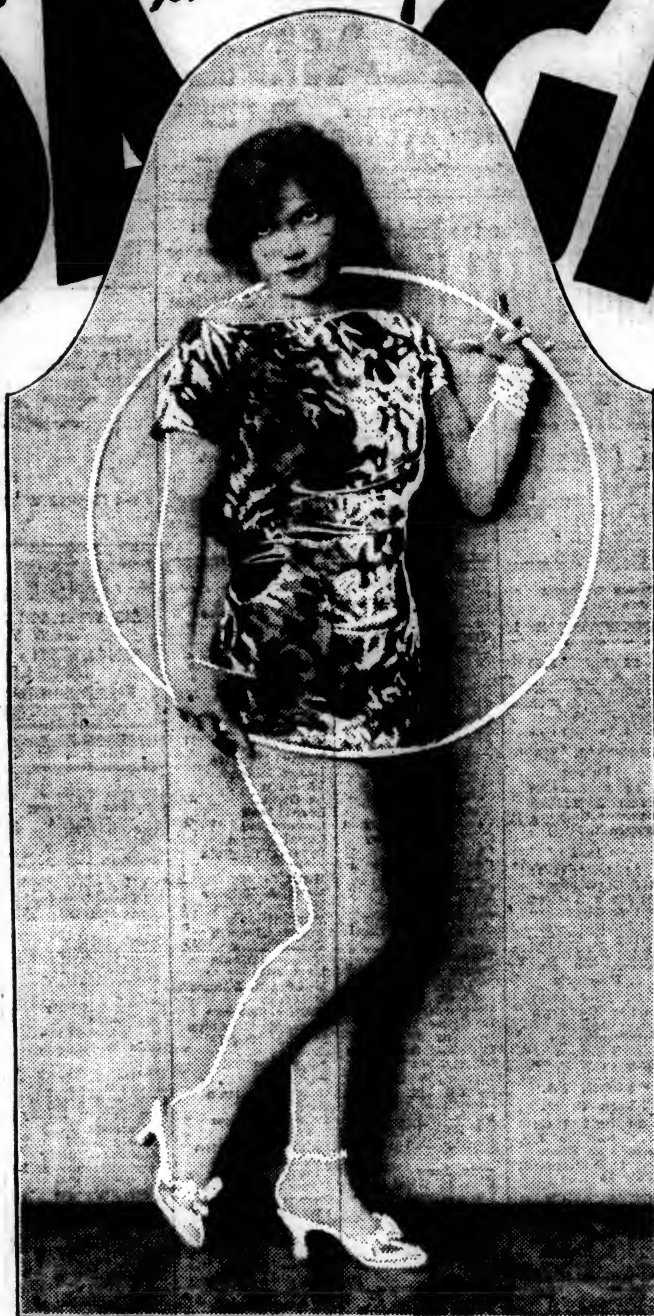
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VOL. LXXXV. No. 13

NEW YORK CITY, WEDNESDAY, JANUARY 12, 1927

56 PAGES

ERLANGER AS LEGIT BOSS

CANON CHASE NOSING 'ROUND FOR CENSORING PROPAGANDA

Digging Into Trade Commission's Records for Ammunition—Pettijohn-Connolly for Hays Standing It Off—Stratton's Straddle Blow to Reformers

Washington, Jan. 11. Canon Chase, now established in permanent headquarters here, is looking to the Federal Trade Commission for material to assist him in his attempt to put across either the Uphaw or Swope censorship bills, both of which he is actively supporting.

The "arch-enemy of the movies," as Canon Chase has been locally (Continued on page 22)

'ROAD' PLAN FOR GUARANTEED PLAYS IS UP

Chicago, Jan. 11. Frank Gillmore, executive secretary of Equity, will arrive here Wednesday for what is expected to be an important conference with the International Drama League officials. Gillmore is interested in a plan to prepare the road for at (Continued on page 22)

Morality Investigation of Night Club Applicants

A morality investigation of the New York night life habitues is under way. This is in connection with the license renewals of the night clubs under the Curfew Act. One male night club star is being accorded particular attention on the morality question.

FIRST ALL-COLLEGE FILM

Syracuse, N. Y., Jan. 11. "Shooting" of the first all-college picture ever made starts at Hamilton this week where Masque and Triangle, dramatic club of Colgate, will produce "Roommates."

The entire production, from story to photography, will be done by Colgate students, with some assistance from girls of Syracuse University and Hamilton High School.

Russell F. Spiers, director of the dramatic club, is in charge of production.

No Smoking—Tunney

Gene Tunney abhors smoking in his dressing room while playing in the Loew theatres at \$7,000 a week. Perhaps it is in effect for anywhere; theatre, home or Madison Square Garden.

It was at Loew's Metropolitan, Brooklyn, N. Y., the champ made clear his attitude toward the weed. One of the well knowns was piloted by the house manager back stage for an intro. A lighted cigar was carried by the w. k.

Tunney stood for the formality, but taking one look at the smoking cheroot said that it would have to go outside. The w. k. went with it.

MARY GARDEN'S BEER GAG GOT 'EM IN MIL.

Milwaukee, Jan. 11. Mary Garden's beer story goes down as about the sweetest press agent gag chalked up here in an age.

The opera diva was scheduled to play here last week in "Resurrection" with the Chicago Opera Association. Two days before the date a newspaper story appeared there that Miss Garden would like to have a glass of honest beer when she reached Milwaukee. There were provisos, one that it must not be heavy beer nor home brewed, but of that light amber fluid. In other words, pre-war brewery-made beer.

The newspaper played the story (Continued on page 46)

Hollywood Style Show for N. Y.; L. A. Paper Tieup

Los Angeles, Jan. 11. Hollywood fashions are to be shown in New York under the auspices of the Los Angeles "Times."

The paper is sending Peggy Hamilton, its fashion expert, east to stage a show of Hollywood screen styles, beginning Jan. 18.

Designers from practically all of the local film studios will be represented in the exhibit.

INAUGURATES OPEN DOOR POLICY

Ralph Long, Former Shubert General Manager, Now With A. L. E.—New Affiliations Predicted for Both Houses and Producers—Long to Be Direct Contact Between Erlanger—Chanins Link—Erlanger Houses Ahead in Worst Road Season in 10 Years—Building New Theatres

NO BANK DICTATION

It looks as though the "Little Napoleon of Show Business" is in the saddle again.

Or, if not actually in the saddle, he has his steed standing at the door of the New Amsterdam, on 42d street, ready to be mounted when the cry of "Erlanger Is Boss" is sounded down the halls of the (Continued on page 54)

BENEFITS FROM GOV'T CONTROLLED LIQUOR

Montreal, Jan. 11. Effects of government controlled liquor in the Province of Quebec, at the conclusion of the sixth year of its conception, may be summed up as follows:

Increase of property valuation.
Huge decrease in crime.
Increase in school attendance.
Decrease in arrests for drunkenness, approximately 50 percent, and (Continued on page 46)

200 Apply for Private Licenses As Curfew 'Out'

The expected "out" on the Curfew Act has come to pass with the filing of 200 applications for licenses as private clubs from cabarets which formerly operated under state charters. The membership club idea is resorted to as a subterfuge to sidestep the 3 a. m. closing restriction since the Curfew Act specifically exempts membership clubs from the deadline closing.

License Commissioner William F. Quigley is acting on these 200 applications.

MOVIE FILM FROM PHONOGRAPH DISC NEXT DIZZY POSSIBILITY

Rapid Developments in Radio and Record Movie—B.B. Working on Latest Amazer—Edison's Long Discs for Picture Houses

"Capturing" a Porter

One of the picture men making frequent trips to the coast has discovered that a torn \$20 bill gets him the best service.

Boarding the coast train the p. m. tears a \$20 certificate in two before the eyes of the affrighted colored czar.

"Boy," he says, "If I'm satisfied at the other end, you get the other half." He's always satisfied.

MISS ELLIS TURNS DOWN DOUBLE OPPORTUNITY

Mary Ellis, former member of the Metropolitan Grand Opera, later the star of "Rose Marie," a light opera, and after that playing the lead in a drama, "The Dybbuk," turned down the opportunity of a publicity smash as the most versatile of all women of the American stage last week, when she refused to accept a role as leading woman to Thomas Meighan in his next Famous Players-Lasky production. Miss Ellis' reason for refusing the role was that she did not believe that it was (Continued on page 46)

Musical Shakers' 2½ Min. Records; Royalty

The current vogue for music box attachments to cigaret boxes, demijohns, cocktail shakers, and kindred novelties, may give rise to a new source of income to the music publishers.

The majority of the tunes on these novelties are "How Dry I Am" and "Coming Through the Rye," but it is the intention of a new syndicate to key their musical contraptions to play a chorus or two of a musical comedy or other song hit. The average music box can play 2½ minutes with one winding, only one-half minute short of the average 10 inch phonograph record.

It will mean that a two-cent "mechanical" royalty per instrument marketed will be paid, and this syndicate has expressed itself as very much interested.

The Brunswick-Balke-Collender Co. is said to have a secret talking picture process which may be marketed by the Brunswick itself under license arrangement with the General Electric Co., and the Radio Corp. of America, both of which companies Brunswick has been allied with before in its phonograph-radio combination machines.

A practical means for the project (Continued on page 22)

DAILIES DAILY PROVING POWER OVER RADIO

The apparent shrewdness and ingenuity employed by the National Broadcasting Co. to corral the "air" for its own extensive national network of 28 stations, has been commented on in Variety, its recent story on the "commercial radio trust" creating a stir at 195 Broadway, the American Telephone & (Continued on page 21)

Ex-Crook Engaged as Studio's Crime Expert

San Francisco, Jan. 11. Following the publication of his autobiography, "You Can't Win," in which he told of his career as a yeggman and burglar, Jack Black, for many years reformed and employed as librarian of the San Francisco "Call," was engaged by Louis B. Mayer.

He is now at the M-G-M Studios in Hollywood, passing on technical phases in pictures dealing with crooks and the underworld.

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HOLLYWOOD'S INSTALLMENT TIME RADIO SETS ALL OVER—TIP OFF

Tom Mix Tells Everything—Also How Sightseeing
Lecturer Lost Job Through Mistaking High
School for "Charlie Chaplin's Training Camp"

By TOM MIX

Variety's Cub Reporter

Hollywood, Jan. 4.
Hollywood has enjoyed a wonderful outpouring of Yuletide spirits, many an empty bottle to prove it. Christmas in Hollywood is a great thing for the industry in a lot of ways. It's a sort of clearing house on your friends and acquaintances. You can take your Christmas and New Year cards and check up pretty. (Continued on page 47)

TO CUT PASSPORT FEE

Senate Bill to Make Charge \$5
Instead of \$10

Washington, Jan. 11.
Senator Royal S. Copeland (D.), of New York, has introduced a bill to reduce passport fees from \$10 to \$5, with the life of these documents to be extended at the option of the President from two to six years. The bill also provides for all charges at the American consular offices abroad for visas be abolished.

REGINE FLORY'S ESTATE

London, Dec. 28.
Besides leaving considerable property in France, Regine Flory, the dancer who shot herself in Drury Lane theatre last June, left a personal estate in England to the net value of \$24,805.

BUDAPEST

Budapest, Dec. 24.

Several changes took place in local theatres at the start of the season. Ben Blumenthal, who owned two of the largest theatres of this city, has given up the management of both and has leased the Vígasház to his former director, Imre Roboz. The new manager began his career as his own master with a tremendous hit; he produced "A Nosztalgia esete Toth Marival" ("The Case of the Nosztalgia Boy and Mary Toth"), a four-act play by Zolt Harsanyi, adapted from the novel of the same name by Kalman Mikszath.

It is a picture of Hungarian life, vinctual Hungary of the '80s. The east was of the best, the acting being particularly brilliant. The play has been drawing capacity since early September. Francisca Gaal especially scores.

The other theatre owned by Blumenthal, the Pótvárosi Operettszínház (City Operetta Theatre) is closed for the present but is often leased. The one planned for the coming week is that of a company starring Leopoldino Konstantin, Viennese actress, undertaking a Continental tour with a repertory of plays almost exclusively of Hungarian origin.

The Royal Hungarian Opera House has produced the romantic

GERMANY PASSES "GESTE"

Foreign Legion Withdraws. Objections and Restriction Is Erased

Berlin, Jan. 11.
Germany will see Famous Players-Lasky "Beau Geste," the Home Government having lifted the ban against this film.

The restriction was originally imposed out of courtesy to France, as the Foreign Legion (French), around which body of men the story revolves, objected to certain passages in the picture. The objections have been withdrawn and its release sanctioned.

Black Bottom in Vienna

Paris, Jan. 3.
Dora, Duby is starring in the Mariuska revue in Vienna, and has introduced the black bottom dance with a chorus of 32 local girls and 16 English dancers. The act seems to have caught on, and the dance is causing the same sensation as in London and Paris.

CHORUS STRIKE IN NICE

Nice, Dec. 24.
The opera here has not yet opened this season, owing to a strike of the chorus, which refused conditions offered by the management. On the other hand, the Casino has negotiated through a local independent syndicate for a non-union staff and is now operating.

musical play "Hári Janos" (John Hari), composed by Zoltan Kodaly. The text was written by Harsanyi and Paulini, and may best be described as a "spieloper." Kodaly, next to Bela Bartok, the most eminent representative of contemporary Hungarian music, has lately added to his international reputation by his great success as a composer at the musical festivities at Salzburg. The opera is next preparing a pantomime with music by Bartok, "A Csodalatos Mandarin," (The Marvelous Mandarin), the text of which is by Melchior Lengyel.

At the National theatre, an institution supported by the government, the start of the season has been unusually slow. The reason for this probably lies with the too cautious theatrical policy of the manager, Alexander Hevesi. Foreign plays are but rarely produced at the Nemzeti, except a few revivals of old-time successes. On the other hand, most prominent Hungarian authors don't care to let the National have their new plays, owing to the conservative spirit at present pervading this stage.

At the Magyar theatre the very clever comedy by Laszlo Fodor, "Szeretek egy Asszonyt" (I am in Love with an Actress), was no more than a moderate success. However, Galsworthy's "The Fugitive," with Madame Freda Gombaszegi in the title role, was an important event. Another personal success for the same actress was in the play by Lajos Biro "Sarga Liliom" (Yellow Lily) which was a big hit some 15 years ago and which has been now revived on the same stage, with very nearly the same cast.

The same theatre is preparing the new play by Ferenc Molnar, "Jatek a Kastelyban" (The Play's the Thing) to be produced by the end of this month.

In the musical comedy world, the much-spoken of new operetta by Imre Kalman scored but a moderate success at the Kiraly-King theatre. The "Czikuszherceg" (Circus Princess) is hampered by a book too typical of the Viennese librettists of recent years. But a Kalman operetta is always considered a musical treat by his host of faithful admirers.

The next play in preparation at the Kiraly is named "Chopin." The book, by Jeno Frago, deals with the life of the great composer and the music is compiled from his compositions.



BARRIE OLIVER

LONDON'S BOY FRIEND

THIS WEEK IN LONDON

"Seen from the Stalls"

"Just a Kiss" is a thoroughly amusing play, spiced with those sallies of wit that one expects from musical comedy. Then there is the dancing—perhaps the most consistently attractive thing about the piece and certain to gain much kudos for Mr. Barrie Oliver, an exceptionally clever young American comedian, whose advent improves an already first-rate cast. Permanent Address: VARIETY, London.

Professional Tax Refunds

Washington, Jan. 11.
With approximately 5,000 names remaining to be checked of the original 275,000 listed as receiving refunds on taxes, the following professionals and amusement enterprises, in addition to those published last week, received such refunds:

- Marguerite De La Motte, Los Angeles, \$27.13.
- E. M. Warner, Long Beach, Cal., \$71.33.
- Ruth Clifford, Beverly Hills, Cal., \$34.05.
- Mary Pickford Co., Los Angeles, \$210.81.
- Christie Film Co., Hollywood (2d refund), \$301.47.
- Mack Sennett, Los Angeles, \$4,178.64.
- Cyrus J. Williams Prod., Los Angeles, \$227.03.
- Langston Grand Theatre Co., Los Angeles, \$1,003.15.
- Fraser's Million Dollar Pier (2d refund), Los Angeles, \$7.50.
- Dorothy D. Hammerstein, New York City, \$2,738.19.
- Western Lithograph Co., Los Angeles, \$15,461.92.
- Elleen Percy, Los Angeles, \$252.42.
- Boston Gayety Theatre Co., New York City, \$181.77.
- Mrs. Reginald Denny, Hollywood, \$112.68.
- Mission Theatre Co., Los Angeles, \$240.57.
- Harrison Gray Fiske, New York City, \$4.93.
- George Bromley, New York City, \$3.26.
- Helen Ford, New York City, \$6.
- Sam Lewis, New York City, \$5.57.
- Glendale Theatre Co., Los Angeles, \$33.60.
- Robert F. Slak, New York City, \$11.34.
- Cepha D. Slak, New York City, \$4.67.

Author and Composer in Suit Over Operetta Rights

Paris, Dec. 27.
A controversy over the author's royalty for the operetta "Un Bon Garcon" was aired in the courts last week, when André Barde claimed half of the fees paid by the Theatre des Nouveautés, whereas Maurice Yvain, the composer, contended it was arranged he should have eight per cent for the music and Barde four per cent for the book. The royalty was 12 per cent of the gross after deducting 10 per cent poor rate and six per cent for the State entertainment tax. A judgment was rendered granting each party four per cent, with the remaining four to be held by the Society of Authors awaiting a reconciliation.

SAILINGS

- Jan. 26 (London to New York), Buddy Lee (Aquitania).
- Jan. 19 (London to New York) Mr. and Mrs. Dallas Welford (Majestic).
- Jan. 15 (New York to Paris) David Lewis (Aquitania).

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 2.

Some time ago, the "Co-Optimists" who had been having things rather their own way—the company I mean—dropped the Tuesday matinee because they wanted to play golf. When they started losing money, the board considered that this matinee should go back, in order to lessen their loss.

"Most decidedly not," said one leading Co-Optimist. "Very reluctantly, I must admit it is only fair," said another. "It's all very well for you fellows to talk about having another matinee, but you go on and do it," said a third.

In spite of all that, the board merely put up the notice that there would be a matinee Tuesday. There was.

Bunk About Actors

We have a silly thing in England called the "Magazine Program." It prints the "confessions" of stage people, collections of "wise sayings" and things like that, which I believe are very seldom done by the people whose names appear on them.

This week, in the "Who's Who," Betty Chester is made to say that her hobby is racing. Now, I know her well, and it is the only subject I have never heard her mention once.

George Grossmith, when asked "What is your greatest ambition?" replies, "To be British Ambassador to the U. S. A.," and when asked his favorite Christian name, replies, "That of my King, my father and my son." His leaving out himself is the most charmingly modest thing I have known an actor do.

When You Don't Smile

I suppose they altered the title of "When You Smile" because you didn't. It is called "Happy Go Lucky," now at the Prince of Wales. The only true word of the three is the middle one, except that "Go" it won't.

"Lillom" Dreary

"Lillom" is merely dreary tosh. If a schoolboy had written it, we should have thought it was something like "The Young Visitors." It is made worse in London by the fact that a Russian named Komisarjevsky made it drearier than it was by staging it in what is called "the Russian manner."

The lights went wrong, a house nearly fell down on one side of the stage and, during a railway embankment scene, sulphurous smoke poured across the footlights and nearly choked half the people in the stalls.

I am sorry to hear that Ivor Novello has put his own money in this show. He is a charming young man with eyes that remind me of "The Song of Solomon." Lips like pomegranates. . . you know, that sort of thing.

Really, he should not be allowed to do this sort of thing. He won't again. If "Lillom" had not been produced in New York it would never have been revived at the Duke of York's. When it was done before, it lasted for three weeks. Then it was called "The Daisy," and Edith Craig staged it. This Russian merely makes it drearier than it was before.

Lord Lathom and the Critic

Lord Lathom told me at lunch that he had been having a verbal battle with St. John Ervine. It seems that that critic in his review of "Tuppence Colored," the new Lathom play, protested against Lord Lathom calling himself "Edward Wilbraham" on the program. Lathom replied by threatening to send Ervine a copy of "Burke's Peerage" to show him that that was the name he was born with.

"After all," he said today, "who the devil gave St. John Ervine permission to call himself after one of the Disciples?"

Communism and the Church

In the very room in Church House, Westminster, where a few weeks ago heads of the Church of England were revising the Prayer Book and from the walls of which a score of photographs of Anglican bishops look down, they staged "Bethlehem" in modern clothes to Rutland Boughton's music.

Mary was represented as a miner's wife. Joseph was a miner. The Three Wise Men were a scientist, a philosopher in academic robes and an artist of the Greenwich Village type. Herod was a capitalist in evening dress, fresh from a night club apparently, with Herodius and Salome represented as two vamps with cigarettes!

"Can I say you are a Communist?" I asked Boughton, during the interval.

"Why not?" he replied. "I am." Without altering the dialogue he had so staged the Nativity play, which was seven centuries old and was first acted in Chester Cathedral, that his political opinions found expression. Yet the whole thing was applauded by highly placed Anglican priests, who, indeed, had made the production possible.

Ready for His Copy

Major E. O. Leadlay, the press agent, who is full of bright ideas, sent out waste-paper baskets as Christmas presents.

Cicely Courtneidge as Pagliacci

The Courtneidge family put up a brave fight the other day when poor Rosaline, the younger daughter, died, after giving birth to a baby daughter.

Robert Courtneidge, true to his tradition, braved the loss of a favorite daughter, and carried on the rehearsals of "The Blue Mazurka," a few hours after the death-bed scene, only being lost for a word every now and then.

Cicely Courtneidge insisted on going through her two shows that day to the wonderment of a house that was crowded to the door.

All the Courtneidges are very popular and all Theatredom mourned the loss of a charming young actress.

Almost her last words were "Tell Peter to marry again, and call the baby after me."

"Peter" is Peter Haddon, a young actor, with a Cambridge manner. He married Rosaline, nearly two years ago.

Edna Thomas Back in London

I spent a very pleasant supper time this week with Edna Thomas, the brilliant singer of spirituals, Floyd Gibbons, the war correspondent, and my friend, Stansbury, who represents Hearst.

Edna listened for once, for the way that fellow Stansbury can talk of the inside of Woodrow Wilson's career silenced even Floyd Gibbons, who told us, however, how he had breakfast with Coolidge during the height of the President's economy campaigns. The morning after Floyd had told the people on the wireless about his breakfast appointment.

At breakfast, the next morning, Mr. Coolidge opened a telegram placed on his plate. After reading it he said: "I am sorry, Mr. Gibbons. This is for you."

It was addressed from a small-towner in the middle west to "Floyd Gibbons, care the President, White House," and it read: "Bet you daren't ask him for another cup of coffee."

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THE HOLLYWOOD AS IS

By JACK LAIT

BRITISH NATIONAL WILL TAKE IN WALDOUR CO.

E. A. Dupont, German Director, Signed as Part of New Expansion Policies

London, Jan. 11. Reorganization of British National Pictures on a \$10,000,000 basis includes John Maxwell, chairman of Wardour Films, the proposition being that both companies work together.

Following out the rejuvenation policy, British National has signed E. A. Dupont, German director, to supervise the making of five pictures.

Alice Lloyd Hailed As Sister's Successor

London, Jan. 11. Alice Lloyd is the big feature of the current vaudeville bill at the Alhambra.

Besides scoring strongly, Miss Lloyd is acclaimed by the press as a legitimate successor to her late sister, Maria.

REVIVAL AT COMEDIE

"The Ewe" Well Received in Paris with Madeleine Renaud

Paris, Jan. 11. The three-act comedy of Edmond See, "Le Brebis" ("The Ewe"), in revival, was well received at the Comedie Francaise. Madeleine Renaud plays the lead.

It is presumed this mild work, dealing with a simple-minded woman preoccupied with dreams of a prefect, is in for a brief time, rehearsals being already announced for its successor.

"Happy" Closing

London, Jan. 11. "Happy Go Lucky," the Londonized version of New York's "When You Smile," will close in two weeks. The fortnight's notice went on the bulletin board last Saturday.

'Secrets,' Just Jumble

London, Jan. 11. "The House of Secrets," opening at the Little Q theatre last night, revealed itself as more of an inconsequential jumble than the mystery-melodrama it purports to be. Something of another premiere was the getaway of "Black Birds," second edition at the Pavilion. This comprises about six new numbers all of which serve to improve the revue as a whole.

Sayag Coming Over

Paris, Jan. 11. Edmond Sayag, proprietor of Ambassadeurs, is due to arrive in New York about Jan. 20. Sayag has the reputation of having paid record salaries for attractions here and made money with them.

HEIFETZ NOT TO WED

Paris, Jan. 11. Jascha Heifetz, the violinist, has disposed of reports emanating from America that he will marry Lucie Labase, the Hungarian light opera star. Heifetz, who is 26, declares he is too young for matrimony.

Casella Sails for U. S.

Rome, Jan. 11. Alfred Casella, the Italian conductor, sailed for New York a few days ago, under engagement to conduct concerts of the Boston Symphony Orchestra.

"EXTRA GIRLS"

No. 2 of Series of Inside Stories on Film Colony—Facts to Refute Fancies

NOT AN EXPOSE

The most authoritative estimate fixes a figure beyond 50,000 girls, from all parts of the world, in Los Angeles and suburbs, drawn by the flimflam of film-fame.

Therefore, Los Angeles and suburbs have the prettiest waitresses, hat-checkers, chambermaids and bob-haired bandits in the world.

The carloads of literature warning the screen-struck flappers to stay home have had no effect. How could they, when the facts as they face most of these girls after they get on the ground and batter themselves against the closed gates of moviedom have no effect?

Hollywood is a Golconda of opportunity for beauty, brains, personality or any other outstanding quality. But it is a cruel place to come to for one who isn't sent for. This is why these unsent-for chicks, of all sizes and complexions, compose one of the most extraordinary conditions ever sprung on the age-old variants of the he-she problems.

Arrive Broke and Stay Broke. Most of them arrive practically broke, and most of them stay that way. Whereas, as I pointed out last week, the prosperous and highly paid actors and writers and directors sigh with homesick longing for New York or Chicago, these starving, scraggling and swarming extrins look ahead into a blank wall, but never back toward home, mother or the old Main Street.

Many of them, of course, are girls of sound moral fiber. But most of them are unconventional in one sense or another, or they wouldn't be there in the first place. It takes more than a whimsical adventurous impulse for a female kid to pull up stakes and go to the end of the land "on speculation," with nothing in negotiable or potential assets except an egotistical faith in her own charms.

For every one who gets in at all a thousand wait, hope and squawk. Those who do snatch a day's work here and there usually have no more standing thereafter than they had before, and are in statu quo again. You may read of organized system to give them all a chance and to down the perils and confusion of having them besiege the doors of the casting offices. Some improvement has been achieved—but not much.

Most of the girls are still scheming out ways to "cut second," to skirt the long line and sneak in through a door marked "Private." That is always the second effect of any situation where the supply is beyond the demand.

This is fattened up, moreover, by the stories every one knows and the instances every one sees where some of the girls do crash the barred gates and beat the run of the traffic. They "get there" too often through favoritism, usually prompted by laws of natural selection not functioning in direct ratio to their histrionic aptitudes.

Odious Condition. All of them register with the organized casting bureau, but most of them also have additional outside connections aimed to get them preferential position. Many of these secondary agencies are little more than call-system girl-providers for almost any demand.

They furnish these girls from anywhere who came to Hollywood to star on the screen, in assorted sizes, shades and dispositions for parties, joy-rides, an evening or longer. The agents are responsible to no one, the girls even less so. The girls are usually paid for their time and presence, even where the festivities are comparatively

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In reprinting the "Hollywood" series, publishers are requested to credit as follows:

By JACK LAIT

(Reprinted from "Variety")

This is made necessary by contractual obligations and refers to the "Hollywood" series only.

mild. They pay the agents a commission. But the few dollars for such services are not the magnet, first of all—the big motive is the promised meeting with men who can advance a girl in her yen to "make" the films. It remains generally promise only.

Of course, many of the girls stand pat against such proposals. But many more propose them themselves. Not that even the latter are willfully wicked. They have all come to Hollywood with the single purpose to land in the movies. It is for that consummation that they are ready to go almost any limit. The same girl who would slap a side-walk masher's face for a smirk will go to a stranger's house on a midnight summons and enter into a revel because she has been told there are film men there—men who can help her get a "break."

The girls soon realize the whole condition. But few of them are early discouraged. They stick on. They hear of this one and that one who clicked, and they're good for another six months of patience, effort and horizon-scanning for miracles.

Can't Protect All Girls

The beneficent paternal arm of organized filmdom doesn't and can't protect all these girls or any appreciable part of them. No one asks them to come, and everyone waves them to please not come. Yet they come. They think good looks and youth are marketable assets. Feminine beauty is a glut on the Los Angeles corners. One gets bewildered looking at it everywhere. It's commoner than palms.

Yet, out of these thousands, every now and again one comes forward and shows mad dreams may come true, and because of her, ten thousand others—less inspired, less fortunate, less something—come, stay, pray, play; and by the time some of them are about ready to throw up the sponge, another stroke of lightning has hit, and they all get new wind and new endurance.

Few of them ride in limousines or look the popular acceptance of the modern gold-digger. There are too many of them for much of that. Most of them are shabby and grow shabbier.

Sidelines

They live in miserly and miserable fashion, usually. As many as can have some side line, often by the-hour employment that can be dropped when a call or a day's work bobs up; some get married to "le-cals" and still practice their ambitions and ply their hopes. Work as waitresses, cigarette girls, checkers and the like are in fierce competitive demand. One can see a Ziegfeld ensemble in any cafeteria, and for a nickel can buy an orange-ade at an all-france stand from a peach who would grace a palace. All extras—most of them extra extras.

The women's clubs of Los Angeles hold solemn meetings and sit on the grave and puzzling problem that rubs their elbows on all sides. They vote resolutions and view with alarm. They think something should be done about it. Then they adjourn.

The town is intensely resentful of any outside discussion of the extra-girl business. The Chamber of Commerce has officially issued propaganda, disseminated through the nation, serving notice on amateurs and fan-magazine addicts that there are more supernumary candidates than can be employed. With



WILL MAHONEY

PALACE, N. Y., THIS WEEK

Leonard Hall in the WASHINGTON "NEWS" last week said: "Of all the men who have come to the front in vaudeville in the last decade, and there have been many, the one who has developed to the concert pitch of variety entertainment is Mr. Will Mahoney. He has reached the point where he could hardly be improved upon. Mahoney is the comic king of the age."

Direction:

RALPH G. FARNUM

(Edw. S. Keller Office)

Operation Epidemic; Betty Balfour's Illness

London, Jan. 2.

An epidemic of operations seems to have seized show people in London.

Dorothy Dickson started it some weeks ago with throat trouble. Since Godfrey Tearle has undergone two for his throat; Leslie Henson was a victim on Christmas Day; Wilkie Bard was seriously ill and just averted one for appendicitis by a hair's breadth, and Madge Titheredge is down on the list for one in the near future.

Meanwhile Betty Balfour is in a hospital suffering from pneumonia, congestion of the lungs and muscular rheumatism, contracted during the filming of storm scenes in her latest picture, "Devil May Care."

CLOWNS' BIG CONTRACT

Paris, Dec. 27.

The Fratinelli Trio, of the Cirque d'Hiver, have signed for two months in Milan, Italy, at 15,000 lire a day. These clowns are Italian, but have not performed in Italy, their great success being obtained at the Cirque Medrano, Paris, during the past six years.

The trio will furnish the second half of the program at the new Milan vaudeville house, other members of the family assisting with acts.

BURT HOWELL IN N. Y.

Burt Howell of Howell & Baud, the international agents, located in Paris, is here with the Guitrys.

Mrs. Howell accompanied her husband on this trip. They will remain on this side until returning with the stars.

Billy Shaw Scores

London, Jan. 11.

Billy Shaw, American dancer from "Lido Lady" and who won the Albert Hall Charleston contest in the professional class, has opened at the Piccadilly and Kit Cat Club, scoring strongly in both establishments.

MEVISTO DIES

Paris, Jan. 11.

Mevisto, the French comedian, died late last week in Paris of influenza. He was 63 years old.

that the incident ended and the issue hasn't been revived since.

The Y. W. C. A. and welfare institutes regard the whole class as pests. Socially, the regular residents scorn any girl who is maneuvering to enter the movies. The newspapers choose to handle them as individuals whenever any of them get into the current reports, and not as typifying or even as items in a class or condition.

So these beauties, concentrated from everywhere, are, strangely, one depressing note of poverty, pathos and perversity in this fabulous paradise of prosperity, plenty and prodigality.

NEXT WEEK—"In the Studios"

PARIS

Paris, Jan. 2.

Camille de Rhynal is again organizing the dance championship for "Comodia," which will be held this time at the Apollo, May 21-22. Meanwhile, there is to be a dancing tournament at the Ruhl Hotel, Nice, March 20-31.

A French version of Chiarelli's "Masks and Faces," by Victor Andreossi, is listed for the Theatre de l'Avenue in March, with Jacques Baumer in the lead.

Alfred Savoir will soon return to Hollywood for F. P. L. Meanwhile, his latest comedy, "La Demoiselle de Passy," will be staged at the Potiniere, with Charlotte Lyssa.

The Sacha Guitry revue, featuring the Dolly Sisters and at the Theatre Edouard VII, will be withdrawn next Saturday. A new comedy, called "Knock Out," by Natanson and J. Thery, is due early in January.

The Theatre de Boulevard (former Abri) is again changing management. Mme. Blanche Rittler assumes control Jan. 2.

Katherine Lee, from the Boston Opera, is playing a small part in "Jean le Maufranc," comedy, at the Theatre des Arts.

Yvonne Baconnne, formerly with "Gay Paree," New York, has joined the new Volterra revue at the Casino de Paris. Billy Bradford and Marian Hamilton are now featured in this show.

Maurice Lupue, partner of Helen Groody, taken ill at Nice and transported to the American Hospital here, has recovered, and returns to the Negresco, Nice, for New Year's day. He will later be at Volterra's local Perroquet night club.

Mado Minty will be starred in Albert Roussel's ballet "Le Festin de l'Araignée" at the Opera Comique until Jan. 19.

Leslie Hutchinson, negro pianist, has returned to Paris for the winter after an engagement in London.

Madame Melba left Paris last week, returning to Australia.

A large poster outside the Alhambra announces this once popular Anglo-American music hall for sale. Charles Guiller was in the city in December, and it was thought he had come to arrange for the rebuilding of the theatre, but nothing developed.

Fred Mele, formerly at the Casino de Paris, is now conducting at the Moulin Rouge, while Paul Gason is in charge of the Casino orchestra.

Nina Payne is dancing at the Volterra restaurant, Champs Elysees. (Continued on page 51)

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CHAPLINS AT LAST FIND DIVORCE COURT PATH

Dates Back Before Marriage
When Mother Assumed
Charge

Los Angeles, Jan. 11.
As Superior Court was closing last night Lita Grey-Chaplin filed a 42-page complaint for divorce from Charles Chaplin, while the latter was speeding to New York to resume work on "The Circus," his next picture. The negative and other properties of the production had been shipped east at the time the marital separation took place.
After attorneys for Mrs. Chaplin had filed the divorce action, full of sensational charges, they appeared before Superior Court Judge Wood and obtained an order restraining Chaplin from disposing of any money or properties except those necessary for the conducting of business pending trial of Mrs. Chaplin's action. The attorneys also obtained an order to show cause why a receiver should not be appointed to handle all community property until the case is disposed of. Both orders are directed at Chaplin and 15 other individuals and corporations, the orders to be argued Jan. 17 before Judge Price.
Mrs. Chaplin's complaint charges that ever since her marriage two years ago last November in Mexico, that Chaplin has treated her in a cruel and inhuman manner, that he associated with other women and particularly a Hollywood film actress with whom he was very friendly.
Other charges by Mrs. Chaplin are that the comedian induced her to enter intimate relations with him before marriage on a promise of wedding her and that he sought to have an illegal operation performed prior to the birth of their first child, Charles, Jr.
It is further asserted that since marriage Chaplin has accused his (Continued on page 54)

NEIGHBORHOOD EXHIBS. TAKE N. A.'S 1ST RUNS

Marks and Cooneys of Chicago
Make First Booking Deal
of New Year

Chicago, Jan. 11.
In the first film booking deal here this year, the Marks Brothers Theatres, Inc., and the National Playhouses (Cooney Bros.) completed arrangements with United Artists to secure U. A. pictures out of the loop and other releases not shown in the loop. They will be exhibited at the Marks and Cooney theatres as first runs.
The Marks Bros. will have the rights to north and west side sections of the city, Cooneys, South side. The best of the U. A. releases will play the loop first at Warners' Orpheum and then follow into the neighborhood houses.

Mrs. M. Gordon, Suicide

Los Angeles, Jan. 11.
Mrs. Marian Gordon, 28, former screen actress, committed suicide Jan. 8 by draining the contents of a bottle of poison in a local hotel.
Mrs. Gordon is said to have been separated from her second husband, who was connected with a picture company.

W. DeMilles Separated

Los Angeles, Jan. 11.
William DeMille has admitted he and his wife have separated.
DeMille states the separation is perfectly amicable, as both feel they can be happier apart. The separation occurred four months ago.
Mrs. DeMille is the daughter of the late Henry George.

"NATURAL VISION" LEADS

Los Angeles, Jan. 11.
Bessie Love will have the feminine lead in "The American," J. Stuart Blackton and George K. Spoor's first natural vision picture. Charles Ray plays the male lead.
Wilfred North will assist Blackton directing.

38 Circuits in N. Y.

According to compilation by New York film men, there are exactly 38 circuits in New York using pictures, either as their sole attraction or in conjunction with a mixed house policy.
The word "circuit" in this particular indicates the control or operation of two or more houses and which is designated as a "circuit" or "chain" by the exchange men.

KANS. AMERICAN LEGION JOINS SUNDAY FIGHT

First Time Legion Has Mixed
in Politics—Pastors Also
for Sabbath Shows

Topeka, Kan., Jan. 11.
The American Legion has joined the fight to have Sunday shows legalized in Kansas. The Legion also wants the ban lifted from cigarettes.
This marks the first time the Kansas Legion has taken any hand in politics and it is expected its influence will have considerable effect, especially as several of its members are in the legislature.
Sunday show agitation has not as yet developed any opposition from the churches. One or two pastors of churches where Sunday movies are held have declared that Sunday pictures are a benefit and should be encouraged.

FAY WRAY DOESN'T WANT AGENT SCHLEY

Los Angeles, Jan. 11.
Alleging misrepresentation Fay Wray, picture actress, has brought suit in Superior Court against Edna B. Schley, agent.
Miss Wray had a contract with Mrs. Schley to turn over 25 percent of her salary. Her complaint alleges the contract provided that the agent act as business representative for two years and that Mrs. Schley represented through her efforts that she had secured a contract with Celebrity Pictures for Miss Wray. The latter claims she has learned that she got the Celebrity position through no particular efforts of Mrs. Schley and therefore wants the contract broken.
The complaint also asks that in the assignment of the Celebrity contract it transfer her services from Famous Players-Lasky and that the latter corporation be enjoined from paying Mrs. Schley any salary or percentage thereof.

F. P. WILL PAY \$165,000 YEARLY RENT IN MINN.

4,200 Seat House Opens in
Oct—Will Probably Have
'Nut' Around \$20,000

Minneapolis, Jan. 11.
Famous Players-Lasky will pay \$165,000 yearly rental, plus taxes, for the new Minneapolis theatre which a group of local capitalists will erect for that firm. This is revealed in the advertisements of the company bringing out the project's issue of \$1,200,000 of six percent bonds at 98½. Taxes will bring the rental to about \$200,000 a year, which probably means that the house will have a "nut" of from \$15,000 to \$20,000 a week, a hefty item for this town where \$20,000 weeks have been few and far between, even at the Hennepin-Orpheum, seating about 2,900.
The new theatre will seat 4,200 and Famous Players will provide the decorations, furnishings and equipment. The State, the leading F. & R. house, seating 2,600, pays a rental of \$99,000 a year plus taxes.
Work on the new Minneapolis starts within a fortnight and the building must be ready for occupancy by October of this year. Completed, it will represent a total expenditure of \$1,650,000, including value of the ground lease, furnishings, etc., the advertisements state.

Mary Pickford's Next

Los Angeles, Jan. 11.
Kathleen Norris, authoress, has consummated a deal with Mary Pickford whereupon she will write a story around an idea proffered by the screen star. The tale will appear serially in Hearst's "Cosmopolitan." After about three or four installments, Miss Pickford will start work upon it at the studio as her next picture for United Artists.
Meanwhile, Sam Taylor, who will direct it, is at the M-G-M studios, also Tim Whelan, scenario writer, and Carl Harbough, another Pickford staff writer, has been loaned to Buster Keaton to do work on the latter's forthcoming film, "The Poor Fish."

Geo. Sidney Ill

Los Angeles, Jan. 11.
George Sidney, while working on "Bayonets" for First National, was taken ill last week, removed to hospital and returned to his home. He had a relapse and went back to the hospital. His condition is not critical.
As a result, however, the shooting schedule on the picture has been shifted around to allow for Sidney's return.



MAX DOLIN

The musical sensation of the Pacific Coast. Came to the California Theatre, San Francisco in 1923 for 4 weeks—stayed 3½ years. THERE'S A REASON. A sensation in Honolulu and now at the Coliseum Theatre, San Francisco, breaking records. Conducting and solo playing at each performance and personally staging all prologues.
Address all communications to:
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IGNORING MINOR ADMITTANCE LAW CAUSED FIRE HOLACAUST

Of 77 Children Killed, in Fire Panic on Stairs, Majority Were But 10 Years or Younger—Few Accompanied by Elders

DOROTHY MACKAILL OFF 1ST NAT'L'S PAYROLL

Refused to Play in Film Assigned—Sally O'Neill's Sis.
Opposite Barthelmess

Los Angeles, Jan. 11.
Dorothy Mackaill, First National feature player became balky and temperamental last week and is now off the studio payroll.
When Miss Mackaill arrived from the east, she was assigned to play opposite Jack Mulhall in "See You in Jail," but told the studio folks she would do no such thing. She declared she had come out to play opposite Richard Barthelmess in "The Patent Leather Kid" and would not work in the other picture. John McCormick, western production manager, is said to have tried to temporize with Miss Mackaill but she refused to report for work when "See You in Jail" was started.
Alice Day has been signed to play opposite Mulhall, while Miss Mackaill is the recipient of a notice from First National's attorney stating that as she has refused to obey instructions, her salary has automatically stopped until she will. With First National having nothing for Miss Mackaill at present her services are being offered to other producers on a rental basis.
Sue O'Neill, sister of Sally O'Neill, has been chosen for the Barthelmess picture. First National is going to professionally name her Kitty Kelly.
Miss O'Neill was signed from the ranks of extra players by Ivan Kahn, who also discovered her sister.

Palm Beach's Paramount Opens; Social Set There

Palm Beach, Jan. 11.
Cracked ice was on display in all the boxes and the entire social register set, led by Mrs. Edward T. Stotesbury, accredited leader, turned out for the gala opening of the Paramount theatre, the only picture house in the world with a Diamond Horse Shoe, last night with "Beau Geste." The splendor matched that of a metropolitan house premiere.
Under the direction of Harold B. Franklin and Alex Ludvig, of the Public Theatre Corporation, and Fred C. Cruise, house manager, everything was handled in big league style and everyone agreed that Broadway had been brought to Palm Beach at the Paramount.
Emil Velasco is the feature organist and Alex Basso is directing a 16-piece orchestra.
The same de luxe service apparent at the Paramount, New York, is being employed here and the ushers dispense the same sort of courtesy.
Among the show folk at the opening here were Mr. and Mrs. Sam Harris, Irving Berlin, Anita Loos, John Emerson, Mr. and Mrs. Lou Teller, and Mr. and Mrs. Stephan A. Lynch.

Youngsters Remarry

Los Angeles, Jan. 11.
Leslie Loveridge, screen actress and niece of Mae Marsh, remarried John Greer here Jan. 9.
Two years ago Miss Loveridge had the first marriage annulled because she was only 17 at the time and her husband 19.

WARNERS SIGN MAY McAVOY

Los Angeles, Jan. 11.
May McAvoy has been placed under a five year contract by Warner Bros., who will star her in a series of feature productions.
No assignment has been made to date.

Montreal, Jan. 11.
Laurier Palace, picture house in which 77 children were killed in a fire Sunday, is an 800-seater at the corner of St. Catherine East and Desery streets, far out in the east end of the city, catering to a French-Canadian population.
An investigation, started yesterday by Coroner McMahon, resulted in the information that the city juvenile admittance by-law had been violated 51 times when unattended children under 16 were admitted Sunday to the house.
The owners of the theatre have been ordered placed under arrest and will be brought up when the court reopens Thursday. One of the owners, Camille Bazy, was fined \$200 and costs of \$15.75 a fortnight ago for operating the theatre without a license.
The Montreal Theatre Managers' Association has pledged \$10,000 toward the funeral expenses of the Laurier Palace victims and to relieve distress in needy families. Owners of the various theatres are expected to swell the funds to about \$30,000.

Sixty of the children died of asphyxiation, according to Dr. Fontaine and Dr. De Rome, who explained the technical causes, 11 died of compression and 6 died of asphyxiation and burns.
One hundred and fifty children were in the balcony. The smoke pursued them down a five-foot stairway. It left 77 of their number dead and dying in heaps only a few feet from safety. Ameen Lawand, proprietor; Michel Arle, Camille Bazy and Alex Bazy, employees of the theatre, are out on \$100 bail.

There will likely be a greater toll of death when the hospitals where about 25 more youngsters are under treatment, have finished reporting. While the city is slowly recovering from the daze of the disaster, the question is everywhere being asked: who is responsible?

Most of the children were around 10 and some even younger.
No minor is legally entitled to attend a picture house without his parent or tutor, teacher or guardian if under 16.

It is useless to deny that at practically all neighborhood houses in this city the law has been more honored in the breach than in the observance, but this does not make the responsibility of the proprietor any the less.

By an irony of fate the picture shown when the fire started was a comedy "Get 'Em Young."
There is likely to be a heavy falling-off of receipts in all neighborhood theatres here for weeks ahead, first, because of fear of a repetition of the disaster, second, because of the rigorous enforcement of the law against admission of minors.

Ulrich Bush's Event

Los Angeles, Jan. 11.
An important event is expected to take place this week in the home of Eileen Percy, screen actress and wife of Ulrich Bush.
Bush is an assistant director.

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FORUM

NOW—9TH WEEK

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Road Show Smash

"BEAU GESTE"

A Herbert Brenon
Paramount Production

Special Stage and Musical
Program

TWICE DAILY ONLY
Mat. 2:30 — Eve. 8:30

PETTY GRAFTING OF CASTING DIRECTORS IS INVESTIGATED

Giving Screen Players, Professional and Novice, Run-Around Through Screen Test Studio—Report Stockholders Are Dummies for 'Lot' Officials

Los Angeles, Jan. 11. Petty grafting on the part of studio casting directors is being investigated by the Association of Motion Picture Producers. This grafting is said to have been going on for the past year, but has become so strong that it has been brought to the attention of the Producers' Association.

The form is a very simple one, it is said, with a large number of the studio casting directors reported being beneficiaries.

The stunt employed is to recommend that actors who apply for positions go to a certain establishment which makes screen tests and then keeps these films there for showing or sends them out on request. This, the studio casting directors explain, is a much better idea for the actor or actress to become recognized or known than to simply try to sell themselves on their own personality with the aid of still pictures. With those players who have done considerable work in pictures they work the racket by telling them that they should get cuts out of scenes from pictures they have appeared in and have them assembled at this place. For either routine that the studio casting company recommends, a charge is made for the making of the film or its assembling, and then a monthly charge for keeping of film and service rendered in showing it.

The concern which does this work has a large number of stockholders, some said to be dummies or holding stock in the enterprise for the benefit of the studio casting men. It has also been stated that for each prospect sent by the studio casting directors to this central clearing house a commission is also paid the studio officials.

Just what the weekly stipend these studio men draw from this kind of operation is not ascertained, but several are said to have thrived around Hollywood it was a sweet thing.

B. & K. 'BLACKLIST' STARTS TO WORK IN CHI

Williams Sisters Feel It—Ban Not Expected to Be Generally Recognized by Publix

Chicago, Jan. 11. Balaban & Katz' "blacklist" ultimatum, affecting actors or agents who deal with the Capitol (Cooney Brothers), was exercised for the first time last week on the Williams Sisters.

The girl singers played a week at the Granada, opposition to B. & K.'s "blacklist" after turning down a three-week contract from B. & K.

Balaban & Katz is a subsidiary of Publix, but it is the general opinion that the "blacklist" will not be taken seriously by the national circuit.

State Stops 10c Shows In Soldiers' Home

Rochester, N. Y., Jan. 11. Following protests from exhibitors that the State Soldiers' Home at Bath, N. Y., presumably giving free picture shows for inmates, was actually permitting civilians in at 10 cents a head, the State has ordered the picture shows discontinued.

The manager of the home said he would be unable to continue the shows without the civilian income. Harold Lee, manager of the Babcock, Bath, a Schine house, countered with an offer to furnish two free film shows weekly for the veterans only at the home.

ROWLAND ON COAST

Los Angeles, Jan. 11. Richard Rowland, general manager for First National, is here for a 10-day visit to discuss program production and the increase of staffs.

WAMPAS NAMES ITS 13 STARS FOR 1927

Annual Frolic at Ambassador Feb. 17—12 Girls, All Signed and One Freelancing

Los Angeles, Jan. 11.

Wampas have picked their 13 Baby Stars for 1927, who will make their first official public appearance at the annual frolic in the Ambassador Auditorium Feb. 17. The public will be permitted to give the girls the once over at \$10 a look.

In the selection this year, the Wampas boys were not swayed by political influence, as they have been in the past, and chose girls who have screen possibilities. Of those selected, 12 are under contract to various producing companies, with the other one a free-lance.

Those who will uphold or endeavor to uphold the tradition of their predecessors this year are: Patricia Avery, former stenographer at M-G-M studios, and sponsored by that organization; Rita Carewe, daughter of Edwin Carewe, who has shown great possibilities in the past few pictures her father made; Helen Costello, sister of Dolores Costello, a baby star last year, also on Warner Brothers payroll; Barbara Kent, under contract to Universal, who jumped to fame overnight when M-G-M selected her to play ingenue lead opposite John Gilbert in "Flesh and the Devil"; Natalie Kingston, former Mack Sennett girl, now being featured by First National; Frances Lee, offered as the contribution of the Christie Film Co.; Mary McAllister, starred some six years ago by Essanay, who is now free-lancing; Gladys McConnell, doing western leads for Universal; Jean Navelle, whom the F. P.-L. crowd think will replace Gloria Swanson one of these days; Sally Phipps, figured on the Fox lot to be a screen marvel; Sally Rand, whom P. D. C. want to take the place of Vera Reynolds in their ranks; Iris Stuart, who came to F. P.-L. from the ranks of business office personalities; and Adamae Vaughn, fostered by F. B. O., and a sister of Alberta Vaughn.

Aiding Ray Leek and Norman Manning to run the Wampas affair will be Sam Cohn, who is to dispense publicity on the event. The All-Year-Around Club of California, sponsored and operated by Los Angeles daily papers, will cut in on the event and take around 20 per cent of the gross for seeing that the frolic gets plenty of reading matter.

Chicago Houses on Radio

Chicago Houses on Radio

Chicago, Jan. 11. The Harding (Lubliner & Trinz) is broadcasting its stage program one night a week at 11 through WGES. This is a special program and specialties from the Belmont and Senate, other L. & T. houses, are brought in.

Balaban & Katz are already on the air, with Paul Ash broadcasting weekly at one of the regular performances. Programs from the Capitol, Cooney brothers' large south side house, are also given the other plug.

"Sam 'n Henry," generally considered the best known radio names in Chicago, are at the Chicago this week. Station WGN, Chicago "Tribune," where the boys work regularly, are broadcasting the team as usual, but from the theatre.

ROXY OPENING IN MARCH

Unless other plans cause a rearrangement, the new Rothafel theatre will open the first week in March.

Fire Scenes in Film Weekly News Reels

A theatre fire catastrophe such as occurred Sunday at Montreal when over 70 little children were killed in a mad scramble down a balcony exit makes more vivid a fire scene in a news reel such as may be seen this week in one of them.

Not only does the Montreal fire bring it up at this time, but it is doubtful if a fire scene or fire apparatus should be exhibited in any theatre during a performance, unless a portion of a regular feature, or comedy or educational picture.

House managers for many weeks should edit out all fire scenes in news reels, even if the reel makers' editors do not do that at the studio.

MONTA BELL HAS CONSPIRACY COMPLEX

Director Believes F. P.-L. and M.-G.-M. in League Against Him

Los Angeles, Jan. 11.

Monta Bell, in New York since last Thursday, is endeavoring to establish his status regarding whether Famous Players-Lasky and Metro-Goldwyn-Mayer are operating in violation of the Interstate Commerce Law in restraining him from working.

Bell, when he went to F. P.-L. had made a verbal agreement with M.-G.-M. to return and do one story for the latter firm when able. He had been preparing "The Greatest Show on Earth" when it was decided this picture would have to be postponed.

Bell's proposition was that he be paid for development of the story in conjunction with the author and in addition that he receive 10 per cent of all receipts after gross of film had reached three times the cost of the negative.

This plan was turned down by M.-G.-M. and Bell went back to Famous asking for a picture assignment where he was told that firm had nothing he could make at that time.

Bell, it is said, felt that the two organizations were conspiring and decided to go east to lay the matter before Jesse Lasky. It is reported that in case Bell gets no action he will go to Washington and take the matter up with the Department of Justice. Bell is understood to be still in New York. He is a Washingtonian by birth and a former newspaper man.

It is reported that Bell informed B. P. Schulberg that Lasky told him he could do "Glorifying the American Girl" or "Gentlemen Prefer Blondes," but Schulberg stated he had no knowledge of this. And then, it is said, that M.-G.-M. wanted Bell to do a picture but having no contract Bell informed Irving Thalberg, acting for Louis Mayer, that he would make a picture providing he were given \$3,000 a week for 16 weeks.

Murdock Expected

Los Angeles, Jan. 11. J. J. Murdock and John Flinn are due here the end of the month to continue discussion on the new P. D. C.-DeMille deal.

It is understood that the Hodgkinson situation will be straightened out and that DeMille will accede to the new plans.

J. J. Murdock, ill for two weeks, is now daily expected at his office in the Keith-Albee headquarters.

Casting 1 Day Only

Los Angeles, Jan. 11. After one day as casting director at Warner Brothers, Harry Spengler resigned, while Jack Vocton, in the same capacity for F. B. O., leaves there this Saturday.

\$1,000,000 IN SALARIES FOR 'KING OF KINGS'—\$51,150 A WEEK

42 Prominent Players Who Will Not Be Programmed Figure \$12,900 Weekly—Listed Cast of 50 Totals \$28,250—Worked from 10 Days to 20 W'ks

"IRONSIDES" DRAWS DAMAGE SUITS

3 Actions Total \$250,000 for Explosion—2 Killed During Film's Making

Los Angeles, Jan. 11.

Damages amounting to \$250,000 were asked in three suits filed in the United States District Court against Famous Players-Lasky, Inc., and James Cruze, motion picture director, as an aftermath to an explosion on a ship during the filming of "Old Ironsides," in which two men were killed and several injured.

Mrs. Cora B. Davis, widow of C. G. Davis, asks for \$50,000, claiming her husband was sent aloft in the rigging of the vessel against his protest. It is claimed that Davis knew heavy explosives were to be used to wreck the fore and main masts of the ship and that dummies were to be used for sailors in that part of the vessel while Davis and his companions were required to ascend to a yardarm. The complaint sets forth that the captain of the ship said there would be no danger and as a result Davis, and other actors climbed into the rigging and were blown overboard by the explosion. Davis struck the ship's rail in falling, plunged into the water and died shortly after.

The other man killed by the explosion was George Boyle of San Pedro, who was in the rigging with Davis.

Eric R. Johnson and Ernest Olson, also of San Pedro, are asking \$100,000 each, claiming permanent disabilities since the blast.

Charles Carlson and G. Douitt were the others injured at the time, both being thrown into the water by the explosion but not having suffered seriously.

HIGH-SPEED SALESMEN AS PICTURE EXTRA

Palm Beach, Jan. 11.

Allan Dwan, director, and George Cline, location director for Fox, are making preparations to start shooting "The Joy Girl" here early in February. Both arrived soon after the opening of the new \$7,000,000 Breakers Hotel last week, and it is likely that some of the patios and loggias of the new hostelry will be used as settings.

Olive Borden and Neil Hamilton will be featured in the flicker. A company of 35 principals will be brought here and a flock of extras will be used. Former real estate salesman will be given preference. It is said. Most of them still have evening clothes and the classiest tieorwOat4b cmfwy cmfwyp cc

The Palm Beach "Times" will tie up with the film people in a contest for movie-struck girls, who may get a chance to appear in the picture in minor parts.

U. S. Film Importing Has Dropped 1,400,000 Ft.

Washington, Jan. 11. Although an encouraging report was issued last week by the Department of Commerce on the large increase in exports of motion picture films from Germany, this increase has failed to register by boosting such imports into the United States. Records covering 11 months of 1926 disclose a drop in imports in excess of 1,400,000 feet. This not only includes those shipments received from Germany, but from all foreign countries as well.

ROSSON DIRECTING LAIT STORY

Los Angeles, Jan. 11. Richard Rossion is to direct "Ten Modern Commandments" for Famous Players-Lasky, an original by Jack Lait. Production will begin March 1.

Los Angeles, Jan. 11.

C. B. DeMille has completed making "The King of Kings," which will stand Producing Distributors Corporation around \$2,500,000 when it is released. DeMille has been working on this picture for more than a year, with about six months required to "shoot."

The cast DeMille used for this one is probably the most expensive ever assembled for a motion picture. In it are many big screen names who will never be recognized by picture fans because of make-up. Around 100 prominent picture players are in this film whose names will not appear on the program. Many of these people drew as high as \$500 a week for their work and were on the payroll for periods of from two to 10 weeks.

When the picture is thrown on the screen it will carry a cast directory of 50 players, all of whom drew anywhere from \$100 to \$3,000 a week and were on the payroll for periods running from four to 20 weeks. Of this number 10 drew \$1,000 a week or more.

Variety, in making a check of players who will not be programmed, found that of a list of 42 none drew less than \$150 a week, and one, a woman, \$750 a week. There were other players in this group outside of the 42 whose established salary is anywhere from \$100 to \$500 a week and who worked by the day getting from \$10 to \$75. The minimum amount of work any of them have done is 10 working days.

\$51,150 Salary List
On a checkup of the salaries of the 50 principals who will be programmed Variety, from figures obtainable, estimates their aggregate salary to be \$28,250 a week, providing all were on the payroll the same week—which most of them were. Salaries of the 42 not to be programmed, but whose names are listed at the studio as being members of the cast, will add \$12,900 to the total and there were about 75 more, who played bits and drew as high as \$75 a day. Another \$10,000 could be added to the weekly payroll where big scenes were made and all were required at the same time.

Around 1,000 others were also on the payroll who drew from \$3 to \$15 a day and worked from one to 40 days. It is not possible to figure the amount of money paid to these people.

Unprogrammed List
Those players whose names will not be programmed and who are the most prominent of the 42 auxiliary list include: Josef Swickard, Helen Jerome Eddy, Edwig Reicher, Robert Ober, Dale Fuller, Robert Brewer, Evelyn Selbie, George Marion, Dennis D'Augurn, Louis Paine, Al Prisco, Carl Stockdale, Max Monter, Joe Bonomo, Louis Nathaux, Bernard Slegle, James Farley, Stanton Heck, Winifred Greenwood, Charles Clark, Eulalie Jensen, Sidney Franklin, Herbert Prior, Theodore Lorch, Bidel Baldwin, W. H. Strauss, Ed Piel, Pat Hartigan, Barbara Tennant, Mabel Van Buren, Brandon Hurst, Julia Swayne Gordon, Will Walling, Lydia Knott, Earl Metcalf, Josephine Crowell, James Marcus, Phil Sleeman, Edwin Hearn, Charles Selton, Richard Neill and Lillian Elliott.

"HONEST MOVIE MAN" SELLS

Des Moines, Ia., Jan. 11. C. J. Latta, of Shenandoah, Ia., the "honest movie man," has sold his holdings in the Empress theatre to B. B. Holdridge, his competitor and owner of the Zenith in that town.

Latta gained publicity as the "honest movie man" when he advised patrons that one of his shows was below standard quality.

COSTUMES FOR HIRE

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L. A. SKIDDED AFTER '27 ARRIVED; \$21,000 OF MET'S \$31,000 1ST 3 DAYS

Trade Slowed Up Week After New Year's—State Under \$25,000—Uptown Again \$10,000 Above Normal with Lyman—"Glory," \$17,500

Los Angeles, Jan. 11.
(Drawing Pop., 1,350,000)

The eve and day after New Year's meant a great deal to the first run houses here. However, the days following were not so good with trade going to smash as the week progressed.

The majority of the local houses begin their week on Friday and so got the benefit of the New Year's business on last week's tab. Several also had special New Year's eve performances which also helped. The Metropolitan with "Blonde or Brunette" returned to the lead hitting around \$31,000. Almost \$21,000 of this amount was obtained in the first three days. Loew's State, which led the field with sensational business the two weeks preceding, skidded considerably and despite a special midnight show "The Little Journey" could not draw \$25,000 on the week.

Grauman's Egyptian got into a sort of rut again after the holidays with "The Better 'Ole," while the Carthay Circle in healthy share with "What Price Glory." The Forum, with "Beau Geste," in its seventh week, is more than holding its own.

Abe Lyman in his second week at the Uptown broke another record in this house with "The Cheerful Fraud," as the screen attraction. Lyman seems to have solved the problem in this house by jumping the intake around an even \$10,000 in two weeks.

"The Scarlet Letter" held up remarkably well at the Million Dollar, and on its second week equalled the intake of the first. "Summer Bachelors," in second and final week at the Figueroa, also proved a consistent box office asset and hit over the \$7,000 mark, big for a second week here. At the Criterion, the second week of "Bardelys" was nothing to sneeze at as it did around \$4,300.

"Nervous Wreck" in the Broadway Palace, and although handicapped by lack of seating capacity and poorly operated house, did well.

Estimates for Last Week
Grauman's Egyptian — "Better 'Ole" (Warner) (1,800; 56-1150). Reaching end of run and not attracting too much attention; last week showed around \$16,000.

Carthay Circle — "What Price Glory" (Fox) (1,500; 50-1150). Holidays have turned tide here for better; seventh week above \$17,500.

Forum — "Beau Geste" (F. P. L.) (1,800; 50-1150). Good night breaks; result an even \$12,000.

Loew's State — "The Little Journey" (M-G) (2,200; 25-31). In on sure-fire business week; but surprisingly little in garnering \$23,500, which included \$2,250 from special midnight show.

Metropolitan — "Blonde or Brunette" (F. P.) (3,595; 25-65). Menjou great hit here; \$21,000 in three days; for some reason business after holiday skidded; final four days off \$31,000.

Million Dollar — "Scarlet Letter" (M-G.) (2,200; 25-35). Second week consistently good; even intake of first week at \$22,000.

Figueroa — "Summer Bachelors" (Fox) (1,600; 25-75). With Hearst backing still in force, Fox product on second and final week great at \$7,200.

Uptown — "The Cheerful Fraud" (1,750; 25-65). Abe Lyman best hit house has had; broke records first two weeks; grabbed off \$15,000 on second.

Criterion — "Bardelys" (M-G.) (1,600; 25-50). Second week at pop. prices downtown; without aid of embellishments on stage or in pit; drew \$4,300.

Broadway Palace — "The Nervous Wreck" (P. D. C.) (1,565; 25-40). Spotted in house which has only 465 seats on lower floor; only special show New Year's eve allowed to come up to respectable proportion of \$4,500.

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F. P.'s 3 ON LONG ISLAND

Three new productions got under way at the Paramount Long Island studios this week.

Monday shooting began on the new Gilda Gray production "Cabaret," Robert Vignola directing, and on Richard Dix's "Knockout Reilly," Malcolm St. Clair directing.

Ed Wynn's "Rubber Heels," directed by Victor Heerman, is also under way.

TOPEKA'S SURPRISE W'K ONLY LASTED ONE DAY

'Secrets' Turned Loose Tues. and Biz Jumps—Stage Band Town's Best, \$3,900

Topeka, Kans., Jan. 11.
(Drawing Population, 85,000)

Feature of the week's business here was the second week draw of Paul Tremain's band at the Jayhawk. Assisted by Jolley and Hart, black bottom dancers, and a "wooden soldier" chorus, the band pulled even better than the previous week. It's the first musical unit to do the stunt for Topeka.

Managements of the Jayhawk and Orpheum theatres started the week as a "Surprise Week," not revealing titles of attractions or names on the bill, but this proved a flop. The secrets were revealed in all advertising starting Tuesday, and the crowd answered correspondingly. Topekans like to know what they're paying for.

Estimates for Last Week
Jayhawk (1,500; 40). Despite scoring by critics for being "rough," "Ladies at Play," assisted by Tremain's band, got fair business first three days; big stage presentation and band brought business last half of week; piled up to about \$3,900.

Orpheum (1,200; 40). "The Strong Man" (Jst N.). Pulled fans as soon as they knew Langdon was on screen; hush stuff ("Surprise Week") hurt Monday's biz, but there was a steady build up from Tuesday on when secret was turned loose; about \$2,400.

Isle (700; 30). "The Lost World" (Jst N.). Brought back for second run after six months, did not get much interest, novelty having worn off the trick stunts; about \$600.

Cozy (400; 30). "Young April" (P. D. C.). Sort of romantic light comedy shop girls like; okay, but not as good as last week; about \$1,000.

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NEGRI TO \$15,000 AT GRANADA, RECORD

"Strogoff" Big 2d W'k, \$11,000—"Satan" Still Low—"Twinkletoes," \$25,000

San Francisco, Jan. 11.

The Granada and Warfield, ace houses of the town, slipped their prices up a dime last week, making it 40 cents, instead of 50. Eventually it is understood the scale will be boosted another nickel, to 65, the price now prevailing Saturday and Sundays. This boost affects grosses practically 20 per cent.

The boost was particularly opportune for the Granada, which did \$29,000 with Pola Negri in "Hotel Imperial," equalling or bettering the record for the house.

The big disappointment was "Sorrows of Satan" at the St. Francis, estimated \$8,000 in its second week. Picture blamed, but policy changes at house did not help. "Sorrows" getting third week, but not earning it.

"Rex" horse, did a good week-end business at the California, but slowed up after Monday for \$10,000 week.

Estimated for Last Week
California—"The Devil Horse" (Pathe) (2,200; 35-50-75). At \$10,000 house probably well satisfied.

Granada—"Hotel Imperial" (F. P.) (2,785; 35-60-90). Garnered \$15,000 over Saturday and Sunday and held strong until finish. Pola Negri previously no great bet for Granada. Great showing and record on this one.

Imperial—"Michael Strogoff" (U.) (1,450; 35-50-65-90). Imported product surprised every one. Second week about \$11,000. Universal with house on rental from Public netted tidy profit. House reverts to Public for "Scarlet Letter."

St. Francis—"Sorrows of Satan" (F. P.) (1,375; 35-50-65-90). Second week sagged; \$8,000.

Warfield—"Twinkletoes" (Jst N.) (2,630; 35-60-90). Colleen Moore seemingly not what she used to be here. \$25,000.

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STEADY BOSTON GROSSES

"Hotel Imperial" Does \$37,500 at Met.—"Ironside" Drops to \$9,000

Boston, Jan. 11.

(Drawing Population, 850,000)
In contrast with the sensations which both houses were springing at the first of the season, and when they were spending money for attractions so that police reserves had to be called out, the State and the Metropolitan have settled to an orderly existence with house records in no danger.

Business at both houses last week was just fair. The same was true all over town.

Estimates for Last Week
Metropolitan (4,000; 50-65)—"Hotel Imperial" (F. P.). Did \$37,500.

State (4,000; 50-65)—"The Flaming Forest" (M-G) Comedy and taken care of by Mabel Normand in "Anything Once"; got \$19,300.

Tremont—"Old Ironsides" (F. P.). Although here three weeks, picture has some strength left; \$9,000 last week; about \$2,000 off from previous week.

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BUT 3 NEW FILMS IN 10 LOOPERS LAST WEEK

Chicago Went to \$46,000
McVickers on Split
Grind, \$30,000

Chicago, Jan. 11.

With only three new pictures in the 10 loop houses last week, and two in theatres where pictures don't count, the prosperity of the holiday week continued on practically the same film menu with but a slight let down.

"Bardelys," to have been used as a special by B. & K., went in the Chicago and gave the house an extra good week. At McVickers, "Navy Now" dropped \$4,000 after an excellent opening week but still remained in the high money class.

"Summer Bachelors" (Fox) played simultaneously and did nicely in both places. It was a holdover week at the Monroe and finished the last half at the Roosevelt.

The two war pictures in legit houses continued good draws. "What Price Glory," at the Garrick, dropped a few grand, as did "The Better 'Ole," at the Woods. This is considered a natural drop from the heavy holiday trade.

Paul Ash fell a little below capacity at the Oriental and resumed his average of \$47,000. This figure he maintains with but slight letups now and then. It is sensational when considered only \$2,000 under capacity, with Ash in the house since it opened.

"The Nervous Wreck," first P. D. C. picture to make a decent showing in the loop for months, brought in \$8,792 in its second week at Warner's Orpheum. At P. D. C.'s regular house, the State-Lake, a Warner film got generally panned as being among the worst of the season.

Estimates for Last Week
Chicago—"Bardelys the Magnificent" (M-G-M) (4,100; 50-75). Exceptionally good draw; \$46,000; stage show got no publicity breaks.

Garrick—"What Price Glory" (Fox) (1,293; 50-62) (2d week). Dropped to \$12,000, but still good; opened to \$17,050 for first eight days.

McVickers—"We're in the Navy Now" (F. P. L.) (2,400; 50) (2d week). Gross went down trifling to \$30,000; first eight days brought \$34,000; capacity around \$35,000.

Monroe—"Summer Bachelors" (Fox) (973; 50) (2d week). Hold-over week brought this one in conflict with other loop house bookings but neither hurt; \$4,100.

Oriental—"Hotel Imperial" (F. P. L.). Ash away for few days but customers went in anyway; \$47,000; picture liked.

Orpheum—"Nervous Wreck" (P. D. C.) (776; 50) (2d week). Comedy drew well enough to warrant hold-over; \$8,972, drop of \$1,000 over first week.

Randolph—"On the Boulevard" (Imported) (650; 50) (2d week). Got bad notices but drew anyway; \$5,620 and out.

Roosevelt—"First Half, 'Valencia' (M-G-M); 2d half, "Summer Bachelors" (Fox). Nice as split-week grind with \$12,000; last half film also at Monroe.

State-Lake—"Finger Prints" (Warner) 2,800; 50-75). Film fiercely panned in dailies; \$22,000 with Orpheum vaudeville, good now for this house.

Woods—Vitaphone, "Better 'Ole" (Warner) (1,073; 50-62) (5th week). Dropped from \$20,000 to \$15,000; natural after holidays.

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MET., WASH., OFF PRESENTATIONS; BAYES, AT PALACE, RUINED TOWN

Van and Schenck at Met, \$10,000 Behind—House's Price Scale Blamed for Policy Flop—Palace Did \$24,000 With Nora Bayes Last Week

Washington, Jan. 11.
(Estimated White Population, 320,000)

For contrast:

Nora Bayes, doing four daily at 35 and 50 cents, at the Palace (capacity 2,390), did so close to \$24,000 as to make that figure actual. Van and Schenck, doing three daily at 40 and 60 cents at the Metropolitan (capacity, 1,518), played to just \$10,000 less, or \$14,000.

Result:
Metropolitan is scheduled to disperse with presentations within two weeks (another for Van and Schenck) and then, Whispering Smith) with the house, to revert to a straight picture policy and a reduction to the former scale of 35 and 50 cents. Although this is not officially announced, the source of information is considered reliable.

As for the Palace, Miss Bayes, though getting a lower money total than Gus Edwards the week previous, breaks all records for attendance figures, as the Edwards week held two midnight shows and an extra day at holiday prices.

Reverting to the Met. If the deal to take over the Fox houses, now being readied in the new Press Club building, does not materialize the Earle is to become the first-run house with presentations with the five acts of vaudeville and a feature picture (the present policy) placed in the discard.

It is now generally conceded that the boost in scale was the biggest factor in the failure of the new Met policy to pull.

Just what the presentations have meant to the Palace in indicated in the following comparative figures:

Week ending Jan. 8, this year, \$24,000, last year \$17,500; Jan. 1, \$25,500, last year \$15,000; Dec. 25, \$14,000, against \$10,000; Dec. 18, \$18,500, against \$7,500; Dec. 11, \$15,500, against \$12,000; Dec. 4, \$15,000, against \$13,000; Nov. 27, \$21,000, against \$14,000; Nov. 20, \$13,000, against \$18,000; Nov. 13, \$14,800, against \$14,000; Nov. 6, \$18,500, against \$10,000; Oct. 30, \$18,500, against \$10,000; Oct. 23, \$16,000, against \$7,500; Oct. 9, \$16,000, against \$20,000 ("Midshipman" broke record); Oct. 2, \$19,000, against \$10,500; Sept. 25, \$17,000, against \$13,000; Sept. 14, \$22,000 (inauguration of new policy), against \$11,000.

Estimates for Last Week

Columbia—"Navy Now" (F. P.) (2d week) (1,232; 35-50). Continues to grind out seven shows daily; excellent second week figure of just under \$10,000.

Metropolitan—Van and Schenck and "Nervous Wreck" (P. D. C.) (1,518; 40-60). Disappointment, not reaching the figure possible; about \$14,000.

Palace—Nora Bayes and "Flaming Forest" (M-G) (2,390; 35-50). Ruined every other house; \$24,000.

Rialto—"The Cheerful Fraud" (U.) and Al Lavine's orchestra (1,978; 35-50). Held to usual top figures of house, and achievement in itself; \$8,500.

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Prominent Offsprings Cast

Los Angeles, Jan. 11.

A two-reel comedy for Pathe has a cast of juveniles who are offsprings of famous screen personalities.

Among those facing the kielts are Tim Holt, son of Jack Holt; Eric Von Stroheim, Jr., son of the director; Barbara Denny, daughter of Reginald Renny; Darcy, son of Col. Tim McCoy; Billy, son of the late Wallace Reid; Mary Desmond, daughter of William Desmond; Ellen O'Malley, daughter of Pat O'Malley, and George Bosworth, son of Hobart Bosworth.

Coleman Back in L. A.

Los Angeles, Jan. 11.

Ronald Coleman has returned from a vacation in Honolulu and will start work on Henry King's production, "King-Helequin."

Samuel Goldwyn producing.

Adopts New Name

Los Angeles, Jan. 11.

Sylvia Aida Dietz, professionally Shannon Day, screen actress, granted permission by Judge Walton J. Wood to adopt the latter name legally.

KANS. CITY'S RELAPSE; \$14,600 IS TOWN'S BEST

"Sorrows," \$11,300 and Holding Over—"Twinkletoes," \$12,000—Pan, \$9,700

Kansas City, Jan. 11.

(Drawing Population, 650,000)
"The morning after the night before" aptly described conditions around the amusement section last week. After the 1927 blow-out it was thought the New Year's Day would be light, but quite the contrary. Business continued strong and Sunday also held up. Then, the relapse.

Offerings were good and the "names" well known, but the combination failed to overcome the stay at home resolutions.

Estimates for Last Week

Newman—"Tin Hats" (M-G) (1,980; 25-40-60). Public offering was two of Oscar's productions, "Dance of the Hours" and "Castle Garden"; Ken Widener and his singing class, and Sigmund Boguslawski, guest conductor, continued favorites with the patrons; \$14,600.

Royal—"Sorrows of Satan" (F. P.) (920; 25-40-60). Publicity men put extra energy behind this one but audience reaction was spotted; reviews were not so enthusiastic but came nearer reaching expectations than anything in town; held for second week; \$11,300.

Mainstreet—"Twinkletoes" (F. N.) (3,200; 25-50-60). Colleen Moore's name in lights means money here; nice opening Sunday followed by ordinary business balance of week; \$12,000; not so good.

Liberty—"Her Big Night" (U.) (1,000; 25-35-50). Title made to order for this house; added feature was "The Last Lap" of the "College" series; \$5,500. Saturday opening capacity, but slump caught house sooner than some of the others.

Pantages—"The Truthful Sex" Big bill to start new year; in addition to picture, six acts; \$9,700.

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PROV. HIGH LEVEL; 'NOSTRUM' BIG, \$8,000

"Parade" Town's Leader—Emery and Majestic Around \$9,000—Thomson, \$9,500

Providence, Jan. 11.

(Drawing Population, 300,000)
Box office receipts kept soaring the past week and grosses generally topped anything recorded the month previous. The second week of "The Big Parade" proved nearly as prosperous as the first, and the film headed all attractions.

Estimates for Last Week

Opera House — "The Big Parade" (M-G.) (1,750; 50-1165). Packed capacity houses second week; up to Saturday night \$29,000 was taken at box office; close to \$14,000 second week.

Albee — (2,500; 15-75). Nicolo, magician, jammed house; "Parch of the Devil" (U.) supported bill nicely; good at \$10,500.

Victory — (1,950; 15-40). "Mare Nostrum" (M-G.). Created sensation on first appearance from New York run; good at \$8,000.

Emery — (1,474; 15-50). "Prisoners of the Storm" (U.). House Peters liked and house did good business; \$9,000.

Majestic — (2,500; 10-40). Vitaphone still great drawing card in third week; "God Gave Me 20 Cents" (F. P.) no riot; over \$8,500.

Rialto — (1,448; 15-40). "Just Another Blonde" (F. N.). Away to poor start but finished strong; fair at \$5,000.

Strand — (2,200; 15-40). "Lady in Ermine" (F. N.). Didn't enthrall much here; fair at \$7,500.

Fay's — (2,000; 15-20). "A Regular Scout" (F. B. O.). Fred Thomson, local idol; well balanced vaude bill did good biz; strong at \$9,500.

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Mike Levee Held Home

Los Angeles, Jan. 11.

M. C. Levee, general manager for First National, has been confined to his home the past week with gripe.

PARAMOUNT \$81,476 WITH EXTRA SHOW; CAP'L OFF, \$49,312; RIALTO BEAT STRAND

New Year's Premiere for 'Hotel Imperial,' Got Extra \$3,600—'Sorrows,' \$37,640, 'Lady in Ermine,' \$33,000—'Ironsides,' \$22,185 and 'Glory,' \$17,572—Capitol May Break Record This Week With 'Flesh and Devil'

The Paramount hung up a new record last week with \$81,476 for Pola Negri in "Hotel Imperial." This figure, of course, includes the extra performance given New Year's Eve at which showing this picture had its initial presentation. It was reported that receipts for that single performance, which was with reserved seat accommodations, were \$3,600. The opening week of the house showed a total of \$80,186, so if the extra performance is deducted the old record would still stand.

The nearest approach to the Paramount figure was the Capitol, with \$49,312, with "A Little Journey." This did not hold up in the manner expected, but for the current week the house started off with "Flesh and the Devil" in a manner that indicates the house record may go. The Strand also eased off last week, with "Lady in Ermine" pulling \$33,000.

The Rialto, showing "The Sorrows of Satan" for a run, beat the Strand's receipts by getting \$37,640, better than it was expected to do. Outside of that quartet of houses everything in the Times Square section is "run" films. Even the little Cameo is now playing "The Gorilla Hunt" for its fifth week, the longest run that any picture has had there in some time.

Specials

There are a number of pictures present that might well be grouped as "specials," for that is just what they are, although there is an attempt to class them as "road shows." In this class would fall the two Metro-Goldwyn-Mayer late arrivals, "The Fire Brigade" and "Tell It to the Marines," running about neck-and-neck. The former, at the Central, got \$14,270 last week, while the latter, at the much smaller Embassy, took \$14,250. Here, also, may be listed Universal's "Michael Strogoff," which is at the Cohan and played to \$8,360 last week.

"The Crusier Potemkin" at the Baltimore, classes as a freak, apparently only good at the box offices in cities where there is a large Russian population. Last week for it here.

Both "Don Juan" and "The Better Ole" do not figure as road shows now as they are to be booked to the exhibitors, either with or without Vitaphone accompaniment. Both held up strongly on Broadway last week, the former at Warner's getting \$23,200, while the latter, at the Colony, showed \$24,250.

Road Shows

That leaves four pictures on Broadway at present in the class of out and out road shows. They are in the order of the length of their respective runs: "The Big Parade," which got \$19,125 in its 59th week; "Beau Geste," \$14,810 in its 19th week; "What Price Glory," seventh week, drew \$17,572, and "Old Ironsides," fourth week, came along with \$22,185.

Estimates for Last Week

Astor—"The Big Parade" (M-G) (1,120; \$1.65-\$2.20) (60th week). Last week brought total take for 59 weeks to \$1,151,263.20 by adding \$19,125.

Biltmore—"The Crusier Potemkin" (944; \$1.10-\$2.20) (6th week). Going along with old and unusual audience play last week.

Cameo—"The Gorilla Hunt" (F.B.O.) (549; 50-75) (5th week). Having longest run of any recent pictures at this house; last week take was \$5,333.

Capitol—"A Little Journey" (M-G) (9,450; 50-\$1.65). Public evidently thought "A Little Journey" a little picture; only responded to the extent of \$49,312; this week, however, the Cap looks as though it might break house record with "Flesh and the Devil."

Central—"The Fire Brigade" (M-G) (922; \$1.10-\$2.20) (4th week). Business climbing a little; about \$200 better than week before at \$14,271.

Cohan—"Michael Strogoff" (U.) (1,111; \$1.10-\$2.20) (6th week). Holding up well enough to stay about another month at this house; last week was \$10,433.

Colony—"The Better Ole" and Vitaphone (W.B.) (1,980; \$1.65-\$2.20) (14th week). Dropped off about \$10,000 last week to around normal pace; got \$24,250.

Criterion—"Beau Geste" (F.P.) (812; \$1.10-\$2.20) (20th week). Dropped a bit last week, but business above what it was before holidays; \$14,810.

Embassy—"Tell It to the Marines" (M-G) (596; \$1.10-\$2.20) (4th week).

Actual sale here showed about \$14,250 without taking into consideration extra premiums from brokers would raise take about \$1,000.

Harris—"What Price Glory" (Fox) (1,024; \$1.10-\$2.20) (8th week). Proof that this one is "in" was present last week, when picture drew two biggest Monday and Tuesday matinee audiences it has had to date; showed \$17,572 on week.

Paramount—"Hotel Imperial" (F.P.) (4,000; 40-65-99-\$1.65). Hung up new record, getting best figure theatre has had since it opened; final showing \$81,476; this, however, included \$3,600 from extra New Year's Eve performance; otherwise house would not have equaled total of opening week, which was \$80,186.

Rialto—"The Sorrows of Satan" (F.P.) (1,960; 35-50-75-99) (2d week). Initial week of Griffith feature, which has been re-edited, pulled surprising business to Rialto; \$37,640 on week.

Rivoli—"Old Ironsides" (F.P.) (2,200; \$1.10-\$2.20) (5th week). Click is here with this one; last week \$22,185 at window.

Strand—"Lady in Ermine" (F.N.) (2,900; 35-50-75). Did not hold up, with picture reported reason for the fall down; take was \$33,000.

Warner's—"Don Juan" and Vitaphone (1,380; \$1.65-\$2.20) (23d week). Only fell off \$5,000, when a \$10,000 reaction was expected; got \$23,200.

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BARDELYS,' \$25,000; UPSTAGE,' \$15,000, BUF.

Lafayette Jumps Prices and May Retain Scale—Loew's Reported Reducing Tax

Buffalo, Jan. 11.

Drawing population 590,000.

Picture house takings fell away as usual after the holidays. The week's figures evidence somewhat better than ordinary business although there was plenty of room for improvement.

Loew's is reported contemplating a price reduction policy with a drop in matinee admissions in prospect. The Lafayette, on the other hand, with no advance notification or publicity, raised its scale from 35 and 60 to 40 and 60 cents. The increase went into effect Sunday and is being continued all week for the "Michael Strogoff" showing, and may be permanent.

Estimates for Last Week

Buffalo (3,000; 30-40-60) "Bardeleys" (M-G). "The Four Seasons" and Dennis Sisters on stage; picture found real favor but only good for moderate returns; with exception of holidays, the house has not showed anything sensational for weeks; continues to get class draw of the town, however; last week \$25,000.

Hipp (2,400; 50) "Everybody's Acting" (F.P.) and vaude. House keeping well out in front with business pronounced satisfactory for some time; vaudeville running strong here; \$18,000.

Loew's (3,400; 35-50) "The Flaming Forest" (M-G.) and vaude. Drop of over \$5,000 but this is normal for house and period; about \$14,000.

Lafayette (3,400; 40-60) "Upstage" (M-G.) and vaude. Picture slipped wise ones hard and sent them out raving; questionable if average laymen got it; around \$15,000.

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Coast's Youngest Director

Los Angeles, Jan. 11.

Mervyn Leroy, 24, ace gag man for First National, is to be elevated to a directorship and will be the youngest megaphone-wielder on the Coast. His first assignment will probably be to direct Colleen Moore in her next picture, "Naughty but Nice."

Leroy, a cousin of Jesse Lasky, was a vaude actor playing the Loew time before coming to the Coast. He started five years ago as a camera boy on the F. P. lot.

\$18,000 EACH, TIE; VALENCIA-CENTURY

Each House \$18,000—Valencia Big With 'Black Pirate'—Embassy Builds to \$7,000

Baltimore, Jan. 11.

(Drawing Population, 850,000)

The week in Baltimore was marked by the Sixth Anniversary celebration at the Rivoli. This house has been one of the movie marvels of the town. Located downtown and some distance from the shopping district, it was looked upon as a great hazard. But from the start it led the procession for consistent high class patronage and general excellence of house management. The entry of Marcus Loew into the local field, with the rebuilt Century and new Valencia, as well as the new Stanley-Crandall house now under construction, after the situation somewhat. The Rivoli faces a new sort of competition, and 1927 will, no doubt, witness a three-cornered fight for exhibition supremacy here. The Rivoli, owned by Pennsylvania capital, has been under the personal direction of Guy Wonders since its original opening with Frank Price assisting.

"Ben-Hur" concluded four weeks at Ford's getting \$70,000, but among the regular picture houses the new Valencia made the best showing. In fact, the new theatre likely set a record for regular picture house draw in this town. It ran capacity throughout with "The Black Pirate" on the screen.

Loew's Century, under the Valencia, was benefited by the constant turnaway upstairs, the two box offices working splendidly on the mutual benefit scheme the management had predicted. The Rivoli came up nicely for its Sixth Anniversary week while both combination houses, the Hippodrome and the Garden, turned in nice accounts. The Parkway, with "Valencia," was off and the New was only fair with "Man-Bait."

Ford's returns to legit this week, leaving the picture field, for the first time in well over a month, to the regular film houses.

Estimates for Last Week

Valencia—"The Black Pirate" (U. A.) (1,475; 25-65). Whale of a week; newness of house, plus importance of picture, combined to create biggest audience lock-out in history of local exhibition; lock-outs lasted over an hour at a time and rush included both the morning and supper shows; Fairbanks film in for two weeks; first week \$18,000.

Century—"The Flaming Forest" (M-G) (3,000; 25-65). Upstairs Valencia helped bigger downstairs Century; theatres share street entrance; started big and held up over Tuesday; sagged Wednesday but came back last half; about \$18,000.

Rivoli—"Lady in Ermine" (F.N.) (2,000; 35-75). Sixth Anniversary week at house and management established precedent by running five vaude acts; business good, building to shut out Friday night; best week in many weeks.

New—"Man-Bait" (Warner's) (1,800; 25-50). Theatre no doubt affected by stiff down the street competition; Marie Prevost film failed to draw; decided drop from previous week; around \$7,500.

Hippodrome—"Chickie" (F.N.) and vaude. (2,200; 25-50). Good week, film figuring largely in results; is a revised version of a previously censored film and profited by notoriety gained by the former ban; management besieged with inquiries.

Garden—"The Ice Flood" (U.) and vaude. (2,300; 25-50). Excellent post-holiday with vaude and picture sharing credit; no big name in picture, so it was not primarily a film draw; gross topped \$11,000.

Warner-Metropolitan—"You Never Know Women" (1,400; 15-35). Picture generally liked but business below par; house has new managerial head and important changes are likely impending with Vitaphone as possible feature; fair week.

Parkway—"Valencia" (M-G) (1,400; 15-35). Picture a bust with critics when it christened the Valencia screen previous week; as audience draw on its own proved bloomer; business down, not over \$3,000.

Embassy—"Hold That Lion" (F.P.) (1,400; 25-50). Second week of new combination policy; with new downward price scale business advanced and continued good; say, \$7,000.

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\$17,000 IN N. O.

State Has Good Week—Strand Over \$6,000—2 Saenger Openings Next Month

New Orleans, Jan. 11.

(Drawing Population, 450,000)

Loew's State was again out in front last week and rolled up a smashing week with "The Belle of Broadway." Business was on the upgrade all over save in the suburban houses, which are commencing to "cry."

The Strand did nicely with "The Popular Sin." The house went above \$6,000, which meant a neat profit. "Midnight Lovers" proved rather tame at the Liberty and "The Cat's Pajamas" did not help the ailing Tudor.

Estimates for Last Week

Loew's State (3,600; 60). "Belle of Broadway." Ensnared attention and got \$17,100.

Strand (2,200; 75). "The Popular Sin." Popular at the wicket also; \$6,200.

Liberty (1,800; 50). "Midnight Lovers." \$3,300.

Tudor (800; 40). "The Cat's Pajamas." Only \$1,600.

The new Saenger here opens Feb. 4, and this firm's new Mobile house also opens next month.

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MILWAUKEE'S START; ALHAMBRA, \$18,000

U House's New Film Hookup—Wisconsin, \$16,900—"Temptress," \$6,750

Milwaukee, Jan. 11.

(Drawing Population, 560,000.)

The new year brought Milwaukee movie men a nice bouquet of cash. If the first week of business is any criterion, this town is due for a banner year. With factories working practically full blast this village is ambling along in great style.

The biggest news in picture circles this week is the announcement by Universal of a "scoop." Fred Meyers, newly appointed manager of the Alhambra, is credited with having put it over. The Alhambra, playing Universal and Warner products, with a few Fox thrown in, recently went after high money by booking Pantages acts. Meyers kept going and pulled other deals for films.

Saxe has been booking Paramount, M-G-M, First National, some Fox and United Artists in his houses for the past year or more. With four houses on the main stem against Universal's one, Saxe had an easy time booking all of the big ones. Now U. has slipped ope over. Announcement is made that Universal has booked for the Alhambra and its chain of neighborhood houses, the products from Universal, Warner, United Artists and has turned down some of the M-G-M. and Fox offers. This robs the Saxe people of some of their cream.

The Orpheum houses, Palace and Majestic, have P.D.C. and F.B.O. practically bought while the Garden is wild-cattling in the open market.

Estimates for Last Week

Alhambra—"Butterflies in the Rain" (U.) (3,000; 25-50-75). Town has evidently gone over to Laura LaPlante; in addition, corking Pan bill; house broke main stem record New Year's eve; close to \$18,000 on week.

Garden—"Going Crooked" (Fox) (1,000; 25-50). Benefited by some mouth-to-mouth advertising; weak house did close to \$4,000 with film.

Majestic—"Flame of the Argentine" (F.B.O.). (1,600; 15-25-40). With stage show thrown in, ran well and cashed in close to \$8,900.

Merrill—"Temptress" (M-G.) (1,000; 25-50). Second week, advertising of two Hearst papers helped to keep the house out of the "red" by holding picture for extra week; around \$6,750.

Miller—"Men of Steel" (F.N.) (1,400; 15-25-40). Loew stage bill and second run picture; house hasn't tried to run second string stuff for some time, but Milton Sills well liked here and responsible for part of \$7,700 gross.

Palace—"Finger Prints" (Warner). (2,400; 25-50-75). Stage bill really put theater in running on week; picture far from bad, but got no play in advertising; high at \$19,000.

Strand—"Sorrows of Satan" (F.P.). (1,200; 25-50). Held for second week, but did not break any house records, despite heavy advertising program; about \$8,300 first week.

Wisconsin—"Twinkletoes" (F.N.). (2,500; 25-50-60). Did business on Sunshine Sammy, of "Our Gang" comedies, who was stage attraction; kids thronged house to around \$16,900.

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"UPSTAGE" DOES \$29,000 AT STANLEY

2 Big Houses Offset Reaction—Fox Over \$20,000

Philadelphia, Jan. 11.

Grosses eased off naturally and evenly last week, with no sensational sagging. However, in the majority of downtown houses attendance was more than satisfactory for the occasion. In a couple of instances the grosses were remarkable.

The Stanley had "Upstage" Aaronson's Commanders. The combination proved a good one. Miss Shearer is one of the few young stars who is a good bet for this big theatre, where she has built up a clientele. "Upstage" didn't get remarkable notices, but business was excellent, with \$29,000 claimed.

The Fox actually had a better bill than during Christmas week. "Summer Bachelors" was the film feature and Irene Franklin headed the surrounding program, which included Keller Sisters and Lynch and Chico, carpiet. The combination beat \$20,000, better than average business.

"Old Ironsides" had another walling big week at the Aldine. Matinee trade, the biggest obstacle at the beginning of "Beau Geste's" run, has been much improved, due to steady plugging. The Stanton was not so hot with its second week of "The Scarlet Letter," although managing to get enough to warrant one more week. The Arcadia did pretty well with "Eagle of the Sea" and the Kariton was a little above normal with "The Nervous Wreck."

This week the two big houses, Stanley and Fox, are waging a real battle in presentation features. The Stanley, in addition to the film feature, "Twinkletoes," is billing the "Original London Palace Girls" and also a dance fantasy, "Hello Spain." The Fox has Yvette Ruget, Gertrude Lang and Hollis Devanney, soloist; the Chinese Syncopators and the film feature, "One Increasing Purpose."

Estimates for Last Week Stanley (4,000; 35-50-75). "Upstage" (M-G). Norma Shearer can get business, her following plus added attraction, Aaronson's Commanders, helped boost gross to \$29,000.

Aldine (1,500; \$2). "Old Ironsides" (F.P.). 3d week. Still strong and should beat record of "Beau Geste"; claimed \$17,000 last week.

Stanton (1,700; 35-50-75). "The Scarlet Letter" (M-G, 2d week). Fairly good, with \$12,000 claimed; one more week.

Arcadia (800; 50). "The Eagle of the Sea" (F.N.). In second week attendance moderately good; \$3,000.

Kariton (1,100; 50). "The Nervous Wreck" (P.D.C.). Above normal at \$3,250.

Fox (3,000; 99). "Summer Bachelors" (Fox). Picture better than house usually gets; Irene Franklin and Keller Sisters and Lynch also on bill; best \$9,000.

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Theatre Licenses Are Held Up in Chicago

Chicago, Jan. 11.

The Bureau of Fire Prevention has held up every theatre license, regardless of the status of the theatre, for 1927. The squabble last spring between the department and several houses over the safety of draperies is the cause. The main reason at present is the awaited outcome of the court proceedings between the city and a theatre mentioned as Ascher's Terminal.

Until the Ascher matter is settled the license board will be unable to receive the sanction of the Fire Prevention Bureau to issue the licenses.

MENJOU'S VACATION

Los Angeles, Jan. 11.

Adolphe Menjou, after his next picture, will sail for Europe. He will be gone six weeks and the sailing date is April 6.

Upon his return, Menjou will begin the second year of his new contract with F. P. which provides that he get \$75,000 a picture with a minimum of four pictures a year.

MURIEL KAY WEDS

Los Angeles, Jan. 11.

Clark Dove, of the Los Angeles "Times," married Muriel Kay, screen actress, here Jan. 7.

MINN. SLIDES; STATE, \$14,000; ORPH., \$13,500

State's 'Winter Frolic' Helped
—'Barbara Worth' Holds
Over, \$7,000

Minneapolis, Jan. 11.

(Drawing Population, 470,000)

After an extremely prosperous New Year's week, grosses started skidding downward again. However they presented a fairly respectable appearance last week. There is still no way to determine if the immense holiday week takings were but a flash in the pan. Another week or two should put the managers in a better position to appraise the situation.

Continuing with its big shows that started simultaneously with the announcement of Public's advent here, the state had a "Winter Frolic" which utilized the services of 40 people and caused more commotion than the feature photoplay. The stage act received equal prominence with the picture in billing, something which occurs only occasionally at this house. "The Winning of Barbara Worth" did a brisk trade at the Strand, brisk considering the general conditions. It did well enough, in fact, to be retained a second week. On the other hand, "The Flaming Forest" at the Garrick attracted little attention. The Garrick seems unable to get on its feet this season and is proving a white elephant for Finkelstein & Ruben. There have been rumors that it would close, temporarily, at least, after the first of the year, but it still continues at a loss. The house rates next to the local state and Capitol in St. Paul, as the most elaborate theatre in the F. & R. chain.

The Orpheum Circuit Revue, including the Wright Dancers and Val and Ernie Stanton, provided pleasing entertainment at the Hennepin-Orpheum. The feature photoplay, "The Cruise of the Jasper B," also proved satisfactory, but business was nothing to brag about. "Private Izzy Murphy" won some notice for Pantages which also had a good vaudeville bill. There was no rush of customers to any of the other houses.

Estimates for Last Week

State (2,600; 50). "Just Another Blonde" (K. N.) and "1927 Winter Frolic." Picture so-so, but stage offering pleased exceptionally well, not staged with any particular finesse, but enlisted some fine talent, including Florence Seeley and Co., Taylor and Hawks, Dave Vine, Roy Smek, Loretta Devoll and six black bottom dancers; 40 people in all; satisfactory at about \$14,000.

Strand (1,500; 50). "Winning of Barbara Worth" (U. A.). Picture scored heavily; word of mouth praise helped boost takings to around \$7,000; held for second week. Garrick (2,000; 50). "The Flaming Forest" (M-G) and Alice Lillgren, soprano. Picture pleased, but business bad nevertheless; about \$4,000.

Aster (900; 50). Tunney-Dempsey fight pictures; house only reopened temporarily for this attraction; F. & R. are distributing state rights; around \$5,000.

Lyric (1,350; 35). "The Marriage Clause." Fair picture and business; about \$1,200.

Grand (1,100; 25). "The Overland Stage" (F. N.). Good attraction for house; around \$1,400.

Hennepin-Orpheum (2,890; 50-99). "Cruise of the Jasper B" (P. D. C.) and vaude. Lightweight but entertaining show; Rod La Rocque's name played up heavily in newspaper ads; nothing to brag about at \$13,500.

Pantages (1,600; 50). "Private Izzy Murphy" (Warners) and vaude. Good show; about \$6,000.

Seventh Street (1,480; 50). "The Carnival Girl" and vaude. Patrons liked bill; around \$5,600.

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St. John Gives Its First Film Prolog, \$1,600

St. John, N. B., Jan. 11.

Outstanding last week was the introduction of a prolog for the final half of the week at one of the houses. This was the first prolog to be staged in a local picture house.

Estimates for Last Week

Imperial (1,600; 25-30). 3-4, "Bardelys" (M. G.). Picture at the increased scale; 5-6, "Tin Hats" (M. G.), back to 15-35 for balance of week; 7-8, "Man of the Forest" (F. P.); \$3,200.

Unique (850; 25). 3-5, "The Penalty" plus Phonofilm; 6-8, "The High Hand" (Pathe). Variation from the usual U. western for the final half; \$1,450.

Queen Square (900; 25). 3-4, "Country Beyond" (Fox); 5-6, "Wings of the Storm" (Fox); 7-8, "War Paint" (M. G.). House hasn't been playing up any release of westerns, with exception of Fox films starring Tom Mix; first Metro-Goldwyn westerns to be shown locally; \$900.

Palace (550; 20) 3-4, "The Devil's

Circus" (M. G.); 5-6, "Overland Stage" (F. N.); 7-8, "Senor Daredevil" (Gotham); \$450.

Gaiety (500; 20). 3-4, "Mine With the Iron Door"; 5-6, "The Devil's Circus" (M. G.); 7-8, "Overland Limited" (Gotham); \$300.

Opera House (1,200; 15-35) 3-5, "Song and Dance Man" (F. P.) for opening half of week; closing performance was Rossley Kiddies in a revue; this group concluded two weeks' engagement at house as presentation; about 30 girls and only three boys in the outfit; 6-8, "Sweet Rosie O'Grady" with prolog enacted by cast of 12; introduces prologs locally and played up because of this fact; by means of presentations and prologs ex-legit house striving to compete with the regular picture houses; \$1,600.

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DEPTH BOMB EXPLOSION

Los Angeles, Jan. 11.

Jack Sweet, 44, and Fred Davis, 35, electricians, employed by Warner Bros., were seriously injured when a depth bomb which they were lowering from a tugboat into San Pedro harbor exploded. Sweet may die.

The bomb was to have been used in "Blister Apples," which Harry Hoyt is directing. Crossed wires caused the explosion to take place almost in the hands of the electricians.

GILBERT, \$9,000; NEGRI \$2,600 IN PORTL'D, ORE.

Melghan Off at \$6,500—B'y,
\$13,000—Will King as Unit
for Warners at Music Box

Portland, Ore., Jan. 11.

(Drawing Population, 310,000)

Business was just about average last week. The Broadway registered a solid week with "The Flaming Forest," while the gross was normal at the Liberty with "The Canadian." It seems that Melghan has lost his grip here.

The talk of the town is of the Music Box, which houses Will King's musical stock. King is clicking on all six and is bringing a good profit to Warner Brothers, who have the house under lease. It is doubtful if the Warners will install Vitaphone in this house, as King is a mint for them.

The Rivoli, with "Sorrows of Satan" did not connect as it should. Whitehead's hand moved from the People's to the Rivoli, will eventually bring them in here.

"Hotel Imperial," in its second week at the Majestic, brought the usual week's intake, but picture was

not strong enough for two-week run.

Estimates for Last Week

Broadway (2,500; 40-60). "The Flaming Forest." (M-G). Caught profitable week's income; Ollie Wallace and Liborius Hauptmann helped considerably, as did Fanchon and Marco revue, "The Masked Countess" did \$13,000.

Liberty (1,900; 35-50). "The Canadian" (F. P.). House slipped below previous weeks; installed 14-piece orchestra, under Wineland, as well as Coster and Hewlett, as permanent stage act commencing Jan. 7; got \$6,500.

Rivoli (1,210; 50-75). "Sorrows of Satan" (F. P.). Did not pull, maybe on account of raise in tariff; boosted to 75 cents; around \$3,800.

Majestic (1,000; 35-50). "Hotel Imperial" (F. P.). Pola Negri no draw here; picture received excellent notices, but patrons thought differently; \$2,600.

People's (936; 30-45). "Navy Now" (F. P.). After picture played two solid weeks at Liberty, moved here, where it opened great and continued fairly; \$2,500 and held over.

Columbia (850; 35-50). "Bardelys" (M. G.). House hit stride with this one. Gilbert, a local boy, which, no doubt, helped revenue; big at \$9,000.

Blue Mouse (800; 25). "The Third Degree" (Warners). Opened to turnarounds at this mint house, which charges 25 cents at all times; \$2,200.

Hollywood (1,600; 25). "The

LEVIN LEASES RANDOLPH

Takes Over Chi House in August for
\$76,000 Yearly Rental

Chicago, Jan. 11.

Jones, Linick & Schaefer have subleased the Randolph, loop film house, to Frank Levin, owner of the Adams. The action becomes effective at the expiration of Universal's sublease on the house Aug. 1, Levin subleasing for '1 years.

Universal has been paying the Jones corporation \$114,000 annual rental for the Randolph, while the latter firm pays \$54,000 for the original lease from the Kranz and Laughlin estates. Levin has agreed to pay J. L. & S. \$76,000 annual rental.

The Randolph, 650 capacity, has been getting \$5,000 weekly grosses.

Reisenfeld on Coast

Los Angeles, Jan. 11.

Hugo Reisenfeld will be guest conductor at Grauman's Egyptian during the first week "Old Ironsides" is shown on the coast.

Opening is scheduled for Jan. 27.

Black Pirate" (U. A.). At big suburban house, picture was a "natural"; advertised as first suburban showing; week-day trade very heavy.

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Now
YOU CAN!
BOOK IT!

SYD

From the play by
BRUCE BAIRNSFATHER
and **ARTHUR ELIOT**

Scenario by
Darryl Francis Zanuck

Directed by
CHARLES F. REISNER

WARNER BROS EXTEN

LOEW STARTING DRIVE FOR MID-WEST HOUSES

Chicago, Jan. 11. The Loew Western offices have started a drive for new theatres out here. Numerous road men are being sent out to procure the houses. With Middle Western theatres fast dropping from the Association "death trail" group, these are turning to Loew and the two coast circuits, Bert Levy and Ackerman & Harris.

The newest addition to the Loew chain is the New Tivoli, Richmond, Ind., which came in last week. It will play vaude Saturdays and Sundays, with a picture policy the balance of the week.

F. P.'S NEW WRITERS

Los Angeles, Jan. 11. Scott Darling has left Universal to join the Famous Players-Lasky scenario writers and gagmen. His first assignment will be to comedy construction on "Ritzi," Betty Bronson's vehicle with Richard Rosson directing.

Another addition to the F. P.-L. fold is George Marion as title writer. Marion has a contract with the organization for six pictures.

U. A.'S "ARABIAN NIGHTS"

Special Unit Making Magazine Story Under Milestone and Considine.

Los Angeles, Jan. 11. A special production unit, to be known as Caddo Productions, will make "Two Arabian Nights" for United Artists with Lewis Milestone directing and John W. Considine, Jr., supervising. William Boyd has been signed to head the cast.

The story is an adaptation of Donald McGibney's magazine story of the same name.

Decision to produce this as a special feature for U. A. distribution, marks the end of a long hunt for suitable story material for Milestone.

PERRYS DIVORCED

San Francisco, Jan. 11. Mrs. Margaret Perry has been granted an interlocutory decree of divorce from Eugene Perry, who has managed a number of theatres out here including the local State, T. and D. Oakland; American, San Jose, and Criterion, Los Angeles.

The Perrys were married 16 years and have one child, aged seven. Perry is said to be in the east at present. Cruelty was charged.

PUBLIX BOOKS EDERLE

Gertrude Ederle has been booked for three weeks in the Publix houses, opening Jan. 16 at the Buffalo, Buffalo. The William Morris office arranged the dates.

The swimmer will appear with Eileen Higgins and Helen Wainwright in the same turn she has been showing all season. For the Publix bookings her salary is reported as \$6,000 weekly.

New Kidnapping Angle

Los Angeles, Jan. 11.

Detectives of District Attorney Asa Keyes' office are investigating a confession alleged to have been made by Coleman Rickerson, Oklahoma convict, to the sheriff at Muskogee, Okla., that Mary Pickford and Jackie Coogan were included in a kidnap plot, with Almee Semple McPherson, Los Angeles evangelist, as the other principal to figure.

Rickerson is said to have outlined the proposed kidnappings and offered to produce documentary evidence of the truth of his story.

An organized band, of which he was formerly a member, planned first to kidnap Mrs. McPherson, then Mary Pickford and later Jackie Coogan, said Rickerson.

25 WEEKS ON LOCATION

Bad Weather Holds Up "Wings"—Clara Bow Now a Star

Los Angeles, Jan. 11. Because of weather conditions the "Wings" company (F. P.-L.) will remain on location 25 weeks in Texas instead of eight weeks as originally planned. The company was scheduled to have returned here Jan. 15, but will be held up until around March 10.

Clara Bow, feminine lead in "Wings," was to have finished when the company arrived here for its interiors. However, the period was so long that it was decided to put into production "Rough House Rosie," Miss Bow's first starring vehicle for F. P. "Rosie" goes into production this week with Frank Strayer directing. When this is completed Miss Bow will resume in "Wings."

Suzanne's Debut

Los Angeles, Jan. 11.

C. C. Pyle has about consummated the deal with F. B. O. for Suzanne Lenglen, woman tennis champion, to make her screen debut in a feature production.

Mile. Lenglen is tentatively booked to sail for France Feb. 10, but will return here to take up her picture work.

UFA VOTES TO RETAIN 1 FOR 1 PLAN INDEF.

Meeting of German Film Industry Reported Upon—Gov't Favors Present Contingent

Washington, Jan. 11.

Details of the Dec. 10 meeting of the German film industry before the Department of Commerce of that country have just reached the like department here.

Berlin Acting Commercial Attache Douglas Miller states that the Central Organization of the German industry voted six to six for an increase in the present contingent system. The six in favor of retaining the present ratio were all Ufa representatives. Those opposed were not of this company.

Whether Ufa, plus the backing of American interests, will be strong enough to prevent the proposed change is another question, it is added. After the action of the conference the Government decided to leave the contingent at one to one.

The position of Ufa has been weakened through recent disclosures regarding the financial conditions of the company. A board meeting the following day (Dec. 11) ruled that measures had to be undertaken to improve Ufa finances. Directors decided that the 45,000,000 marks worth of stock should be reduced to 15,000,000, and that this capital should again be increased to 45,000,000 in one or two ways. Holders of the stock are requested to make a cash payment of 66 2-3 per cent on the par value of their former holdings. In cases where this is done, the Deutsche Bank is heading a consortium, which will supply sufficient capital to bring the total paid-in shares up to 45,000,000 marks.

During this agitation extreme pressure is being brought upon the Government to reduce the admission tax, the argument being presented that such a reduction would greatly improve the picture industry. No response, however, has been secured to the plea.

Lariat Claims Damages

Lariat Productions, Inc., and J. Joseph Sameth, its president, claim that Albion Pictures, Inc., and Harry S. Manus, its president, contracted to take over 13 twin-reel comedies from them at \$7,500 per comedy. With Albion's failure to go through with the contract, the Lariat Company is suing for \$20,000 damages.

Wally Van and Ann Howe were to have been co-featured in the series from stories by Van, directed by Charles Giblyn. The first picture was accepted by the Albion Company but not paid for. The difference from the \$7,500 for that production, and \$20,000, is for damages to compensate them for losses alleged sustained through failure to fulfill the contract.

INDIAN COURT WARFARE

Los Angeles, Jan. 11.

Indian warfare among redskins employed in the local picture colony has broken out afresh. Chief Redwing, Arapahoe Indian, swore to a complaint charging the wife of Chief Little Bear, Apache Indian, with burglary, alleging that she moved the furniture out of his Ingewood home.

Mrs. Little Bear countered by insisting the furniture was hers and that she had moved it out of her own home, wherein she had given refuge to Redwing while he was ill. He fell in love with her, she asserts, and when she married Little Bear made life so uncomfortable for her that she moved.

Municipal Judge Charles D. Ballard has the case under advisement.

CANTOR'S "SERVICE STATION"

Los Angeles, Jan. 11.

Eddie Cantor's next starring film for Famous Players-Lasky will be "Service Station," to be started immediately on completion of "Special Delivery."

Cantor will play the role of a gas service station attendant.

Lee Moran Scalded

Los Angeles, Jan. 11.

Lee Moran, while working with Reginald Penny on location, was painfully but not dangerously scalded.

Removal of a radiator cap from an automobile freed a stream of boiling water that struck Moran in the back.

os. present for Extended Runs

CHAPLIN

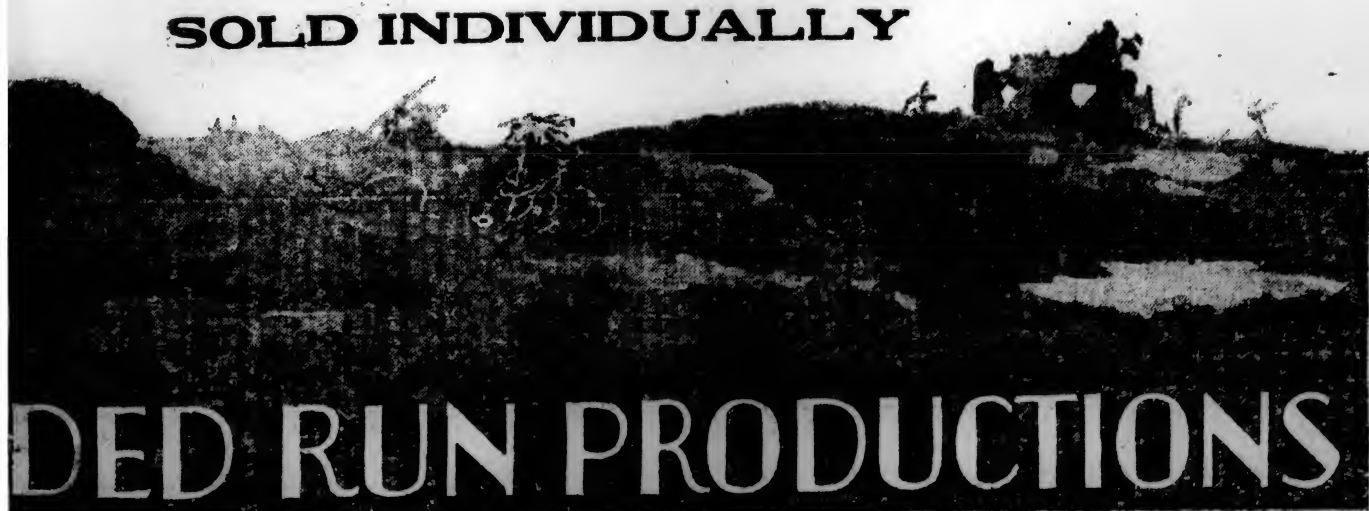
as "OLD BILL" in

"The Better 'Ole"

Now you can play
In your own theatre—
The greatest comedy hit
Of years and years!
The picture that is packing
Grauman's Egyptian,
Los Angeles, Calif.,
For the 2nd month
And the Colony, N. Y.,
For the 4th month

With no end in sight!
In Chicago another triumph
2nd month at the Woods
And still breaking records!
Available now,
The hit of the season
To start 1927
With bigger profits
Than ever before!
Booking like wildfire!

SOLD INDIVIDUALLY



DED RUN PRODUCTIONS

FILM POSSIBILITIES

"Junk"—Unfavorable

"JUNK" (Comedy-Drama, Shesgreen and Vroom, Garrick). A play stamped with mediocrity throughout, with a story so ordinary it is hardly likely any picture producer would consider it.

Ibec.

"The Nightingale"—Possible

"THE NIGHTINGALE" (Shuberts, Musical Romance, Jolson). Musical romance based on Jenny Lind's life with sufficient libretto meat to make good scenario foundation. Theme itself is romantic and a charming feminine star could lend much to the Lind film personation. Possibilities also for elaborating the action. Historical characters like Robert E. Lee, P. T. Barnum, Cornelius Vanderbilt in this ante-bellum opus are screen opportunities.

Abcl.

"The Arabian Nightmare"—Favorable.

"THE ARABIAN NIGHTMARE," (Clark Painter, Cort).

Though not promising for the stage, has all the attributes of a hot picture-farce, ideal for a comedian like Buster Keaton, with a snappy ingenue role and a fine character woman laugh-support. Has a simple love story and a wholesome start and end, gives a lot of satirical sheik-stuff a chance for big scenes, melodrama and excitement, and is a "natural" in many other respects.

Lait.

"Tommy"—Favorable

"TOMMY" (Comedy, George C. Tyler, Galety):

For picture purposes this new comedy probably will not attract a rush of bids but it is well written and ought to make an amusing program feature.

Ibec.

Schine Co. Takes Over
27 Robins Chain Houses

Buffalo, Jan. 11.

The Schine Amusement Co., has acquired the Robins chain of 27 central New York picture houses, according to E. C. Winegar, manager of the local Schine interests. Over \$500,000 is involved in the deal.

It is also stated that Schine will open his second Buffalo house, the North Main theatre, before Feb. 1. Three other Buffalo theatres, including a downtown house, are being negotiated by the Schine interests, according to Winegar.

PARIS FIRMS AMALGAMATE

Washington, Jan. 11.

The "Societe Pathe-Westis," with headquarters at 5 rue de Faubourg-Poissoniere, Paris, has been acquired by "La Societe des Cine-Romans" also of Paris, according to advices reaching the Department of Commerce from Vienna, Austria. The stock acquired totaled 30,000,100-franc shares, representing a capital of \$3,000,000.

Lait.

Rebecca-Silton Changes

A reorganization of the Rebecca & Silton offices in New York occurred with the recent shifting of the executive personnel to Los Angeles.

Charles Walton is no longer at the New York office as casting manager and the picture department is no longer conducted by Abe Feinberg.

William Jones, colored office boy, has become an actor, playing the peasant in "In the Cheese," at the Hopkins theatre.

Grace Wagner with the New York office for three years, is now the only representative of the Rebecca & Silton in the east.

W. C. Fields Next on Coast

Los Angeles, Jan. 11.

Famous Players-Lasky plans to have W. C. Fields make his next picture at the west coast studios.

Fields' other two releases were made in the east.

Hogan Booking Chi's Capitol

Chicago, Jan. 11.

Low West, booking agent, has lost the Capitol (Cooney Bros.). Charlie Hogan is booking it exclusively.

Austria's 10 to 1 Only
Raising Import Licenses?

Washington, Jan. 11.

A new insight on the manner in which the contingent system of handling American films is worked in foreign markets is included in the most recent report on the Austrian situation recently received by the Department of Commerce.

With the 20 to 1 contingent in vogue since September, 1925, 400 foreign import licenses were issued during the first 11 months of 1926.

Now it is disclosed that these import permits are an inexpensive subsidy on the part of the Government to local film producers. For each film produced locally the Austrian Government gives the producer 20 import permits which he has the right to sell to the highest bidder. Since the Austrian market requires but 300 films annually, with 400 already issued there is a surplus with these licenses consequently going at a low figure.

During the past few months, states the report, these licenses have been bringing the holder anywhere from \$120 to \$150 in each instance. At the present time there are 165 such listed with no purchasers in sight.

The question now raised in Washington by those familiar with the contingent system is whether the reduction of last December to 10 to 1, as already reported in Variety, was not so much to let in more foreign films but to raise the market value of the import license for the Austrian producer.

Press Agent's Claim Fails

Los Angeles, Jan. 11.

Deputy Labor Commissioner dismissed a complaint filed by Charles Dunning, press agent, against Creighton Hale, screen actor, for \$550 for services rendered. Hale said he had engaged Dunning for four weeks' trial as press agent and had paid him \$200 in full, cancelling the arrangement.

Dunning claimed another \$200, but had not sufficient evidence to support his contentions.

With the payment of \$90 wages due to Arthur Wenzel, press agent, by Ralph Spence, scenario writer and agent for the Will Morrissey Revue, was recalled the warrant issued for the arrest of Spence in the matter. There is another warrant in existence on the complaint of Hazel May Borden, who claims Spence gave her notes totaling \$1,700 for wages due her from the Morrissey Revue. Spence is now out of jurisdiction of court in the east.

Saenger Opening Feb. 4

New Orleans, Jan. 11.

The opening date for the new Saenger theatre here has been set for Feb. 4. The house will become one of the links in the Publix de luxe chain and present the unit attractions. A large number of the Publix and Famous Players executives are expected for the opening.

Esther Ceriali's Divorce

Chicago, Jan. 11.

Esther Ceriali, in pictures on the coast under some name or other, obtained a divorce in Chicago through Attorney Ben Ehrlich from Eugene Ceriali, musician.

She charged desertion and received custody of their child.

DISMISS AIMEE'S INDICTMENT

Los Angeles, Jan. 11.

District Attorney Keys, upon the evening of Aimee Semple McPherson starting for an eight weeks' speaking tour, appeared before Superior Court Judge Stephens, requesting the dismissal of the indictment and charges of conspiracy against her and K. G. Ormiston.

Keys stated the prosecution should be discontinued due to the admitted perjured testimony given by Mrs. Loraine Wiseman Sellaff, who posed as the mysterious Miss X.

McKEON MUST WAIT

John McKeon, Acme-Stanley Corp., booker who is suing Adolphe Menjou for \$2,500 commissions on a contract, cannot have his case preferred for an immediate trial but must wait his turn on the court calendar.

McKeon claims he figured in increasing Menjou's salary from \$10,000 annually to \$130,000, including a \$20,000 bonus.

ONE
OF THE
20 GEMS
FROM
TIFFANY

THE FIRST NIGHT

A Farce Comedy
by FREDERICA SACOR
with

BERT LYTELL
DOROTHY DEVORE
HARRY MEYERS
WALTER HIER
FREDERICK KOVERT
LILA LESLIE
HAZEL KEENER
JOAN STANDING
NELLIE BLY BAKER
JAMES MACK

DIRECTED BY
RICHARD THORPE



TIFFANY PRODUCTIONS, INC.

1540 BROADWAY

M. H. HOFFMAN, Vice Pres.

NEW YORK CITY

EXCHANGES EVERYWHERE

LOEW IN NEW GROUND AROUND 49; BONDS GROSS 104; FAMOUS SAGS

**Picture Group Leader's Position Uncertain—Fox's
Vitaphone Deal Ignored in Market—Merger Talk
Finds No Reflection on Ticker**

Conspicuous strength in Loew Circuit stock which moved into new ground with a peak at 49%, new top for all time, was the feature of the week's trading in listed securities. The Loew move was accompanied by an almost sensational advance in the company's 6 per cent. bonds which were sold Monday at 104½. In brisk trading that turned over \$160,000 in the session.

The stock purchase warrant features of the Loew bonds is now attracting attention in the light of the issue's performance on the ticker. The purchase rights run to the maturity of the debentures in 1941 and with the steady climb of the stock from .32 earlier in 1926 to close to 50 at this time, the prospect for a turn in the purchase at 55 makes an attractive outlook.

The case of Laclede Gas attracted attention, because it is almost parallel. The mid-western public service company offered rights last year calling for the purchase of stock at something like 25 points over the current quotation and there was a mysterious demand for them. When the option matured it was with a neat profit of around 20 points for the buyer.

Uncertainty in Famous
Famous Players mystifies the Times Square customers' rooms. From its December high above 120 it has gradually eased to yesterday's low of 112, repeating the performance of last October, except that in the earlier fall move it got down below 111. Among the brokerage offices the view is given out that stock is hanging over the market at 120 and it was liquidation of this that checked the advance at that point twice.

Now the uncertainty is whether the successive retreats from 120 are part of a pool maneuver to smoke out the interest involved whatever it may be, or whether the present decline represents actual liquidation of long stock. In any event there is plenty of bear opinion on Famous around Broadway.

The week was featureless outside these two developments. Announcement was made through the regular information channels of a deal by which there has been an exchange of patent uses between Vitaphone and Fox, apparently representing slackened interests on the part of the Fox organization in its Moviephone device belonging to Radio Corporation of America. The coming out of the news was accompanied by a brisk bulge in the listed Fox issues, followed by a gradual return to previous levels. The Fox change in position on sound-and-sight exhibition was thus accomplished with practically no net change in the market situation of the security.

Merger Talk Unnoticed
There was a good deal of aimless talk during the week bearing on possibilities of new film mergers

U's Serials

Among the prospective Universal's "serials" will be a detective story, "Keith of Scotland Yard," by George Bronson Howard, in 12 chapters.

Another serial will be a circus story, adapted from Courtney Ryley Cooper's short story, "The Trail of the Tiger."

Three others are "The Vanishing Rider," by William Lord Wright; "The Scarlet Rider," by Frank H. Clark, and "The Phantom Raider," which will be adapted from Frank R. Adams' story of "Pleasure Island," appearing in the Blue Book magazine.

BREAKS ARM IN FALL

Los Angeles, Jan. 11. Barbara Worth, playing feminine lead in an untitled Universal automobile story, fell from a horse and broke her right arm. She will be incapacitated for several weeks. Helen Harris, doubling for Miss Worth, is finishing the picture.

in connection with the new Pathe-Keith-Orpheum transaction, but this gossip was not confirmed by any manifestation of interest in the stocks involved.

Pathe, selling as last week, was practically motionless around 40 somewhat under its best under inside support a month or so ago and apparently well in hand by the new financial interests brought in with the consolidation plan. Another film stock mentioned in the gossip did not appear on the ticker at all, although it had a substan-

tial advance two or three weeks ago. Orpheum continued to do nothing significant.

In general the market held its own with prices mixed. Special issues improved, particularly those which promise to make a brilliant showing in their annual reports due around the end of this month or early February. In this group

comes Loew. On the basis of its report for the period ending last August, the statement of the company's operating profits is expected to make cheerful reading for its partisans.

The forecast is made in unofficial quarters that the directors will make a regular rate of \$3 for 1927 and add an extra of \$1.

Summary week ending Jan. 8:

STOCK EXCHANGE

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net
136½	100%	5,200	Eastman Kodak (S).....	133	127	129	—
127½	108%	21,700	Fam. Play.-L. (10).....	114½	112½	114	—
124½	115	100	do. pref. (944).....	121½	121½	121½	—
107	96	.....	First Nat'l 1st pref. (844).....	100	100	100	—
85	65½	22,600	Fox Film Cl. A (4).....	74½	70	72½	—
48½	34½	28,100	Loew (S).....	48½	46½	48½	—
27½	22½	1,900	M-G-M 1st pref. (1.80).....	25½	24½	25	—
27½	10½	7,100	Mot. Pict. Cap. (1).....	12½	12	12	—
33½	27½	5,800	Orpheum (2).....	32	30½	31½	—
83	32½	3,500	Pathe Exch. Cl. A (3).....	41½	38½	40½	—
70½	52	2,100	Shubert (5).....	58½	57½	57½	—
98½	90	.....	Univ. Pict. 1st pref. (8).....	95½	95½	95½	—
69½	13	94,100	Warner Bros. Cl. A.....	45½	40½	43	—

CURB

45½	32½	4,000	American Seat (4).....	44½	43½	44½	—
45½	30½	400	cum pref. (3).....	44½	43½	43½	—
98½	61	.....	Balaban & Katz.....	.....	.....	84½	—
10½	3½	.....	Film Inspect.....	.....	.....	5	—
34½	19	1,300	Fox Theatre, Cl. A.....	23½	22½	23	—
48	24½	.....	Univ. Pict.....	.....	.....	37	—
101	95½	300	Unit. Art. The. Clr.....	95½	95½	95½	—
98½	8	22,100	Warner Bros. Pict.....	33½	30	31½	—

BONDS

99½	98½	\$20,000	R. F. Keith 6's (Stock Exch.)...	99½	98½	99½	—
102½	100½	200,000	Loew 6's (Stock Exch.).....	102½	101	102½	—
123	100½	200,000	Warner Bros. 6½ (Curb).....	100½	100	100	—

"Opera Vs. Jazz" Is Revived for New York

Next week at the Paramount, New York, Frank Cambria will revive for Publix the first big picture presentation ever put on a film house stage. It is "Opera Vs. Jazz," a box-office sensation when first produced by Mr. Cambria a long time back at the Balaban & Katz Chicago theatre in that city.

In the revival among the Jazz exponents will be Jack North, Cy Landry, Mabel Hollis and Boyd Senter. Around six operatic vocalists will be opposed.

The presentation will run about 55 minutes, with the picture, "The Potters" going 66 minutes, making a show of two hours and 10 minutes.

ONE MORE—THEN SAILING

If the story is definitely settled, Gloria Swanson will start her second United Artists production around Feb. 1.

Upon completion of this film Miss Swanson will start her proposed tour of the world, a pleasure trip which will consume about a year.



Smashing records at
Paramount Theatre,
N.Y. and Granada, San
Francisco. Acclaimed
Pola's greatest!

The Giant of Melodramas starring

POLANEGRI

MAURITZ STILLER
PRODUCTION

SUPERVISED BY
ERICH POMMER

B.P. SCHULBERG
ASSOCIATE PRODUCER

ONE OF PARAMOUNT'S PERFECT 39

Maritime Film Board Holds First Meeting

St. John, N. B., Jan. 11.

The most northeasterly subsidiary of the M. P. P. D. A., the Maritime Provinces Film Board of Trade, reported at its first annual convention, having adjusted many differences between exhibitors and the distributing exchanges.

In some instances, outside exhibitors were utilized as arbitrators in the controversies.

In attendance at the convention were R. G. March, president, of the M. P. F. B. T. and Fox; W. A. Sault, secretary, Universal Films, Ltd.; W. R. Golding, United Artists; Joseph Leberman, Warners; M. S. Bernstein, Maritime Film Co.; H. D. Buckley, Educational; A. L. Gaudet, F. B. O.; and W. A. Owens, First National.

Dereelys Perdue's Return

Los Angeles, Jan. 11.

Dereelys Perdue, who retired from the screen more than a year ago, has returned and is under contract to Universal. She will play opposite Freddie Humes in a series of westerns.

VITAPHONE IN NEW ENGLAND

Springfield, Mass., Jan. 11. Vitaphone is beginning to take its place as an attraction in the regular photoplay theatres of New England and at the usual scale of admission prices. The Capitol here will be the first house in Massachusetts to get it, starting late this month with "The Better Ole," which, however, will be shown only one week. Vitaphone will be changed weekly.

The Majestic, Providence, already has Vitaphone, and at Portland, Me., it is being presented at the Empire. The latter theatre and the local Capitol are operated by Abraham Goodside.

Next I. A. Meeting

The executive board of the International Alliance of Theatrical Stage Employees and M. P. Operators of the U. S. and Canada, will hold its next session Jan. 17 at the New York headquarters of the I. A.

"Kid Brother" at Million Dollar

Los Angeles, Jan. 11.

Harold Lloyd's "The Kid Brother" will be the next attraction at the Million Dollar, Jan. 20, following "The Scarlet Letter."

Service Men's Home Discontinues Films

Albany, N. Y., Jan. 11.

Because of complaints made to Governor Smith by theatre interests that the Soldiers' and Sailors' Home, at Bath, N. Y., had gone into the picture business in competition with private interests, the State institution has discontinued showing pictures.

The adjutant general's office investigated the charges made by the theatre men on request of Governor Smith and after a week of inquiry sent notice to the home that no admissions must be charged, and that the general public must not be admitted to the entertainments.

P. D. C.'S RUSSIAN DESIGNER

Los Angeles, Jan. 11.

Janis Muncie, for six years producer at his own theatre in Riga, Russia, and also identified with revues in Paris and Berlin, has arrived here under contract to C. B. DeMille. He joins P. D. C. in March, acting as creator of designs and art.

Harvey Leepa, Muncie's assistant, accompanied him.

10 DAY WIFE FED UP

Los Angeles, Jan. 11.

Aloha Porter, 17, chosen "Miss Venice" and "Miss California" in '26 beauty contests, married in haste. One week of married life brought realization of her step, and through her mother and guardian she has begun annulment proceedings against Leonard Leroy Thomas, 19, a dancer, whom she married New Year's Eve.

N. Y. to L. A.

Brock Pemberton.
Frances Underwood.
Burton Churchill.
Louise Brooks.
Agnes C. Johnston.
Frank Dazey.

WEST COAST'S NORTHERN CUT

San Francisco, Jan. 11.

Archibowles, general manager of West Coast Theatres, Inc., was in town last week for the reported purpose of cutting expenses on the northern division.

Bowles is eliminating assistant managers in particular, all the latter, with few exceptions, being let out.

Boston Operator's \$12,000 Decision Over Local 182

Boston, Jan. 11.

John J. Sweetman, of this city, was given a verdict of \$12,000 last week in his suit against 145 members of Local 182, motion picture operators' organization, by a jury in the Suffolk Superior Court.

In 1925 when an assessment of \$2 a man was levied on members of the union, Sweetman refused to pay, and when his standing in the union was affected he brought a bill in equity to compel his reinstatement as a member in good standing and to attack the validity of the assessment. The court decided in his favor ruling that the assessment was illegal and ordered the union not to interfere with his employment. He had been expelled in 1925.

Sweetman claimed that after being expelled he was unable to obtain employment and brought suit against the members alleging a conspiracy.

Christie Films Replace Roach on Pathe List?

With the shifting of Hal Roach short subjects from the present Pathe releasing list at the expiration of the present contract, it is reported that the Christie comedies, now distributed via Educational, will replace the Roach subjects on the Pathe schedule.

The report is that Christie control has passed, or will pass, to Almedee J. Van Buren, head of Timmley Films, Inc.

SUNDAY IN ILLINOIS

Assumption, Ill., Jan. 11.

Sunday picture shows won their fight here when the council, by a vote of 6 to 5, adopted an ordinance legalizing Sunday shows. Sam Hollowell, proprietor of the town's theatre, held his first Sunday show this week. Ministers protested loudly but vainly against the proposal.

CAREWE'S "TOSCA"

Los Angeles, Jan. 11.

Edwin Carewe's next, following "Resurrection," which will be completed this week, will be an adaptation of "Tosca."

He will produce in Italy, with Dolores Del Rio in the principal feminine role.

"Kitty" Howe's Series

Los Angeles, Jan. 11.

"Kitty" Howe will direct E. M. Horton in a series of two reels to be produced by Hollywood Productions for release through F. P. L.

Hollywood Productions is a subsidiary of Harold Lloyd productions, with W. R. Frazer listed as president. The pictures will be filmed at Universal City.

Spingler Now Casting Director

Los Angeles, Jan. 11.

Harry Spingler, one of the best-known artists' representatives on the Coast, has turned casting director. He has signed a contract with Warner Brothers and replaces Freddie Scheussler as casting director.

The latter has been appointed to a similar job at United Artists.

TRY AND STOP

Metro-Goldwyn-Mayer

First you get **THE FIRE BRIGADE**
Then you get Lon Chaney in **TELL IT TO THE MARINES**
And then comes Lillian Gish in **The SCARLET LETTER**

AND NOW READ ABOUT M-G-M'S NEW SENSATION

The greatest reviews ever!

HERBERT CRUIKSHANK— Morning Telegraph, says:

"John Gilbert burns 'em up again—and how!—in this 'it' crowded photoplay. He is by all odds the champion screen-lover of his day. This is a burning love story with Greta Garbo as its heroine."

MORDAUNT HALL— N. Y. Times, says:

"Produced with admirable artistry, 'Flesh and the Devil,' is a compelling piece of work. There are scenes in this film which one will not readily forget."

HARRIETTE UNDERHILL— N. Y. Herald-Tribune, says:

"Clarence Brown has made of this production a vivid, moving, colorful thing, pulsating with beauty. We arrived at the Capitol after the picture had been running about ten minutes. We were so enthralled by the remaining six reels that we sat through the program eager to see the beginning of the picture. And then we saw it all over again. That is the test of a picture. If you miss seeing 'Flesh and the Devil,' we do not believe there ever will be another picture like it."

DOROTHY HERZOG— Daily Mirror, says:

"The virile, impassioned presence of John Gilbert and the tingling allure of Greta Garbo, filled the vast Capitol Theatre, its lobby, and its entrance yesterday with an eager Army of motion picture goers. We never sensed more nervous pleasure in a crowd as we did among those viewing or waiting to view these two popular M-G-M stars in their initial picture together, 'Flesh and the

Devil'. They were not disappointed. They saw the best cinema of the new year. It is Jack Gilbert's finest work since 'The Big Parade'. It deserves the sensational success it is scoring at the Capitol."

BETTY COLFAX— Evening Graphic, says:

"An especially good photoplay, starring John Gilbert and featuring Greta Garbo and Lars Hanson. Miss Garbo has a peculiar type of beauty which sets her apart from others who play her kind of roles. This picture is a finely directed vehicle for the star."

REGINA CANNON— N. Y. American, says:

"'Flesh and the Devil', long heralded and much anticipated, has come at last to the Capitol. Everyone concerned with the production, rightfully comes in for his share of praise. Clarence Brown, who wielded the megaphone, has turned out a picture that he may point to with pride for many years to come. 'Flesh and the Devil' is as rare as the proverbial day in June, and you cannot afford to miss this fine bit of film fare."

ROSE PELSWICK— N.Y. Evening Journal, says:

"The gorgeously dazzling Greta Garbo and the darkly impetuous John Gilbert appear together in 'Flesh and the Devil'. Clarence Brown directed and a combination like that is something to write home about. If you want to see a picture that is superlatively romantic, magnificently acted and directed, go to the Capitol this week. The picture is beautifully handled. Don't miss it. Metro-Goldwyn-Mayer can Point with Pride to this one."

JOHN
GILBERT in
FLESH AND
THE DEVIL

Greta Garbo
Lars Hanson
Clarence Brown

KATHARINE ZIMMERMANN— New York Telegram, says:

"The second week of the New Year brings with it to the Capitol a fine, richly seasoned photodrama entitled 'Flesh and the Devil'. It is a Metro-Goldwyn-Mayer contribution. Gilbert merits such glowing praise as has not been his share since 'The Big Parade'. This new program feature is essentially a 'special' picture, but it has crept into town quietly and modestly."

PALMER SMITH— Evening World, says:

"'Flesh and the Devil', long awaited, is up to expectations. It brings together John Gilbert and Greta Garbo in roles admirably suitable. I would advise every lover of good acting and good cinema to see 'Flesh and the Devil'."

**FOUR M-G-M BOX-OFFICE PRIZES IN A ROW
TO START 1927—and that's just the start!**

WPCH

"The Voice of Broadway"

NO. 2

DEAR MR. PRODUCER:

Why not use 24-sheets on the air? . . . Why not point out—nightly—to that untapped public of "listeners-in" fresh, exciting merits of your production? . . . Why not complete, thus, the appeal of your newspaper advertising? . . . In one breath you reach the Sweeneys and the Stuyvesants. . . . Nightly at 6:15 you nail your message on the ear-drums of New York and the entire East. . . . You let loose the equivalent of an army of advance agents. . . . A service developed by

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119 West 57th St., N. Y. C.
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"The Voice of Broadway"

WPCH

It's still a snicker that

Film Stories and Graft
Picture stories are purchased in the west and in the east. It all depends upon the film making organization and its politics. Some of the pictures turned out by a couple of the producing firms appear to have been bought by near-sighted mutes. But one can't always go by signs or believe the editorial departments. Off hand it is more encouraging to get the impression and let it sink in that these organizations that flop so

Scripps-Howard New York Daily
Unusual activity in the New York offices of the Scripps-Howard newspapers is said to betoken preparations for the establishment of a New York newspaper to be added to that chain. Soon after Scripps-

Another Confessional Mag
Still another confession type of magazine. It is to be known as "True Heart Tales" and will make

Walde Moore Condon, managing editor of the "Wall Street News," who has been dramatic editor for the last two years under the nom de plume of "Gordon," gave up theatrical criticisms on New Year's. Stanley Phraner, who has been reviewing shows the last two seasons, has been appointed new dramatic editor and critic.

[illegible]

Blonde or Brunette

Famous Players-Lasky picture starring Adolphe Menjou and featuring Greta Nissen and Ariette Marchal. Directed by Robert Rosson. Adapted from the play "An Angel Pusses." French comedy. At the Paramount, New York, week Jan. 8. Running time, 62 mins.

Henri Martel.....Adolphe Menjou
Fanny.....Greta Nissen
Blanche.....Ariette Marchal
Grandmother.....Mary Carr
Mother-in-law.....Evelyn Sherman
Father-in-law.....Emile Chautard

The dignified, but with a twinkle, Menjou between the Misses Nissen and Marchal, both of whom he marries in the story. He finishes by going back to Miss Nissen, the original sweet thing who turns modern after the ceremony, but becomes herself again following a divorce. Strictly a featherweight plot which the boys have tried to build up with subtleties and the comings. Just an average program picture they've been slipping into the Paramount while the curious are still swarming through the doors.

Basically this one is a French bedroom farce, but on the screen it's not quite fast enough to equal farce tempo. Located in France, the settings are all interiors to the extent it's doubtful if the picture gets a breath of fresh air for more than a

couple of hundred feet. A pure example of a studio-made film and well produced.

From an audience standpoint Miss Nissen in various stages of undress and under as many flitting emotions, runs away with the picture. Quite a portion, this girl, and here she's the entire, main course and demitasse. The farce bedroom situations develop in her grandmother's home, where the old lady plays innocent to try and get she and Menjou together again, although knowing they're divorced and that Miss Marchal is the present official bride.

Circumstances force Menjou in and out of his former wife's room while the threesome is making frantic efforts to hide the truth from grandma.

That's about all there is to it despite an opening passage showing Menjou well fed up with a fast set which won't let him alone. Miss Marchal is angling for him until he meets the non-drinking and smoking miss whom she turns into a jazz nut, as she's still angling.

If the pace doesn't reach a farce rating the resultant situations are swift enough to make the opening seem slow. However, it's only a 62-minute picture, so there's nothing actually draggy about it. Just fluffy stuff that will have to sell by on Menjou's name and Miss Nissen's appearance.

It was received quietly at the Paramount. Snickers, yes, but nothing uproarious in the reactions nor applause to stamp approval at the finish. *Skig.*

Society Architect

Fox-Van Bibber two-reel comedy, featuring Karl Fore. Based on a Richard Harding Davis story. Robert E. Kerr director. Running time, 17 mins.

The Davis original has been made the basis of a trick comedy picture involving startling effects of the comedian, swinging about on a rope end at the giddy height of a building's framework, which in the end collapses and crumples to the ground.

The trick camera work has been expertly done. While a dummy is swinging high in the air on a real steel building skeleton, the framework is made to wobble wildly (probably done with a curved mirror) and when a model of the building is switched in for the crash the effect is convincing.

There is a funny introduction of Foxe on his way to visit his sweetheart, living on a high hill, mixing his automobile with traffic and pushing half a dozen motor cars off the road to go crashing down into the valley. Plenty of custard pie technique and a wealth of knock-about laughs. *Rush.*

U. A. Takes Russian Actor

Los Angeles, Jan. 11. Michael Varvitch, Russian character actor, signed to long-term contract by Jos. M. Schenck for United Artists. Varvitch has been cast for a part in "Naughty Carlotta," starring Constance Talmadge, Marshall Neilan directing.

WARING'S

accepting
engagements
around
easter
city
hurry
these college
Victor
artists
eighteen
combined
dance
concert
sensation

"ORCHESTRA INCOMPARABLE"

NOTES

Last Week:—

Strand Theatre, Brooklyn.
Reference: Mr. Ed. Hyman and Variety.

This Week:—

Rivoli Theatre, Baltimore.
Seventh return engagement. Bigger than ever.

Next Week:—

Starting concert dance tour. See Variety next week.

Address, Tyrone, Pa.

Flesh and the Devil

Clarence Brown production, presented by Metro-Goldwyn-Mayer. Starring John Gilbert with Greta Garbo and Lars Hanson featured. From the Hermann Sudermann novel, "The Undying Past," adapted by Benjamin F. Glaser. At the Capitol, New York, week of Jan. 8. Running time, 91 mins.

Leo von Selenthin.....John Gilbert
Felicitas von Kletsching.....Greta Garbo
Ulrich von Kletsching.....Lars Hanson
Hertha Prochvitz.....Barbara Kent
Uncle Krotowski.....William Orlamond
Pastor Breckenburg.....George Fawcett
Leo's Mother.....Eugene Bessner
Count von Rhaden.....Maro MacDermott
Minna.....Marcelle Corday

Here is a picture that is the "pay-off" when it comes to filming love scenes. There are three in this picture that will make anyone sidget in their seats and their hair to rise on end—an' that ain't all. It's a picture with a great kick, a great cast and great direction.

Clarence Brown ranks with the best of the imported directors when it comes to handling sophisticated stuff. Brown is the first of our own directors to show something that carries the conviction that he knows what it is all about when he decides to adopt the German technique in the making of pictures.

This film is a battle between John Gilbert, starred, and Greta Garbo, featured, for honors and if they don't star this girl after this picture Metro-Goldwyn doesn't know what it is missing. Miss Garbo properly handled and given the right material, will be as great a money asset as Theda Bara was to Fox in years past. This girl has everything. Gilbert has to keep moving to overshadow her, even though she has a most unsympathetic role.

There is one other girl in this picture that is going to bear watching in the future, Barbara Kent. She came through this one with flying colors. Lars Hanson also, did a neat piece of work here.

But as to the picture itself—it is certain to be a box office smash, no matter where they play it. It looks as though it should be big enough to smash the record at the Capitol this week and possibly hold over next week for another record. After they get a load of this love making the audiences are going out and talk about it, and send others in.

The story is laid in a small German or Austrian town. Two boys and a girl have grown up together. The boys have, as kids, sworn eternal friendship through a blood bond. They are, both at military school when the picture opens and about to start on their annual holiday. Back home there is a ball and Leo (Gilbert), the more sophisticated of the two, sees a girl that he admires at the station. He dances with her, but fails to learn her name. Next they are disclosed in her boudoir back in the city. Her husband walks in on the picture and the youngster then knows for the first time that she is married. The husband strikes the boy, and it calls for a duel. The general impression is given out by the two principals that the cause is over a card table row. The husband is killed. He was a powerful man and the military authorities take notice of it and "advise" foreign service for five years for the youngster. Before going he asks his bloodbound friend to seek out the widow and console her.

After three years away Leo is pardoned by the Emperor and returns

with one thought, that of seeking out his former love and marrying her. But on his arrival he discovers that she has wed the friend. Then a series of incidents occur that almost brings on a duel between the friends. The woman is the cause. She wants the one for his wealth and the other for a lover, and is willing to do anything to gain her point. In fact, after agreeing to elope she tries to change things so that she will still remain under her husband's roof and hold the other man as a sweetheart.

Leo rebels at this and while a tremendous scene is at its height, the husband enters. He believes the tale his wife unfolds and challenges his friend. The two meet the next morning on the same spot that they swore eternal friendship and just as they are about to fire their pistols the husband sees the truth. In the meantime, the little girl of their childhood days, also in love with Leo, has been pleading with the wife to tell the truth and to prevent death. The wife finally harkens, and in crossing the ice to the scene of the duel falls into the lake and is drowned. Then the happy ending

(Continued on page 16)

PAUL ASH

NOW AT

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New Oriental Theatre
CHICAGO



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL ASH

DONNA DARLING

REVUE

WITH

SAMMY CLARK

P. S.: Oh, I forgot to tell you I played Orpheum, Clinton, Ia., Dec. 9, 10 and 11 and go back there for a return engagement Jan. 16, 17, 18, and 19.

Wanted Now 2 Big Directors For 2 Big Jobs

Universal owns the picture rights to **SHOW BOAT**, Edna Ferber's best-selling novel.

Universal owns the picture rights to **THE MAN WHO LAUGHS**, Victor Hugo's famous novel.

Both are scheduled for immediate production.

Both are SUPER SPECIAL material.

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This Week: CHICAGO, Chicago

Direction ROSALIE STEWART

"VARIETY'S" REVIEWS WHOLLY ACCEPTED AS SOLE GUIDE BY ONE OF LEADING EXHIBITING FIRMS OF THIS COUNTRY

While not this paper's policy to reproduce laudatory letters, the letter below from one of the most representative independent exhibitors in America, the Brandt Brothers of Brooklyn, N. Y., is herewith published through the known reputation of the Brandts.

William and Harry Brandt have an exclusive Brooklyn, N. Y., circuit of theatres, nearly all of them of the de luxe style. A couple are pronounced the equal of any theatres in Greater New York, excepting the Paramount or Capitol.

William Brandt is an ex-president of the T. O. C. C. and also the New York State organization of exhibitors.

As picture showmen of the front exhibiting rank, their letter below, voluntarily sent to "Variety," is doubly appreciated. It is printed herewith through the statement contained of:

"'VARIETY' REPLACES A REVIEWER ON OUR STAFF."

When "Variety" can achieve an accomplishment of that description in the show business, it not only is of money value to the Brandts through the saving of a salary or time, but reflects unquestionably a confidence in "Variety" that any newspaper is proud to boast of.

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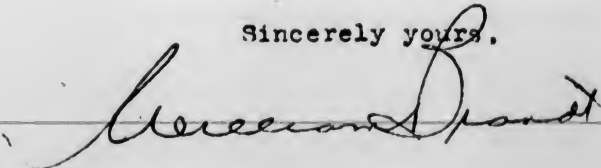
Jan. 3, 1927.

The Variety,
154 W. 46th St.,
New York, N.Y.

Gentlemen:-

Variety's reviews on film productions are an absolute essential in our booking department. A showman's analysis and opinion on product contracted for, far before it is made and before we can see it is of inestimable value in helping us spot it where it gets the best results. Variety replaces a reviewer on our staff.

Sincerely yours,



WB/LD

Flesh and the Devil

(Continued from page 14)

when the spring comes and the blossoms bloom.
A corking story, exceptionally acted and cleverly directed. A lot of glory to be distributed among all concerned.
Fred.

Bred in Old Kentucky

F. B. O. plot re presented by Joseph P. Kennedy. Directed by Eddie Dillon, from the story by Louis Weadock and C. D. Lancaster. Featuring Viola Dana, with cast including Jerry Wiley, Jed Prouty and Josephine Crowell. At the Stanley, New York, one day, Jan. 8.

Light racktrack film, with the usual doped horse, dirty work and

the hero's naive innocence. Makes fair picture as independent.

Jerry Wiley is a good male lead, but his part as the wealthy young race horse owner who doesn't know anything about the thieving trainer whose crooked plot ruined Viola is not drawn in forcibly enough.

Iron-hatted, check-suited Jed Prouty makes an interesting, amusing but somewhat impossible bookie. His exact position in the picture is indefinable. He is not villainous enough to be the heavy and not straight enough to be considered by the pure little girl who spends her waking hours in the stables dressed in overalls.

One scene gets laughs. Miss Dana is ejected from her room by an irascible landlady whom she owes \$40. The bookie sees Viola the same day and proposes that she hand out tips and bring him custom for a percent commission. Viola refuses, but when lunch time comes round the third she has missed out on, the spirit begins to weaken. And when the landlady rushes up to her and demands an introduction to an "honest" bookmaker, Viola hails Jed.

The latter turns over half the landlady's money to Viola, who uses \$40 of it to pay her rent. The landlady takes the \$40 and hands it to Jed to be bet on the same horse. And Jed hands \$20 of it to Viola. The whole scene transpires in a restaurant around three tables.

The horses are not the kind people would bet all their money on. At the start Viola banks the family fortune on a specimen which looks as if it wouldn't raise a leg to save its life.

Readapting Denny Film for Lewis. Universal is having "The Fourflusher," intended for Reginald Denny, readapted for George Lewis, a junior star.

THE PERFECT SAP

First National picture adapted from the stage play, "Not Heret." Directed by Howard Higgin. Ben Lyon and Pauline Starke featured. At the Strand, New York, week of Jan. 8. Running time, 60 mins.
Herbert Alden.....Ben Lyon
Folly Stoddard.....Pauline Starke
Ruth Webster.....Virginia Lee Corbin
Tracy Sutton.....Lloyd Whitlock
Robert Alden.....Diana Kane
Stephen Alden.....Byron Douglas
Mrs. Stephen Alden.....Christina Compton
Fletcher.....Charles Craig
Nick Farnshaw.....Sam Hardy
George Barrow.....Tammany Young
Cissie Alden.....Helen Howland

Neat bit of nonsense with a dramatic climax for screen purposes built up beyond the play possibilities. Picture takes a wealth of comedy interest from a variety of amusing characters, the progress being designed for laughing purposes with the punch drama reserved for the finale.

Some of the incidents of the story are better on the screen than on the stage, and the piece that was a so-so success behind the footlights makes first rate picture entertainment. It will be graded somewhere in the same class as "Seven Keys to Baldpate," a little milder in comedy, but somewhat in the same level of well made screen product. Good for a week anywhere, with the better grade of clientele preferred.

The character of Herbert, wealthy young dabbler in the science of crime detection, has in it something of the Bunker Bean, and Ben Lyon plays it with an engaging simplicity. Tammany Young has a good low comedy role as a roughneck crook, while Virginia Lee Corbin does a vamp nicely. Charles Craig has a comedy old man role made to order for him. The others play satisfactorily but do not matter especially.

The production is elaborate and supremely well done—so much so that the settings merge into the story without ever intruding upon one's attention. Herbert has fitted up a trick apartment for himself to aid in his study of the detective profession and such devices as periscopes, sinking rooms and trap doors are introduced for good comic effect.

The robbery at the masked ball is a good bit of staging, and the events leading up to it, chase and capture of the crook, are well managed. Titling is expertly done. The wording is brief and covers the situations without any straining for laughs. In that way it is in keeping with the tone of the picture, allowing the complications to generate their laughs naturally, a treatment, by the way, that is happily becoming more and more fixed as recognized technique.
Rush.

NOBODY'S WIDOW

Donald Crisp production made by De-Mille Pictures Corp., released by P. D. C. From the play by Avery Hopwood, adapted by Clara Barranger and Douglas Doty. Leatrice Joy starred, Charles Ray, Phyllis Haver and David Butler featured. Shown at the Hippodrome, New York, week Jan. 10, 1926. Running time, 67 minutes.
Roxanna Smith.....Leatrice Joy
Hon. John Clayton.....Charles Ray
Betty Jackson.....Phyllis Haver
Ned Stevens.....David Butler
Roxanna's Maid.....Dot Farley
Mile. Renee.....Fritzi Ridgeway
Valet.....Charles West

This one is so far and away ahead of the usual program features that P. D. C. has been turning out that

it is almost an occasion for cheers. The picture is a farce comedy idea that has been well worked out in the picturization and with a couple of rough moments looks to be about as right a bet for the box office as the Hip has had as yet from the allied releasing company. For the general run of houses the features will stand up and it has a cast that should mean something at the box office.

Leatrice Joy is starred with Charles Ray, one of the trio of featured members of the cast playing opposite her. Miss Joy handles herself perfectly through this picture, does a little display of her physical charms that should interest the boys in front. The same might also be said of Phyllis Haver. She sure offers to be "a girl friend" to the boys. Charles Ray is Ray in dress clothes and that is all, while David Butler means nothing to either the story or the B. O.

As Roxanna Smith, Miss Joy marries the Hon. John Clayton, (Mr. Ray) in England. After the marriage he confesses that in reality he is a duke, but, of course, that doesn't make his American bride exactly angry. A few moments later, when she steps into his apartment at the inn where the wedding took place and finds him in the arms of a French girl, all bets are off and the wife decides to become a widow, returning to America. The scene shifts to California, where the widow's best friend, Betty Jackson (Miss Haver) welcomes her home again.

From then on she is royally enter-

tained and all the men are intrigued by the handsome young lady wearing widow's weeds, until the husband shows.

She, however, compels him to keep her secret and woo her all over again. He is given a week for his courting. Meantime his wife leads him a merry chase, finally on the seventh day when he proposes again she rejects him. He says that he'll
(Continued on page 18)

FANCHON & MARCO**IDEAS**

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Next Week Stanley, Philadelphia

Direction WILLIAM MORRIS

TEDDY WALTERS

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FORUM THEATRE, Los Angeles

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MARK STRAND, BROOKLYN, N. Y.

Direction of **MAX HART**

ACKNOWLEDGMENT

I wish to take this means and opportunity to thank Mr. David for his recognition of my modest talent. I want him to know how grateful I am for his securing me a Vitaphone appearance and a contract making me an exclusive Victor artist. Those offers which he has from producers and picture houses I leave to his judgment. Again, many thanks.

PAULINE ALPERT

"What Price Piano"

P. S.—A bow to "The Four Aristocrats" now tying up performances in Gene Buck's new show, "Yours Truly."

Exclusive Direction: **BENJAMIN DAVID**

226 W. 47th St., New York

PATENTS

Washington, Jan. 8.
By forwarding the name and serial number, along with 10 cents, to the Commissioner of Patents, Washington, D. C., full information on any individual invention listed below may be secured.

Pictures

Film-drying apparatus. Robert John, New York City. 1611196.
Photographic camera (still). Hermann Hugo Frauenstein, Dresden, Germany, assignor to the firm Ihagee Kamerawerk Steenberg & Co., Dresden, Germany. 1611344.
Device for in-printing photographic plates, films and the like. Jacques Wolf, Basel, Switzerland. 1611501.
Autographic attachment for cameras (still). V. E. Johansen, Oakland, Cal. 1611642.
Camera-shutter lock (still). R. C. Fischer, Oakland, Cal. 1611827.
Picture-slide - projection apparatus. Edward Van Alena, New York City. 1611843.
Method of producing fabric pictures. Mabel F. Alkire, Dallas, Tex. 1611865.
Electrical picture - transmission system. James D. Ellsworth, N. Y., assignor to American Telephone and Telegraph Co., New York City. 1612005.
Photographic plate. Ludwig V. Tolnay and Ladislav V. Kovasz, Budapest, Hungary. 1612079.
Film-feeding mechanism. C. L. Filtz, Fond du Lac, Wis., assignor to Drop Head Projector Co., Fond du Lac, Wis. 1612275.
Portable motion picture machine. C. L. Filtz, Fond du Lac, Wis., assignor to Drop Head Projector Co., Fond du Lac, Wis. 1612276.
Housing for portable motion picture machines. C. L. Filtz, Fond du Lac, Wis., assignor to Drop Head Projector Co., Fond du Lac, Wis. 1612277.
Production and reproduction of talking motion pictures. Harry E. Shipman, New Haven, Conn., assignor, by direct and mesne assignments, to William A. and Andrew Le Roy Chipman, both of New York City. 1612359.
Motion picture apparatus. Pierre Sylvaïn Gauriat, Paris, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France. 1612368.

Music

Violin mute. J. W. Lesch, Clinton, Iowa. 1611208.
Clarinet. Herman Schindler, Milwaukee, Wis. 1611382.
Metal sounding boards for pianos. Fridolf Frankel, Stockholm, Sweden. 1611436.
Apparatus for printing and copying music and the like. Thomas Walton, London, England. 1611500.
Combined cane and musical instrument. Morris Rothman, Bayonne, N. J. 1611563.
Adjustable neck for banjos. Wm. L. Lange, New York City. 1611648.
Musical instrument rack. Mark A. Oettinger, Brookline, Mass. 1612148.

Miscellaneous

Combined talking machine reproducer and radio loud speaker unit. A. A. Walker, Philadelphia, Pa. 1611571.
Temperature - controlled switch. Edwin N. Lightfoot, New York City, assignor to The Cutler-Hammer Mfg. Co., Milwaukee, Wis. 1611924.
Water distributing roller for lithographic plates. John O. Sanker, Norwood, O. 1612061.
Secret radiant telephone. John Hays Hammond, Jr., Gloucester, Mass. 1612284.
Body stretcher. George Dobbins, Berkeley, Cal. 1612496.
Expression device. Clinton H. Hanson, Chicago, assignor to The Motor Player Corp., Chicago 1612634.
Body measuring device. Conja Mesterton, Port Chester, N. Y. 1612637.

Trade Marks

Peter Pan. Descriptive of phonograph, London, England. Serial No. 204092.
Rooster within a circle. Pathe Exchange, Inc., New York City. Serial No. 231205.

Blank Building 2,500 Seater in Cedar Rapids

Des Moines, Jan. 11.
A 2,500 seat house has been announced by the A. H. Blank enterprises in Cedar Rapids where a 25-year lease has been taken on Third avenue and Second street.
A holding company is now being organized, the theatre to cost approximately \$700,000. It is to be ready by next October.

Coogan's First for M-G-M

Los Angeles, Jan. 11.
Jackie Coogan's first picture under his new Metro-Goldwyn-Mayer contract will be called "The Bugle Call." The story is based on frontier life immediately following the Civil War.
Hunt Stromberg will produce.

WEST COAST STUDIOS

Fox has bought "The Joy Girl," "Satevepost" story. Allan Dwan will direct, with Olive Borden in lead.
rect "Becky," serial newspaper story for F. P.-L.

Roy D'Arcy in "Frisco Sally Levy," M-G-M.

Henry Victor, for featured role in "Louie, the 14th," F. P.-L. film, goes into production this week.

Rex Lease, juvenile, under five-year contract to F. B. O.

Hazell Howell added to "The Girl," "original" by "Chuck" Reisner, which he is directing for Warners. Patsy Ruth Miller starred.

Rose Blossom has been added to "White Flannels." Lloyd Bacon is (Continued on page 55)

New Incorporations

Albany, Jan. 11.
NEW YORK
Bottom of the Cup, New York City; produce the play, "The Bottom of the Cup"; \$10,000; Emma Dresdner, Cora Fitzgerald, Moss Hart. Filed by Henry Pearlman, 63 Park Row.
Universal Enterprise for Motion

Picture Operating, New York City; school of instruction in motion pictures; \$5,000; Marjorie A. and Albert R. Navarro. Filed by William R. White, 1110 Anderson ave.

American Grand Guignol, New York City; theatrical plays; 100 shares common no par value; Peter Macfarlane, Sydney J. R. Steiner. Filed by Arthur B. Edison, 12 East 41st st.

Wirth & Hamid Realty Corp., New York City; motion picture and other theatres, \$100,000; Elizabeth Sattlen, William Weinberg, Cella Cartoon. Filed by Kornbluh & Hutter, 154 Nassau st.

Hillside Roof Garden Theatre, New York City; motion picture and vaudeville theatres, 4,000 shares preferred \$100 each, 8,000 common no par; Clifford R. Parleman, William H. Weekes. Filed by Ernest H. Morrison, 189 Montague st., Brooklyn.

Frederick F. Watson Film Laboratories, New York City; motion picture films, \$75,000; Frederick F. Watson, Herbert Smith, William McAdoo. Filed by McDonald & McDonald, 51 Chambers st.

American School Film Co., New York City; motion pictures, 100 common no par; Walter H. Brooks, Irene Steinberg, Noah L. Braustein. Filed by Morris J. Junger, 1457 Broadway.
Conman Corp., New York City;

theatrical representatives, \$10,000; Philip Goodman, Anna V. Rodgers, A. M. Wattenberg. Filed by Benet & Wattenberg, 36 West 44th st.

Intimate Opera Co., New York City; comedies, operas and musical productions, 1,000 shares preferred \$50 each, 100 common no par value; Macklin Marrow, Helen Freeman, Max Shoop. Filed by Sullivan & Cromwell, 51 Wall st.

Burnryer Corp., New York City; theatrical and motion pictures, \$20,000; Morris Bleendes, Alex Adenbaum, A. Warha tig. Filed by Levy, Gutman & Goldberf 277 Broadway.

Deer Productions Corp., New York City; manage theatres and opera houses, 200 shares preferred \$100 each, 400 common no par value; Norman C. Stoneham, Daisy Levy Goodwin, Jacob Cohen. Filed by Bernard A. Shalek, 111 Broadway.

B. & O. Film Exchange, Brooklyn; motion pictures, \$50,000; Peter and Annie Okun, Edward M. Berman. Filed by Turkat & Diamond, 350 Stone ave., Brooklyn.

Connecticut

Level Theatre Co., Bridgeport; capital, \$2,000. The L. and C. Capitol, Middletown, Ct., located in Bridgeport, and the Norport Theatre Corp., of that town, also have been incorporated.

Colonial Theatre, Inc., Bristol; A. H. Lockwood, Donato Pietroria, R. Link, all of Bristol.

On the Screen At Last!

The house that laughs built! Over thirty years as a stage play has made "McFadden's Flats" a household word to millions of American families. They've laughed at it on the stage, but they'll roar at it as one of the year's biggest screen comedies. Because Charlie Murray and Chester Conklin is the funniest team on four feet!

Charlie Murray and Chester Conklin



While the Irishman cheered old Erin and the Scotchman swore by Bonnie Scotland, their children said, "Love me and the whole world is mine."

Presented by
Asher, Small and Rogers

Story by REX TAYLOR

A RICHARD WALLACE Production
Produced by EDWARD SMALL

A FIRST NATIONAL PICTURE

NOBODY'S WIDOW

(Continued from page 14)

keep his promise to her to remain dead at least as far as she is concerned, but not to other women and that brings a change of heart on her part. But the complications are not over as yet.

The widow's best friend has decided that a duke wouldn't be so bad for herself and is on the make. As she is a grass widow and knows her male sex, she gets him into her rooms for a private dinner and the two are there when the widow and the grass widow's new fiancé come in the door.

Then the trouble starts all over again, only to be finally straightened out when the duke's wife decides to elope with the grass widow's fiancé just "to teach 'em

both a lesson" with the result that the husband discovering the plan follows post haste to mountain inn arriving in time to save the night. There are a number of laughs in the picture, but they occur at distant intervals, which makes the picture slow moving in spots.

Fred.

HOME-STRUCK

Ralph Ince Production presented by Joseph Kennedy, released by F. B. O. Story by Peter Milne, adapted by Ewart Adamson. Directed by Ralph Ince, starring Viola Dana. Reviewed at projection room Dec. 29. Running time, 62 minutes. Barbara Page.....Viola Dana
L. A. Holmes.....Alan Brooke
Dick Cobb.....Tom Gallery
President Wallace.....Nigel Barrie
Nick Cohen.....George Irving
Charles Howard.....Charles Howard

Story of the theatre and banking

circles that shows that the boys in the banking business are a whole lot wilder than those that are of the stage. Incidentally, it shows that the stage girls are straightlaced as compared to some of the so-called society flappers. As a whole it is one of the nearest approaches to real life that has come along on the screen as depicting theatrical life. Incidentally it is a fair little melodrama that will get by almost anywhere.

Unusually strong cast for an F. B. O. release. The star is Viola Dana. She is still petite enough to get away with a dancer's role. Viola does dance, and there is one flash of a dancer's legs in it that shows that Vi must have done some real hoofing in her day.

In addition there are three strong roles for the men, and they are admirably cast. Alan Brooke has the sympathetic role of the press agent in love with the girl, who makes the sacrifice for her that she may be happy with the man she loves, who is a young bank employee, played by Tom Gallery, while Nigel Barrie plays the heavy, and gets all that there is out of the part. Charles Howard in the role of a theatrical manager looks like Freddie Goldsmith, the lawyer, and smokes a cigar like Al Woods.

The tale has Viola Dana working on the end in the chorus and putting over a little comedy stuff (incidentally very much along the line that the Mendoza girl did in "Jessie James") prior to her marriage to Ralph Ince, who directed this picture. She is about to be put under contract by the management as a principal when she decides to marry instead. Having been "born in a theatre, cradled in a Pullman berth and lived in hotels all her life, she is keen for the chance to get a little home of her own, so she turns down the P. A. when he proposes and takes the bank clerk, refusing the management's contract. The young bank employee believes that life is nothing but a series of parties, and to hold up his end dips into the bank's funds at the suggestion of one of his fellow employees, who is keen to make the wife.

That employee tips off the bank president, and then when they try to make the pinch the husband has disappeared. The double-crosser then offers to square the account if the bank president will drop the case. With this arranged he tries to collect from the wife, but at that moment the former press agent-sweetheart walks in and clears the scene.

The girl returns to the stage, eventually becomes a star, and then hubby returns for the final clinch. Lot of action and the wild party stuff fairly well staged under Ince's direction, who knows his party and stage stuff very well indeed. If this is Alan Brooke's first picture he looks like he is sure to be a bet, for he's natural before the camera. Fred.

has been in attendance. The male nurse has discovered the secret and tries to blackmail the woman, finally succeeding in making her state that she was present with him when the invalid died and that before passing away he directed that the nurse should receive \$5,000.

The returned officer walks in on this state of affairs. While he pays slight attention at first, after a visit to the home of the widow of a former comrade in the army and noting the happiness that prevailed in the home, he believes that his mission is to straighten out the affairs of the others and he proceeds to do so.

One would think that Lowe would have taken a lesson to heart from the success that he achieved in "What Price Glory" and stopped walking through pictures as though he felt sorry for himself, but he hasn't. Here again he is up to his old matinee idol tricks and registering wholly negative in the role assigned him. Lila Lee was pleasing enough opposite him, but May Allison in what she had to do was easily in the forefront. Jane Novak also contributed a very effective performance. Josef Swickard and Nicholas Soussanin, in character roles, scored.

The fault with the picture lies principally with the adaptor, who evidently tried to follow the book too closely. He should have cut away from some of the detail and tried to get a picture story that was not so involved out of it. Fred.

EXCLUSIVE RIGHTS

J. C. Bachman presents this independent. Based on the story, "Invisible Government," by Jerome N. Wilson, screen version by E. U. Snell. Directed by Frank O'Connor. Photographed by Andre Barlatier. A Preferred Picture. Running time, 62 mins. (projection room time). Stanley Wharton.....Gayne Whitman
Catherine Courtwright.....Lillian Rich
Mac Morton.....Glenn Gordon
Mack Miller.....Raymond McKee
Flash Fleming.....Gaston Glass
Night Club Hostess.....Grace Cunard
Bickel.....Sheldon Lewis
Boss Morris.....Charles Malles
Sadie Towner.....Shirley Palmer
Bat Hoover.....James Bradbury, Jr.
Garth.....Fletcher Norton
Specialty Dancer.....Jimmy Saxe

A picture with promise of special interest from several angles. One is the atmosphere of night clubs, where much of the action takes place, and the other a high powered melodramatic climax in which the hero, unjustly condemned for a murder he did not commit, is carried directly to the electric chair, apparently doomed. Whether the brutality of the death chair passage will revolt or attract is a question.

It is skillfully done in this instance to give a maximum of dramatic kick. The night club scenes are well managed with good pictorial shots of the semi-nude girls, the hard-boiled hostess, and the specialty people, notably an eccentric dance by Jimmy Saxe, used for the purpose alone without being concerned directly in the story.

For some reason the producer does not exploit these night club

bits in his billing matter, thereby missing a good bet. Instead, the billing emphasizes the death house angle and its political phase, which doesn't mean a thing. This story stands up on its own merits, both as a production in the best modern manner and for its innate grip of interest.

Death house and night club are both hung on the story thread of a corrupt political boss and his scheme to break an honest governor who refuses to further his manipulations. One of the governor's lieutenants is framed on a murder charge in order to force the state executive to pardon the boss' political henchman, convicted of murder and threatening to squeal. The cabaret is the boss' interest.

LOEW'S
STATE and METROPOLITAN
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One Increasing Purpose

William Fox production from the story by A. S. M. Hutchinson, adapted by Bradley King. Directed by Harry Beaumont. Edmund Lowe and Lila Lee featured. In projection room Dec. 30. Running time, 98 minutes. Sim Paris.....Edmund Lowe
Elizabeth Glade.....Lila Lee
Charles Paris.....Holmes Herbert
Lila Travers Paris.....May Allison
Dr. Byrne.....Lawford Davidson
Mrs. Andron.....Emily Fitzroy
Mr. Glade.....George Irving
Andrew Paris.....Huntley Gordon
Old Gen.....Josef Swickard
Alice Paris.....Jane Novak
Julie.....Nicholas Soussanin

Another of those stories of English life by the author of "If Winter Comes." It is a very much jumbled-up affair regarding life in England after the war and in its present shape, much too long for American consumption. At least 15 minutes could be cut. Scenes showing Edmund Lowe walking around London taking in the sights might well be dropped as far as this side of the Atlantic is concerned, although they should be kept in for prints going to British possessions.

The picture has a corking cast, and it could be well advertised as an all-star production by the American exhibitors. The chances are, however, that it will not be a particularly strong box office card, except for those who may have read the book.

Sim Paris, played by Lowe, has gone through the war uncathed. He has been a major, and while his comrades-in-arms have been knocked off right and left, not a single scratch has fallen to his lot until he becomes convinced his life has been spared for some greater purpose.

When returning to England he discovers that one of his elder brothers is so wrapped up in making money that he is losing the love of his wife; another brother, who has been taking care of an invalid relative for years in expectation of a remembrance in the will, is also about to lose his wife, she having fallen in love with a doctor who

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hangout and it is there that the murder takes place while the girls are working in the floor show.

The acting is extraordinarily convincing for a melodrama, and settings are always in the best of taste. In some of the earlier passages there is some crudity in planting the situation, and a little of over-elaboration, but when the action gets down to its pace it is a capital example of sustained suspense, with a fine building up of tension and a swift, surprise finale.

Rush.

Sunshine of Paradise Alley

Chadwick Pictures presentation from the play by Duncan Thompson. Directed by Jack Nelson under the personal supervision of Jesse J. Goldberg. Starring Barbara Bedford, with cast including Max Davidson, Bobby Nelson, Frank Weed, Kenneth McDonald, J. Park Jones, Lui Lorraine, Gayne Whitman and Nigel Barrie. At Loew's Circle, one day, Jan. 10.

Unpromising Jewish East Side life start, switching quickly into the easily recognized, aged-in-the-wood thriller with a couple of new trimmings. While the story holds nothing new, the picture is packed with old reliable gags and a few thrills.

Kenneth McDonald furnishes part of the excitement when he batters down a door with his bare fist, blood oozing over the panels through the force of the impact of the naked flesh against the wood. The grim look on his face, the powerful, effortless thuds on the door, the fearful "die-or-get-there" look on his face, register big.

Gayne Whitman registers well as the polished, wealthy banker who plans to destroy Paradise Alley in favor of factory buildings. Barbara Bedford, of course, is Sunshine O'Day, everybody's sweetheart. She looks much better with hair frizzled and put up and rolled stockings a la rough house.

Nigel Barrie is the heavy, a gentleman who "prefers bonds" and dear little Sunshine. For coveting the latter in his apartment he gets a present of several jaw-breaking rocks from the boy friend McDonald.

Max Davidson as Solomon Levy furnishes the right touch of humor, and J. Park Jones, the assistant villain, carries on nobly as a sneak-thief and fly-by-night hoofer.

Bobby Nelson is too ragged as "Bum," but puts over the sob stuff according to demand. Of course everything ends happily. Barbara doesn't really love the wealthy young banker, after all. Just friends! Kenneth is the lucky dog in the final finale. Paradise Alley is to be torn down in spite of all of Sunshine's pleas, but instead of building factories the owner promises to put up new dwellings with two kinds of water and bathrooms.

Striving for Fortune

Samuel Zierler presents independent picture released by Commonwealth, featuring George Walsh. No director's name given. In the cast, Beryl Roberts, Joe Burke, Toff Johnson, Louise Carter and Dexter Reynolds. At Loew's New York (double feature day), Jan. 7. Running time, 62 mins.

A capital screen idea is here spoiled by bad treatment of a romantic plot. The kick of the picture is the building and launching of an ocean liner (the actual yards of the New York Shipbuilding Company being used and the liner is real).

The dramatic action takes place in the environment of the shipyard and so has an intensely interesting background for certain melodramatic episodes, such as the rescue of the heroine when she tries to work the big electric crane as a lark; the actual casting of big ship parts with white hot steel, riveting

gangs at work and the growth of the ship in its timbered network of ways as hero and heavy fight their battles.

So far as the story sticks to the building of the ship, the humble workman, Tom Sheridan, opposing the hulk boss, who seeks to delay the job through treachery, the tale is thoroughly absorbing, but when the love story is dragged in the interest lags, principally because the love thing is not vitally tied up with the center of interest, which is the completion of the ship on time.

There are a number of punch scenes. The villain gets possession of the big crane, raises a five-ton casting high in the air and is ready to drop it upon the almost-finished ship when the hero rushes to the controls, and in a hand-to-hand fight saves the day. There are a number of these melodramatic passages neatly worked into the shipyard scenes that in themselves would make a worth-while industrial picture.

The launching is a splendid bit of spectacle and has its dramatic action as well, with the hero saving the ship from destruction when the villain opens the sea-cocks to sink her as she takes the water. Two women love the hero, the ship builder's daughter, and the daughter of a fellow workman, but the producer

seems to have realized that this romantic element was out of the focus, for it is almost ignored at times and again emphasized.

If this love element had been properly evaluated in the whole composition, the picture would have been a high-class program feature. Instead, it is just a crude melodrama done in highly interesting settings.

Rush.

The Masked Woman

First National release of June Mathis production presented by Richard A. Rowland; written for screen by Miss Mathis from play by Charles Mers, and directed by her husband, Balboni. Gerald C. Duffy did the titles. Anna Q. Nilsson, Holbrook Blinn and Charles Murray co-featured in cast, which has Einar Hansen and Ruth Roland also among principals. Ran 50 minutes at the Broadway, New York, in conjunction with vaudeville show, week Jan. 10.

"The Masked Woman" is conventional triangle stuff with sophisticated Nice, Riviera and Paris locale. It impresses more because of its sumptuous trimmings rather than the basic theme of a sophisticated Turkish nobleman coveting another but unwilling addition to his harem. The fundamental dramatic suspense is derived from a virtuous wife's fight to protect her honor with the usual silly complications through the husband being

conveniently called away on long-distance consultations so as to give the Turk his innings. It is only because of the lavishness of the production that the picture is held up sufficiently to qualify as a one-day program feature, despite the flattering week's stand at this house which doesn't mean much either way.

Most noteworthy in the film is the possibilities of Holbrook Blinn as another Menjou in the same type of a sophisticated light "menace." Blinn did excellently here and with Charlie Murray foiling well as his butler, the male two-thirds of the featured trio ran away with things. Miss Nilsson did little beyond acting sweet "n' pretty."

There is much that lacks conviction in the entire proceedings. One possibly does not bother to analyze it at first glance and it all progresses smoothly up until the fade-out when the wife decides to accept the dead nobleman's heritage of millions with the caption, "think of all the poor war-orphanas of France we can make happy," or words to that effect. They tittered at that one.

Her original intention was to reject the wily Turkish Casanova's enforced inheritance, realizing how he had trickily branded her from

his grave, but a jealous lady of the evening pops up conveniently to rant against the unfairness of this saintly wife getting the financial "breaks" although "she wouldn't even let him touch her last night." That's great as a convincer in the eyes of her doubting husband and so another heroine's honor has been saved.

Einar Hansen is not particularly effective opposite Miss Nilsson as the medico-husband but then, the opportunities are limited. Historically, Blinn and Murray monopolize the most attention.

One senses a constant titular apology via the captions that "although she doubted the Turk's message, the possibility of the truth attracted her to his apartment" (at an indiscreet hour). Similarly the orphanage atmosphere is dragged in to build for the inheritance finale.

The sartorial and scenic trimmings are okay if familiar. There's the usual Monte Carlo gambling scenes; Folles Bergere or similar night club scene; the flock of "dames" running around the Turk's domicile so that he is literally "knee deep in frills," plus the salaaming Oriental menials, etc. Good hinterland hoke and bound to go with the customers at pop scale.

AbeL.

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WILL MAHONEY
Songs, Dances and Comedy,
Palace (St. V.).
(From "Variety," Oct. 28, 1921.)

Will Mahoney
Nut Comedy
17 Mins.; One
Colonial

Another "nut" single from the west that impresses as being not above the ordinary. The routine at present has its bright spots, with the reverse also true, and in total registers Mr. Mahoney's offering as average and no more.

New material and the insertion of songs to replace those now used should be of aid, as it is there that the act inclines to weakness, leaving the brunt of the action to fall on a comic medley of numbers and the dancing at the finish.

Mahoney seems to have the necessary foundation for an act of the kind, but has not built up as strongly as might be. In the present circumstances this new single will find it particularly hard going in houses that have played such "nuts" as Harry Breen, Bert Fitzgibbons and others within a short time previous to his showing.

Skig.

In a little over five years, Will Mahoney has risen from the doubtful turn as reviewed above in Variety of Oct. 28, 1921, to the ranking next-to-close turn of American vaudeville.

No single man act ever before brought about bursts of laughter as did Will Mahoney at the Palace Monday night. No single man act ever held a house more solidly than Will Mahoney did, closing his turn at 11:15. No single man act in vaudeville has ever had as much billing for the Keith-Albee Palace, New York, as has Will Mahoney this week.

And he's worth every bit of everything he got, from applause to billing. He's worth his weight in gold weekly to Keith-Albee or any other vaudeville. And you can put this in your hat's brim—that Will Mahoney will have even more billing when he's starred in a Broadway musical. He's going to be starred for he's the best comedian with his feet America has ever seen.

Not only a comedian dancing, but apparently owning an innate sense of travesty or satire that enters into everything he does.

The Will Mahoney of the Palace this week is but a slight reminder of the Will Mahoney of the past, that doubtful Mahoney, who had but his "act" encore speech and his "Mammy" satire; both of which he retains in part, and of which his "Mammy" can live forever if he wants it to.

When Bert Melrose balanced himself on a chair on the five-table high, the house exclaimed in affright—when Will Mahoney dances to his fall, across the width of the stage, the audience shrieks with laughter as he lands upon the stage. Everything he does with his feet is a howl. And the entire house, from the orchestra's front to the gallery, are with him. It's the first time in years such applause was given from the first rows of the orchestra, observed from E.

In songs he has one that he uses for gags in the lyrics and almost as big laughs in the delivery. It must be Mahoney's own. Everything Mahoney does must be his own. There is no author or writer living who could write Will Mahoney's act, the one he is now doing.

His travesty on a black bottom is ridiculously funny; even his travesty toe dancing (and he can toe dance) gets laughs. In short, Will Mahoney is one great big laugh—probably the biggest laugh as an act any kind of vaudeville has known for years, and he has "voice" besides.

This boy has developed into a great performer, making him greater because he is a laugh producer—a comedy act, second to none in all of the show business—anywhere.

What a performer can do in five years by application and head work! This Will Mahoney is a study for vaudevillians for all time.

Wotta boy!

Simc.

EVA MANDELL and Relatives (3)
Singing, talking and music
20 min.; One
Majestic, Chicago (V-P)

Eva Mandell was formerly of the team of Zeno and Mandell. This looks like a comeback as she has been retired for several years. Miss Mandell is with a couple of boys who should be working on a farm. No talent, no personality and no reason for this combination.

They try to sing hot numbers and they are cold, they try a little music and its worse. Their comedy talk was released 10 years ago or longer.

Loop.

FRANCES and NELL (6)
"Stepping Out" (Revuette)
21 Mins.; One and Three
Broadway (V-P)

The announcators carried Frances and Nell's billing on one side and "Goes 'Stepping Out'" on the opposite card. It opens with a ticket spec's counter, the girl insisting on seeing "Sunny." The lyric list of the "current" shows sounds like the act has been around a season (although there is no record of it in Variety's files) and should be brought up to date to include the current successes instead of yesterday's crop.

From thence, the act develops revue ideas even unto the risqué punch-lines in the skits. All of them are familiar and "borrowed" although the basic ideas are common property. The double entendre is similarly unsubtle.

An episode is enacted wherein the traveling salesman-husband returns a day too soon to find a "boarder" has been making himself at home the past two weeks. The latter confesses he has had no occasion leaving the house for the entire fortnight, the wife even bringing breakfast to his bed. The husband's squawk is aimed at the thought of the intruder smoking his best cigars; he could overlook the wife and the breakfast in bed business. To top that, she gives 'em both air and a third boy friend comes out of hiding, complaining it was high time they breezed. Talk about the Shuberts and their Winter Garden stuff! Jake and Lee have cause to look on E. F. Albee as a real competitor.

Another skit has the cop stealing a kiss behind the maid's back. She nonchalantly orders "two pints of milk and a bottle of cream," mistaking him for the milkman. The "kicker" has the sergeant looking for the errant cop and discovering him, along with five others, behind a screen.

The talk is generally fly and no one can gainsay its brightness. The act moves fast and free and covers plenty of territory. A "Florodora Boy" number stood out among others.

The material listens familiar and is possibly being used by Frances and Nell under license from another team. With the featured couple are a uke sister team who were easy on the optics. The company of six is divided evenly as to sex.

Abel.

ALLAN ZEE'S Orchestra (10)
17 Mins.; Full Stage
American (V-P)

As a musical number the Zee outfit does nicely, but they need to tighten up their comedy material. Now it is scattered, uncertain and has the effect of pumped up, labored fun, without any spirit behind it.

Besides the jazz of the nine boys—three saxophone, cornet, trombone, Sousaphone, banjo and piano—the feature is the dancing of Effie Martyn, who is on for only one number and that brief. She has a front and back kick that is a starter and her contortion stepping stands out.

Zee himself is leading fun maker, getting boisterous in his efforts and slipping because of his over exertion. He gives evidence of a good comedy knack at times, and it is rather his over reaching that hurts than absence of humor.

One gets the idea that the jazz is incidental to the clown, rather than having the comedy secondary and smoothly worked into a musical routine. For instance, Miss Martyn did only two minutes or so of dancing, while it took twice as long to give her a comedy introduction by Zee.

A trained lot of jazzists here are handicapped by the horseplay of rough comedy incidentals. Rush.

EILEEN and MARJORIE
Ground Tumbling
8 Mins.; Two
State (V-P)

A "sister act," with a ground tumbling routine that not only is gracefully performed, but is staged in such a way that almost lifts it out of the old, old class of acrobatic turns.

The two women, one is short of stature, rather plump or stocky, so much so that she appears to be more of a hippopotamus-type and her agility and skill are really amazing.

She stands out, not only in size and the stunts she does, but she is also featured in what her "sister" announced as a stunt performed only by Miss Marjorie as "a head round off, a heel flip and a back somersault."

All in all good act; shapes up well and is cleverly presented.

Mark.

HARRY CARROLL and Co. (9)
"The Dancing Derby" (Revue)
One and Full Stage
Palace (St. V.)

Another new act by Harry Carroll, with Harry Carroll in it—very much so.

His group holds additionally seven good-looking girls who can dance and two men who can dance. Harry is the only one in the turn who doesn't dance.

It's a surge of black bottom, although one adagio couple are peaches in their work, the man superbly handling the girl, who takes fawn-like leaps.

In the tap and other dancing, including the black bottom, the teams are all there, also a nice-looking blonde girl who seems to be the second principal.

Then there are black-out skits, and little bits, with a couple of climaxes that are good enough for finales, all dancing.

Lots of action in this new Carroll turn, sufficient comedy, and Carroll's new song, "The Carroll-ina," that is also billed in the lobby, and that's good, too.

Mr. Carroll has been such a resourceful producer in this sort of turn for himself and also so prolific with them that this, like the others, is there. It's an excellent dancing comedy revue with people who are worth while.

Simc.

JANE JOHNSON REVUE (6)
Song and Dance
17 Mins.; One and Full Stage
Broadway (V-P)

The outfit suggests dancing school tutoring prior to their immediate vaudeville debut. A certain freshness and eagerness pervades the atmosphere of the act which in measure makes up for the stage presence deficiencies.

Some of these show up glaringly. That Black Bottom finale for one thing is too crude, the starred danseuse being particularly at fault. The important legmania is contributed by two of the four boys.

The troupe comprises two gals and a male dance quartet, one of them also a singer. Miss Johnson is the principal dancer and the other girl is a ballerina.

The opening idea with its Prince of Wales blah is silly and extraneous. A masque number by the four boys and their uke ensemble were outstanding.

It's a flash of workable possibilities that will iron out with time.

Abel.

JOE REA'S CALIFORNIA NIGHT-HAWKS (15)
Band and Tableau
25 Mins.; Four (Special)
State (V-P)

Joe Rea's outfit packs versatility and are presenting a series of tableau with the musical embellishment the most important part of the stage numbers.

Joe Rea is with the organization, but back stage, looking after the electrical effects and pickup of tableau cues, with Billy Miller directing and tuning in from time to time with his violin.

Taking a prominent part in the tableau is Marie Le Viness, soprano, a girl with a pleasing appearance and a sweet, sympathetic voice. Jerry Ebby doing a train imitation, and Jim McNamara, a youthful stepper, who first does a corking eccentric and then a soft shoe routine that stamped him as a real hooper.

The tableau runs to the staging of topical songs, Rea carrying a special stage that stands upstage and above the musicians seated below. These are for the most part of a serious nature with but one travesty, "Shooting of Dan McGrew."

At the State the band scored. Its personnel is Billy Miller, director and violin; Clinton Beck, violin; Ray McAfee, piano; Harry Goheen, drums; Matt Walker, banjo; Joe Johnson, bass; Stanley Grubb, Ed. Campbell and Walter Pogue, saxophones; Clayton Tewksbury and Ralph Jackson, trumpets; George Meyers, trombone. Mark.

ALICE MORLEY
Comedienne
16 Mins.; One
Broadway (V-P)

Formerly of the Morley Sisters and out of vaudeville tabs, Miss Morley has been progressing constantly. She is back with some new restricted comedy material which is her forte. The sob ballads don't belong and if essential for a change of pace, the type of tear-jerker she essays does not jibe with her coonsouter's personality.

She encored with a spley "good woman" doggerel, leaving 'em hungry.

Abel.

PRESENTATIONS

MARK STRAND FROLIC (25)
29 Mins.; Two and Full
Strand, New York

This week's (Jan. 8) Mark Strand Frolic, the special name that covers all the presentations at that house, touches a high mark of production beauty, and has as well extraordinary interest in two single specialties. It is in the staging of a new song, "Blue Skies," that the scenic and light effects are worked for a high powered punch, and again in the ensemble ballet at the finish some fine bits are disclosed.

At the rise of the curtain the entire stage opening is pervaded with a soft blue misty appearance, probably obtained by throwing a flood light upon a gauze drop. The melody rises from beyond the blue expanse as a violin solo and presently the player is disclosed as a girl (Madeline MacGuigan) who appears to "float" into the composition, the figure, dressed in filmy tulle, being brought by a

CLIFFORD and MARION
Comedy Act
16 Mins.; One
Broadway (V-P)

This team has been stepping some since last seen. He is now contented to foil for his eccentric partner who does a moronic "sap" embellished with a concave physique of the collapsible type. From the idea of tapping or pushing her is derived of much comedy when she keels over or is about to collapse.

Clifford does nice "straight," instead of the former division of comedy interest, the girl annexing all the laughs. When she sheds her eccentric outer garment and returns in presentable, upright condition, the contrasting appearance produces a psychological show-stopping barrage of applause.

It's a high grade comedy act as currently presented that can step with the best of 'em.

Abel.

NETTIE JANOWSKY TROUPE (5)
Acrobatic
10 Mins.; Four
Broadway (V-P)

A continental importation of Teutonic origin. They are society acrobats, working politely but at times sensationally.

Three men and two women; usual family, with the daughter and father acting as "understanders" for the elder brother. The mater contributes little and the youngster (or midget) is a sparingly used topmouther.

The routines with the heavier brother are featured because of the weight contrasts. The girl is also given prominence in the "understanding" for obvious reasons.

The routines are novel and consistently effective, the act shaping up as a rousing opener that will please generally. The head to head stuff is great and the ladder equilibrium is outstanding.

Abel.

MORAN and LeBERT
Dancing
2 Mins.; One
American (V-P)

Young man in tuxedo and slick-haired girl trim in semi-tights with a neat routine of hard shoe dancing. Placed No. 2 at the American gives them about their position for the present act.

Brief song introduction and then straight into the dance. Start with a tap Charleston, go into buck and wing and then waltz clog, with jazzy steps for the finish. Stick to the stepping and pass up the talk. Small timers, useful in a light spot.

Rush.

"THE CROONADERS" (4)
Singing, Dancing and Instrumentals
15 Mins.; One
5th Ave. (V-P)

Versatile male quartet with a likeable offering for early spotting on any bill. Also suitable for picture theatres or a night club attraction.

The boys play instruments, sing and one chap also dances. At least he demonstrated hoofing ability in a Scotch number with a Highland fling incorporated.

Working in "one" and in tux the boys open with a vocal ensemble, carrying their own accompaniment, the instruments being piano, uke, violin and baby guitar. Three of the boys spot solos in the follow-up with the four harmonizing chorus, with another harmony ensemble for closer.

The boys are clean-cut chaps who handle both instruments and vocalizing well and should have no trouble getting over anywhere.

Edna.

soft spot light from the right which touches nothing and so leaves the picture without any background. The song is taken up by a soprano (Edna Jurhans) on the opposite side of the stage, brought into sight by the same means. The striking effect is thus given of two figures floating in the blue ether.

The gauze drop is raised and an oval frame back stage is lighted to bring out the picture of girls in sort of gainsborough costume grouped about cherry trees in blossom which is the setting for a verse and chorus of the song that takes vast charm from its scenic treatment here. The program makes no claim of this being the first rendering of the number, apparently recognizing its introduction by Belle Baker at the opening of "Betsy."

Allan Prior, from operetta and revue, and familiar at this house, gave two operatic numbers and took an encore after entrancing to a reception seldom afforded a "presentation" turn of the kind. He finished to applause that marks him as an established personality here.

Bernardo de Pace, another single specialist held over, with his odd handling of an instrument like a mandoline. De Pace is an artist both in the novel construction of his musical routine and in the manner of its handling. He left them calling for more.

Here were two bits of genuine entertainment both of simple artistry, following upon the smash of the "Blue Skies" staging one of the happiest trios the presentation form has so far disclosed. A finale that could round out this Frolic had to be particularly good, and it turned out to be equal to the test.

It is a ballet fantasy. The little dance reel starts with the familiar rivalry of two harlequins for the Pierette, the latter, Mile. Klemova, in ballet costume of black net. Following a flirtation dance a second pair of harlequins, in sort of futuristic version of the harlequin checks, do an odd eccentric—almost grotesque—version of the earlier dance formations.

The scene goes into full stage, a simple arrangement of drapes against a back drop of silver cloth with a huge jumping jack suspended in the middle and animated by strings. In the center the 12 girls of the house ballet corps, dressed in black patent leather costumes, huddled upon a red velvet seat. They go into an animated doll dance, the four harlequins and the premiere dancer taking part with a return to the central bench which revolves slowly. Mile. Klemova posed in the center of the girls, for the curtain.

Rush.

HELENE GAUBIS
Coloratura-Soprano
5 Mins.; One
Mark Strand, Bklyn., N. Y.

Helene Gaubis who was specially introduced on a film trailer as making her professional debut is a protégée of Felix Isman who financed her musical training and through Walter Hays of the Stanley-Mark Strand combine made possible her professional start.

Miss Gaubis, unlike most picture house sopranos, is a youthful miss, just past her teens it seems, of extremely girlish appearance, sweet and charming to look at and possessed of an unusually fine coloratura soprano.

For her debut she has not chosen the easiest of routines, the difficult "Caro Nome" from "Rigoletto" being her first number, following by "Falling In Love," a popular waltz ballad introducing a Victor Herbert interlude. To repeat these two rangy numbers four times daily is only the task of a seasoned songbird of powerful volume.

That the young novice did as well as she did is all the more to her glory, no indication of nervousness or first-time-out being manifested and almost wholly belying the special screen announcement agent her debut.

Miss Gaubis has great possibilities and the Stanley Co.'s plans for a Stanley film house tour will be excellent training for the better things of which she seems capable.

Abel.

"PUPPETS" (15)
Public Presentation
13 Mins.; One and Full
Paramount, New York

Boris Petroff's opening with a Pierrot-Pierrette prolog danced by N. Alexander and Dorothy Blake with Eugene Cibell singing an accompaniment. Conventionally costumed and so danced.

Leading into a "Puppet Town" set gave the Collette Sisters time to rid themselves of a pos melody

(Continued on page 22)

PALACE

(St. Vaude)

It's a good show at the Keith-Albee Palace this week. It played to the first capacity house Monday evening noted there for a long while.

There's a lot about this bill besides the playing. For instance the Rath Brothers opened the show. Eleven years ago when the Rath Brothers first appeared on big time, they opened the show at the Percy G. Williams' Colonial. That was in 1916. Since then they have played in productions galore, featured with some, but return to big time, opening the bill at the Palace. Their tricks are better and some new tricks renew the newness of the turn as when first done. Yet they opened and that they had to do two encores and take three bows as the first on the program should tell the K-A bookers they are losing value in that position. The picture houses could easily feature this dumb athletic turn.

Another act, No. 2, almost stopped the show, while Will Mahoney, next to closing, could have stopped himself in his own act. Laughing almost did that for him. Mahoney's act can't well be described. As a nut turn of a new school he's perfect. Breaks no hats, doesn't run wild, has his comedy in hand all of the time and is a panic every minute. Even his "Lena" (leaner) song got laughs the way he did it, while he killed them with "Lillie," also in the way he did it.

Mahoney's sense of comedy and satire is the comedy, while his dancing is the huge laugh. No one has danced in the comedy way as Mahoney does. It's going to take the copies a long while to train to do it the Mahoney way. At 11:15 he had to make a comedy speech, during which he said, "It's tough to live up to your billing." That's true about Mahoney's billing this week.

Mahoney, as a single act, at present is worth \$2,500 to vaudeville. He's worth more, for he can't be duplicated. No wonder vaudeville is hanging on to him. They'll cut nothing out of his act, and they don't have to, for it's perfectly clean. Mahoney is under New Acts. Mahoney would go even bigger, if that's possible, in picture houses.

Nor will they cut anything out of Harry Carroll's act (New Acts), and he has some blackouts. Straight vaudeville can't get production acts like Carroll's often enough.

Witness the Carroll turn plugging a song's title by Carroll in the lobby and the Palace lobby billing Mahoney through a large painted sign over the inside entrance. It carries Mahoney's billing line, "Why Be Serious?" with his name across the entire front.

On the reverse is a return of Helen MacKellar in "The Mud Turtle," the condensation from the play Miss MacKellar first appeared in at the Palace a few months ago. Once was plenty for that one, even for the first-timers in Monday. It's never convincing and the subject is too strong for a playlet. The same reasons might have applied to the play's failure. Good enough support with George MacQuarrie walking away on the acting end as the father. Perhaps Buford Armitage's son passed Miss MacKellar; it hardly could anyone else, although that may have been the author's fault. Skit did well enough to make Miss MacKellar smile.

Opening after intermission Ruby Norton in a hard spot did very well, though her voice sounds a bit tired. This two-a-day on a straight singer must tell. Miss Norton did Berlin's "Blue Skies," maybe to show that it isn't an exclusive for Belle Baker in "Betsey," just a published number of Irving's. She got it over, in fact, all of her work, much better than Clarence Senna's misplaced colloquy or whatever it is about Faddy Rewsky and their childhood days. Mr. Senna as a pianist has done much better as a monologist in the past. His present talking bit can stand replacement.

Ken Murray, as a monologist, got over bouncing. He reappeared in Carroll's act, so much so and for Monday night it suggested either Murray is booked with this turn or played with it on the break-in. Ralph Greenleaf is another who took part in one of Carroll's black outs, a card game that wasn't worth the time wasted leading up to the light laugh.

Murray, with programed special material, has a corking laugh in going into a dance without announcement when he thinks a gag has flopped, also with his prop dog bit. Greenleaf, as the champ pocket billiard (pool) champion, with his announcer, Princess Nat Tai Tai, did some corking trick shots, mostly all new and easily caught through the mirror backing up the table. Greenleaf looks youthful and well on the stage and gets the audience with him. His cue work would be difficult to match. But Carroll will have to carry him for a long while if expecting to make an over-night act out of this cue shooter.

The No. 2 act were Pearson, Newport and Pearson, made up as boobs to aid their work and beat their appearance. It did both. The men are crack acrobats, combining it with step dancing, making the combination stand up easily. The young

woman of the turn, besides playing the piano and over-making up facially did a little tapping for a rest period.

The Ben Hassen Troupe closed. In the Pathe News was a moving picture of Miss Norton in Montreal, shopping with her Labrador huskie, as she called him. Miss Norton brought on the dog for a bow with her, excusing that by stating the dog had saved two children at Ottawa some weeks ago. Anyway, there is more excuse for a dog on the bows than a baby.

The Pathe News also had a fire picture, of the fire at Governor's Island. On the same day the ruthless theatre fire at Montreal was reported (Monday) and that much should have been edited out of the news reel.

Another item—the Raths are appearing in new tights, bare above the waist line. This cuts out the initials.

STATE

(Vaude-Pct)

The customary mob of Monday nighters were slow in getting in for the opening. It looked as though the quick repeat of the "Navy Now" from its recent run at the Rialto, a hop, step and jump from the State, was hurting.

There was little new in the vaude bill to entice other than the Paul Specht band, which, by walking across the street (46th) from the Twin Oaks restaurant, was in a sort of a paradoxical way its own "opposish."

Specht's band has an edge on some of the other musical outfits, having sufficient versatility to step away from a dance floor and onto a vaude stage with a diversified line of numbers. In Johnny Morris, drummer; Lel Calabrese, trumpeter and banjoist; and Westley Eddy in specialties, the Specht band has a trio of workers who stand out nicely in vaudeville endeavor.

This trio also enables the band to vary its routine with novelty and a line of stuff that could not be used on a dance floor. And on the band's performance Specht and musicians know how to handle the topical numbers.

Incidentally in either vaude or picture houses Specht's band, in carrying kettle drums, which Morris knows how to drum the impression of the music, is all the more impinging and effective.

The Specht aggregation closed the show and was forced to give several encores Monday night.

The State show runs as follows: Eileen and Marjorie (New Acts), in sprightly gymnastic opener; Gus Mulcahy, harmonica player and song dancer; Wilton and Weber, songs, gags and trick singing; Fulton and Parker revue, with four girls in ensemble; Franklyn D'Amore and Co., comedy and equilibristic routine; Paul Specht.

That Mulcahy boy just about makes a harmonica talk, but he shows unusual proficiency in stepping, which he used for an encore after doing his strongest mouth-organ specialty with "St. Louis Blues." He doesn't stay on too long, this was in his favor.

Joe Wilton and Rex Weber pull their best lining with the ventriloquist singing by Weber, and he sure puts it over. Weber had the State crowd, upstairs and down, puzzled and many willing to bet that when he was doing his vocal trick it was Wilton singing back of the drop.

The Fulton and Parker revue became more popular as it went along. For the State it made a nice revue flash, due mainly to the individual efforts of Jack Fulton and Peggy Parker. They have an easy, amiable way; in truth, an ingratiating duo that works hard to please. The act scored nicely.

The Franklyn D'Amore act, which is most D'Amore, wastes part of its allotted time, much of the effort to score comedy by-play pulling a dud. The main equilibristic feats, however, were applause getters. The chair lift at the close, as usual in other years with Franklyn's work, proved the piece de resistance of the turn, although the travesty of the classic dance got a hand.

Following the Specht band came the "Navy" picture. Mark.

5TH AVE.

(Vaude-Picts)

A cold night and a cold audience here Monday. Good crowd in and a good show in the six-act bill, with Mollie Fuller and Co. in "An Even Break" copping main honors, with Allen and Yorke close runners-up. Sentimentality nosed the boys out for first place, but they didn't mind since they registered as solidly as could be expected and were the life of the party. In addition to their regular assignment spotted in closer the boys preliminarily in the deuce, with Fred Allen inheriting master of ceremonies duties from then on and doing splendidly.

Three Webers Girls opened with a fast line of acrobatics, tumbling and balancing prefaced by a vocal trio. The song was planted to give the idea that the girls were doing a harmony act. The ensuing gymnastic stunts got them and held them, with the girls finishing to good returns.

"The Croonaders," versatile male quartet, on next, scored with a routine of vocal and instrumental numbers (New Acts).

Mollie Fuller, fully recovered, held the next spot in a revival of "An Even Break," by Blanche Merrill. The slightest actress had shown the act around last season before illness overtook her. Here was a walkaway for the featured member, who was the recipient of a veritable ovation at the close of the act.

In it Miss Fuller essays a passe or fallen star ckeing existence as a scrubwoman in a fashionable modiste shop. She plants this idea in a recitation for which the act has been captioned and is later pressed into service as a model. The wealthy customer learning of her plight promises to finance her back to Broadway and showdom. Miss Fuller gives an adequate delineation of the scrubwoman. Her support cast of three also contribute materially to the act.

Levan, Putnam and Burroughs lived up proceedings in next place with a lively line of hokum knock-about comedy. Levan is a "hebe" comic from burlesque and has brought most of the tricks from the latter branch of show business into the present vaudeville turn. He is also an excellent counterpart for Harry Hirschfield's cartoon comic, "Abe Kabbie." Putnam makes a good straight and Miss Burroughs is a likable blonde sandwiched between the crossfire and sending over a vocal and black bottom on her own. The act has plenty of laughs and seems set for next to closer for this type of house. A little more polish would set it for any of them.

The Palette Dancers, enlisting six girls and male pianist-singer, is a classy flash for anywhere. It was especially liked here despite the "poison ivy" reputation this audience has for dancing acts of this type. The girls are youthful, lookers and specialists in various types of dancing.

Allen and Yorke after clowning through most of the bill got down to their regular routine and panicked them for laughter. The undertaker outfits for the opening song got the outfronters and the boys held them with a barrage of cross-fire nittles that kept them in excellent humor throughout. The boys cooped heavy for comedy honors of the show.

"The Popular Sin" (Paramount) was the screen feature. Edba.

HIPPODROME

(Vaude-Picts)

For a four-bit show they are giving 'em a pretty good entertainment at the Hippodrome this week. Incidentally the executives of the K-A outfit are burning up over the business that the Paramount, just a block away, is doing and wondering why the Hip can't hit those \$70,000 and \$80,000 weeks.

The Hip on its biggest Sunday hits around \$3,000, while the Paramount goes along anywhere from \$13,000 to \$14,000, and those smart ones at the head of the vaudeville shop can't figure it out.

The answer is simple—it's in the turnover. The Paramount does five full frolics and a couple of shorter ones on Saturday and Sunday while at the Hip three is the limit. The former house has a great show for two hours which sends an audience away perfectly satisfied, while the Hip shows have to run three hours and the impression the audience carries away with it is that they have just been to a small time house and seen the regulation small time show with a picture. It's all in the dressing and the showmanship as represented in the spending of dollars and cents—the moral of the fable (not one of those pointless Aesop's Fables either) is that you can't get without giving.

Take the show at the Hip for the current week. It has a brief overture played by 11 men in the pit. Doesn't mean a thing. In picture houses overtures get applause but they give 'em something to deserve it. Then there is a Pathe News. Just the current issue run "as is" same as they have been doing in vaudeville houses ever since they started running news reels a score or more years ago.

Then the opening act. It happened this week that it is the Four American Aces and a Queen. A corking casting act, the men being Roy Luken, Paul London, George Bonvard and Ed Parquet. The act is featuring "the only girl flyer" Annette Richard. That's taking in a lot of territory remembering that audiences see circuses occasionally and that once there was a "girl flyer" named Billy Artz, "she" also did an upside down walking act. But the act is effective and it earns applause and proved entertaining in the opening spot.

Carol Chilton and Maceo Thomas, colored team, seemed a little lost at first but once hitting their stride in the stepping division they managed to go right along and each scored individually, the double work at the finish with the slow motion dance sending them away nicely.

Frank and Teddy Sabini, with one of the trio in the orchestra pit, contributed the first laughs with the audience asking for more at the finish of the musical routine on the stage. A switch in the run-

ning order of the bill brought Karavayoff and company up from closing to the next spot and the dancer with his four girls managed to put over a solid hit. His Russian stepping gave the audience a kick as did also his tap dancing.

Jim McWilliams was programed but didn't appear. In his stead Cole and Snyder were on the bill doing the act that they have had for the last couple of years. Those boys should really "kick in" to Charlie Chaplin whose comedy and cut-outs they are using, for it is the Chaplin film that makes the act.

Closing the vaudeville section was Toto, the clown, and his company, who walked away with the hit honors of the evening as far as applause was concerned. Toto is still doing his miniature automobile entrance, his bit with the dog, the mechanical soldier and for a finish a "Merry Widow" burlesque bringing that up to date by making it a burlesque of the Mae Murray film.

Then one of those deadily dull Aesop Fable things, this one entitled "Sink or Swim."

After this there was the biggest kick of the show, and they didn't know how to sell it. It was the "old motion pictures." Incidentally at the Hip the pictures shown give Thomas Alva Edison a direct slap for the titles state and give credit to Lefroy Latham as responsible for giving the screen its first motion picture. They show pictures taken from 1893 down to a test that Kessel made of Charlie Chaplin in 1913. Properly sold to the audience and to the public at large these pictures undoubtedly would have been worth while at the box office. But instead of that they are stuck down at the end of the bill following the dreary Aesop Fable, enough to kill anything.

Then for the final offering the program held the P. D. C. release, "Nobody's Widow," which, surprisingly enough, was worth while sitting through.

It's a lot of show for four bits. And at the Hip if you don't like the show there is nothing to stop you from moving up to the hot dog counter and filling yourself with something more substantial.

Can you imagine a hot dog stand in either the Paramount, Capitol or Strand, or can you imagine anyone of those three houses compelling you to buy a program?

Fred.

AMERICAN

(Vaude-Picts)

A straightaway specialty show with plenty of vaudeville flavor and no pretense to anything else. Absence of silk and cloth of gold drapes, and in the same degree the crowd gave the proceedings the whole-hearted approval of Eighth avenue.

Two Harveys, wire walkers, opened. Two men with a good deal of skill in balance on the strand, but no idea of showmanship. Appeared Monday night in shabby costumes of black satin, dull appearance working particularly against a two-man turn unadorned by a feminine member.

Moran and LaBert (New Acts), mixed dancing act of no special distinction, with Ben Smith No. 3 with the first comedy try. Smith is an aggressive user of hokum for his monolog, punctuated with solos in his peculiar falsetto voice and accompanied by his guitar. The routine is laid out with good change of pace and the finale, a chanting "blues" with endless verses, each with a catch in the last line, got him away to a small riot.

Allan Zee's Orchestra of nine with Effie Martyn, specialty dancer (New Acts), made a good closer for the first half. Wyoming Four, cowboy quartet, with better business and style of comedy than vocal strength, did better than their singing warranted, chiefly because of their agreeable manner, their rough and ready talk and the wild wet-get-up of boots and chaps. The voices have not that vibrant quality that counts in harmony effects, the bass being especially weak in the harmonics. Some of their harmonizing was distinctly uncertain in key. Nevertheless, the breeziness of the quartet won them friends and they left a pleased lot of customers.

"Static" is billed just that way without mention of the people concerned. It is the radio farcical sketch done originally by Julia Nash, a capital bit of nonsense with some especially amusing character drawing of the dumbbell husband who passes up the landlord to buy a five-tube set, ostensibly for the kid, whom he forbids to touch it. There is a bully laughing scene in which the father, mother and little daughter hook on the ear-muffs and listen ecstatically for something to happen, with expressions of silly delight when the jazz band comes through. The husband of this trio is excellent as the bone-head other fan.

Johnnie Berks and his warbling partner, Virginia Sully, stopped the show and made the occasion of an uproarious demonstration after the piano number with Miss Sully singing a slow waltz number in her agreeable voice, just above a female baritone, always the perfect medium for such compositions. Berks' eccentric dancing—he is using a loose-fitting grotesque get-up—is a delight. Both he and his

DAILIES VS. RADIO

(Continued from page 1)

Telegraph Co. offices, where the N. B. C. is located.

Inquiry as to the "leak" in the A. T. & T. followed, some suspecting certain commercial announcers. It is stated here that the information came from sources other than A. T. & T. employees.

The commercial radio situation is proving a windfall for the daily newspapers and again proves the power of the press and printer's ink over the other form, or any other form of advertising. With the dailies carefully editing the regular radio programs and eliding any commercial references, not only the N. B. C. advertisers but all the other independent station advertisers have been compelled to use paid advertising space to exploit forthcoming air features in display space.

This will ultimately make the operation of a station extremely expensive because of the wide territory—virtually the entire country—will have to be newspaper billed. A national periodical would prove impractical because of the length of time before such publication goes to press. Radio programs are never planned more than 10 to 14 days ahead, outside of the important hours like the Victor or Brunswick broadcasts.

N. B. C. Clients Advertising

Even the N. B. C. advertisers have to advertise in the dailies, such as the Balkite Hour, which every Saturday takes space to announce Walter Damrosch's other contribution. The Edison Hour, when on WRNY, and similar important advertisers also have bought newspaper space to exploit their attractions. The Atlantic Broadcasting Corp., operating the new station WABC, Chickening Hall, announced its policy from the start to buy space for their twice weekly broadcasts so as to give their advertisers fullest co-operation, knowing that the daily paper radio editors will slash out any and all reference to a commercial account.

This makes the dailies a power over radio in the long run. When the dailies catch on to the idea that the Victor Artists Hour, for instance, which they widely exploited in the news columns, was in reality nothing more than a grand plug for the N. B. C. direct, to corral "circulation" (listeners-in) for the benefit of their other advertisers, the dailies may hold out also on that, even though an important news item for the benefit of their radio circulation.

This will obviously oblige the N. B. C. to buy space direct to advertise its own attractions, unless the N. B. C. builds up a large circulation so fast that the dailies will act too late. Such seems to be the case already, the N. B. C. circuit getting the biggest dial play, and for the good reason that their programs are consistently more worth while, despite the advertising adjuncts.

Rankin's Praise

In a broadcast radio talk from WRNY, William H. Rankin, president of the advertising firm bearing his name, praised radio advertising, saying radio gave the advertiser the only chance of a direct talk to the buying public.

But radio advertising does not do away with any other form of advertising, Mr. Rankin pointed out, stating "the experience I have all goes to show that the place of the radio is to help make advertising in newspapers, magazines, street cars, billboards, theatre programs and outdoor signs, more valuable."

The public has been educated to countenance the brief advertising spiel via the ether, according to Mr. Rankin, owing to the general excellency of the radio programs offered. The public is inclined to reciprocal fair play and their appreciation of music-radio-advertising or sugar-coated etherizing with entertainment as the prime medium for exploitation, is evidenced in the frank support of radio "plugged" wares.

partner do just enough of their specialties, have a nicely varied routine—d eschew talk. For an encore he did a black bottom that started the tumult all over again.

Georgiana Trio (a woman added to the old act of the brothers for the bullet disrobing feat) closed the show entertainingly. The shooting stunts come along briskly, are brief and varied. A new bit is shooting at a mark with a rifle attached to a periscope apparatus. The finish is the playing of a xylophone by the two men, shooting the notes into apertures in a box-like apparatus. The bit would be more impressive if the xylophone itself was in sight. Rush.

LOEW'S STATE

(BOSTON)

Boston, Jan. 11.

Joe Rea and his California Night Hawks together with the Metro feature, "Tin Hats," were both big drawing cards, and the house at both evening shows was capacity on the lower floor and obviously friendly.

The Nighthawks, however, had opposition from the pit in an ambitious outburst of mixed jazz and classics by the house orchestra, with the house director illumined with colored spots.

The comedy of the feature picture had to play against a particularly good Hal Roach. The remainder of the bill consisted of a news reel, a screen snapshot bit, a Topics and a song plug by Louis Wier at the organ.

This boy Wier rates a special word or two. He has built up a big local rep through his exceptional recitals over station WNAC through the Chamber of Commerce Auditorium. It was a shrewd bit of showmanship to book him up and advertise him as a guest star at Loew's State. But when his recital is restricted to a long plug of one popular number that was repeated without variation or relief the showmanship of his booking was upset by the lack of showmanship in his performance. And when the village German band is shown playing in one bit of "Tin Hats," the organ was busy playing a Dixie mammy plug thereby missing a sure-fire howl that would have greeted the rendering of one of those old-time wheezes.

Joe Rea's outfit is a return booking at this house, bringing back 18 people this time and given real applause. It is a good unit. There is no question about it. But it should be a better unit. It is hard to figure out why a chap like Rea, with a keen sense of humor, stands for a drab little flash of a wrinkled little back drop with his soprano in costume trying to put across an Oriental popular number. At the end of his routine he tries another even worse, showing Cinderella dropping a shoe and the prince finally getting it back on her hoof like the village blacksmith shoeing a horse.

His other bit, "The Shooting of Dan McGrew," when he proves to be a good fairy, is worthy of his abilities. Rea has comedy possibilities as yet untouched in his group and a lot could be done with him personally.

The first is the need of reminding him that his announcing voice does not carry over 20 rows back in a house that seats 5,000, and the rest of the house has to resort to lip reading.

Jim McNamara as the dancing fool and Ralph Jackson working in the railroad locomotive whistle comedy finale are the big bits in the present routine. This closing bit deserves a scenic equipment investment that would easily make a real wham for his closing curtain.

Libbey.

PARAMOUNT

(NEW YORK)

New York, Jan. 10.

Not much of a program leader this week in "Blonde or Brunette" (F. P.), but the Menjou name over the title may have helped. The interest attached to this new house is apparently still rampant, for they troop in just as heavily on Monday nights as any other time. Capacity and a line at eight o'clock and still capacity at 10.15. They wait to see everything here.

The main stage item is "Puppets," a Boris Petroff presentation, that utilized 15 people, one and full stage and 13 minutes nicely if not sensationally. This followed Jess Crawford's weekly single.

Crawford is doing a medley and eight minutes this week. There's something majestic about the swing and color this keyboard technician gets into a march rhythm. Maybe it's Crawford; maybe it's the organ, but the logical presumption is that it's a combination of both. Whenever this boy cuts loose with a march he leaves with the impression that you've listened to a march and that it's been played.

Previously "The Portrait" was a frame insert set midway in a black drop, and from which Olive Cornell and Margaret Shilling vocalized singly and ensemble. Miss Cornell took care of the coloratura fireworks while her partner confined herself to a melodious standard ballad. The selections showed both girls to advantage for six minutes.

Fox and Kinograms had the weekly to themselves, splitting 10 clips evenly. Nothing outstanding in the news except that an arriving member of royalty got as many laughs on his innocent appearance as the comedy screen feature. No one gave Judge Landis a ripple or the ball players to be questioned. Another reel was a Famous Melody Series of "Songs of the British Isles." Britain must have been heavily represented in the house, but whether or not this interlude won healthy appreciation. A Life Cartoon, "The Peaceful City," closed the program and was a bit weak under the eight minutes it took to unload.

"Orpheus in the Underworld," the standby of many a brass band at a summer resort, overture. Skig.

MARK STRAND

(BROOKLYN)

Brooklyn, N. Y., Jan. 9.

If they never heard of Gus Edwards in Brooklyn as a maker of stars, the Strand's audiences are receiving a liberal education this week.

In the 45 minutes Edwards is showing off his proteges there is plenty of entertainment sandwiched in. Edwards forced the cancellation of other planned presentation numbers because of the overtime, it being Hyman's original idea to boll down the star-maker's hour or so by half.

Edwards has most of the people from his Casa Valencia (Ritz-Carlton hotel), Atlantic City revue, including a new eccentric comedian of important possibilities in Ray Bulger. Nitzza Vernelle, as ever, dances beautifully, and the Lane Sisters' vocal contributions clicked. The Reynolds Sisters showed 'em a black bottom as how it should be B. B'd, and Dorothy James tap danced her way to a nice score, particularly in the Charleston exhibition. Virginia Morton, acrobatic stepper, also clicked. Prominence to these people is more important than attention to the veteran Edwards.

Bulger, being new since Atlantic City and because of his possibilities, merits special attention. His personality almost makes the misfit eccentricity unessential, but his energetic stepology does show off better in contrast as is. Bulger personally inspired an unusually conservative Sunday evening picture house audience to a volume of audible acclaim seldom if ever before heard in the dignified Strand's interior.

Outside of Edwards, the flicker entries, Colleen Moore's "Twinklitoes" and the news reel, were all possible for the remaining hour and a quarter of the usual two-hour allotment.

Abel.

STRATFORD

(CHICAGO)

Chicago, Jan. 7.

To compete successfully with one show another show must be as good or better. Run intelligently, the Stratford should have little or no competition in the neighborhood of 63rd and Halstead streets.

Playing such a show, here reviewed, it has. But it shouldn't, for its competitors are a small time vaudeville theatre across the street and a burlesque house around the corner. Ordinarily these two types of places would offer no shoulder against a de luxe picture theatre. This is an exception for the simple reason that talent offered at the Stratford is not up to the standard desired.

With Ted Leary out for a tonsil operation, the show was without its draw "name" until Wednesday. Leary, a favorite in the Englewood section, acts as master of ceremonies, and, being good at his job, livens up weak spots. Art Fletcher, replacing Leary in the interim, talks too much and his talk is unfunny. His introductions are too praise-worthy and it was more than impossible for the players to live up to the reps handed out. The balance of Fletcher's announcements caused snickers after the first two introduced flops.

Jimmy Kern, tenor, was sadly drowned by the accompanying orchestra. He has a sure ballad voice, but, unfortunately, was at a loss with it. Young and Earnest, mixed dancers, are fair. The man is an exponent of the old fashioned buck and wing stuff and knows his steps, but a stiffness and a lack of stage color are to a disadvantage.

Dorothy Kenyon, badly costumed, is a banjoist. She was fairly well liked. The Four Kentucky Dandies, stepping colored gents, pepped things up a bit, for which the customers and probably the Stratford management were grateful. They scored in each attempt.

The work of the Maurie Hillbloom orchestra was outstanding in an operatic number. Hillbloom can conduct an orchestra. Tried before as combination of conductor and master of ceremonies, Hillbloom did fairly well in the ceremonial department, but found that it took away from directorial duties.

An entertaining bit of organ work is provided here by Doris Gutow, wife of Arthur Gutow, prominent as an organist in the middle west. Mrs. Gutow, like several others here of late, is away from the set song plugging type. Without harping on one popular number throughout, Mrs. Gutow's solo on the New Year idea sounded original and rhymed well.

"God Gave Me 20 Cents" is a good neighborhood draw film on the strength of talk that followed its loop engagement. News reel and a couple of shorts surrounded it.

Business was very good at the end of the supper picture, but they walked in droves when the last stage stuff began.

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Jan. 8.

Fanchon and Marco's "Wanderer" idea is a combination of talent blended to carry out the idea that in every country the traveler encounters the spirit of song, music and

dance. To convey this impression individual soloists, teams and ensembles are used. The entire act runs 50 minutes, worked in full stage with a special cyc and a scrim in two for an Oriental number.

Preceding the stage offering Cecil Teague, featured organist, rendered "Excuse My Back," a great starter for the show.

At curtain the band is seated on stage with Jan Rubini directing a semi-classical overture, during which he rendered a violin solo. Then announcing the theme of "The Wanderer" idea, Rubini introduced Ernest Charles (Ernie Morrison), who depicts the role. Charles, in hiking habit, put over a ballad in his usual pleasing way. Chief Eagle Feather portrays the Indian wanderer and gives a routine of tap dancing which stamps him as an expert. Six Fanchon and Marco girls, all clever toe dancers, personified the Russian angle.

Next came Virgil Johanson, the "Uncle Tom" of "Topsy and Eva," whose baritone voice was heard to advantage in several numbers. John and Harriet Griffith, brother and sister, are a pair of talented youngsters, still in their teens, who are being developed as dancers by Fanchon and Marco. Their tango elicited heavily. Representing the Bowers were the Irish Sisters in a soft shoe and tap dance.

Joyce Murray offered an American jazz dance and then Rubini played "La Caprice" on the violin. Rubini's solos are always a treat. The six girls came on in Oriental attire for a number with John Griffith, in which he manipulated the girls in great fashion. Then came Ben Nee One, Chinese singer of Irish melodies, who, in addition to several pleasing ballads and a monologue, neatly put over a comedy. For a finale Charles and Johanson sang a refrain while a tableau was worked back stage, revealing the six ensemble girls in a miniature world.

Nothing sensational about the offering, but pleasing and well liked by the customers.

CAPITOL

(NEW YORK)

New York, Jan. 9.

With "Flesh and the Devil" (M-G) running 91 minutes, the balance of the show looked rather short. There were but three other offerings on the program. But the entertainment proved sterling, and with a picture as strong as this one, there was no reason for the audience to complain.

Opening with Julia Glass, concert pianist appearing in conjunction with the orchestra, the combination proved most effective. Miss Glass, however, when not playing, should not rest her hands on her knees; it appears awkward and mars the picture. She can play, and her efforts were heavily rewarded.

The news ran eight minutes with Fox walking away with honors and overshadowing both Pathe and Kinograms, each of which had one subject showing while Fox had five.

The diversissement was entitled "Moon Dreams and Sun Beams," an elaborate ballet in which the 24 Chester Hale girls acquitted themselves with tremendous credit. The setting, showing a waterfall of a silver hanging on which the lights played, was cleverly conceived. Caroline Andrews, soprano, had one number at the opening of the ballet. Joyce Coles and John Treisaut were the featured dancers, executing a waltz to the song of Miss Andrews. Colorful, and the set alone brought a hand.

A fade-in effect of the devil, surrounded by the ballet girls, was utilized for the finale, which led into the feature.

Fred.

TIVOLI

(CHICAGO)

Chicago, Jan. 6.

Vaudeville is dying slowly, unceremoniously, in the neighborhood reaches of Chicago.

And as the death scene plays to half-empty houses, the picture theatres continue to elaborate and embellish their programs with the steady stream of 50c. pieces which once belonged to vaudeville.

It's a sad sight for the oldtimer who loved the intimacy of vaudeville, but it's the old story of the delivery man who retained his horse when the automobile came in. Romantic, of course, but pathetically uncommercial.

A Tivoli program is a good example of why the neighborhood variety boards are growing dusty. First the feature, "The Temptress," of a type which exerts heavy drawing power and is able to counterbalance any weakness in the stage show. Then a Public unit, "On Old Broadway," which had the lobby buzzing with complimentary remarks.

Frankly, "On Old Broadway" wouldn't be so hot were it presented in the vaudeville style. But its lavish presentation in luxurious surroundings make it semi-holy to the enthusiastically unsophisticated picture house crowd.

The pit orchestra, which alternates between the Tivoli and Uptown, is an institution among the classic fans of Chicago. It is directed by H. Leopold Spitalny, an outstanding personality in picture houses. Spitalny first became

known in Chicago at McVickers, where his combination of jazz and classical programs not only earned him an audience among the straight jazz hounds, but built up a strong repeat patronage among the classic devotees. The tagline, "making classic music popular and popular music classic," was originally associated with this director.

Spitalny's overture on this program, "Dance of the Hours," brought as much applause as anything on the bill. His 33 musicians, looking like a small army, played the number with remarkable interpretation of instrumental expression. There is no other orchestra in town as proficient in captivating rhythm, clarity, and crispness. The string department proved excellent in this number.

Besides the overture Spitalny provided theme accompaniment for "Four Indian Love Lyrics," a John Fitzpatrick song film. A costumed team on the stage carried vocal portions to effect. One of Spitalny's ways of popularizing his orchestra is to feature soloists, either instrumental or vocal.

Milton Charles, organist, had a number which, while considerably plug, was highly entertaining. With the song hit "Sunday" as the theme, several comedy variations, on slides, scored well. No attempt at the customary community singing was made, but some customers, due to long training, persisted in singing anyway.

Pathe News completed. Business very good. Loop.

STRAND

(NEW YORK)

New York, Jan. 8.

The feature, "The Perfect Sap" (F. N.) is an entertaining comedy drama and ordinarily would be the high light of a Broadway program. But here it takes second place to one of the most entertaining presentation interludes that has so far been evolved in this younger form of amusement catering. The scenic and specialty material this week is remarkably effective in its blending. A happy selection that forms an artistic unity of the finest.

It was directed from a sick bed by managing director Jos. E. Plunkett.

With its half hour of running time this part crowds the rest of the program somewhat. The news reel is reduced and the feature of 50 minutes duration helps to make for speed and variety for the bill. "Les Preludes" (Liszt) is the overture.

Pathe, Fox and International all contribute interesting views to a brisk topical, including the Pan-American fliers in Mexico, race horses in winter pasture, the Pasadena rose carnival, New Year's at the White House, and personalities in the news.

Thence right into the half-hour presentation program, then the feature and rounding up with a laughable Hal Roach "Our Gang" comedy, called "Bringing Home the Turkey."

Thoroughly satisfying class house entertainment. Rush.

ROAD PLAN CONFAB

(Continued from page 1)

least a partial comeback, so that traveling companies will be able to exist outside the main centers.

The Drama League has been asked to guarantee attendance, that to be attained by organizing subscription audiences in stands that rarely see road attractions of merit these days.

It is proposed to send out several well balanced companies if such guarantees are made. It is further proposed that the various communities concerned vote on the play or plays they would prefer to see. Broadway successes, so called, are not particularly intended for the special touring companies because such shows reach the sticks as a rule.

A selection of plays to be offered might include some of the Theatre Guild productions, many of which are not toured. If the plan works out the special touring organizations might be termed repertory companies but presenting new plays.

PRESENTATIONS

(Continued from page 20)

which they followed up with a few kicks. The main set had more dancing by Alva Whidlin and Violette Rouje with V. Kambaroff proving to be an acrobatic acrobatist. All won good sized applause. Walter and Norman Nelson tossed hoops around for a minute or two while a stringed quintet hopped on each member of which had manikin pulleys running out of sight in the flies.

Sufficient action to hold interest and colorfully costumed and lighted. A standard presentation not above or beneath that classification. Skig.

FILM ON PHONOGRAPH

(Continued from page 1)

tion of motion pictures from a Brunswick Panatrope, using the record as film accompaniment, may in time be an advanced development. Such invention has been publicly announced by Baird, Scotch inventor, not coming from the Brunswick's but the inventor's source. Baird claims his invention can be marketed at \$100 retail price.

Brunswick has expressed itself as not interested in a new "talking movie" which Famous Players-Lasky is reported perfecting, stating Warner Brothers' Vitaphone has the exclusive right to use Brunswick artists. Vitaphone also denies that Fox's Movietone has any such arrangement with Brunswick. Vitaphone also has first call on Victor artists along with the Brunswick.

The Brunswick-General Electric RCA hook-up is lent circumstantial support through Brunswick's pioneer arrangement for the use of RCA radio receiving sets in the combined Brunswick talking machine-radio console models. It was not until two years later that the Victor belatedly realized the importance of radio and effected a similar hook-up with the same radio concern.

Brunswick also was the first to utilize radio for exploitation, and did so via the Radio Corp.'s WJZ station, while Victor was again napping and months later hooked up with WEA, the American Tel. & Tel. station.

After Television

With the Television nearing perfection at the General Electric's Schenectady, N. Y. headquarters, and already flatteringly demonstrated, there is no telling what the next few years may bring forth in electro-music science. Television is a process making possible the viewing of a broadcasting artist in one's own home no matter how far away the broadcasting station may be.

Radio movies and now movies off phonograph record are developing at a fast pace.

Edison's new 40-minute record is another factor in the show business, it being apparent how a long-distance synchronized disk of this type might be of practical economical use in a small town picture theatre.

Brunswick is also said to be interested in a device that will make possible the automatic changing of an entire evening's program of records without being handled. Once the records have been placed in proper rotation for reproduction, an automatic device changes and "feeds" the machine by itself.

The relation of this long-distance phonograph record recital will also have important bearing on cinema musical accompaniment. Unlike the endless automatic player-piano, the talking machine permits for fuller orchestral motifs at an investment much below the cost of a piano.

CHASE NOSING 'ROUND

(Continued from page 1)

termed, is known to be but little worried over the fact that both Congressmen Upshaw and Swoope have been defeated. The Canon is already lining up a successor as a "standard bearer" for the paid reformers.

At the commission, after the minister had been met in the building by a Variety reporter, it was admitted that he had requested all records in the Famous Players-Lasky case, and particularly those briefs setting forth the charges of the commission's counsel.

From information obtained here Chase is preparing for a national campaign to "reform" the pictures with renewed financial backing from an undisclosed source.

Campaign Plans

The plan now, although leaders in Congress emphatically state nothing will be done this session, entails an elaborate news service, plus a wide distribution of circulars in a mail campaign to the rural communities throughout the United States concentrating on the plea to have citizens urge their respective Congressmen to vote favorably on the censorship bill.

Meanwhile the Hays organization, through the Washington office with Jack Connolly on the job, is countering the campaign of the reformer with a wide distribution of the printed hearings of the last session.

It is freely stated here that the Pettibohn-Connolly presentation of the picture side of the case, as incorporated in these printed hearings, is not only an expose of the methods of the reforming advocates of censorship, but also an answer to every argument of any weight advanced by the Upshaw-Swoope-Chase aggregation.

IRENE MARTIN REGRETS—WANTS TO BE WITH EX-HUSBAND AGAIN

Another Doleful Blot Upon Record of Pat Somerset, English Actor, Now Over Here—Would Gladly Go Back, Says Miss Martin

Los Angeles, Jan. 11. Irene Martin, former wife and partner of "Skeets" Gallagher, in musical comedy, now eking out a precarious living by occasional extra parts in screen productions, has come to a realization of her folly in listening to blandishments of Pat Somerset, heart breaker, and is reported to seek a reunion with her ex-husband, who divorced her when she supplanted Edith Day in the affections of the English actor.

Not only would Miss Martin gladly go back to Gallagher—if he wanted her, it is said—but she recently communicated with him to the effect that if there was anything she could do to help in the move to have Somerset deported, she would go to Gallagher's aid.

"My husband and I were perfectly happy," declares Mrs. Gallagher. She says they never had a quarrel, played together in vaudeville and musical comedy, and they called us the ideal couple. Gallagher is the most wonderful man in the world, and that she is now more than ever certain of that, Miss Martin is said to have stated.

But then she tired of work and "Skeets" went on the stage alone. Then she became lonesome and restless and Pat Somerset appeared. Gallagher was wonderful to her through it all. But there was a divorce because Gallagher thought Somerset and she would be married. She states she and Gallagher are good friends still, and if he would take her back—no one can guess how happy she would be.

Irene Martin's affair with Pat Somerset was, like his affair with Edith Day whom he "stole" from Carl Carlton, only a "passing fancy." Federal authorities in the east are considering the advisability of deporting the actor as an undesirable alien.

Irene Martin is in Hollywood, hoping for the best.

Vaude Goliath Jailed

Buffalo, Jan. 11. A modern David in policeman's uniform slew a vaudeville Goliath here when five feet of George Vanness sailed into eight and a half feet of Capt. Carl Gulliver and landed the latter in the local battle charged with intoxication. The difference in weight was 125 pounds to 340, curbside.

Vanness is Buffalo's smallest cop and the hero of the episode. It came about through Gulliver daring Vanness to touch him when ordered to move along on the main stem.

Hawaiian Dancer Asks

\$75,000 for Broken Back

Oakland, Cal., Jan. 11. Mrs. Laorinda Helekunihl, Hawaiian dancer, has filed suit for \$75,000 damages for a broken back sustained in an automobile accident in October. She wants the money from John Lopez and his son, whose truck crashed into her car.

The dancer's husband, Edward, was injured while doing an act in a neighborhood house since the auto crash.

WIFE'S WARRANT NAILS ACT

Joseph Fernando, vaude actor, appearing in "Secrets of 1927," flash act, was arrested in Brooklyn last week on a warrant from Detroit, Mich., sent out by his wife charging desertion. There are two children.

Fernando was arrested and is being held for extradition to Detroit.

WINTER GARDEN SUNDAY CONCERTS

BOOKED BY
ED. DAVIDOW
1560 Broadway, New York

MRS. HODGKINS, 36, ENDS LIFE BY GAS

Former Wife of Jack Hodgkins, Vaudeville—Leaves 16-Year-Old Daughter

Leaving an unfinished letter to her 16-year-old daughter "Billie," stating that times were so hard that she hadn't the price of a postage stamp, Mrs. Bertha Hodgkins, 36, said to be the divorced wife of Jack Hodgkins, vaudeville actor, committed suicide in her room, 300½ West 51st street.

Mrs. Hodgkins ended her life by turning on the gas from a heater. She was discovered by the daughter of the lessee of the apartment house. The latter summoned Patrolman George Schuchman of the West 47th street station, who called Dr. Barry of Bellevue Hospital. He pronounced Mrs. Hodgkins dead.

The remains were removed to Bellevue morgue, where an autopsy was performed. Her former husband was notified. He was playing upstate. Her daughter Billie by a previous marriage was also wired to at Albany. The daughter sped to this city and assumed charge.

Detectives Patrick Mancy and John Kennedy conducted an investigation. They found several notes on a near-by table. Mancy told reporters that one of the letters stated that Mrs. Hodgkins had twice before sought to end her life. Mrs. J. B. Scott, a friend of the dead woman, explained she believed that Mrs. Hodgkins had taken mercurial poison in addition to the gas.

Both in Vaudeville
"Mrs. Hodgkins told me she was married once before to a man by the name of Alwis. The latter was killed in an auto accident," stated Mrs. Scott. "She then married Hodgkins and they lived happily together for some time."

"They had been in vaudeville together in an act. Mrs. Hodgkins injured her ankle and was compelled to quit. Marital troubles arose between them and Mrs. Hodgkins, I believe, received the decree," said Mrs. Scott.

A poem was on the table in Mrs. Hodgkins' room. It was barely legible. It touched upon the futility of love.

Mrs. Scott makes her home with her husband at 360 West 51st street.

HARRY DAVIS MUCH BETTER

Pittsburgh, Jan. 11. Harry Davis, pioneer Pittsburgh showman, stricken suddenly ill recently, is greatly improved. Physicians are confident of a speedy recovery, although it is not known when he will be able to resume his theatrical duties.

Speakeasy Dialog

A detective had occasion to question an ex-chorine of burlesque experience, who is now running a speak-easy hide-away on a Harlem side street. He had knocked on the door at 2 a. m. She came to the door and asked who it was.

The dick bawled "Open up—I'm an officer."

She answered "Wait till I get dressed."

He called back, "Aw, you needn't be so particular—you ain't no Earl Carroll flash."

She replied "Maybe I ain't but you ain't payin' me no \$6.60, neither."

GEORGIE PRICE'S WIFE ALL SET FOR FREEDOM

Counsel Says Suit Will Be Fixed Within 30 Days—Miss Ray's \$10,000 Not Cause

Chicago, Jan. 11. Mrs. Bernice Price has arrived in Chicago with the announced intention of having a suit for divorce filed against Georgie Price, her comedian husband. Attorney Albert Sabath told a Variety reporter that the suit will be filed in Chicago within 30 days. He refused to announce on what grounds.

Mrs. Price explained to reporters that she and Georgie were "temporarily unsuited." When asked if her proposed suit was prompted by a reported \$10,000 settlement said to have been made by Georgie with Kathryn Ray, who charged that Price beat her, Mrs. Price retorted that had nothing to do with her decision.

The Prices were married in New York in 1921. They separated two years ago.



Frank Van Hoven delivering ICE at San Diego and causing lots of talk and causing people to buy tickets at the box-office of Pantages. Also thinking up new ideas, to send one to his advance man, E. J. Sperry. Now in Salt Lake, where he is hustling. Also a big ice parade of 40 wagons at Long Beach and a 200-pound piece of ice with a bouquet of roses frozen therein presented to Frank over the footlights by one of the 70 drivers who attended with their wives and sweethearts in a body as guests of Manager Ried. A Frank Van Hoven day at Lord & Taylor's cafe, and a luncheon with a huge block of ice with roses stuck on table, with Manager Ried and newspapermen and city officials as guests. Just a hustler, this boy, Frank Van Hoven. Too busy hustling to give thoughts to those that follow.

Booked solid—and then some.

Novins & Singer booked me Pantages tour.

FRANK VAN HOVEN

SOME FILM HOUSES PLAYING ACTS RECALL "HONKY TONK" DAYS

Rush for Vaudeville Reveals Crude Backstage Conditions—Operator's Booth as Dressing Room—Performers Walk to Stage Through Audience

ACROSS STREET DOUBLING

One of the shortest "doubling" jumps is Paul Specht's current week at Loew's State, New York, which is almost across the street from the Twin Oaks Restaurant, where he otherwise holds forth. Specht is next week at Loew's State, Boston, as the first lap of a Loew picture house tour.

Rush of the smaller picture theatres around New York and elsewhere to play acts, most without proper facilities, has brought back the "honky tonk."

Performers have been particularly complaining against several downtown East Side houses having less facilities than others.

In one house the performers were compelled to convert the operator's booth into a dressing room, also walk through the audience from the rear to the small platform employed as a stage.

Complaints have prompted the bookers to check up on stage and dressing room facilities since. They are now advising the smaller houses to play acts that can do their stuff in street costume.

10 Wk. Film House Tour For Jack Denny's Orch.

Jack Denny and orchestra have been signed for a 10-week's tour of picture houses by the Acme Agency opening at the Mosque, Newark, N. J., Jan. 24.

Denny and his outfit are currently at the Frivolity Club, New York.

FRINKS DIVORCED

Des Moines, Jan. 11. A divorce was granted here last week to Charles R. Frink, vaudeville actor, from Maxine Frink. In his petition Frink charged Maxine had left his act to join her sister's act and would not return to him nor his act.

"HONEST JOHN" BENTLEY TURNS IN ASSN. FRANCHISE—ONLY 12 LEFT

Chicago's Honored Agent Surrenders to Present Vaude Conditions—Joins Carrell—Six Agencies Quit in '26 With No Replacements

COLORED ACTOR KILLS CO-WORKER IN CAPITOL

J. W. Jefferson Shoots James Sturdevan After Reconciliation With Wife

Washington, Jan. 11. Following a quarrel, according to eye witnesses, James Sturdevan, 23, colored actor, was fatally shot by Johnnie W. Jefferson, another colored performer, early Friday morning in the New Summit Hotel.

According to Jules E. McGarr, owner of the hotel and former president of the Colored Actors' Union, Jefferson and his wife, Velma Wiggins, had become reconciled on the night prior to the shooting, and though occupying separate rooms early in the week had resumed living together.

Shortly after 1 o'clock Sturdevan, who McGarr states is alleged to have been the cause of the difficulties between the married couple, went to the room occupied by the Jeffersons and demanded admittance. This being refused he forced his way into the room and Jefferson shot him. The wound caused the actor's death before he could be transferred to the Freedman's Hospital, states McGarr.

Immediately afterward Jefferson surrendered to the police with his wife held as a witness.

All three were members of a musical tab playing the Foraker, colored picture house, showing the old-time thrillers. The company consisted of 10 people with Anna Mae Reynolds featured. The tab continued the balance of the week. This is the second fatal shooting among colored professionals here.

Chicago, Jan. 11. Unable to stand the gaff, "Honest John" Bentley, whose acts would make bigger jumps for less money than those of any other agent in America, voluntarily returned his franchise to the Orpheum's Association and has taken a permanent salaried position with the C. L. Carrell agency.

To other association agents Bentley's surrender to conditions is regarded as the actual beginning of the end. "Honest John" had more in his favor than any of them.

Bentley has "honor" affixed to his name. Every one of Bentley's acts was privileged to draw railroad fares and money in advance. "Honest John" never collected over 5 per cent. commission in his life, and if an act sent in more than that percentage, through gratitude for favors, Bentley immediately returned it to them. He was the original "one to fill" man. His position among both acts and agents was irreplaceable. His acts, impressed by the man's square shooting tactics, would make jumps for him that other agents wouldn't think of requesting.

But the racket has become too frazzled for "Honest John." With the "death trail" passing into oblivion and Association salaries getting smaller and smaller, Bentley decided it was time to give up the ghost.

Only 12 Agencies Left

The past year saw many agencies relinquishing their W. V. M. A. and Junior Orpheum franchises. And for every agency that proved unable to make a living out of bookings in the west, not one new agency stepped in to fill the vacancy. At present there are 12 little agencies left in Chicago and several of these are ready to throw in the towel.

The following agencies holding W. V. M. A. franchises passed out of existence during 1926: Halperin-Shapiro, Emory Eitelson, Jack Gardner, John Bentley, Marvin Welt and Bill Cunningham.

TRYOUT SYSTEM TERMED 'GAG'; UP OR DOWN TOWN—TOTAL LOSS

Whether Acts at Palace or 125th St., Result About Same—Passed Up by Palace Boy Scouts, Booked Later When at Loew's State

Tryout system of the Keith-Albee Circuit has come to be regarded as a gag among acts with new offerings. The thumbs down attitude, according to those with material for "break-ins," goes for both the Palace, New York, Monday morning showings and those held Monday afternoon at Proctor's 125th Street, New York.

Acts trying both avenues for bookings, brand them a total loss and figure it better to be caught on the wing at some independent rather than waste the time occupied by either a Palace or uptown showing. In this they figure that if they have something there is a better chance of the out-of-town boy scouts appraising the booking offices when playing an opposition date, and that through this recommendation they can get more action than through the previous tryout arrangement.

Standard acts with new material have tried both and claim neither mean a thing. With this getting around generally, the uptown Proctor house has been having a hard time of it exploiting its double bill Mondays, which usually contains five paid acts and as many gratis tryouts.

No Salary as Reward

Acts that have worked the uptown arrangement and showing promise have been held over for the following two days without salary as a reward. Lately, acts wised up to the arrangement can't see working three days without pay and possibly laying off as many weeks before another booking shows, if at all.

At the Palace, the Monday showings have degenerated to such a status that the turns figure this method of displaying wares no better than the above. It is generally figured the booking boys are tired after a strenuous week-end and adopt a "Sober Sue" attitude that all but scares comics out of the theatre.

Another complaint against the Monday Palace showings is that if there is a full attendance of on-lookers, there are too many to please. One or two out of sorts can throw a monkey wrench into booking prospects, according to those who have tried and know.

Several acts showing thusly could not convince the K-A crowd that they had anything until the same boys saw them later at Loew's State. Even then there were all sorts of alibis about improvement and new material.

Doubling—N. Y. to Philly

Because of prior booking, Keller Sisters and Lynch could not hold over at Fox's, Philadelphia, from last week. Instead, they are repeating at that house next week, playing two weeks out of three at the picture theatre.

The brother and sister harmony act commutes daily from New York to Philly, appearing nightly at the Casa Lopez.

The trio has been signed by Charles Dillingham for the new Paul Whiteman-Mary Eaton revue.

Proctor's Plaster Falls

Three spectators at Proctor's, Mt. Vernon, N. Y., were injured Sunday afternoon when struck by falling plaster while witnessing the matinee performance.

Those injured were Mrs. Adele Zenet, of 205 Buena Vista avenue, Yonkers, N. Y.; her four-year-old daughter, and William Armstrong, also of Yonkers.

All received medical treatment for lacerations of the head and proceeded home.

Sam Williams Retires

Sam Williams is leaving this week for Florida to spend the remainder of the winter. He may permanently retire from the stage.

Williams has been in vaudeville for about 22 years. Much of that time he toured with his wife, the late Kate Ellmore.

Orpheum's Xmas Gifts

Los Angeles, Jan. 11.

The Orpheum Circuit was nice to the newspaper reviewers on the dailies at Christmas and others on the papers who could be of service to them during the year. Orpheum sent the list fountain pens.

THE WARINGS AND KAHN SIGN WITH VITAPHONE

Warings Getting \$18,000—
Also Sign for Dillingham Musical

Waring's Pennsylvanians and Roger Wolfe Kahn are two Victor recording orchestras that will make Vitaphone records. The Warings interrupt their tour Jan. 17, coming in from Baltimore for their records. The fee they are receiving is the same as Vincent Lopez—\$18,000.

Fred Waring, the leader, because of his band's extensive picture house engagements, checked up on the Vitaphone question with a number of film house managers, bookers and other executives, asking their opinion as to the possible danger of the Vitaphone hurting their personal appearances in the picture houses, none of them dissenting. It is generally conceded that a song repertoire is easy to change, and Al Jolson is ever new because of new numbers, that going for the bands also.

The Warings while in New York last week signed with Charles Dillingham for a new musical comedy.

'MIRTH' MEMBERS FREED

\$22,000 Security Releases Cast Held for Altoona, Pa., Brawl

Altoona, Pa., Jan. 11.

With Henry Chesterfield, head of the National Vaudeville Artists' Association, furnishing securities valued at \$22,000, 10 members of the "Garden of Mirth" company were released from the Blair county jail, where they had been held since Dec. 20 in connection with the felonious assault made on Thomas Dalley, hotel clerk, in a local theatrical hotel.

With the exception of the manager of the company, Rufus Armstrong still confined to the Altoona hospital suffering from pneumonia, the troupe has left the city, ostensibly to fill other stage engagements.

The 10 members of the troupe released last Thursday are Scotty and Margaret McKay, Edith Black, Litha Caldwell, Evelyn Ward, Virginia Armstrong, Leta Lamotte, Grace Burger, James Rafferty and Samuel Lupio. The release was effected following a habeas corpus hearing held at the instigation of Chesterfield.

A padlock injunction has closed the Brad House barroom and the ball has as good for the March term of court.

RUSSIAN CHOIR WITH LOEW

The Russian Symphony Choir has been routed for a tour of the Loew Circuit.

The William Morris office did the booking.

Dustin Farnum East

Dustin Farnum will make his eastern vaudeville debut at the Orpheum, Brooklyn, N. Y., Feb. 7 in a three-people sketch by Joe Jackson, the scenario writer.



BURT SHEPHERD

The Whip King
PRESENTING VAUDEVILLE'S
LATEST COMEDY SENSATION
(Material Fully Protected)
This week, Pays, Providence, R. I.
Just completing five very pleasant and successful weeks for the Amalgamated Vaudeville Office.
Thanks to HARRY J. PADDEN.

Jake Lubin's Vacation

Around Jan. 23 J. H. Lubin, chief vaudeville booker for the Loew Circuit, will slip over to Havana. Jake will be gone about three weeks.

It will be Mr. Lubin's winter vacation, one of those annual affairs Jake takes about every five years. In the summer he goes away once every seven years.

WHITEMAN'S POP PRICE CABARET

Directly across the street from the Palais Royal (now the Palais D'Or), where he first won fame in the east, Paul Whiteman will return to Broadway the latter part of February. He will be at the head of his own night club Paul Whiteman's, which will be a legitimate, non-selling, popular priced restaurant catering to mass turnover in preference to exclusiveness.

The new Whiteman Club will be located at Broadway and 48th street on the site now known as the Trianon Ballroom, formerly (Continued on page 32)

SPENDING \$200,000 THIS SEASON FOR RADIO "OUTSIDE" TALENT

N. B. C. Bureau in Charge of S. L. Ross—Dance Teams for Radio's Benefit Party Bookings—Many 'Names' in Demand

Frisco and Jolson

Joe Frisco was asked the other day whether he had been offered a job in Ziegfeld's "Betsy." His answer was: "B-b-betsy d-d-don't n-need m-m-me—it n-needs J-jolson."

'B'WAY'S' TEAM SPLIT PARALLELED IN VAUDE

Big Man from Chicago Persuades Edna Kelly to Wed—
Splits Act

A vaude team split, in reality paralleling the fictional one in "Broadway," is reported as having dissolved Frank Harrington and Edna Kelly.

The team has been shaping up an act in the independent hideaways for the past weeks. They were ready for a town showing the first half. The latter date was cancelled when Harrington notified the booker of the dissolution, adding that a big financier from Chicago had talked his partner out of a vaude career for matrimony.

Harrington claimed Miss Kelly phoned him Monday morning that she would not be able to open, since she and the boy friend were teaming for matrimony, but didn't say where.

Harrington claims that this is the third bad break he has gotten from a fem partner. He's going to do another act, but emphasizes that his next partner will be a male.

Roger Gray and Girls

Roger Gray, from musical comedy, is returning to vaudeville in a new flash, "Types." Four girls also.

In an interview with S. L. Ross, manager of the Artists' Bureau of the National Broadcasting Co., which operates the WEAF and WJZ radio networks, "outside" bookings of radio artists last season, their first, exceeded \$100,000, and indications for the 1926-27 season are for almost twice that amount. This represents sums paid to radio-famed talent for personal appearances.

Ross states his average commission is 5 percent and not 15 percent as has been reported, those being exceptional sums. The bureau is primarily a service for the commercial advertiser who appreciates the value of having the Goodrich Silvertown Cord Orchestra or the Happiness Candy Boys names before a personal public for exploitation results. Therefore, Ross states, that commission is oftentimes waived in order that this or that advertiser's artists be able to appear in (Continued on page 32)

HERSHFIELD'S MANAGER

Harry Hershfield is getting so much in demand for after-dinner speeches, radio talks for commercial companies, phonograph records, in addition to William Morris' offer for picture houses and a vaudeville proposition that the cartoonist-creator of "Able the Agent" has arranged with Samuel Schwartzman, his lawyer and confidant, to take care of all business details outside of Hershfield's contract with King Features Syndicate.

The cartoonist's reputation as a raconteur and dinner table talker has brought a flock of offers, based solely on his comedy talk reputation rather than "Able" fame.

COFFEE, A SANDWICH, YOU

Cafe Love Affair Weds Most Beautiful Waitress to Business Man

Buffalo, Jan. 11.

Anna Louise Walters, adjudged "America's most beautiful waitress" in the Chicago beauty show last season, was married here New Year's Eve to Ralph C. Mourey, Youngstown, O., business man.

Mourey fell in love with the bride when she waited on him at Pfeiffer's restaurant, well known local theatrical eating place.

44th St. Sunday Shows Off

No more Sunday vaudeville shows at the 44th Street, New York. The Shuberts operated the house on the Sabbath with bills made up from other Sunday vaude programs in the Shubert Broadway houses. Many of the acts were furnished through the Keith-Albee agency.

By promises and other things, not including money, the Shuberts attempted to induce acts to double with payment but for one performance. Objection by the turns probably led to the discontinuance, as the 44th Street failed to draw sufficiently for profit otherwise.

On Sunday night, every Broadway house open, excepting those playing vaudeville only, are plunged with people to the back walls.

Not for Thelma

Clarence Stroud may be marrying but not to Thelma White, says Miss White herself.

It was reported the Stroud-White marriage was about to occur. Miss White is of the White Sisters and Stroud of the Stroud Twins.

Miss White also announces she's to do a "single" act on the stage.

ALTHOFF IN PICTURES

Los Angeles, Jan. 11.

Charles Althoff, vaudeville actor, who recently completed a tour of the Pantages circuit, has been signed by Hal Roach for a feature comedy film.

The picture is in production.

LOEW'S CLAIM TO "BIG TIME" CLASSIFICATION ON "NAMES"

Press Department Issues Statement—"Imaginary Line" Dissipated — 2-a-Day Acts in 3-a-Day Houses, to Exist

The Loew Circuit this week, through its press department, makes definite claims to the big time classification, once held solely by the Keith-Albee and Orpheum circuits.

The bid for the big time classification comes from the Loew press representative, Terry Turner, in a letter to the dramatic editors of the New York dailies.

The letter says in part:

"For years there has been an imaginary line drawn between so-called 'big time' and 'small time' vaudeville, because of the fact that one theatre gave two performances daily and the other, three, and regardless of the fact that the majority of the acts playing two shows a day also had to play in the three-show-a-day house many weeks during the season, in order to exist."

The letter announces the signing of many "names" by the circuit and stresses the coming of Nora Bayes to Loew's State, New York, week of Jan. 13, at a salary of \$5,000 a week in what has been called in the past "small time."

The statement commits the Loew Circuit to a policy of quality vaudeville with its pictures at pop prices.

Among the other "names" mentioned are Irene Franklin and Frances White. Miss Franklin lately returned from the other side.

Mrs. Corson Signed By Unknown Booker

Bridgeport, Conn., Jan. 11. Mrs. Clemington Corson, first mother to swim the English Channel, has signed a 30-week vaudeville contract, the identity of the booker not being revealed in the announcement here. Mrs. Corson says she therefore will be unable to take part in the \$25,000 prize swim at the Catalina Islands.

JONES BOOKING PICCADILLY

Chicago, Jan. 11. Johnny Jones, manager of the Loew western office, will handle booking for the new Piccadilly theatre. Jones has placed a ballet of 50 Abbot girls for the opening.

NEW HOTEL ANNAPOLIS

Washington, D. C.
R. H. FATT, Mgr.
In the Heart of
Theatre District
11-12 and H Sts.

"Over the Rail"

Booking "over the rail" is in again. Several of the incoming independents eager to please customers, evidently don't know the idea is old.

One of the boys with a lot of one-day stands on the books has gone for the "rail" stuff heavy and lately has had more house managers, trying to do their own picking, cluttering up his office than performers.

Looks like the old days of rounding up a show from the sidewalk layoffs will be back again.

Divorce by Default To Clare Thompson

Kansas City, Jan. 11. Clare A. Thompson, known in vaudeville as Tommy Thompson, was granted a divorce, by default, here last week from Jeanne Cattier Thompson. Mrs. Thompson, said to be in France, was not represented by counsel.

In the decree Thompson was given the legal custody of their 18-months-old daughter, Nanette Jean, but the child is now with her mother. Thompson stated that while in Italy, a year, where he went to study, his wife left him and returned to New York with the baby. He followed and later they came here. The wife left him again, last May, according to his statement, when he filed the divorce suit.

New to "Vanities"; Delf In and Out

Washington, Jan. 11. Earl Carroll's "Vanities" opened here Sunday night at Poli's, with practically a new line-up of principals, including Johnny Dooley, Frankie Heath, Smith and Dale and Harry Delf.

Delf opened Saturday in Baltimore and was in for the opening here Sunday, but left Monday for New York.

ED LOWERY SAILING

Ed Lowery has been booked for eight weeks at the Kit Cat Klub, London. He will sail Friday on the "Aquitania," opening at the Kit Cat Jan. 31.

Since leaving the Keith-Albee Circuit, Lowery has been playing cabarets, picture houses and independent vaudeville.

ORPHEUM DROPS 5 FROM PRESS DEPT.

Chicago, Jan. 11. By way of economizing the Orpheum Circuit has discharged five workers in its publicity office. The lack of newspaper space tendered the Orpheum circuit's late prize flop, the "100 Years of Vaudeville," is said to have capped the climax for the publicity staff.

Ben Light Will Sue Wabash for Injuries

As a result of being severely injured in a railroad accident near Detroit, November 21, Ben Light, composer and pianist, who heads the Ben Light troupe in vaudeville, contemplates heavy damage suit against the Wabash Railroad.

At the time of the accident, Ben Light, his wife and members of his little company were in a sleeper bound for Detroit where they were booked to open at the Colonial the following Sunday.

A defective rail caused the last two sleepers on the train to jump the track and turn several somersaults in going down an embankment.

Mr. Light had his left eye almost severed from the socket and suffered internal bruises. Mrs. Light was also bruised and had her hand badly cut. They were taken to the Book-Cadillac Hotel where surgical attention was given.

Florence Foltz, 19, another member of the company, was removed to Lincoln Hospital with an injured back. Others injured were Frances Fish, 18, Omaha; Ethel Morton, 27, Warren, Pa., and William Moyer, 25, Chicago.

According to the story of the accident, told by Light, it was a miracle that they were not killed outright.

To Be' Says Hubby—'Not To Be' Thinks Wife

Oakland, Cal., Jan. 11. The ambition to be tragedian is not limited to clowns. There's Warren Proctor, tenor, now appearing in West Coast presentations, felt so bitterly that Mrs. Gertrude Proctor living in New Brunswick, N. J., failed to hold sympathetic thought for his aims, that he took his troubles to the local divorce courts and petitioned for release from his vows pronounced 15 years ago.

Proctor took the legal step while filling an engagement at the T. & D. here.

2 Girl Troupes in 1 Show

Atlantic City, Jan. 11. When the Shuberts opened their renamed show, "A Night in Spain," formerly called "The Pearl of Great Price," under which title it fell over at the Century, New York, there will be two girl troupes in it.

The show is to play here at the Apollo next week. Gertrude Hoffman and Allan Foster have their respective sets of trained chorus girls in it.

Minneapolis Critic Writes On Orpheum Vaudeville

Minneapolis, Jan. 11. Reviewing last week's Hennepin-Orpheum bill in the Minneapolis "Journal," Carlton Miles, one of the best-known critics in the west, took a rap at the apparent tendency of the Orpheum Circuit to cut down the size of the vaudeville portion of the shows presented at its local house. Mr. Miles wrote as follows:

"We view with growing alarm the economy in the number of acts to a bill, cutting us first from seven to six and now and again providing us with but a quintet, augmenting this with a hybrid collection of aged jokes and songs in which the various performers are determinedly funny, the result termed a comedy afterpiece. It would seem more satisfactory to give us six acts and let it go at that."

"The average vaudeville artist is made for speed and a personality that seems interesting within the brief time at command, but often destroys this favorable impression with repeated appearances."

Charlie Morrison Full Fledged K-A. Agent

Keith-Albee Circuit has granted an agent's franchise to Charlie Morrison. He will open offices in the Bond building immediately.

Morrison has been associated with Ray Hodgdon for the past five years. He started in the vaudeville business with the Eddie Keller office, later becoming assistant to El M. Robertson and Johnny Collins, when the latter handled a book in the K-A agency.

John McKee, son of Sam McKee, former vaudeville editor of the "Morning Telegraph" and now of the McKenna-Muller Advertising Agency, was also granted a sixth floor franchise. McKee was with Paul Durand, prior to acquiring his own franchise.

REFUSED RADIO REQUEST

Oakland, Cal., Jan. 11. Ackerman & Harris' co-operation with radio came a temporary cropper last week when Blondi Robinson (colored) refused to grant the request of KLLX for a couple of songs, arguing he had worked a benefit at San Quentin penitentiary and was not interested.

The amusing phase of the situation is that KLLX is the station of the "Tribune," Oakland's leading daily.

Charles Gabriel, musician and semi-pro comedian, who came out here from the Chicago "Tribune," is in charge of KLLX.

Lean and Mayfield Back
Cecil Lean and Cleo Mayfield are returning to vaude for a tour of the Orpheum Circuit. They open next week at the Orpheum, Denver.

AGENTS' INVESTIGATION AS RESULT OF SUIT?

K-A. and Orpheum Circuits Behind Probe—Max Hayes Sued by Feinberg

A postponement was granted Max Hayes Thursday at his own request. He will be examined Thursday of this week in the Fifth Municipal Court.

Abe Feinberg, independent agent, is suing Hayes for an accounting on commissions Feinberg alleges are due him from acts which he sent to Hayes.

The examination may be followed by an investigation of all Keith and Orpheum agents by the K-A and Orpheum circuits. It is expected to reveal the current methods of swapping acts back and fourth between independent and K-A agents, also the commission overcharges, if any. Senator A. Spencer Field is representing Feinberg.

JOE HOWARD'S NEW REVUE

Joe Howard has a new revue, with a company of 11. It is due to appear next week.

MARION SUNSHINE

Direction MILTON LEWIS



"... That delightful bit of femininity sings and dances her way into the hearts of the audience in a breezy little comedy affair."

—PITTSBURGH "GAMBIT-TIME"

LOEW'S STATE, NEW YORK, THIS WEEK (JAN. 10th)

JACK

PEGGY

FULTON AND PARKER REVUE

WITH

VIOLA GOERING, JEANNE GORDON, DONNA FRYE,
IRENE YOUNG and LEW BURKE

Staged by
WM. G. SEABURY

Direction SAM T. LYONS

Interpolations
JACK FULTON

Indes Overboard with Acts for First Time

Independent bookers report an over supply of act material for the first time in many months.

Although 125 houses are booked independently out of New York and with bills ranging from four to six acts, the bookers have more material than they can place. Standard acts waiting for organized circuit routes are also being pencilled in for independent time, with the proviso that if a route comes along the booker will take them out.

ANDY WRIGHT

PERSONAL MANAGEMENT

World Wide Service Always Want Names - Material For Vaudeville
New Castings Andy Wright Vaudeville A Broadway Review For Summer Run

100 W. 40th Street, New York City

State, Hartford, Opposing Poli's, with 'Names' and

The State, Hartford, is the first of a chain of similar houses to be built by the State Amusement Co. in principal cities in New England. They will oppose the Poli Circuit.

The State has an impressive array of "names" lined up for future bookings. Among them are Mr. and Mrs. Cleveland Bronner, De Valery Revue, Aaronson's Commanders, Kikuta Japs, Frisco, Meyerson's Californians, The Caninos, Irene Franklin, Larry's Entertainers, Roscoe Ails, Kate Pullman and Band, Ruth Royce, Ben Bernie and others.

The house has a capacity of 4,200. It is currently playing two acts each half and pictures, on a split week policy. This will be increased to three acts each half and possibly more.

Arthur Horowitz, the independent agent, is booking the State for the Harris Bros.' interests.

"REPEATS" KILL OFF STRAIGHT VAUDEVILLE

Choice of Acts Narrowing—Outside Engagements Are Preferred

The "repeat" evil is more prevalent in metropolitan Keith-Albee houses than ever before in the history of the circuit, due to the walk-out of standard acts on the former major circuit.

The bills at the Palace, New York and Albee, Brooklyn, N. Y., are the principal offenders. No remedy seems possible because the circuit can no longer offer an attractive straight vaudeville route to acts.

Artists, knowing that only six weeks of straight vaudeville remain in the east, and familiar with K-A cut-salary dates, prefer to play for the outside independent circuits where they can make more money.

The "repeat" and the evaporation of "opposition" are necessities, according to the bookers. No such thing as refusing to play an attractive act, because it played such and such a house, is heard of nowadays say the straight vaudeville agents. At worst the act only loses one or two weeks where it has previously played a stand in opposition to a straight vaudeville date, and that doesn't always happen.

Frisco, who recently completed a five-week tour of the Amalgamated Circuit, is at the Palace, New York, in two weeks. This week Helen MacKellar is "repeating" at the house in a condensed version of "The Mud Turtle," and Will Mahoney is making his steenth "repeat" appearance.

The Albee, Brooklyn, is freely touted as a future "grind" possibility. Now that the curiosity of the Brooklyn public has been satisfied, the house is on its merit and business is off due to the repeats, it is said.

The neighborhood houses are depending more and more upon the pictures, and advertising them above the vaudeville. The Hippodrome, New York, is also playing up the picture and giving the vaudeville time-table billing in the ads.

Little Belief Held in New Colored Circuit Report

The southland hears a new colored vaudeville circuit is to be launched this year. If materializing, it will be a rival of the T.O.B.A. chain.

T.O.B.A. executives, who held a recent meeting to discuss booking plans for the 1927 season did not give any thought to the reported new vaude circuit, it is said.

Colored theatrical men in New York say it is their belief it is more talk than anything else.

Another colored circuit in existence has not been regarded as formidable enough to be considered "opposition" to the T.O.B.A. That is the Cummins chain in the south.

It is understood the T.O.B.A. executives in showing more liberality in sharing terms with producers are hopeful it will bring an increase of musical shows.

Circus Units Playing Ind. On 65 to 35 Agreement

Circus units are again being tried as business builders for far out independent stands, but this time on a non-guarantee percentage arrangement. Several units rotating over independent circuits earlier in the season were dropped through managers claiming the feature too expensive.

Most of the units disbanded when unable to get terms, but the few remaining are confident enough of their drawing ability to take the gamble. The circus shows are playing the independents on a 65-35 percentage with the house on the long end.

Vaude at Earle, A. C.

Atlantic City, Jan. 11.

It has been decided to add acts to the pictures at the Earle here. It will start Jan. 22.

The Earle is a Stanley Company house, with the company also interested, it is said, in Keith's, on the Garden Pier, that plays its usual vaude season.

New Evidence in Letter Concerns Goodwin Case

Santa Ana, Cal., Jan. 11.

A new angle has developed in the case of Rev. Philip Goodwin, actor-priest, sentenced to hang for the murder of James G. Patterson. Orange County officials have received a letter purported to have been written by J. Mackelbride, a "mystery" witness, sought by the authorities. The letter told a story of Patterson having been killed in an automobile accident near San Diego, directly contradicting the state's theory of the killing, and on which Goodwin was convicted. As a result of the new evidence a reprieve may be granted.

Michigan Vaudeville Managers Association Ltd.

CHARLIE MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT 9850-NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

604 WOODS THEATRE BLD'G

JOHNNY JONES

IN CHARGE

BERT LEVEY CIRCUIT

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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

1579 Broadway Lackawanna 7876 New York City

GUS SUN BOOKING EXCHANGE CO.

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GUS SUN-KEENEY CIRCUIT
1560 BROADWAY
NEW YORK CITY

GUS SUN CIRCUIT
706 WOODS THEATRE BLDG.
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THEATRE MANAGERS

FOR "S-T-A-N-D-A-R-D"
Vaudeville Acts
Presentations
"Flash" Girl Acts
Communicate With
Our Nearest Office

WRITE!

Gus Sun Circuit
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Theatre Bldg.
Detroit, Mich.

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Gus Sun Circuit
Lafayette
Theatre Bldg.
Buffalo, N. Y.

STANDARD
Vaudeville Acts
Can Book Direct by
Getting in Touch with
Our Nearest Office

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Gus Sun Circuit
Tivoli Bldg.
Toronto
(Ont.) Can.

SPIEGELBURG

GUS SUN

AGENCY

701 Georgia Savings Bank Bldg.
ATLANTA, GA.

ACKERMAN

HARRIS CIRCUIT

OF THEATRES BOOKED
IN CONJUNCTION

ACTS! Desiring this time,
get in touch with
OUR CHICAGO OFFICE

ACKERMAN & HARRIS

EXECUTIVE OFFICES:

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MARKET, GRANT and O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—526 CONSOLIDATED BLDG

Starting American Tour Toronto, Canada (Jan. 8)

THE QUEEN OF DOMESTIC COMEDY

VESTA VICTORIA

in New Numbers and Old Favorites

American Tour Direction WM. MORRIS

MAX E. HAYES Presents

WALLY SHARPLES

TOURING KEITH-ALBEE CIRCUIT

BEST WISHES TO ALL BROTHER RAMBLERS

BOOKED SOLID 1927

INDE. VAUDE AT HIP, YOUNGSTOWN TAKES LEAD THROUGH BIG 'NAMES'

Millers Playing Biggest Attractions in Local Fight with New Keith's—Local Curiosity Over—Now Matter of Best Shows and Drawing Cards

Youngstown, O., Jan. 11.
The Hippodrome, playing independent vaudeville and pictures three times daily, is giving the new Keith's, playing a similar policy, quite a lacing on attendance.

The Hip once booked through the Keith-Albee Agency, has been playing the biggest names obtainable, against the usual hit and run K-A vaudeville at Keith's. The Hip as a result has bounded back into the lead, is taking the play away from the house which opened last season with a hurrah. Curiosity of the natives having been satisfied, it simmered down to a booking duel.

The house is following up the policy of one big act surrounded by a good vaude bill and a feature picture. It played Gene Tunney to record business a few weeks ago and for a holiday bill, week of Dec. 26, had Rose's Midgents. With four shows a day it shattered all previous attendance records.

The Hipp is following up the policy and has Rudy Wiedoeft for the week of Jan. 9 and for the week of Jan. 16 Paul Whiteman and his band. This is the most expensive act ever booked into Youngstown. Miller is going to play Whiteman for four performances daily with the feature picture, "Three Bad Men" (Fox).

The local K-A house adopted the policy of featuring the picture over the vaudeville, but the Hippodrome has driven it back to featuring vaudeville.

Two out of three recent K-A headline turns have been radio acts; Harry Snodgrass and Goldy and Dusty being the air features.

It is reported that K-A will bring in Vera Gordon against Whiteman.

LEE KRAUS LOCATED

Chicago, Jan. 11.
Lee Kraus, former vaudeville agent here, whose whereabouts have been unknown among his former cronies for some time, is general manager of the a radio station at Rochester, N. Y.
The station is WOKT.

Hoff Must Quit Vaude To Retain Standing

Charley Hoff, world's champion pole vaulter who has been appearing in vaudeville with Helen Lyons, dancer, will have to forego all future vaudeville bookings or forfeit his amateur status.

Hoff has just been reinstated by the A. A. U. after a suit for expenses. He was given a settlement of \$329.80.

The Hoff-Lyons combination, had played two weeks for the Keith-Albee Circuit and were to have been tendered further bookings, according to report.

Ask Decatur Ruling On Important Rule

Chicago, Jan. 11.
Managers of attractions playing theatres in Decatur, Ill., have appealed to Joseph Weber, president of the national musicians' body, and Pat Casey in reference to the union's rule compelling all stage acts using a musical instrument to join the local union.

The rule protested orders all pit musicians not to play for any instrument-carrying turn if it is a non-member, even if the act is playing the town only one day.

BERKES AND SULLY BOOKED

Johnny Berkes (Grace and Berkes) and Virginia Sully have formed a vaudeville partnership. They were immediately booked for a tour of the Interstate Circuit opening Feb. 1.

Berkes also appeared with the late Rose Doner. The new turn is a comedy two-act written by Berkes.

"MARRIAGE" IN TAB

A tabloid version of the former musical, "So This Is Marriage," is being readied for vaudeville. Will M. Hough, who authored the original, is making the abbreviated adaptation.

Guy Voyer will be featured.

HOUSES OPENING

The Rivoli, Greenville, S. C., under lease to Publix, will reopen with straight pictures Jan. 16. The house has been dark over a year.

The Opera House, Bayonne, N. J., will revert from dramatic stock policy to vaudeville and pictures Jan. 24. It will play five acts on a split week, booked by Frank Belmont of the Jack Linder Agency.

The Merrick, Jamaica, L. I., newest of the A. H. Schwartz chain, Long Island, opened this week (Jan. 10) with a vaude and picture policy. Five acts on a split week booked by Arthur Fisher Agency.

A deal involving the purchase of the Star and Lyric theatres in Price, Utah, by Mr. and Mrs. W. Littlejohn, has just been completed. Prices will remain the same and vaude and pictures will be continued.

More Dramatics and Tabs in Dark Harlem

The Lincoln (Harlem), which caters to Negroes, runs the year round with vaudeville and pictures. With the recent success there of the Ida Anderson Players in dramatic pieces, the Lincoln is to book more of them during the season and also play more colored tabs.

In booking the tab organizations the Lincoln enters into competition with the Lafayette, another Harlem house that has mixed programs, with vaudeville interlining tabs and pictures.

Flash Act Scrapped

Another flash "Arabian Nights" was scrapped after playing a number of independent dates, through inability to get a price from the bookers.

The act carried 11 people with an Arabian background. Harry Ross produced and appeared in it.

Ross was advised to cut it down to a five-people act, but preferred scrapping it.

Klem Wrenched Foot

Fred Klem, of Klem, Henry and Dean, will be out of the running for several weeks through having wrenched a ligament of his left leg Sunday.

Klem is a member of the volunteer fire corps of River Edge, N. J., where he lives. Sunday he answered a distress call with the other members of the local fire brigade. While attempting to adjust the hose he was swung by the pressure and wrenched the ligament.

DIAMOND'S NEW BOOKINGS

Chicago, Jan. 11.
Billy Diamond has taken over the booking of the theatres in Columbus, Fremont and McCook, all in Nebraska.

The Roosevelt, Gary, Ind., will play vaudeville and tabs through Diamond.

INSIDE STUFF ON VAUDEVILLE

An action to recover \$50,000 for an introduction to bankers has been started by James Powers against E. F. Albee. The Keith-Albee circuit is also a defendant. The claim arises as alleged through the introduction which enabled K-A to float a \$5,000,000 bond issue. Powers' claim is for a broker's commission of 1 per cent of the total. Arthur Butler Graham, very well known New York attorney, represents Powers.

The suit somewhat startled the Times Square denizens who know Powers or of him. He has been looked upon as something of a character along Broadway. A squat, nervous man, he appeared to have entree unobstructed to any office of the K-A suite, similarly walked into their theatres and professed a general inside knowledge of anything that has ever happened or ever will in vaudeville and pictures. There is no theatrical deal of the past 30 years Powers couldn't give "the inside" about and in most of them, according to himself, he was vitally if not financially interested.

Within the past few months Powers has not made himself conspicuous, although showing around now and then. He always has claimed a long enduring friendship with Albee, and also would casually mention how many deals he had negotiated, fixed or put over. The K-A bond sale occurred in the early summer.

It required about two weeks for the N. V. A. to receive the 10 or more vaudevillians through giving nominal bail at Altoona, Pa. They had been members of a tab show and were merely held at material witnesses. Variety reported the occurrence in its Anniversary Number Dec. 29. The troupe members at that time had been in custody almost a week.

From reports the N. V. A. sidestepped the bail issue on the ground those held were "only tab people" and might be difficult to locate when wanted. Finally deciding it would have to do something after its publicity parade throughout the country of "what we are doing for the actor," the N. V. A. procured bail and then as usual sought to get more publicity out of that. Meanwhile the show folks had been in jail for over two weeks, with no offense or crime charged against them.

They had been in a hotel where a felonious assault occurred.

Rowdiness by patrons of Poll's Palace, Waterbury, Conn., at the midnight show New Year's Eve, may result in a discontinuance of the mid-night-performance-idea there. Approximately 2,500 people were in the theatre at the midnight show. No sooner had the curtain gone up than a series of cat-calls rent the air. Performers were hissed and booed and obliged to muster up all their courage to continue. Special policemen on duty at the theatre were called upon to preserve order. This they succeeded in doing only after they had threatened to expel the disturbers.

The program included five special acts provided by the K-A agency and several amateur locals. The Waterbury newspapers suppressed the story.

A little twist in "Betsy" at the New Amsterdam, New York, on its opening night didn't appear to strike but a few as funny. The show stars Belle Baker, as the elder daughter in a Jewish family on the east side. Her stage brothers are Jimmy Hussey, Dan Healy and Ralph Whitehead. Of the four members of the family only Hussey spoke with a Yiddish accent.

ESCO LARUE

Specializing in Adagio and Acrobatic Dancing

—WITH—

GEORGE CHOOS' "FIVE STARS"

This Week (Jan. 9), Palace, Chicago

Week Jan. 16, State-Lake, Chicago

TOURING ORPHEUM CIRCUIT

MAC and DALEY

SKATE FROLICS

PLAYING KEITH-ALBEE THEATRES

Western Rep.—SIMON AGENCY

Eastern Rep.—MAX E. HAYES

SEASON'S GREETINGS

ALMA NEILSON

IN

"ANY STEP"

FEATURING

DAN ELY and BILLY ATKINS

WITH

CHALFONT SISTERS

AND

MR. LYNN BURNO, Pianiste

THIS WEEK (JAN. 10), E. F. ALBEE, BROOKLYN

MUSIC BY
MAURIE RUEBENS

DIRECTION
LEW GOLDER

LYRICS BY
LOU WESLYN

TOMMY WONDER and SISTER

CALIFORNIA BLUE BIRDS

Touring KEITH-ALBEE, W. V. M. A. and ORPHEUM, Jr., Circuits

Direction EZ KEOUGH

YOU CAN'T GO WRONG

The Sensational Fox Trot Ballad!

"TAKE IN THE SUN HANG OUT THE MOON"

(ROCK ME IN A CRADLE OF DREAMS)

by Lewis & Young and Harry Woods

The Big Fox Trot Noise From Chicago!

"SUNDAY"

by NED MILLER, CHESTER COHN
JULES STEIN and BENNIE KRUEGER

*A Better Class Ballad For Singers
Of Higher Class Songs!*

"BESIDE A GARDEN WALL"

by GUS KAHN, ALBERT SHORT
and DEL DELBRIDGE

GUS KAHN and WALTER DONALDSON'S

"JUST A BIRD'S-EYE"

"You Can't Go Wrong
With Any FEIST Song"

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO F
PHILADELPHIA
1208 Market St.
DETROIT
1020 Randolph St.

SENSA-
FOX TROT

"IT M YOU I WHEN Y ME

by WALTER

The Waltz Sensation

"IN A L SPANISH

('Twas On A N

IONAL -
BALLAD HIT!

MADE
HAPPY

YOU MADE
CRY //

DONALDSON

Of The Country!

LITTLE
TOWN //

RIGHT LIKE THIS)

WITH ANY 'FEIST' SONG"

Another WOW by the Writers
of 'THAT'S WHY I LOVE YOU'

THINKIN
OF YOU //

by WALTER DONALDSON and PAUL ASH

A Positive Riot!

THERE GOES

PRECIOUS //

by RAY EGAN, RICHARD WHITING
and STEPHEN PASTERNAKI

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

Terrific Song Hit! - Terrific Dance Hit!

VIEW" (OF MY OLD
KENTUCKY HOME)

FEIST INC.

NEW YORK N. Y.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C.2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations
50¢ AT YOUR DEALERS
OR DIRECT!

PRESENTATIONS—BILLS

THIS WEEK (January 10)

NEXT WEEK (January 17)

Shows carrying numerals such as (9) or (10) indicate opening this week, on Sunday or Monday, as date may be. For next week (16) or (17) 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.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

(Month of January)

BERLIN
Scala
3 Arconis
Cronin Bros
Gibbs & Doodles
Los 4 Chilenos

4 Schwestern Facy
Gehr Reinsch
Annette Kellerman
Joe Miller
Kingston
Billy Devoy Co

PARIS

(This Week Jan. 15)

Casino de Paris
Maurice Chevalier
Tracey & Hays
L. Tiller's Girls
Rowe Sis
Yvonne Vallée
Lorraine Sis
Paquelli
Jeanne St Bonnet
Devillard
Dutard
Piella
Lily Scott
Yvette Doria
Andreas
Pierre Dorly

Tirmon
Moulins Rouge
Mme Mistinguett
C Randall
Earl Leslie
Cobron Norbans
Marthe Berthy
J W Jackson Girls
Yvonne Legeay
Rica Mae
Sparkie Tr
Gay to Dandy
Florlane
Carlel
Nadia Keen
Kall & Wata

Folies Bergere
Josephine Baker
Dorville
Pepa Bonafe
Cassell
Beauval
John Tiller's Girls
Leon Harris
Anna Ludmilla
Lyne Coras
Maryse & Tymga

Palace
Harry Pilcer
Jenny Golder
Sparado
Suzette O'Neil
Doris & Walker
Dranem
Scolloff Tr
Gamsaloudia & D

LONDON

This Week (Jan. 10)

Alhambra
Foy & Foy
Billy Bennett
Jim & Jack
Kirkby & Hudson
De Haven & Page
Rigoletto & S Sis
Hylton's Bd
Wyn & Ivy
Alice Lloyd

Jack Lane
Shishit's Maréttas
Robert Easton
Troy Sis & Helen
Williams & Taylor
Martine
Christo & Strand

Coliseum
Rocher's Monkeys
Dorrie Dene
Will Hay
Noni & Horace
Vilma Delmar
Noni & Bd

CHISWICK
Empire
Hetty King
Nervo & Knox
Versatile 3
Doris & Jnetie
Lilly Moore
Keeley & Aldous
Clay Keyes

HACKNEY
Empire
The Money-makers
SHEPHERD'S BUSH
Empire
St Hilda Bd

WOOD GREEN
Empire
Firmby Seeling Life
MANCHESTER
Hippodrome
Bostock's Circus

PROVINCES

(ENGLAND)
ARDWICH GREEN
Empire
Merry Mexico
LEICESTER
Palace
Dear Louise
BRISTOL
Hippodrome

Ruth Vincent
Wilson Hallett
Miss Maddock's Bal
4 Griffiths
Chas Haslop
Hassans
CHATHAM
Empire
Top Hole

Picture Theatres

NEW YORK CITY
Capitol (8)
Julia Glass
Caroline Andrews
Joyce Coles
Capitol Ballet Corps
Chester Hale Girls
H Bembrey
"Flesh and Devil"

Lorin Gray Boys
Kerenoof Dancers
"The Canadian"

Paramount (8)
The Portrait
Olive Cornell
Margaret Schilling
Jesse Crawford

Chicago (10)
Sam Henry
Hook of Dreams
"Twinklitoes"

ROEHM & RICHARDS
Strand Theatre Building
Broadway & 47th Street, N. Y. C.
LACKAWANNA 8095

Granada (10)
Ben Meroff Bd
Mr & Mrs Murray
George Givot
Williams Sis
"Bertha"

CHICAGO, ILL.
Belmont (10)
Ed Perry Bd
Preston Sellers
"The Canadian"

Harding (10)
Art Kahn Orch
Ed Melick
"Flaming Forest"

M Millbloom Bd
3 Montford Sis
Tom Maley
Johnson & McIntosh
Sherman Van & H
"Fingerprints"

Doris Walker
Les Kent
Eddie Magill
Judnick
"Man of Forest"

BALTIMORE, MD.
Century (10)
Irene Franklin
John D'Allesandro
"Campus Flirt"

Million Dollar
(Indef)
Leo Forbata Bd
Puritan Prelude
"Scarlet Letter"

NEWARK, N. J.
Imperial Imps

Westlake
2d half (12-14)
George Striberg Bd
Fanchon & M Idea
"Flaming Forest"

BARR TWINS

Featuring Their

FAMOUS AND ORIGINAL
MIRROR DANCE

Warren, Pa.—L. H. This Week

Janetown, N. Y. Next Week

Rochester, N. Y. Jan. 24th Week

Buffalo, N. Y.—Jan. 31st Week

DIRECTION

ALF T. WILTON

1560 Broadway Bryant 2027-8

Juva Marconia Co
Lehr Borrell & B
Petrie Novelty 5
"Popular Sin"

Ford Rev
"Ladies at Play"

OAKLAND, CAL.
T. & D. (15)
Aida Kawasama
Carlos & Jnetie
Walt Roesser
"Dance Poems"

MASSAQUET, CAL.
Senator (15)
Fanchon & M Idea
Warren Proctor

ST. PAUL
Capitol (9)
Dave Vine
Taylor & Hawks
Roy Sneek

SAN FRANCISCO
Warfield (15)
Helene Hughes
Madcap Nell Kelly
Sunkist Beauties

CINCINNATI
Swiss Garden (9)
Joey Ray
Ponce Sis

DEPT MOINES
Jack Russell

HAMMOND, IND.
State (9)
4 Ky Steppers
Joe Kayser Bd
Brown & Stock
Artie Nolan
Glady's Hight Girls

TOPKA, KAN.
Novelty
2d half (12-15)
Mack Owen
Fritz Girls
Jinks and Ann
Prudy & Fain

LOS ANGELES
Bonlevard
2d half (12-15)
Gene Morgan Bd
Fanchon & M Idea
"Flat Tires"

WASHINGTON, D. C.
Metropolitan (9)
Van & Schenck
"Another Blonde"

Forum (Indef)
Algeria
M & J Knox
"Leau's State (7)
Jan Rubin Bd
Fanchon & M Idea
Ben Nee One
Virgil Johnson
Ernest Charles
"White Blk Sheep"

Brooklyn
Bedford
1st half (17-19)
Dixon Riggs 3
Gertrude Moody Co
Simpson & Dean
Honey Sherman Co
2d half (20-23)
Cooks Cir
Vic Lauria
Just & Pal

Metropolitan (7)
Ben Black Bd
Sam Ash
Hoey & Walker

Palace (9)
Sonia Meroff
Robert Stickney
Sammy Lewis
Colgate Collegians
Dick Leibert
"Kid Hoots"

Stratford (9)
Ted Leary

Victory
1st half (17-19)
Powers 2
Rosa O'Hara
McDevitt Kelly & Q
Davis & Nelson
Pafibenne Arts

CHICAGO, ILL.
Belmont (10)
Ed Perry Bd
Preston Sellers
"The Canadian"

Buffalo, N. Y.
State (17)
Lane & Byron
Clemens Bellling

NEW YORK CITY
American
1st half (17-19)
Dutch & Dutchie
Harty & Nancy
Kirby & Duval
On Tour
Rusa & LaDell
Sissie & Blake
Don Valerio Co
(One to fill)
2d half (20-23)
Diaz Monkeys

DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week: Vincent Lopez; Harry Short

Ralph Fleider Co
Ruth Glenville
Czech Keating Co
Harriet & Cuneen
(Three to fill)

Avenue B
1st half (17-19)
Gladiators
Alton & Francis
Mac
Dec Bradley Sis Co
(One to fill)
2d half (20-23)
4 Dancing Covans
Clifton & Brent
O & Moore Co
Irving Edwards
Bryant & Amy Rev

Boulevard
1st half (17-19)
Auster & Czeck
Vic Lauria
Secrets of 1926
Zun & Dreis
Roy & Arthur
2d half (20-23)
Dutch & Dutchie
Dorothy Bergere
Libby & Sparrow
Bob Willis
Speak E Z Rev

Delancey St.
1st half (17-19)
Dillon & McGuire
Carroll & Remont
Winnie Baldwin
Oliver & Olsen
Perry Mansfield Co
(One to fill)
2d half (20-23)
Don Valerio Co
Marion Eddy
Hall & Rogers
On Tour
Avalon Co
(One to fill)

Greeley Sq.
1st half (17-19)
Clifton & Brent
Hall & Rogers
Avalon Co
Bob Willis
Diaz Monkeys
(One to fill)
2d half (20-23)
Dillon & McGuire
Carroll & Remont
Winnie Baldwin
Oliver & Olsen
Perry Mansfield Co
(One to fill)

Lincoln Sq.
1st half (17-19)
Monroe Bros
Dolan & Gale
Berlin & Lisat
Mason & Gwynne
(One to fill)
2d half (20-23)
3 Walters
Winnie Baldwin
Moore & Mitchell
Nito & Hurtado Bd
(One to fill)

National
1st half (17-19)
King Bros
Meyer & Sterling
Al Abbott
Wilson Sis Rev
(One to fill)
2d half (20-23)
Maude Elliott Co
Jahrl & LaStrange
Simpson & Dean
Zuhn & Dreis
(One to fill)

Orpheum
1st half (17-19)
Mankin
Vale & Cray
Chase & Collins
Rubinoff
M & Livingston Co
2d half (20-23)
Monroe Bros
Janis & Chaplow
Meyers & Sterling
Al Abbott
Wilson Sis Rev

Chicago, Ill.
Rialto (17)
Achilles & Newman
West Gates & H
Cook & Vernon
Doyle & Norman
W McPharlane Rev

Atlanta, Ga.
Grand (17)
34-Arleys
Athlete
Roland Travers Co
Rogers & Donnelly
Al Lantz Orch

Bay Ridge, N. J.
Loew
1st half (17-19)
Royal Sidneys
Rosa Rosalie Co
Just & Pal
Creighton & Lynn
Cafe Madrid

Birmingham, Ala.
Temple (17)
Hubert Dyer
3 Rosella
George Morton
Kimberly & Page
Lindsay's Rev

Boston, Mass.
Orpheum (17)
1st half (17-19)
Herman Bros
Ed Mulcahy
Art Henry Co
Trahan & Wallace
Chas Ahearn Co
(One to fill)

Buffalo, N. Y.
State (17)
Hori Co
Kane & White
M'rcus Sis & C Bros
Yates & Carson
Jack Wilson Co

Cleveland, O.
State (17)
The Herberts
Helen Moretti
Brown & LaVelle
Mary White Bro
Danceland

Dallas, Tex.
Melba (17)
Maximo
Temple 4
M Montgomery Co
Chabot & Tortini
Gilbert & A Rev

Evansville
Victory
1st half (17-19)
Powers 2
Rosa O'Hara
McDevitt Kelly & Q
Davis & Nelson
Pafibenne Arts

Butte, Mont.
Pantages (17)
Eater 4
Alvin's Wards
Hall Ermine & B
Emilly Darrell
Dante

Sokane, Wash.
Pantages (17)
3 Reddingtons
Howard & Miller
Shean Phillips & A
Edwidge George

HOBOKEN, N. J.
Lyrie
1st half (17-19)
Wilkins & Wilkins
(Others to fill)
2d half (20-23)
Rena & West
Friend & Watkins
Lohse & Sterling
(Two to fill)

JAMAICA, L. I.
Hillside
1st half (17-19)
Lohse & Sterling
Ubert Carleton
Stone & Ioleen
Carson & Willard
O'Conklin Rev
2d half (20-23)
Royal Sidneys
Kelly & Knox
Sissie & Blake
Nellie Arnaut
(One to fill)

LONDON, CAN.
Loew
1st half (17-19)
Marcella's Birds
Rosemont Tr'd's
(One to fill)
2d half (20-23)
Farrell & Howe
Adair & Adair
Harry Antrim Co

Memphis, Tenn.
State (17)
Mitchell & Darling
Rinaldo
Cook & Oatman
McIntyre & Heath
Jack Edwards Co

Milwaukee
Miller (17)
Casting Campbell
Kaufman & Lillian
Thornton & Squires
Tillyou & Rogers
Amalia Molina Co
(One to fill)

Montreal, Can.
Loew (17)
Kismet Sis Co
Keo Toki & Y

Palace
1st half (17-19)
Fallenberg's Bears
4 Dancing Covans
Ward & Raymond
Moore & Mitchell
Marvel Rev

Palmer
1st half (17-19)
Joe St Onge 3
Marry Dale
Hugh Herbert Co
LeVan & Bolles
Nellie Arnaut Bros
2d half (20-23)
The Franconia
Berlin & Lisat
Mason & Gwynne
Dizon Dings 3
(One to fill)

Chicago, Ill.
Rialto (17)
Achilles & Newman
West Gates & H
Cook & Vernon
Doyle & Norman
W McPharlane Rev

Atlanta, Ga.
Grand (17)
34-Arleys
Athlete
Roland Travers Co
Rogers & Donnelly
Al Lantz Orch

Bay Ridge, N. J.
Loew
1st half (17-19)
Royal Sidneys
Rosa Rosalie Co
Just & Pal
Creighton & Lynn
Cafe Madrid

Birmingham, Ala.
Temple (17)
Hubert Dyer
3 Rosella
George Morton
Kimberly & Page
Lindsay's Rev

Boston, Mass.
Orpheum (17)
1st half (17-19)
Herman Bros
Ed Mulcahy
Art Henry Co
Trahan & Wallace
Chas Ahearn Co
(One to fill)

Buffalo, N. Y.
State (17)
Hori Co
Kane & White
M'rcus Sis & C Bros
Yates & Carson
Jack Wilson Co

Cleveland, O.
State (17)
The Herberts
Helen Moretti
Brown & LaVelle
Mary White Bro
Danceland

Dallas, Tex.
Melba (17)
Maximo
Temple 4
M Montgomery Co
Chabot & Tortini
Gilbert & A Rev

Evansville
Victory
1st half (17-19)
Powers 2
Rosa O'Hara
McDevitt Kelly & Q
Davis & Nelson
Pafibenne Arts

Butte, Mont.
Pantages (17)
Eater 4
Alvin's Wards
Hall Ermine & B
Emilly Darrell
Dante

Sokane, Wash.
Pantages (17)
3 Reddingtons
Howard & Miller
Shean Phillips & A
Edwidge George

Seattle, Wash.
Pantages (17)
Mullen & Francis
Francis Renault
Cantor Rosenblatt
(Two to fill)

Vancouver, B. C.
Pantages (17)
Stanley & Atree
Fralley & Putnam
Amac
Romaine & Castle
Whirl of Bway

Hamilton, Can.
Pantages (17)
Alexander & Kent
Harry Rappe
Stokes & Newton 2
Manning & Hall
O'Brien 6

Detroit, Mich.
Miles (17)
Dancing Millards
Louise Mayo
Leo Greenwood
Kelley & Forsythe
Thank You

DENVER, COL.
Pantages (17)
Little Yoshi
Royal Gascolines
Pepper Shakers
Jarvis Rev
Leah Mystery Girl
(One to fill)

OMAHA, NEB.
Pantages (17)
Torino
Strain Sis
Clowning Around
Alma & Duval

N. OLEANS, LA.
State (17)
Random 3
Brooks & Nace
Lubin Lowry & M
J & K Lee
Geo Schreck Co

NORFOLK, VA.
State (17)
3 Londons
Mabel Drew Co
Archer & Belford
Hall & Dexter
Julian Hall Bd

PREVENCE, R. I.
Emery (17)
Ambler Bros
Healy & Barnella
Lacy Clifford Co
Winehill & Briscoe
Barnett & T Rev

TORONTO, CAN.
Yonge St. (17)
Welas 3
Furman & Evans
Arthur Prince
McGrath & Deeds
A Modern Rev

WOODHVEN, L. I.
Willard
1st half (17-19)
Ely Co
Morley & Leader
Libby & Sparrow
Besser & Balfour
Speak E Z Rev
2d half (20-23)
Aussel & Czech
Geo P Wilson Co
Chase & Collins
Ward & Raymond
Kimball Gorman Co

BIRMINGHAM, ALA.
Majestic (16)
Selbini & Albert
Texas 4
Dave Scholer
Jean Granose
5 Janleys

Dallas, Texas
Majestic (16)
Hayes Marsh & H
Murray Girls
Norwood & Hall
Tramp Tramp Tr
Jerome Mana
(One to fill)

FT. SMITH, ARK.
Jole (16)
Mann Bros
Cartmell & Harris
Banjoland
Hallen & Day
Victoria 3

FT. WORTH, TEX.
Majestic (16)
Mulroy M'Nee & R
Daley & Nace
Senna & Dean
Jay C Plippen
Elizabeth Brice

GALVESTON, TEX
Majestic (16)
Raines & Avey
McCool & Doolin
A C Astor
Blue Slickers
Physical Culture
(One to fill)

HOUSTON, TEX.
Majestic (16)
Berk & Saun
Delro
Frances Arms
Benny Rubin
Afterpiece
(One to fill)

LITTLE RK, ARK.
Majestic
1st half (16-19)
Mann Bros
Hallen & Day
Banjoland
Cartmell & Harris
(One to fill)
2d half (19-23)
Rogers Williams

WICHITA FALLS
Columbia (16)
Sr Comb No 5
London Paris N Y
Ferry
B & J Pearson
Krafts & LaMont
Roger Williams

CHICAGO
American
1st half (16-19)
Kramer Bros
Dale & Adair
Gray Family
(Two to fill)
2d half (20-23)
3 Notables
Marvot & Lawrence
Gaffney & Walton
(Two to fill)

SAN FRANCISCO
Pantages (17)
Pantages Circus
LOS ANGELES
Pantages (18)
Washington Dogs
Aaron & Kelley
Eddie Carr
Libonetti
Pirates' Treasures
(Ong to fill)

SAN DIEGO, CAL.
Pantages (17)
Geraldine Miller
Paris Sis & A
Verna Haworth
Corbett & Barry
Bonhair Tr
(One to fill)

L.G. BEACH, CAL.
Pantages (17)
Kate & Wilcy
Bishop & McKenzie
Ernest Evans
Celia Weston
Babe Ruth
Sam Lindfield

SALT LAKE
Pantages (17)
Lady Alice's Pets
Dolores Lopez
Barker & Wynn
Joe Jackson
Mary Haynes
R Donegan Co

ODGEN, UTAH
Pantages (17)
Roblin & Hood
Joe Griffin
Joe McKay
Miller Harkes Rev
Frank Van Hoven
Johnson & Baker

MAJESTIC (16)
Hal Neilman
Gordon Healey Co
Mast's & Grayce R
Grant Gardner
(Others to fill)
AURORA, ILL.
Fox
2d half (20-23)
Angel Bros
Frances Kennedy
Ray-Shannon Co

BLM'GTON, ILL.
Majestic
1st half (16-19)
The Brannins
Hunter & Percival
Forbes & Prout Co
2d half (20-23)
Margot Morel Co
Carl Fred Co
(One to fill)
CD. RAPIDS, IA.
Majestic
1st half (16-19)
4 Musical Lunds

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
MONDAY: FINISH
SATURDAY

Association

CHICAGO
American
1st half (16-19)
Kramer Bros
Dale & Adair
Gray Family
(Two to fill)
2d half (20-23)
3 Notables
Marvot & Lawrence
Gaffney & Walton
(Two to fill)

SAN FRANCISCO
Pantages (17)
Pantages Circus
LOS ANGELES
Pantages (18)
Washington Dogs
Aaron & Kelley
Eddie Carr
Libonetti
Pirates' Treasures
(Ong to fill)

SAN DIEGO, CAL.
Pantages (17)
Geraldine Miller
Paris Sis & A
Verna Haworth
Corbett & Barry
Bonhair Tr
(One to fill)

L.G. BEACH, CAL.
Pantages (17)
Kate & Wilcy
Bishop & McKenzie
Ernest Evans
Celia Weston
Babe Ruth
Sam Lindfield

SALT LAKE
Pantages (17)
Lady Alice's Pets
Dolores Lopez
Barker & Wynn
Joe Jackson
Mary Haynes
R Donegan Co

ODGEN, UTAH
Pantages (17)
Roblin & Hood
Joe Griffin
Joe McKay
Miller Harkes Rev
Frank Van H

Cantor & Deval
Wilson & Dobson
Hart's Hollanders
2d half (10-22)
Brown & Elaine
4 Foyas
Chas Foy
(One to fill)

CHAMPAIGN, ILL.
Orpheum
1st half (16-19)
Hilton & Cheshleigh
Burns & Klassen
Lomas Tr
2d half (10-22)
All Wrong
Dooley & Sales
(One to fill)

CLINTON, IA.
Orpheum
1st half (16-19)
Donna Darling Rev
Hines & Smith
2d half (10-22)
Harold Alberto
4 Gilton Girls

DAVENPORT, IA.
Columbia
1st half (16-19)
4 Foyas
Pompador Ballet

MINNEAPOLIS
7th St. (16)
Fred Seaman
Lewis & Lavarre
Barr Mayo & Renn
Baxter & Frank Co
Sampsel & L'nd't
Harron Circus
(One to fill)

PADUCAH, KY.
Orpheum
1st half (16-19)
Lydia Harris
Gordon & Groff

PEORIA, ILL.
Palace
1st half (16-19)
Booth & Nina
Tyler Mason
Herbert Faye Co
Gerber's Gaieties
(One to fill)

2d half (20-22)
Joe Marks
Hickory Bros
Pompador Ballet
(Three to fill)

QUINCY, ILL.
Washington
1st half (16-19)
Groh & Adonis
How'd Harris & L

CHICAGO, ILL.
Palace (16)
Irene Bordini
Margaret Romaine
Dunnington
The Lockfords
Tabor & Green
Ed Janis Rev
Hickory Bros
Pompador Ballet
Rose & Thorne

State-Lake (16)
Blossom Seely
Keane & Whitney
Sun Fun Lin Co
Flaher & Gilmore
Five Stars
Aunt Jimmie
Wheeler 3
Mayo & Lynn

DENVER, COLO.
Orpheum (16)
Nadimova
The Parlatennes
Costa & Verdi
East & Dunke
Paul Kirkland Co
Joe & Willie Hale
(One to fill)

KANS. CITY, MO.
Orpheum (16)
Ernest R Ball
Patricia
Rich & Adair
Carr & Parr
Dea Kos Bros 3
Rosa Wye Jr Co

ST. LOUIS, MO.
Orpheum (16)
Franklyn Ardell
Bob Hall
Hewett & Hall
Carl Schenck & S
Jones & Rea

St. Louis
Doc Baker Rev
Willis & Holmes
Deano Dell Co
Walter Pehl Co
Dora Maughan

SAN FRANCISCO
Orpheum (16)
Braillo & Pailo Rev
Galla Rini & Sis
Joe Darcey
Jack Norworth
Odica & Seala

SEATTLE, WASH.
Orpheum (16)
Orph Cir Rev
V & E Stanton
Much Ado Nothing
Jean Boydell
Judson Cole
Peter Van Lane
Emil Boreo

Vancouver, B. C.
Orpheum (16)
Trizie Friganza
Lilly House Co
Lucille Ba'entine
Jack Clifford
Mme Hermann
Stewart & Olive
Sankus & Sylvers

WINNIPEG, CAN.
Orpheum (16)
Lane & Travers
O'Donnell & Blair
Bevan & Flint
Tabor & Green
Franklin & Royce
Three Taketas
Louis London

Orpheum
2d half (13-16)
Weber Girls
Olavan 4
Hilly Shone Co
Morton Harvey
Sargent & Lewis
Ray & Harrison
Phoebe Whitale

Rivers
2d half (13-16)
Perry & Phillips
Carleton & Ballew
Hardy Francis
Robby Randall
Jean Upton Rev
(One to fill)

Prospect
2d half (13-16)
Weyburn's Rev

AKRON, O.
Palace
2d half (13-16)
The Boonies
T Wadman
Haynes & Beck
A & M Havel
Herbert Clifton
Joyce Lando Co

ALBANY, N. Y.
Prospector's
2d half (13-16)

BRADFORD, PA.
Broadford
2d half (13-16)
Pagana
Lemau & Young
Frank Hucher
Theresa Circus
(One to fill)

BRIDGEPORT, CT.
Palace
2d half (13-16)
Melva Sis
Memories of Opera
Small Sis
Gerbert's Jesters
Hunting & Francis
C & L Gerard

FAIRMONT
2d half (13-16)
White Black & U
Bobby Jarvis
Gold Medal 4
6 Sertors
(One to fill)

BUFFALO, N. Y.
Hippodrome (10)
Lord & Wells
Faria Fashions
Edith Leonard
Dyer & Lee
(Two to fill)

CAMDEN, N. J.
Tower
2d half (13-16)
Kessie & Klessie
Billy McDermot
3 Golfers
Meehan & Shannon
Shelton Bently

CANTON, O.
Lycium
2d half (13-16)
Zelda & Santley
4 Diamonds
Roberts & Velle
Shaw & Lee
(One to fill)

CLKS'G, W. VA.
Robinson Grand
2d half (13-16)
Terrel & Kemp
Flirtations
Bond & Leon
Kennedy & Klessie
Sidney Grant

CH'NSTON, W. VA.
Keasie
2d half (13-16)
Pat Henning
Kennedy & Kramer
Deyos Circus
Harry Johnson
(One to fill)

ATLANTA, GA.
Keith (10)
Harrison & Dakin
Dave Scholler
Errel & Doll
Long Tack Sam
Jed Dooley Co

AUBURN, N. Y.
Jefferson
2d half (13-16)
Bracks
Hill, Dill Sis
Jack Conway
Front & Morrison
Oxford 4

BALTIMORE, MD.
Baltimore (10)
T & B Walters
Lorraine & Neal
Powers & Wallace
Britt & Wood
Denno & Rochelle
Rosedale & Peterson
Roger Imhoff
Jack Smith
Francis Hart Co

HERMINE SHONE

INCORPORATED
BOOKING FOR KEITH-ALBEE
AND ORPHEUM CIRCUITS
1560 BROADWAY, NEW YORK
Suite 906 Bryant 2995

CHas Foy
(Two to fill)
2d half (20-22)
Dr Rockwell
The Merediths
(Three to fill)

DECATUR, ILL.
Empress
1st half (16-19)
Margot Morel Co
Carl Freed Co
(One to fill)

2d half (20-22)
The Brannons
Hunter & Perivall
Forbes & Prout Co

DES MOINES, IA.
Orpheum
1st half (16-19)
Woods & Francis
Back to Hicksville
Princeton & Yale
Kitchen Kabaret
(One to fill)

2d half (20-22)
Frank Silver Orch
8 Decardos
George Lovett Co
(Three to fill)

DUBUQUE, IA.
Majestic (16)
Harris & Claire

EVANSVILLE, IND.
Grand
1st half (16-19)
All Wrong
Talent & Merit
(Three to fill)

2d half (20-22)
Lydia Harris
Belle Montrose
Joe Bennett Bd
(Two to fill)

GALSBURG, ILL.
Orpheum
1st half (16-19)
Patrick & Reta
2 Jacks
Melville & Rula
E Moseman Rev
2d half (20-22)
Valentine & Bell
Loos Bros
Harley & Pat'son
(One to fill)

JOLIET, ILL.
Rialto
1st half (16-19)
Woolfolk Synco Co
3d half (20-22)
Sam Robbins Bd
Herbert Faye Co

JOPLIN, MO.
Electric
1st half (16-19)
Patrick & Reta
2 Jacks
Melville & Rula
E Moseman Rev
2d half (20-22)
Valentine & Bell
Loos Bros
Harley & Pat'son
(One to fill)

KAN. CITY, KAN.
Electric
1st half (16-19)
Valentine & Bell

WILLIAM F. ADER
Attorney and Counselor
11 S. LaSalle St. Chicago

Loos Bros
(One to fill)
2d half (20-22)
Warner & Cole
(Two to fill)

KAN. CITY, MO.
Mainstreet (16)
Dave Apollon Co
(Others to fill)

LINCOLN, NEB.
Liberty
1st half (16-19)
Sorrentino
Purdy & Fain
Caro & Costello
Whirl of Mirth
3d half (20-22)
Elsie Williams Co
Paul Youcan Co
(Two to fill)

MILWAUKEE, WIS.
Majestic (16)
Smith & Barker
Primrose Semon
Eldia Dancers
Patrick & Otto
Satanic Revelers
(Two to fill)

Dr Rockwell
The Merediths
(Three to fill)
2d half (20-22)
Warner & Cole
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Smith & Barker
Primrose Semon
Eldia Dancers
Patrick & Otto
Satanic Revelers
(Two to fill)

JOHN J. KEMP
Theatrical Insurance
33 West 42nd Street, New York

Keith-Western

CLEVELAND, O.
Read's Hipp
2d half (13-16)
Dewitt Burns & T
Hightower 3
Ulla & Clark
George King Co
Royal Peacocks
(One to fill)

DETROIT, MICH.
Grand Riviera (10)
Mimmi & Pommel
Ketch & Wilma
Mason & Dixon
Trovato
(Three to fill)

LaSalle Gardens
2d half (13-16)
Harry Cooper Co
Clark Morrill
(One to fill)

FT. WAYNE, IND.
Palace
2d half (13-16)
Margit Hegedus
Manny King Co
Alex Santos Co
(One to fill)

HAMMOND, IND.
Parthenon
2d half (13-16)
Angel Bros
Francis Kennedy
(Two to fill)

INDIANAPOLIS
Palace
2d half (13-16)
LaSalle & Mack

Keith-Albee

NEW YORK CITY
Broadway (10)
Janowsky Tr
The Volunteers
Stepping Out
Alice Morley
Wm Pike
Clifford & Marion
J Johnson
Alex'der & Peggy

Coliseum
2d half (13-16)
Gaines-Bros
Art Henry
(Others to fill)

51st St. (10)
DuFor Bros
Garden of Melody
Randy & Lynne
Elsie & Darrell
Dave Harris

8th Ave.
2d half (13-16)
S4 Moonhouse
The Talk

DR. ALBERT S. EPPS
Surgeon Dentist
1576 BROADWAY, NEW YORK
Publicity Building Phone: Chickering 9015
This Week: Monroe Silvers

Les Galenos
(One to fill)
Carl McCollough
Bert Lytle
Jean LaRosa
Venita Gould
Taylor & Holmes
Rep: Gordon Co
Allen & Marjory
(One to fill)

Runaway 4
Palite Rev
Allen & York
58th St.
2d half (13-16)
Will J Ward
L'Entrange & Jahn
Vagges
Jack DeSylvia
Karter's Komed'as
Wallace & May
Fordham

The Florins
Levan & Doris
Bobby O'Neill Co
Kollner & Nichols
Alford & Boyin
Margurite & Gill
Franklin
2d half (13-16)
Shaw's Dogs
Dancing Cyclones
West & McGinty
Marie Vera

B'GH'NTON, N. Y.
Binghamton
2d half (13-16)
B J Creighton
Harringtons
(Three to fill)

B'PM'GHAM, ALA.
Majestic
2d half (13-16)
Marion Milla Co
Grace Parks
Jenny
The Seabacks
(One to fill)

COLUMBUS, O.
Keith
2d half (13-16)
John Oims Co
Exposition Jub 4
Bert Baker
Lewis & Dody
Dor Kamden Co
(17)

Harris & Holley
Bentell & Gould
Harry Kahne
Joyce Landare
Haynes & Beck

Palace (10)
Moran & Wiser
The Legros
Kelso & DeMonda
Seymour & Howard
C'ayton & Lennie
Harry Grand Co
(17)

Rhyme & Reason
Lahr & Mercedes
Zelda Santley
Jenny
The Seabacks
(One to fill)

DAYTON, O.
Keith
2d half (13-16)
Hart & Francis
Donovan Girls

2d half (13-16)
Savoy & Mann
Westeners
Verdon
Gady & Wilson
Bouncing Murrays

H'GTON, W. VA.
Orpheum
2d half (13-16)
Demarest & Doll
Weeping Willow
Tuck & Cline
Parlihan Art
Northlands & W
Paula Lorma

INDIANAPOLIS
Keith (10)
Doreen Sis
Ray Huling
Ken & Green
Frank Farron
Daphne Pollard
Jerome & Gray
5 Mongadoras
(17)

Kelso & DeMonda
Harry Holmes
Shaw & Lee
Margaret Podula
Seymour & Howard
Jerome & Evelyn
Parlatenne Art

2d half (13-16)
Van Bell
Evans & Harry
Lavarre Bros & P
(One to fill)

PASSAIC, N. J.
Playhouse
2d half (13-16)
Stewart & Last
Hobby O'Neill
M & A Clark
Marie Vera
Toly Wells
Billy Goldie

PATERSON, N. J.
Regent
2d half (13-16)
Carl McCollough
Herdson
Royal Highness
Oker & McDougal

LARRY WEBER IS RETURNING TO COLUMBIA

Scribner Induces Former Burlesque Producer Back

Lawrence Weber, legitimate producer and former president of the Columbia Amusement Company, is to return to the burlesque organization after an absence of 12 years.

Weber and Sam Scribner, present president, got together last week, following an accidental meeting. Weber agreed to Scribner's suggestion that he return to burlesque and once again take an active hand in Columbia affairs.

Last Thursday, at a meeting of the Columbia Board of Directors, Scribner's plan received unanimous endorsement.

Weber was one of the founders of the current Columbia Burlesque Circuit and was its president for several years. Following internal dissension over matters of policy he withdrew from burlesque entirely and devoted his time to producing for the legitimate stage.

The return of Weber to the Columbia probably means the continuance of the current policy of playing legit attractions on the wheel, mixed in with burlesque. Weber may revive some of the legitimate productions with which he has been identified for the Columbia Circuit.

He will be elected an officer of the organization and take over much of the financial duties in addition to assisting Scribner in outlining the future plans and policies of the circuit.

Burlesque Changes

Thelma Hane, soubrette, joined "Round the Town" (Mutual) last week.

Billy De Haven has withdrawn from "Broadway Brevities" (Columbia) to return to vaudeville.

Bobby Pincus supplanted Russell Clark with "Battling Buttlr" (Columbia).

Jack Baker has replaced James Gale with Jack La Mont's Show (Mutual).

Frank Harcourt succeeded Jack Klineard with "Rarin' To Go" (Columbia).

WHITEMAN'S TOP

(Continued from Page 24)

Rector's, the Boardwalk and the Cafe de Paris in turn before becoming the Cinderella Ballroom, renamed the Trianon.

Whiteman will give a full Whiteman orchestral ensemble of 33 men at a \$2.50 dinner and \$2 couvert after theatre. The 900 capacity room permits that.

The Trianon will be completely renovated and redecored for Whiteman, and will start functioning simultaneously with Whiteman's opening in the Dillingham revue starring him.

It will be Whiteman's first time on Broadway in three years.

The Trianon is controlled by Edmund G. Joseph, New York attorney, and his brother, Manny Joseph, known on Broadway in association with Robert M. Langdon. The Joseph and Whiteman factions will operate the club as a joint venture on a co-partnership basis.

Whiteman's idea in its deference to public demands is almost altruistic. Any and all forms of high-scale or gyp methods will be elided. No fancy cigaret scales, no impossible charges for ginger-ale and waters, etc. Joe Freeman, kitchen concessionaire, has the kitchen privilege.

Besides Whiteman's elaborate orchestra, an entertainment of general character will be included.

With the advent of Whiteman, the Trianon closes down next week. Tommy Christian's orchestra from there taking to the picture houses.

Melville Morris, Whiteman's orchestra booking manager, who promoted the deal has a "piece" of the room. James F. Gillespie, Whiteman's personal representative, came on from Chicago to close the deal.

BROADHURST 'WALKED'

Left 125th Street Flat—Comic Refused to Rough It Up

George Broadhurst, burlesque comic, walked out of the 125th Street theatre (stock burlesque) last week after differences with the management of the house. He will open in vaudeville as a single the last half of this week.

Broadhurst's walk is said to have followed his refusal to "rough up" the stock show as per instructions. Broadhurst was mindful of the previous trouble the house has had with the police, and made it plain he would work legitimately or not at all.

The stock was raided several months ago for alleged indecent performances. Through its attorneys demand was made for trial by jury, which has not yet been reached.

Burlesque Stock Back At Chelsea on 8th Ave.

Burlesque stock supplanted dramatic stock at the Chelsea, New York, this week, after a three weeks' trial of the latter policy.

Stock burlesque had been given at the house prior to dramatic stock under a previous management and was the storm centre of much local opposition. Arrests and conviction of the former stock for projecting and participating in an indecent performance, with added local opposition, prevented a renewal of license for the house.

Mutual in Metropolis

Metropolis, Bronx, New York, will play Mutual Burlesque shows, beginning next week. The house has played about everything else.

West End's Stock

A stock burlesque tab policy will go in at the West End, New York, next week to appear in conjunction with the film programs.

Company will include Harry Bernard, Charlie Collins, Harry Cook, Rosita Carlyle, Agnes Nelson and 10 choristers.

ILL AND INJURED

Danny Davenport, publicity man for Hurlig & Seamon, has recovered from a recent illness.

John E. Coutts, booking agent, who has been confined at home suffering from several fractured ribs due to a fall on icy pavement when he came out of an upstate theatre, is out again.

Burns and McIntyre have canceled several weeks of their Loew route because of the illness of Miss Burns. The latter is under care of physician.

John Kort (vaudeville), acrobat, injured in a recent fall from a perch while doing his act at the Willis (Bronx), has left Lincoln Hospital.

Scott sisters have canceled present stage work, owing to the serious illness of one of the girls.

Two male members of the Oti Gygi act, stricken during a holiday celebration, have rejoined the turn. They were laid up for a time in a Newark, N. J., hospital.

Jimmie Kemper, of the Paramount Orchestra, playing the Academy of Music, was suddenly taken ill last week and is temporarily out.

Scott McGee, screen actor, treated at the Los Angeles Receiving hospital for injuries sustained from a fall off the top of a bus. Physicians reported his skull had been fractured.

Jack Crawford, band leader now at Roseland Ballroom, San Francisco, has passed the crisis in a recent attack of trench mouth, a malignant disease frequently fatal to the victim.

Mrs. Josephine Dupre Muscat, 80, mother of Jeanette Dupre, is seriously ill at St. Mary's Hospital, Brooklyn, suffering from a fractured hip which resulted from a fall.

JUDGMENTS

Irwin Classics—Internat. Film Service Co., Inc.; \$972.58.

Parody Restaurant, Inc.; R. C. Williams & Co., Inc.; \$453.29.

Beverly and Tillie West; H. Balmuth; \$381.70.

Hardouin De Reinach-Worth; H. de R-Worth; costs, \$98.60.

Buffalo Gaiety Theatre Co.; indemnity Ins. Co.; costs, \$337.65.

Lawrence Fay; E. E. Henderson; \$376.48.

BURLESQUE ROUTES

COLUMBIA

January 17

Aloma of the South Seas—Gayety, Detroit.

Around the World—17-9, L. O.; 20-22, Capitol, Albany.

Battling Buttlr—Palace, Baltimore.

Big Sensation—Hyperion, New Haven.

Boxo's Show—Empire, Brooklyn.

Bringing Up Father—L. O.

Broadway Brevities—Empire, Newark.

Cooper, Jimmy—Lyric, Dayton.

4-11-44—Gayety, Buffalo.

Give and Take—Gayety, Toronto.

Gorilla—Empire, Providence.

Kongo—Columbia, New York.

Kosher Kitty Kelly—Gayety, St. Louis.

Let's Go—Casino, Philadelphia.

Lucky Sambo—Gayety, Washington.

Marion, Dave—Empire, Toledo.

Merry Whirl—17-19, Temple, Syracuse; 20-22, Colonial, Utica.

Mutt and Jeff's Honeymoon—Gayety, Pittsburgh.

New York to Paris—Star and Garter, Chicago.

Powder Puff Frolic—Gayety, Rochester.

Rarin' to Go—Miner's Bronx, New York.

Red Kisses—Hurtig & Seamon, New York.

Sporting Widows—17, Lyceum, New London; 18, Poli's, Meriden; 19, Stamford, Stamford; 20-22, Park, Bridgeport.

Uncle Tom and Eva—Plaza, Worcester.

Talk of the Town—L. O.

Watermelons—Casino, Brooklyn.

Watson, Sliding Billy—Columbia, Cleveland.

White Cargo—Lyceum, Columbus.

Williams, Mollie—Gayety, Boston.

What Price Glory—Olympic, Cincinnati.

Wine, Women and Song—Orpheum, Paterson.

MUTUAL

Band Box Revue—Gayety, Brooklyn.

Bathing Beauties—Mutual, Kansas City.

Bright Eyes—Academy, Pittsburgh.

Cunningham and Gang—Cadillac, Detroit.

Dimpled Darlings—Grand, Akron.

Finnell, Carrie—Trocadero, Philadelphia.

Follies of Pleasure—Olympic, New York.

French Models—L. O.

Frivolities of 1927—Gayety, Louisville.

Ginger Girls—Majestic, Paterson.

Good Little Devils—Star, Brooklyn.

Happy Hours—Mutual, Washington.

Helio Parce—Gayety, Brooklyn.

Hollywood Scandals—Savoy, Syracuse.

Jazztime Revue—Mutual, Indianapolis.

Kandy Kids—Howard, Boston.

Kudding Kites—17, Allentown; 18, Columbia; 19, Williamsport; 20, Sunbury; 21-22, Reading, Pa.

Laffing Through—Hudson, Union City.

La Mont, Jack—Gayety, Baltimore.

Land of Joy—Garrick, St. Louis.

Midnight Frolics—Gayety, Milwaukee.

Moonlight Maids—Corinthian, Rochester.

Naughty Nitties—17, York, Pa.; 18, Lancaster; 19, Altoona; 20, Cumberland, Md.; 21, Uniontown, Pa.; 22, Washington, Pa.

Nite Life in Paris—Gayety, Omaha.

Over Here—Lyric, Newark.

Parisian Flappers—Gayety, Minneapolis.

Round the Town—L. O.

Sky Rockets—Gayety, Scranton.

Smiles and Kisses—State, Springfield.

Speed Girls—Park, Erie.

Step Along—Garrick, Des Moines.

Step Lively Girls—Garden, Buffalo.

Stone & Pillard—Empire, Cleveland.

Sugar Babies—Gayety, Wilkes-Barre.

Tempters—Empress, Cincinnati.

Vamps of 1927—Empress, Chicago.

ENGAGEMENTS

Estelle Thebaud, general understudy for "The Wooden Kimona," Martin Beck.

For Richard Herndon's "Sinner": Claiborne Foster, Allan Dinehart, Merle Maddern, Hugh Huntley, Edwin Mordant, Raymond Walburn, Vera Allen, Dan Kelly, Allan Vincent.

Eleanor Griffith, Reginald Barlow, William Rainey, Virginia Farmer and Ralph Morgan for "Dama the Tears."

Glenn Hunter, Rollo Peters, Effie Shannon, Halliwell Hobbes, Louis Barclay, Stewart Baird, Marie Majeroni, for "En Garde!"

Desiree Ellinger, Allan Prior, Mercer and Jim Templeton, Marcella Shields, Thomas Healy, Louis Morrell, Isabel Brown, for "Colette."

Bert West, Lydia Wilmore, Ethel Wright, for "Spellbound."

ROUND THE TOWN

(MUTUAL)

Fred (Falls) Binder.....Featured Comedian Gladys Clark.....Featured Soubrette Billy Kelly.....Featured Comedian Gladys Smith.....Featured Ingenue-Soubrette Thelma Hane.....Featured Soubrette Pat McCarthy.....Featured Straight Jack Le Duc.....Featured Juvenile

Just an average Mutual opera, operated by Ed J. Ryan. Production and costuming are upon a par with other circuit attractions, even if the material is not. However, the wiggling of the four fem principals and the clowning of Fred Binder and Billy Kelly, the brace of comics, eventually strikes a balance to make it likeable to the customers.

Binder and Gladys Clark are featured. Binder does his familiar "hebe," working hard throughout, and Miss Clark is a nifty blonde who knows her stuff, whether upon the rostrum or runway. She gives them plenty—and how.

Binder, also credited with the book of the show, carries the chief comedy burden throughout with Billy Kelly doing tramp and measuring an adequate assistant. Pat McCarthy makes a good straight, while Jack Le Duc also clicks as the singing juvenile.

The fem contingent more than hold their own with this outfit, since all four of the girls work soubrettishly. That goes for both the revues and wiggling that provides a congress of hip-distorters and shakers that should be enough to put this one across for the circuit.

Pearl Smith, sexy brunet, plus looks and ability, handles numbers like a veteran and Gladys Smith and Thelma Hane round out the fem quartet of principals. Each gives a good account of themselves when permitted to cut loose.

"Round the Town" is routinized in revue fashion. Comedy bits are spaced by lively singing and dancing ensembles. The comedy stuff is familiar. Some laughed and most didn't. But this doesn't mean a thing for the Mutuals, since comedy is not the "lines" their auditors are interested in. Action speaks louder than words here and the creaking sonata of the runway is more preferable than the greatest tune written.

The show is equally balanced on comedy and numbers in both parts, a better idea than giving them the show in the first stanza, which seems a habit in "viresques."

From the comedy slant the best efforts were "The Bridal Night," handled by Binder and Miss Clark in the first half. Also "Patrolling the Beat," which enlisted Binder, Pearl Smith, Kelly and McCarthy. The "Persuasion Powder" bit and "Spanish Love" were the standouts of the second stanza, the full corps of principals being enlisted in each. But the real panic was planted in the second part when the Misses Clark, Smith Sisters and Hane whanged over a wiggling specialty with each trying to outdo the other on the runway. It was a sure-fire show stopper. Honors were even.

The chorus should not be omitted for credits. Better than average lookers, the girls worked hard and contributed some especially good ensemble work in a gun drill planned to build "Dream of the Big Parade," sung by Le Duc in the first section.

"Round the Town" should get over on its wiggling candidates. Edbs.

RELOADING ACCIDENT

Williamsport, Pa., Jan. 11. Howard W. Cody, property man with the Mutual burlesque "Good Little Devils," accidentally shot himself as he was packing props at the Majestic.

There is a shooting scene in the performance and Cody was re-loading one of the guns when the weapon was accidentally discharged. It was a blank cartridge but the wad and powder plowed into his left hand. Cody continued with the show.

Koud Stock Stager

Billy Koud, who staged the dance numbers for many Mutual Circuit shows, has been appointed ensemble director for the stock burlesques at the Grand Street and 125th Street theatres, New York.

MARRIAGES

Elmer Conway to Sylvia Johnson, in New York, Jan. 10. Mr. Conway heads the theatrical and music printing service bearing his name.

Alice Calhoun, screen actress, to Max Chotiner, owner of a picture house chain in southern California, at Ventura, Cal., Dec. 31. Mrs. Chotiner's marriage to Mendel E. Silverberg, Los Angeles attorney, was annulled by the husband six months ago, soon after they were wed.

Bob Logan, banjoist with Eddie Harkness' orchestra, San Francisco, to Billy Doyle, cafe chorister, Dec. 13.

Betty Hess, daughter of Sol Hess, cartoonist, to Stanley Bear, business man, Jan. 4, Chicago.

WAKEFIELD'S TAB FOR FLORIDA F. P. HOUSE

Opens at Temple, Jacksonville, Jan. 24 in Conjunction With Films Under Yr. Contract

Frank Wakefield, from burlesque, is recruiting a tabloid musical stock due to open at the Temple, Jacksonville, Fla., Jan. 24. Wakefield has a year's contract with Famous Players-Lasky, owners of the Florida house, to present the tabloid musicals in conjunction with the picture programs. The opening bill will be a tabloid version of "Facing the Music."

Wakefield is organizing his company out of New York and drafting his players from burlesque ranks. Among those already signed are Erin Jackson, Percy Stoner, Tommy Warne, Tom Reilly, John Kinnard, Frankie Moore, Hibernia White, Diana Morgan, Jimmy Moore, Evelyn Murray and the Piccadilly Four.

HOUSE MGR. AS OPERATOR

Savoy, Atlantic City, opening stock burlesque next week, has Marnie Levine, lessor, operating the company.

The Savoy played Mutual shows until two weeks ago.

Dave Sidman at Grand St.

Dave Sidman has been appointed manager of the Grand Street, New York.

Stock burlesque policy.

SPENDING \$200,000

(Continued from page 24)

person for a certain minimum salary offered by the show buyer. If a \$500 entertainment for an evening is ordered, and the actual cost for the talent is \$470, the difference is the only amount accruing to the Artists' Bureau.

Among the important radio "names" in demand are the Happiness Boys, Ipana Troubadours, Silvertown Cord Orchestra, Clicquot Club Eskimos, Gold Dust Twins, Record Boys, Eveready Quartet and Charlie Harrison and Betsy Ayres of the Eveready Hour (Eveready Quartet is otherwise the Shannon Four); Goodrich Zippers, Graham McNamee, Milton J. Cross and Phillips Carlin, who are WEAF and WJZ announcers; the Davis Saxophone Octet, and the WJZ Opera Group, among others.

The Happiness Boys are particularly in demand and average about 24 personal appearances a month which totals them an income equivalent to their \$2,500 a week picture house salary for a two-man team. They prefer the radio dates because they are local and permits their extensive photograph recording during the day.

"Variety's" Advice Sought

Radio booking is more of a contracting job for the leasing of show units. As a result, it has become necessary to include a dance team, dancers being one form of entertainment which cannot be popularized via the ether.

"Variety" has been consulted for recommended dance specialists. Darle and Irene are a pair who have on two occasions within the past week signed with a WEAF show unit; once at James S. Coward's home in Montclair, N. J., and another for Steinbach, the Asbury Park department store mogul who gave a farewell party prior to a European journey.

The radio talent has been proved sure-fire for raising money. Most of these bookings have been for fraternal and other lodges and societies, all more or less charitable depending on ticket sales to raise funds for this or that enterprise. Letters of recommendation from important corporations and railroads are the National Broadcasting Company's sole sales arguments. Most of the booking business is the result of voluntary solicitation, although the important organizations are periodically written and reminded anent the service.

The radio talent agency is frank in admitting that the reason it is cutting in on the regular Broadway channels is because of the prestige of the N. B. C. and the American Telephone & Telegraph Co. reputation. The buyer of the show is assured from the start of the general merits of the broadcast talent and is further fortified by the knowledge of the selling agency's reputation and stability.

FAMILY FRIEND DUPES GIRL OUT OF \$16,000

Mrs. L. Drukker Claims S. W. Sherwood Made Falsified Bank Deposits for Her

S. Workman Sherwood, 51, formerly stopping at the Cumberland hotel, and said to be a rethred realtor, was held for the Grand Jury on a charge of grand larceny by Magistrate McAndrews in West Side Court. Sherwood got the necessary \$1,000 bail.

Sherwood was arrested on the complaint of Mrs. Louise (Montague) Drukker, 126 W. 73rd street, who alleged the realtor embezzled her out of approximately \$16,000 within three years.

Sherwood was arrested by Detectives John Muller and Francis Cassidy, West 68th Street station, and was arraigned on the specific larceny of \$100. This, according to the affidavit, was taken by the defendant on July 12 last.

Mrs. Drukker, a widow, is said to have been in Ziegfeld's "Follies" several years ago under the stage name of Montague. She married Drukker who died and left her a large estate, the detectives said. Sherwood is supposed to have known Drukker.

When the latter died, Sherwood offered his services to Mrs. Drukker. According to the widow's story Sherwood went to various banks to make deposits for her but she alleges that he falsified many of the accounts.

Recently Mrs. Drukker had occasion to make a withdrawal and was amazed to find that her account had dwindled considerably.

Sherwood denied the charges.

Cheesers After Publicity

The Cheese Club is to have its own clubhouse according to the proposal of a prominent albeit anonymous patron who has made a \$50,000 offer to endow the club.

The Cheesers are seeking to prevail on the philanthropist for publicity since his "name" is more worthy of note, the Cheesers state, than the fact the C. C. will have a clubhouse.

Hand Book Charge Falls Down

Accused of bookmaking, James Kelly, alias Earl Sande, of 241 East 79th street, was acquitted in Special Sessions Monday. Kelly was arrested at Broadway and 47th street, June 5 last, by Policeman James Snell.

The officer testified that after he had observed Kelly taking slips of paper from several men he placed him under arrest. Kelly's only complaint at the time, according to the officer was: "Why didn't you come around Monday? We're starving to death here."

The officer's evidence was held insufficient.

VICTIM OF HYSTERIA

Is Taxi Driver's Claim On Assault Charge Brought by Wife of Music Box Treasurer

Charging he was the victim of an hysterical woman, Samuel Schulman, 35, taxi chauffeur, 555 E. 169th street, has announced his intention of appealing from a sentence of 30 days in the Workhouse imposed by Magistrate Glatzmayer.

Schulman was accused by Mrs. Helen Bettelheim, wife of the treasurer of the Music Box theatre, with attempting to attack her while she was riding in his cab at 125th street and 12th avenue.

The chauffeur said he was going as directed, when suddenly the woman, cursing, jumped from the cab and started to run. He said he followed and endeavored to get his fare, and went so far as to appeal to a policeman. The cop refused to give assistance, he said.

Magistrate Glatzmayer heard all the facts, was impressed with Mrs. Bettelheim's version, and committed the taximan to jail.

Schulman insists he was not treated fairly and should have been granted an adjournment for the purpose of subpoenaing the policeman to whom he appealed in an effort to get his fare.

Dryden Coming Back For \$153,000 Theft

Following the filing by the Grand Jury of four indictments, two for grand larceny and two for forgery, against Charles J. Dryden in connection with the \$153,000 theft from the owners of the Capitol, New York, several weeks ago, Detectives August Mayer and Grover C. Brown left for San Diego, Cal., armed with a warrant for the return of Dryden to this city.

The accused man was arrested several days ago in California, and is held under \$100,000 bail at the request of the New York authorities.

The stolen checks, bearing the forged endorsements of the owners of the Capitol Theatre building, were presented at the National Essex County Bank of Newark, N. J. Later Dryden and his confederates are alleged to have presented checks on which they obtained the full amount in cash.

Dryden is also under indictment for having passed an alleged worthless check for \$17,500 on the Chelsea Exchange Bank, 48th street and Seventh avenue on Dec. 9 last.

Couple Found Gassed

Mrs. Theresa George, 45, an usher at the Lyric theatre, was found asphyxiated by gas in her apartment at 407 West 54th street. Also dead in the apartment was John Kelly, a letter carrier attached to Station G, West 51st street.

A tube on a small gas heater became dislodged and the two were quickly overcome. The couple were dead some time when relatives made the discovery.

\$40,000 in "Rubber" Checks at Auto Bureau

It is said that the Automobile License Bureau in New York is holding \$40,000 in bouncing checks paid to it for the delivery of new auto plates and licenses for 1927.

Of this amount, the largest N. C. check returned is said to have been received from one of the best-known of Broadway's legit producers. He secured 38 sets of plates.

A number of extras engaged by the Bureau during the license rush days are reported to have been dismissed when caught taking gratuities in cash for low-numbered plates.

GYPSY FORTUNE TELLERS SOLICITING SCHOOL KIDS

Magistrate Dreyer Declares War on Side Street Palm Readers

Magistrate "Gus" Dreyer, West Side Court, has declared war on "Gypsy" fortune tellers. He fined two women \$25 each and promised that if they came before him again he would tender jail sentences.

"I have been asked by the principal of a nearby school to assist in clearing the city of these 'Gypsies,'" said the magistrate. "School children have been intercepted while on their way to school by the rapping on a glass panel of a woman member of the clan."

The women members stand inside the door of a store, knock on the window and beckon to passersby to enter. Oftentimes guileless adults have been robbed. It has come to a pretty pass when they solicit school children," concluded the court.

"Gypsies" have sprung up in the Times Square section, just off the "Big Stem," like mushrooms. Captain Charles Burns has driven them from pillar to post. They move from one store to another. The edict of Magistrate Dreyer will probably wind them up as they won't be able to stand the stiff fines.

The two women fined gave their names as Mary Costello, 22, and Mary Stanley. In the case of the Costello woman, when she was arrested the detectives were assaulted by six of her friends.

Ione Drops Charges; 22 Stitches in Head

Ione Pearson, 26, of the Bronx, said to have been a hostess in the Knickerbocker Grill, and Asa McElroy, 43, said to have been connected with the Magic Night Club, were freed in West Side Court by Magistrate Thomas McAndrews on a charge of felonious assault. Both have been out on bail several weeks. The charge was not pressed.

The defendants were arrested on complaint of Edna Miles, an entertainer, the latter alleging she was assaulted by them in her apartment. Miss Miles was taken to Metropolitan Hospital where 22 stitches were taken in her scalp. McElroy also suffered some damage at the time, his scalp necessitated two stitches.

According to the arresting officers the defendants and the complainant had been to a party. They repaired to Miss Miles' apartment where an argument took place and the battle was on. Tenants' phoned for the detectives who found Miss Miles senseless on the floor.

The detectives said Miss Miles told them she was hit on the head with bottles by Miss Pearson, but she refused to appear in court.

DAVID LEWIS SAILING

David Lewis of the Nat Lewis stores is sailing Saturday on the "Aquitania." He is going all over the Continent to study the latest in wears for the Lewis shops.

Violet Sale Hurt

From reports the sale of violets this season in New York has been noticeably dented. "The Captive" is blamed.

"VARIETY'S" BROADWAY GUIDE

(Note Changes Weekly)

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 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.
"Old Ironsides" (Rivoli). Inaugurated that Publix house as reserved seat "run" policy.
"Big Parade" (Astor). War type with plentiful comedy.
"Tell It to the Marines" (Embassy). Another war special, featuring Lon Chaney.
"The Fire Brigade" (Central). Good thriller for juveniles; of popular appeal type.
"What Price Glory" (Harris). As good as "The Big Parade" and those who have seen the Metro picture will want to see this.
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—"Flesh and the Devil."
Rialto—"Sorrows of Satan" (in for a run).
Strand—"The Perfect Sap."

NIGHT CLUBS

(Hotsy-Totsy or "Sawdust" Cabarets)

Dover Club—"Those three boys," Jimmie Durante, Eddie Jackson and Lou Clayton. Enough for the "wise" mob. Couvert \$2. Always lively.
Merry-Go-Round—This is a new "spot." Address and admission secret excepting to the initiated. Those who know "Hymie" know all. "Dirty," music and torrid atmosphere. Getting a brisk play from the jaded wisenheimer.

Texas Guinan's 300 Club—\$3 couvert. Known as the Human Museum; not a misnomer.

Small's Paradise—7th Ave. and 135th St. Holding place all its own in New York's night life. Unlike the black belt black and tans. Here floor show with no couvert and reasonable. Other places mostly take "ems. Dancing at Small's by couples of either color most colorful in town to hottest syncopated band in New York.

("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; Frank Libuse and Keller Sisters and Lynch also worth while. Libuse is biggest individual night club novelty in New York.

Henry Morgan's 54th St. Club has Miss Morgan presiding. Good show. \$2 and \$3. Now the new professional rendezvous.

Silver Slipper is a big money maker in the pop priced night clubs. Gets a good play and the crowd helps the merriment accordingly. Parody Club and Everglades in same category.

("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 couvert.

For the dress-ups (not that the dinner jacket is open sesame; if they need you badly enough, you can come in overalls, providing you look like a b. r.) during the winter season, the Lido, Montmartre, Mirador, and Club Richman are more or less high-hat spots. Not so much the latter; the climbers and the actuals play the Lido, Montmartre and Mirador.

Villa Venice at 10 East 60th street is snobbish about insisting on the "right" people, and the dinner jacket is a prerequisite regardless of the b. r. Smart dine and dance place, Eddie Davis at the baton, at east part of town.

KILL TIME SPOTS

Recommended for those with several or many minutes hanging heavy in between dates, are Hubert's Museum on West 42nd street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53rd and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotsy-totsy stepping by the adolescents look in on the Orpheum and Tango Palace, situated 46th to 48th streets, on Broadway.

RECOMMENDED DISK RECORDS

Victor No. 20357—"St. Louis Blues" and "Lenox Avenue Blues" on a pipe organ played in native style by Thomas Waller, best known of colored organists, now holding forth at a Harlem picture house.

Columbia No. 819—Paul Specht marks his return to the Columbia label with two brilliant numbers, "Thinking of You" and "It Made You Happy When You Made Me Cry," charmingly scored and beautifully "sold." Smooth, symphonic type of fox-trots.

Brunswick No. 3338—New idea in ultra symphonized syncopation by Frank Black and orchestra. Black is newcomer as a maestro, but famous for his syncopated versions of the familiar classics which themselves were so noteworthy that they were generally recorded and royalty paid to Forster, the publisher, for the arrangement. Black outdoes himself with "Don't Be Angry With Me" and "The Two of Us," including vocal choruses.

Harmony No. 310—Beth Challis, night club songstress, debuts with a pair of peppy ditties in "Hello! Swanee, Hello!" coupled with "If You Can't Land 'Er On the Old Veranda."

Columbia No. 812—George Gershwin pounds a mean ivory offering "Someone To Watch Over Me" and "Maybe" from his "Oh Kay!" musical success. Gershwin knows his sharps and flats and evidences that a-plenty on this unusual piano solo record.

Victor No. 20361—Beatrice Lillie, on the heels of Gertrude Lawrence's Victor debut, is now a recording artist. Miss Lillie, like her countrywoman, has chosen the hits of her musical starring vehicle, "Oh, Please," for the introductory songs; "Like He Loves Me" and "Nicodemus" are the selections.

RECOMMENDED SHEET MUSIC

"Don't Be Angry With Me," "The Riff Song" and "One Alone" (from "Dewert Song").

"One Golden Hour" (waltz hit from flop "Wild Rose" musical show).
"I Love the College Girls," "Where Do You Work—a John?"
"I Know That You Know" (from "Oh, Please").

St. Regis "Jam"

Found guilty of creating a disturbance in the St. Regis restaurant, 1627 Broadway, Robert Poole was fined \$10 when arraigned before Magistrate McAndrews in West Side Court.

Sidney Arnot, night manager, said Poole entered the restaurant, ordered a sandwich and began to annoy some feminine patrons.

When requested to leave he refused, the manager said, and also declined to pay his check.

After a tussle, Poole was arrested by Policeman Glennon, West 47th street station. Poole said he knew some of the people at an opposite table and was talking with them when the manager objected and caused his arrest.

Poole paid the fine.

ON THE SQUARE

Fenimore Golf Club's Offices

Joe Leblang was elected president of the Fenimore Country Club at the recent annual meeting. Other officers for the ensuing year are Hon. Otto A. Rosalsky, vice-president; Harry A. Hirschfield, second vice-president; Joseph G. Abramson, secretary; Joseph Pollack, treasurer.

Bugs Made His Operation Pay

It's got to be pretty gloomy when Bugs Baer can't see any fun in it. Bugs even got a gag out of Dr. Amey's operation upon him for appendicitis. Bugs was never so close to death before but Doc Amey pulled him through, and Bugs wrote a story about it.

And then Bugs wrote Doc that through the strong demand for the story, he had made a net profit of \$200 on the operation's cost. But Bugs will have to stay away from Doc if he wants to hang onto that two.

New ballyhoo: a pushcart peddler wheeling a cart with the placard "Junk," on behalf of the show of that name at the Garrick.

Wrecking Parties New Year's Eve

There's still stories around the Square of a couple of wrecking parties that broke up the business in two of the night clubs New Year's Eve. One of the affairs ruined about \$5,000 worth of estimated wine business, although the club did a gross of \$4,000 that night as it was. When the fight broke out, orders were already in for what would have amounted to eight cases of wine at \$25 or \$30 a bottle, while different tables were complimenting around the room with exchanges of six quarts of champagne or more at a time. The club management anticipated it would not close at all New Year's day, when the battle started. Immediately everyone started to leave but the loss on checks from unknowns did not exceed \$100.

It seems two couples were at adjoining tables. Each of the men knew one another only by reputation. It was around 6 in the morning. Grow-

(Continued on page 33)

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

Powell Crosley, Jr., Cincinnati radio manufacturer, has been elected president of the De Forest Radio Company of Jersey City. Dr. Lee De Forest is vice-president and consulting engineer.

Edward E. Shumaker, director and vice-president of the Victor Talking Machine Company, becomes president of the concern, succeeding Eldridge R. Johnson.

Among those arrested for alleged fraudulent stock manipulation at Albany last week were Frank Silva, a tight rope walker, nominally president of the "Wall Street Iconoclast," and George Graham Rice, better known in the courts as Joseph Simon Herzog, treasurer of the same publication. The affair is in connection with stock of the Columbia Emerald Development Corporation, owner of two emerald mines in South America.

A large number of Broadway theatre celebrities have volunteered their services Jan. 16 at the Tolson theatre, funds to be donated toward the reconstruction of St. Matthews Roman Catholic Church on West 68th street.

A. Barton Hepburn, 24, grandson of the eminent banker, has joined the American Grand Guignol theatre, an experimental group of players. With the advent of his 21st birthday he announced his intentions of going on the stage. On the same day he came into half a million dollars, the first installment of an inheritance of \$20,000,000 to be shared with his sister.

After a 10-year absence from the boards, Zoo Hobbs, nee Sylvia Cushman, plaintiff in the Graham McNamee assault case, is returning to vaudeville under the name of Gloria Wardell. Miss Cushman has been rehearsing two orchestras, Fred Livingston's Society Serenaders and McKinnon's Orchestra, but it is not known with which of these she is to appear.

According to court records, McNamee is scheduled to face trial Jan. 3 in Boston, but the case will probably be postponed until September, and may not come up at all, as Sylvia is accredited with the retention of a soft spot somewhere in her chest for her former sweetheart. She recently fired a drummer for making uncomplimentary remarks about the WEAF announcer.

Figures published in London show that the British Isles and the Dominions paid \$38,000,000 last year to American picture producers as rental for films exhibited.

"Damn the Tears," new play by William Gaston, is in rehearsal. Ralph Morgan has the lead. Production is under the direction of Sigourney Thayer and play is to be presented by Alexander McKelag.

Kenneth McGowan, former director of the Actors' Theatre, has become advisory counsel of the Chicago Play Producing Company.

Ira L. Hill will divorce his wife so as not to hinder the romance between her and Adolphe Menjou, actor, he says.

The effort of Mrs. Mabel Manton to revive her \$50,000 alienation suit against Marjorie Hambeau was defeated. Mrs. Manton's attorney neglected to serve Miss Hambeau in the original suit which was dismissed.

Assemblyman Edward J. Connelin, of Kings County, New York, announced he would introduce a bill forbidding theatre managers to increase their box office prices for Saturdays and holidays. Also proposes law limiting prize fight tickets to a top of \$5.50 including tax.

An offering of \$950,000 gold notes was made, the money to be used for the consolidation of the "Journal of Commerce" and the New York "Commercial." Eddie Pidgeon is dramatic editor of the "J. C." and Mrs. Torres of the "Commercial."

Ellen Terry, in her 79th year, was reported very ill but gaining ground in her fight against an attack of bronchitis contracted when she attended the theatre Christmas night in London.

Mrs. Samuel Insull's theatrical venture, started in Chicago last fall, will terminate its present season January 15 and will open again in October. The organization was known as the Repertoire Theatre Company. The wife of the utility

magnate leased the Studebaker Theatre for production purposes.

Michael Cudany, 19, of Santa Barbara, Cal., heir to meat packing millions, was jailed at the behest of his mother, Mrs. Edna Cudany, to prevent his marriage to Marie Astaire, 19-year-old actress with red hair.

Josiah Zuhre opened the fourth season of his Sunday Symphonic Society on January 9 at the Hampden theatre. Soloist for the first concert was Marcel Salzinger, baritone.

Eugene O'Neill's "Lazarus Laughed" will be presented at the Goodman Memorial Theatre, Chicago, in March for the first time. Marion Gering is directing.

"House of Bondage" has been withdrawn from rehearsal in favor of "Now." Totten-Hertz Productions have sent a letter to Mayor Walker to the effect that they cancelled production because the play might be objectionable in the latter's opinion.

Queen Marie of Roumania is to be granted permission to make the Roumanian adaptation of "The Wooden Kingdome."

Capt. Charles Burns, West 47th Street police station, handed out three summonses on a tour of inspection of the night club district January 5. One of these was presented to the Club Dover for doing business after 3 a.m. The Commodore Club and the Clubman's Club were rewarded for allowing dancing on their premises without having been properly licensed.

Peon Vanmar, former "Follies" girl, has started suit for \$10,000 against the Yellow Taxi cab company for injuries suffered when one of their taxis crushed her foot.

Flo Ziegfeld will open the new Ziegfeld theatre, at 6th avenue and 54th street, Jan. 24.

Irving Berlin has left for Palm Beach to find a suitable home for his wife and daughter.

Charlie Chaplin has filed suit for \$500,000 damages against the Pictorial Review Company. The action is based on a series of articles on the life story of the comedian's life. Chaplin objects to being recorded as a former tramp.

"Colette," new musical comedy, from the German of Jacobson, Bodansky and Robert Stolz, goes into rehearsal Jan. 10. The play is to be presented by Charles H. Abramson and Paul M. Trebitsch.

George C. Tyler is to produce "En Garde!" a drama adapted from the French by Louis N. Parker.

First of a series of five plays to be staged this season by the Theatre Matinee Theatre will be "Courage," opening at the Princess theatre Jan. 17.

John J. McGuirk, president of the Stanley Company, announced a \$500,000 picture theatre in the new residential section near Philadelphia which will soon develop through the completion of about 2,000 dwellings on the Aronhik Country Club tract at Drexel Hill. The new house will be a 2,000-seater and known as the Drexel.

First American performance of "The Liar," written by Carlo Goldoni for the Fests of Venice in 1750, will be given by the Lenox Hill Players Jan. 17 at the Lawren Theatre Studio.

CHICAGO

Rose Belle, dancer, charging cruelty, has filed suit for divorce against Alfred Richard Belle, importer, of New York. According to the press story, Mrs. Belle had been studying dancing in Paris and had adopted the custom of that city of going sans stockings. Mr. Belle insisted that she wear stockings upon their return here. She did but rolled them. Mr. Belle also objected. His objection to scant leg covering led to blows, it is charged.

In another marital mix-up Anthony Jarocki, 2127 Greenwich street, said he will get a divorce and his wife, Billie Fowler, 19, singer, said that's fine because she's going home to mother.

Mrs. Aaron Jones, Jr., daughter-in-law of Aaron Jones, of Jones, Linick & Schaefer, and Mrs. S. S. Callner, were held up and robbed by two men as they alighted from a taxi in front of the Callner home, 5419 Harper avenue. At the point

of revolvers Mrs. Jones handed over two diamond rings and \$85 in cash, and Mrs. Callner a diamond ring and \$3.

Bob O'Farrell, catcher and recently appointed manager of the St. Louis Cardinals, is engaged to wed Arline Edwards, daughter of Mr. and Mrs. E. G. Edwards, 735 Buckingham place. It was announced by the girl's parents.

Mrs. Catherine Wilhelm, 21, who said she was an artist's model, caused the arrest of Nate Greenberg of the Commonwealth Hotel. The girl charges Greenberg assaulted her in his room where she had gone on promise of a drink. Irving Gordon, bellboy, is held as an accomplice.

Joyce Hawley, reported to have left for Paris, was found at her home, 4412 S. Richmond street, by an "American" reporter.

Brand's park, one of Chicago's most famous beer gardens and picnic grounds, will become a public park.

Two women by-lined as the writers of two series of articles now running in the Chicago American are Fannie Ward, at the local Palace, and Josephine Libbie, former chorus girl, who contends she is the widow of Earl "Hymie" Weiss and claims a share of the slain gangster's estate on that count.

Statistics show that theatre owners donated almost \$1,000,000 to bandits during 1926.

Assistant Prohibition Director Alexander G. Janie indicated that action will be started through the d. a.'s office to padlock the entire office building at 108 N. Dearborn street, on the grounds the place has become a public nuisance and a headquarters for bootleggers. In six of the building's 50 offices raids have revealed alleged booze establishments.

Also, 10 liquor permits held by local physicians and druggists have been revoked by Administrator Yellowley.

Joseph Ryro, 18, of Uniontown, Pa., was caught by the police while attempting to open the safe in the box office of the Adams Theatre, Loop grind picture house. Ryro said he had committed about 50 robberies in Uniontown but the box office attempt was his first job here.

The committee appointed by Mayor Dever to decide the traffic situation here is considering a rule against the parking of automobiles in the Loop.

"The Shelf" closed at the Garrick and left for Detroit Saturday night.

Ephraim Westwood, 31, of 11841 South State street, said to be the assistant manager of a theatre here, was arrested on the charge of contributing to the delinquency of two girls, 15 and 13. Westwood is married and the father of two children.

Natli Barr, Russian actress, who has been signed by First National, stopped off here on her way to Hollywood.

Stella Kobus, 19, of 2339 South California avenue, is suing Charles Mitchell, owner of a Cicero picture house, for \$25,000 damages, charging she was injured for life when he forced her to jump from his automobile, going 40 miles an hour. Mitchell is married.

Through a delay in preparation the Chicago Art Theatre company has postponed its opening from Jan. 14 to Jan. 28.

Fred H. Griffith, 46, who says he is a relative of Corinne Griffith, was brought back to Chicago from Mansfield, Ia., on a charge of passing a phony \$500 check on a local bank. Griffith is also accused of marrying and defrauding several women.

The body of a well-dressed man, strangled and robbed, was found in a yard between 3321 and 3323 S. Dearborn street, the "black and tan" cabaret district.

"Great Temptations," current at the Apollo, calls attention to the fact that three girls in the show have been married during the Chicago engagement. Poppy Morton and Henri Phillips, Los Angeles realtor, wed Dec. 6; Lillian Pierce and Frank Griffith, New York theatrical man, followed on the 13th, and Jeanie Brau and Abe Mehr of Chicago on the 27th.

LOS ANGELES

Sonoma Harris, 22, claiming to be an usherette in a downtown theatre, arrested and held for trial on a fraudulent check charge. She is alleged to have attempted to buy a \$500 fur coat, tendering a check in payment, when her bank account was exactly \$5.

Virginia Lee Corbin, screen actress, was robbed of fur, clothing,

Ollie Chill Sues A. A. League Head for \$200,000

Kansas City, Jan. 11.

Ollie Chill, former baseball umpire for the American Association, has filed suit here for \$200,000 damages against Thomas J. Hickey, president of the association, for alleged defamation of character. The suit is based on a statement, it is claimed, that Hickey made to the press following Chill's dismissal from the association's staff of umpires last July. Chill, in his petition, recites that the alleged statement of Hickey given to the Minneapolis "Tribune," that he, Chill, stayed one night at the Dixon hotel, Kansas City, and changed a bill of \$2 to read \$16 is false and made to defame his character.

FUGAZY'S 24,000 SEATER

Arena to be Located in Long Island City—Opposition to Garden

Humbert (Jack) Fugazy is going to build a \$6,000,000 sports arena similar to Madison Square Garden in Long Island City, according to information.

The sportsdrome will have a capacity of about 24,000, and will be capable of housing attractions similar to those playing the new Garden. A 3,000-seat theatre is also included in the building.

It is understood Fugazy has enlisted private capital, with one report stating that Italian banks are interested.

and jewels to the amount of \$4,175, she reported to police. Burglars are alleged to have sacked her home in Hollywood.

Geraldine Gerald, as she is known on the screen, was granted a final decree of divorce from P. E. Lowry, assistant motion picture director, on the grounds of desertion. An interlocutory decree was granted a year ago, but since that time she has had Lowry into court more than 25 times on complaints that he had failed to pay alimony promptly.

James Hogan, screen director, under contract to Universal, was ordered arrested on a bench warrant for alleged failure to pay his former wife alimony. He is said to be \$400 in arrears. Judge Summerfield ordered the warrant issued.

Marion Spottiswoodie Alken Wilson, former wife of Francis Spottiswoodie Alken, veteran picture star, pleaded before Judge Summerfield that her three children be taken from the custody of their father and turned over to her. Alken, some months ago, won a hotly contested divorce action, and was awarded custody of the three minor children. The mother's application was referred to probation officials for investigation.

Ferdinand Pinney Earle, artist and film director, was divorced by his wife, Charlotte Christine Earle, on grounds of cruel and inhuman treatment. A property settlement, reported to involve holdings worth thousands, is said to have been made.

Mary Astaire, 19, screen actress, and Michael Cudany, 19, son of the late P. J. (Jack) Cudany, millionaire packer of Kansas City, were foiled in an elopement attempt when the boy's mother telephoned the marriage license clerks both here and at Santa Ana to deny them a license. Cudany and his prospective bride finally left, determined to secure Mrs. Cudany's written consent. Cudany a year ago was reported engaged to Joan Crawford.

Stephen K. H. Blakesley, actor and college graduate, pleaded in vain with Superior Judge Victor McLucas for another chance when convicted on a charge of forgery, receiving one year in jail.

Roy A. Harlow, son of a Los Angeles cafe owner, appeared in court one day too early to secure a final decree of divorce from Marie Mosquin, screen actress, being informed by the court that his application to make permanent the interlocutory decree awarded to the wife lacked one day of the year necessary.

John Ince, motion picture director-producer, filed suit for divorce against Ella Ince, charging cruelty and desertion. The couple were married July 19, 1898, and separated Nov. 14, 1923.

Ray Wheeler, 28, motion picture extra, arrested on suspicion of being one of a trio of bandits who held up a Los Angeles gas service station.

William Lloyd Hawley and his wife, Hazel Hawley, on the eve of their divorce action in Superior Court, Los Angeles, decided to make up. A wire from the East where the couple are appearing in a vaudeville act saying they had patched up their difficulties.

McGRAW VS. MORGAN IN NO TITLE CONTEST

Junior Champ Gets Worst of Decision to Phil—Both Over the Limit

BY JACK PULASKI

With the odds three to two against him, Phil McGraw, the lively lightweight from Detroit, was awarded the decision over Tod Morgan, junior lightweight champion, who hails from the coast. Perhaps the last 30 seconds of the 10 rounds showed the scales in favor of Phil for it seemed that Morgan had the best of the point score.

It looked that way to many at ringside. A draw at best, but you never can tell how the judges will see it. Tod's title was not at stake, the bout being at catchweights with Morgan a half pound over the 130-pound limit. That would have made no difference had the Detroit florist come in at evens. As was, McGraw weighed 134 pounds, and besides it was not billed as a title contest.

McGraw has stood up against some of the best of the lightweights. No doubt about him making an excellent contest of it against Morgan, but the champ is clearly the better boxer. He crossed with his right to Phil's jaw any number of times. If he touched the button, McGraw didn't seem to mind it. As a matter of fact so lusty a socker as Aco Hudgins couldn't make Phil take backwater.

Always coming and ready to mix it up, McGraw made Morgan go out and step to get ahead after the first five rounds. And Tod did just that but apparently did not pile up enough points to offset McGraw's last rush. He was peppering Tod's map with both hands when the bell rang.

Barbarian Loses

Sid Barbarian, also of Detroit, and a stablemate of McGraw's, lost out in the semi-final to Spug Meyers, highly touted kid from Idaho. Sid is sure one tough nut and a deadly socker with his left wing, being a southpaw. He roughed the less experienced westerner but he could not dodge Spug's right. Barbarian shot some wicked socks to Meyers' body but never slowed up the boy from Pocatella, a place Spug put on the map when he k. o. ed Billy Wallace. The latter's rep includes having stopped Louis Kid Kaplan.

Meyers seemed inclined to hit low but such blows landed on Sid's thighs and he made no squawk. Both boys were warned at times for improper tactics. To defeat such an iron man as Barbarian means something, and Meyers is due to give the other boys at the weight something to think about.

Preliminaries

The first of the three 10-rounders had Billy White of Jersey City against Harry Cook, a rugged Negro boxer from Buffalo. It was a mediocre bout. Neither boy appeared able to land a telling blow and it looked like a draw. The judges, however, thought White should get the honor. The echo was a heavy vocal objection from the bugs.

Jack Bernstein, former junior lightweight titleholder, was introduced before the main event, announced as anxious to meet the winner. McGraw is certainly afraid of Jack and it will probably mean that he must win in order to get another crack at the crown. They say that Bernstein is in excellent trim and that the "Juniors" and 135-pounders have been sidestepping a match with him.

Jockey Attempt Suicide

Salt Lake City, Jan. 11.

A jockey suffering from cold and exposure, the result of an automobile accident, attempted to take his life according to reports reaching here from Colorado. There were three jockeys in the machine at the time of the spill, all well known here and namely George Williams, B. Buckley and J. Smallwood.

The report fails to mention which one of the men tried to destroy himself, but states that nearly all froze before being picked up after their car had plunged off the road.

Seegmiller Convalescing

Salt Lake City, Jan. 11.

W. W. Seegmiller, the big gun in racing circles of this State, is under treatment at the L. D. S. hospital here, and recovering from an operation for appendicitis.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

LEATRICE JOY

"Nobody's Widow" (Picture)

Leatrice Joy Better

"Nobody's Widow," featuring Leatrice Joy, discloses that this miss is maturing and not to her discredit. Her hair was nicely curled in place of the boyish bob she has recently affected.

Clothes worn by Miss Joy was something to rave about. All models were mostly black and white, a happy combination. One tight black skirt had a rather full white blouse effect. Another black velvet was made severely plain with a long end forming a collar and hanging to the hem. An evening frock was made in straight lines with long sleeves. Heavy crystal fringe formed the bottom. Her wedding dress was of lace, with a large flop hat. Several small smart hats. A negligee of soft velvet was lovely.

Hip's Long Afternoon

The Hip show Monday worked its weary way through a seemingly long afternoon. The only bright spot was Toto, the clown. Karavaeff is good enough dancer to do an act by himself. If he must have company a better contingent couldn't hurt. The female dancing was most ordinary. Three girls in a Russian setting were mostly oriental, with full skirts and brassieres. Chilton and Thomas, two young dancers, have a dandy routine. The girl wore two dresses made so similar it was foolish to change. The first was yellow and the other pink, both with plain bodice and full skirt. The Queen of Four Aces and a Queen, wore a pale blue one-piece bathing suit.

Gutter to Gutter

"New York Exchange" is leaving the Ritz for another theatre. When it does the Ritz should be fumigated.

There is a line in the play, "I must go down to the gutter and get a breath of fresh air." That is the way the audience must have felt.

Mayor Walker has threatened to clean-up the drama. He should start with "New York Exchange." A dirtier, filthier play has never been presented on Broadway.

In London last summer a play was produced called "The Way You Look At It," by Edward Wilbraham. It carried the same theme as "New York Exchange," that of a man being supported by a woman. It only ran a few weeks. The London play was at least delicately done. Leslie Howard was the man in the London case and Edna Best played a sweet girl character.

The New York show must have cost oodles of money as a better dressed crowd of women would be difficult to find. Allison Skipworth, the woman here, who maintains a young man, gave her usual superb performance, but that she should lend herself to anything so vile is a great surprise. Miss Skipworth wore three dresses all of spangles, that glittered to such an extent that a girl in the cast said she mistook her for Luna Park. Leyla Lenoir, billed as Dallas Dinon, a night club hostess, was very much like Texas Gulnan and wore a beautiful gown of mauve chiffon that carried two rows of crystal fringe at the bottom.

Mabel Montgomery, also an old girl with a young fellow in town, wore a black chiffon with a scalloped bottom edged in rhinestones. Her purple gown in the last act was also beautiful. The velvet top had horizontal rows of brilliants.

Sydney Shields, the young girl who tries to save the young man, in the first act wore a gown most adorable. The material was heavily beaded and made with a full skirt and crush belt of silver. The bodice was a short jumper to the waist line. There were several metallic evening wraps and shawls galore with hand bags to match every gown.

Harold Minjir is playing a fag and you have to fight your way through hundreds of these to get into the theatre.

Don't Miss "Peggy-Ann"

The Vanderbilt will be busy for months to come. In "Peggy-Ann" Lyle Andrews and Lew Fields have a sure winner. There isn't a dull moment in the show. Richard Rodgers and Lorenz Hart have written a score that will linger long in one's memory. And much may be said for Seymour Felix' great staging of the chorus.

Lulu McConnell has never been funnier. She dominates the entire performance. All Miss McConnell's clothes border on burlesque. In fact the dressing of the entire show seem to be a travesty of the present day costume. As dreams are for the structure the clothes carry the ideas of fantasy. No real dressing.

Helen Ford has done what very few actresses would dare to do. Made herself a terrible fright. As a boarding house slave she didn't even look clean. Only once did Miss Ford look neat and that was in a peach colored two-piece suit made with a pleated skirt and short box coat. There were two bridal outfits, both fantastic. An Empire creation was carried out in purple and cerise. The girls in the first act wear different colored georgettes trimmed with black lace. After that there was a clever transformation costume, changing from dainty maids in pink gingham to rather smart yellow velvet skirts and capes bordered in silver and black.

This show shouldn't be missed. There is so much good wholesome comedy, such enlivening music with the cleverest of lyrics and the best dancing on Broadway in a long time.

Well Dressed Burlesque Troupe

Only the name of the old "Wine, Women and Song" show remains. This burlesque unit as it stands today could be called anything. Nevertheless a large matinee audience viewed it at the Columbia.

The chorus was nicely dressed at all times but appeared in a Turkish scene very much undressed. Burlesque is to be commended for dressing their living models in union suits, and that's more than can be said of some of its Broadway sisters. The opening scene divided the girls into two groups. Ten were in silver and white dresses, made oddity with pannier sides wide at the hips and narrow at the ankles giving a trowser affect. The other 10 were in short skirts of cerise cut in narrow panels. Again they were in green ruffled pants and silver bodices with side drapes of lace. As wooden soldiers they wore white pants, red coats and high hats of black patent leather. In a Dutch number they were both boys and girls in purple costumes. Coral velvet union suits answered for another number. In a tropical scene, instead of the usual grass skirts, ribbons formed skirts upon which were innumerable tiny rosettes. The colors were divided three ways as blue, pink and yellow. Very good looking were black and yellow dancing costumes lined in green.

Dolly Barringer wore the best looking clothes. Especially striking was a black and diamond costume worn with tights. Dixie Mason, a big girl for her type of work, appeared in several dresses of the chiffon style made mostly with full skirts. Florence King and Kay Hamilton look so much alike they couldn't be distinguished. One or the other wore a good looking dress of orange taffeta and a white taffeta and as trimming two large red roses. Another taffeta dress was made with a full skirt and tight bodice. Green was used as a sash and also faced a broad rimmed hat.

Hitchcock's Mannerisms

Raymond Hitchcock has carried all his stage mannerisms into pictures with him. In "Red Heads Preferred," Mr. Hitchcock does the usual clowning. Marjorie Daw is the sweet young thing.

The inevitable wedding shows Miss Daw as a lovely bride in the usual trappings. A traveling suit had a straight coat over a tailored dress.

RUBBERIN' 'ROUND

By Miss Exray

Mayor Jimmy On His Way Saturday.

Dear Mazie:

Took a trip down to the Academy of Music. Hating the subway grabbed a bus and had the pleasure of seeing our Mayor whiz by, after a regular ballyho announced he was on his way. Wish he would find some other way to get about this city of ours as he sure put the traffic on the bum. Made all the janes on the bus furious. They voiced their opinions aloud—and how.

They have a regular vaudeville show at the Academy (Fox). Four acts, news events and a picture, for 35 cents (afternoon).

Madge Bellamy In Bed

What a picture! Madge Bellamy in "Summer Bachelors," with an all-star cast. Everyone in this film was excellent. Walter Catlett looks like Harold Lloyd. What a team he and Charlie Winninger would make. As for Charlie he certainly is well liked by the audience. Never saw anyone get as many laughs on so little.

Madge is just the same in all her films Mazie, but I like her type, don't you? She sported some nice looking gowns. Looked her prettiest in bed surrounded with beautiful pillows (who wouldn't) and a negligee with ostrich galore.

It's a good story. The idea being my wife went to the country, hooray. That makes them summer bachelors. The girls take on all safe bets as they figure married men, but one lone single got into their club. Allan Forrest, and say Mazie, if this babe keeps improving with age he will be a regular heart breaker.

Pretty Jane With Torn Stockings Friday.

Dear Maze:

Saw three pictures yesterday. Two at Loew's New York theatre and the other at the Stanley. The champ mess of this bunch was Barbara Bedford's film, "The Sunshine of Paradise Alley."

Here is a Jane, Mazie, pretty, with clear cut features and a close cropped bob that is a peach. Her idea of atmosphere was to wear stockings full of holes. She was the sunshine and in an alley but too many "five and tens" these days that for ten cents a throw one can sport whole stockings. Later when she got a chance to wear something, a white evening gown, the skirt was miles too long and made her look gawky.

Gibson and Red Heads

Hoot Gibson in "The Silent Rider," taken from the story "The Red Headed Husband." Suppose on account of it being a western thought this name was a better draw. What a funny one to pick for a bunch of rough neck babies. They spent all their time trying to figure the quickest way to be a red head. One used paint but Hoot seemed experienced. He first used peroxide, then henna. And won the dame, although at the time she had a husband around loose. He was the red headed guy she was looking for but they killed him.

Blanche McHaffey was the cause of this western changing to a beauty shop. In some shots she looked beautiful and in others with her hair off her face, a mess. This girl, Mazie, has a peculiar shaped face and needs her hair becomingly arranged. Why she changes the way of wearing her tresses during the making of a picture is beyond me.

Finished Rough Necks

Thursday

Dear Maze:

Lon Chaney's newest picture, "Tell It to the Marines," is at the Embassy. He's the star of this film, but William Haines stole the whole picture away from him. What a part Haines had and played it, too. Lon is the hard-boiled sergeant. Will, the private, enlisted in the marines when he was flat broke, the horses having copped all his coin. Of course, Hon, he falls for a nurse, played by Eleanor Boardman with the ethereal face.

Like every sailor, he figures a sweetheart for every port and that's where the trouble starts. The main one in this Zaya, Carmel Myers, and let me tell you, Hon, you would never know it was she. With her wild hair dress, she looked terrible.

This film can't come up to the other specials around here, but it's worth while to see, as you get an

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

P. G. Course in Women by Film

Kipling had to learn about women from personal experience, but today the men can get a post graduate course in the same subject at the movies—at much less expense. "Fools of Fashion" exposes among other things and people—the finding the pawn ticket trick, but one husband gets a lucky break from it. Thinking his wife didn't know what the ticket called for, he sold the outlandish looking fur wrap to pay a bill and brought her a child's muf and scarf. "Where ignorance is bliss," but it sometimes turns to blisters. It used to be fairy godmothers who supplied the presents, now it is fairy grandfathers.

Mae Busch and Hedda Hopper kindly shared their particular Santa Claus with the novice Marceline Day.

Art in Pictures

"The Beggar Maid," another story of a famous painting, has Mary Astor looking very much the Burne-Jones type. Reginald Denny, as the Earl, was the reincarnation of Laura Jean Libby's first hero but why the girl and her brother were able to recognize him so quickly as the King wasn't evident, but love isn't always blind.

The movies are finally discovering that there is something in this art business after all.

Too Much Fake Stuff

"The MacDugal Alley Kids" might be mentioned in the same paragraph with "Our Gang" if there weren't so many faked scenes in it. They wouldn't fool the smallest child.

Eileen and Marjorie are pretty little flappers who get a lot of fun out of their tumbling on the Loew circuit. The smaller one is a natural comedienne.

Lost His Good Taste

Pauline Frederick, with a scarf around her throat, even at breakfast, bobbed hair and short skirts, tries to look youthful as "Josselyn's Wife." However, younger hands couldn't have played the part as well as Miss Frederick.

She said the gown she wore for her portrait was her husband's choice. His good taste must have left him after he picked his wife.

If "The Final Rehearsal" is for a Broadway show it would be a good one. One of the kind that die young. The six girls are as pretty as could be. Their opening costumes of black suits and derby hats and wide red belts are attractive, and others of silver lace skirts over several colors of georgette are also pretty. But the rest didn't amount to anything. The dancing holds this act up.

The clock in the Paramount Tower will be a great convenience to the air mail men and other aeronauts and perhaps the exiles in Jersey but the pedestrians in the vicinity will still have to follow the arrow for the wrong time.

At the Palace

Harry Carroll's "Dancing Derby" at the Palace this week has lots of pep and some pretty girls but nothing remarkable in costumes. One frock had a pink satin bodice and ruffled skirt of net shading from pink to rose. Another of white taffeta was more elaborate, the wide skirt being trimmed with a ruffle of white georgette. This frock was removed to show a scant costume of rhinestones. The jockey costumes were effective also.

Helen McKellar is fine in her interesting sketch taken from "The Mud Turtle." Her dress of red and white printed voile was simple and appropriate. Will Mahoney, dancing at an angle of 45 degrees, is unlike the leaning Tower of Pisa—he does fall—eventually.

Idea what hard training these "babies" have to go through before they are finished rough necks.

Lowell Sherman's Monocles

Saw Marilyn Miller at a theatre. She looked stunning in one of the newest style hats quite the go. One of those air-plane models that covers the ears and leaves people guessing as to the color of your hair. Hers was gray and had three rows of rhinestones as trimming.

My dear, sitting right near us was that guy Lowell Sherman. He's so English in his dress it must be painful. Sports two monocles, one on a cord and the other unattached in his right eye.

Well, it's one way of being sure to be noticed by the mob.

Louise Lorraine Needs Chance

Saw Fred Humes in a good old western, "The Stolen Ranch." He can ride, Maz. Reminded me of the crush I spoke about some time ago, Tim McCoy. I don't mean in looks, Hon, but when he rides his horse.

Had the cutest kid in this that I have seen in ages, Louise Lorraine. She is so tiny it was simple for her to fold herself up in a basket. Has a profile like Norma Talmadge and the cutest dimples, with lovely eyes. If she ever gets a break we will see a lot of her.

Cobwebbed Sheep

Dear Mazie:

The picture I saw at Loew's New York of Richard Barthelmess, "The Black White Sheep," looked like one that must have been full of cobwebs when they took it off the shelf.

The gowns that Constance Howard wore and the rest of the dames were ancient with their long skirts and high waist line. How Dick's pride must have suffered. When they were shooting this one, he had to cover his handsome face with a beard and mustache.

Later, at the Stanley, I saw that good-looking guy, Reed Howes, in his latest attempt, "The High Flyer." Can say Maz, that this one is lots better than any of his that I have seen so far. He is one of those fellows that will do or die

to be a la Fairbanks. He sure gave us every thrill there is.

Had two janes in this with him. Cissy Fitzgerald looked great Maz, but made a mistake by putting too heavy a make-up on her eyes. Her costumes were pretty and a white evening gown, heavily beaded with its bloused line at the hip, made her "chicken." As for Ethel Shannon, her gowns were fair. She lacks personality and makes you think of a cold drink of water on a winter day.

"B" Lillie and Helen Broderick

Last night I went to see "B" Lillie in "Oh Please." Charles Winninger and Charles Purcell were also present. Helen Broderick has little to do in the show but what chances she gets she sure makes good. How pretty she looks, Hon. Long may her hair wave. It's strawberry blond shade.

Lady Peale, Miss Lillie, is a born comedienne. She keeps the rest of the cast stepping so they won't miss their cues. Last night she broke up Charles Winninger and he's a mean old flubber himself. Her prettiest gown was a gold metallic draped on her boyish form just as if it were made of one piece of material.

The chorus, Maz, have an easy time of it. Their prettiest costumes were the bouffante style of different shades. With them they wore large hats which completed the picture. In the opening number their dresses of white georgette, simply made, had as trimming a bunch of cherries at the waist line. It was too bad that in the following number they should spoil the color scheme of their coffee color gowns with white slippers and stockings. The four specialty girls had individual models which were nice enough, but such terrible hats.

Kitty Kelly, with her flaming red hair which stays too set and looks perfect, was not so foolish to act on herself with one of them.

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50 YEARS AGO

(From "Clipper")

A theatrical event which seems to have engaged only routine attention was the production at Booth's theatre of "Daniel Druce, Blacksmith" with Lawrence Barrett. It was a gloomy drama, based on "Silas Marner," by W. S. Gilbert and had been performed at the Haymarket, London. Minnie Palmer was the ingenue in "Daniel Druce."

Business at the box office was terrible. Besides the sentiment created by the Brooklyn theatre fire and hard times, there was good sleighing and all New York was on steel runners.

It is reported that among the newcomers to the bill at the Olympic were Clifton and Forepaugh, acrobats. Clifton evoked applause by doing "a double back somersault."

Fire-proof scenery was demonstrated at Wallack's theatre. Flames from gas jets were applied to a piece of scenery soaked in "tungstate of soda" and then primed with silicate of soda. The material glowed and crumbled into ashes but did not burst into flame.

John Banvard opened the New Broadway theatre (formerly Woods' Museum) with a lurid melodrama called "Corrina" and was peeved because the first night audience persisted in laughing at its most dramatic passages. Accordingly he offered the theatre for rent.

Silver coin to the amount of \$15,000,000, authorized by act of Congress the previous April, had been used to redeem "fractional currency"—small paper money of denominations of from 5 to 50 cents, called "shin plasters."

Jim Mace defeated Bill Davis in Virginia City, Nev., in a curious contest. The gloves were blackened and only face blows, as indicated by marks left by the mits, were counted. Mace scored 54 against Davis' 32.

Another pugilistic item has to do with the fatal termination of a bout in Boston. Pat McDermott met Dan Davidson. For the 22nd, 23rd and 24th rounds the principals' seconds had to help them to get up. Davidson collapsed in the 24th and died five hours later.

A revival of "The Black Crook" at the Grand Opera House folded up after one week, most of the company walking out because no salaries were paid.

NOTES

At Loew's, White Plains, N. Y., where Elmer L'Houmeau managed until his death Nov. 10 by an auto accident, Stephen Spear is in charge, having shifted from the Hillside, Jamaica. Tom Nolan is now managing Loew's, Mt. Vernon, N. Y., where a vacancy occurred when Harry Weiss went to Birmingham to manage an Interstate house. W. J. Porte is now managing Loew's Woodside.

Alf Wilton is booking the Davis Island Country Club, Tampa, Fla. It opened Dec. 31 with Mignon Rene and Robert Fohl and Polly and Molly.

Cole and Snyder have resumed their K.-A. tour after having been out for several weeks pending recovery of George Snyder. The latter was badly injured in a taxi-cab smash-up in Boston some weeks ago.

Charles McDonald, former manager of Moss's Broadway, New York, has replaced Irving Rose as manager of the Pastime, Union City, N. J.

G. P. Huntley has recovered from an operation and returned to "Gentlemen Prefer Blondes." Percy Ames substituted for three weeks.

THE N. V. A. AS A SMOKE SCREEN

Artists who have come into vaudeville during the past few years, not knowing the genesis of the National Vaudeville Artists, could be laboring under a misapprehension. They may believe the N. V. A. is an actors' organization and not the subsidized managerial puppet it actually is.

The N. V. A. Club through bearing down heavily on charity with the actors' own money has succeeded in manufacturing a valuable propaganda for the man who controls it. That is exactly why it was originated.

The N. V. A. is the cheapest investment straight vaudeville ever snatched from the actor's bargain counter. It has enabled the manager to get credit for dispensing charity with one hand, while he increased the "cut salaried" weeks with the other. It also prevented the actor from organizing a real actors' society, keeping him pacified with the shadow and not the substance.

No thinking artist who knows anything about the origin of the N. V. A. and the handling of its finances and destinies allows himself to be deceived by the charity propaganda. He knows where the money is secured from, through his own work in connection with the annual benefits, and that if the abuses of vaudeville were corrected, there would be small need for charity, benevolence or a paltry insurance benefit.

The difference in earnings between an actor's salary, assuming the Utopia were in existence and his present cut-week stipend would more than outmeasure any benefit the N. V. A. Club has ever given any individual artist.

The N. V. A. is a one-man smoke screen. It was conceived in the brain of a shrewd showman who learned his mob psychology in the greatest training school in the world—the lot.

Yet here is 1927; no change in officers of the N. V. A.; no election of officers, and no statement of the N. V. A.'s finances or where its enormous cash surplus is invested.

The same old stuff in the same old siliog, but it fails to fool the performers, old or new. For the old are informing the new. Between the two the day will arrive when the performers who are members of the N. V. A. will demand the club be turned over to them as their organization and clubhouse, both of which they have worked for and paid for, but have been made automata meanwhile.

Will Fred Stone answer whether he expects or wants a life job as president of the N. V. A.? Will he tell himself and how long ago he was elected or permit the press department of straight vaudeville to write a letter carrying his signature as he did once before in answer to questions put by Variety?

And why should Fred Stone, who holds the regard of nearly all actors, allow himself to be used by the real Master of the N. V. A., who is also the master showman from the lot?

INSIDE STUFF ON PICTURES

A trade paper for newspapers has recently advertised for subscriptions to it from exhibitors. This appeal from a paper in a foreign trade appears to have dulled the same paper's campaign for a commercial rate in dailies for picture theatres. The drive was to remove the film house from the amusement rate, giving it the commercial advertising rate under a lineage contract.

Whatever merit the newspapers' trade paper might have interjected into its campaign will be killed off for the picture houses in the paper's attempt to commercialize its drive.

The commercial advertising rate for theatres appears to be a local subject. It probably can be better handled by the city or state managers' organization than by other means. A daily may be interested if the local theatres, combined or individually, can convince them through contract they will use sufficient lineage during a year to rank with any advertiser in town, even department stores.

Where the dailies are shown that the theatre is not seeking to economize by the lower rate but will take sufficient space to meet former advertising expenditure under the amusement rate, the dailies are apt to confer upon the strictly business basis proposed.

This advertising basis if requested should be gone into on that proposition only without reference to publicity or space in return. Dailies on a friendly footing with local theatres and realizing the importance to their readers of picture announcements especially, will take care of attractions in the news columns most likely much better if left alone than to attempt a hard and fast understanding.

In this effort to reverse a custom of years' standing it might be preferable to have one member of a local managers' association appointed as a committee, or two at most, to meet the publishers of the dailies rather than to have many offering many reasons.

What should be impressed upon all publishers is that if the dailies will meet the managers in this wise, the dailies may be promoting a new avenue of income through eventually finding that the theatres will increase, instead of decrease, the daily or Sunday space at the commercial rate. This probably will be realized, because of extra attractions and competition for theatre trade.

That the question of opposition does not figure in New York picture house bookings is evidenced by Margaret Schillings' engagement this week at the Paramount. The lyric soprano comes direct from the Capitol, a rival Broadway house, where she played last week. Benjamin David booked her in both houses.

More than one remark has been heard over the standing of "Rin Tin Tin" in the relative gross getters of the Warner Brothers' picture stars. "Rin Tin Tin" is a dog and the animal stood third in the ranking with but Dolores Costello and John Barrymore above it. As the two first stars were figured through grosses of specials, it actually left the dog as the top for regular releases.

It's only a few weeks ago that Variety printed a boxed item that in a theatre vote for the most popular picture player, held in a small southern town, "Rin Tin Tin" received a majority. That was printed merely as a curious happening, but the animal's relative standing as appearing in Variety's Anniversary Number would indicate that not only in that one town is the dog a huge favorite.

James Madison, who has been writing gags and stage material for years has finally broken into pictures. Madison has been trying for 10 years at least to get planted right in title writing. When he finally arrived no one knew about it. It all happened in the New York projection rooms of Universal. A print of "The Wrong Mr. Wright" had been shipped on from the coast. The New York staff was looking it over. No one paid any attention to the credit titles and as the picture unreeled the laughs began to come in the titles. An executive asked who wrote them, but not a single one of the older executives knew. One of

RIGHT OFF THE DESK

By NELLIE REVELL

A letter from a man asks me to advise him what to do about his womenfolk, who insist on giving his clothes away.

"Just as soon as I express a preference for a necktie, I miss it and find my wife has given it away to the Foreign Missions. And the janitor is always getting my pet hats. The other day I discovered a snow shovel wearing an overcoat I've liked for years and wouldn't have sold for twice what it cost. What makes women so anxious to give our favorite clothes away?"

Dear Mr. Groucho: I know your type—we had men in our family, too. And I've given away lots of ties in my time. What puzzles me is not why women give clothes away, but why men insist on wearing ties until they are stringy, hats until there are perspiration stains all around the band, overcoats and suits until they are falling apart.

You men are still boys and your wife edits your chiffonier just as your mother used to edit your pockets. Do you remember how you used to wish for the interference of the S. P. C. C. when your mother emptied your pockets of bits of twine, a jewsharp, marbles, a broken knife, a fishhook, horseshoe nails, worms long since deceased and a little bit of everything else precious to adolescence? It's the same feeling you have now when you miss your worn-out clothes.

The best dressed men I know are those whose wives not only help them select clothes, but edit them. I remember one well dressed man, who boasted that no woman ever helped him select his clothes. But he didn't know that his wife allowed his tailor and haberdasher to show him only the suitings and shirts and ties she had previously chosen for him. I think she married him to dress him, for, as the saying goes, he was the only little boy she ever had.

No, Mr. Groucho, don't worry about your wife trying to keep you dressed up. It's time to worry only when she doesn't care about your appearance.

Already complaints are coming in about the conduct in office of the new Mayor of Beverly Hills—Will Rogers should have known better than to go into politics. Here's the first kick from "Peggy" Wilson:

"Dear Nellie—I see by the papers that Will Rogers fell off his horse last week while playing polo. For heaven's sake, use your influence with him and try to get him to abandon such friends as the Prince of Wales. Look what it has done to him already. You don't suppose being in the public eye as Mayor of the Movies has been his downfall, do you?"

"I'm interested in Will for several reasons. First, because he is not interested in me, and second, because I want to vote for him for President. But if he goes and gets horse vertigo, the first thing we know, he will crack his head bad enough to run for Congress and that will be the end."

"I wish you all the joys in the world during 1927. There aren't so many so that I'm not afraid to overdo it."

My friends of the theatre seem to take very seriously that sign, "Time to retire." The second one this week to announce his farewell to the profession is Dave Seymour, who has been managing director of the Pontiac theatre at Saranac. Recently, when the theatre was sold to another syndicate, Dave shut himself into his counting house, added up his bank books and decided that he was sole owner and proprietor of enough of this world's goods to keep him comfortably the rest of his life. And, like everyone else in the profession, he is going to celebrate his playtime, his vacation from the theatre, by seeing a lot of shows!

The night club proprietors are fighting the 3 o'clock curfew law. We wonder why? Don't they realize that it will react to their benefit by sending their patrons home before the early morning workers are about? And that the less these decent men and women, who work hard all day to earn not as much as a night club cover charge, see of the demi-world's rolsters the less they will be inclined to ask for a rigid censorship or perhaps a complete closing of these rendezvous? When a hard-working scrub-woman or porter, slaving to support a family, sees a staggering party emerge from gilded portals after having spent several hundred for poisonous drinks and indifferent food, it would not be surprising if the seeds of Bolshevism sprouted in that worker's mind.

The question of whether the night clubs are to close at 2 a. m. or 3 isn't of great personal interest to me. If I stayed out that late at night I'd be laid out the next day. But the matter intrigues me from a mathematical and financial angle. The cabaret proprietors want to continue until 3 in the morning on the plea that patrons ought to have a chance to finish their after-the-theatre meal.

That gives the patrons four hours in which to eat. Sandwiches cost 75 cents apiece and a bottle of gingerale a dollar and one of each can be consumed per individual about every 10 minutes. And, if at that rate the night club owners can't separate their patrons from all their ready money in three hours, another extra hour isn't going to help them much. It isn't time they lack, it's technique.

The greatest asset of the Catholic Actors' Guild goes down to the sea in ships today. For Father Fahey, chaplain emeritus and moving spirit of the Guild, leaves on the "Franconia" for a trip around the world. However, the sackcloth and ashes need not be worn forever, for there is one good thing about round-the-world trips. They always bring you back to the starting point and the Padre of the Guild will be in New York again on June 1.

Some years ago when I was clinging to the Ostermoor in a hospital 24 hours a day I predicted to a caller that sometime before I migrated from this world to the next my name was going to be in lights on Broadway. It was part hope and part confidence, and today sees both of them justified, for my circus romance, "Spangles," is showing now at Loew's New York.

Having seen the picture myself, I am reserving my opinion. And if you see it, just remember this: If you like it, I wrote it; if you don't like it, then the director probably didn't stick to my story. (Note: The columnist means that if her name is in the lights outside, it's a great picture, and if the name isn't there, the picture's terrible.)

Lillian Leltzel is living the famous Life of Reilly this winter. Having worked steadily for a number of years, with the Ringlings in summer and in vaudeville during the winter, she decided that this winter was her time for a vacation. And so far all the blandishments of the vaudeville bookers haven't stirred her from that determination.

Sales of American toothbrushes in Europe went up 33 per cent last year, according to the financial news page. It looks like Europe is cutting her wisdom teeth and wants to keep them darn clean.

the youngsters present hearing the question said "It's some new guy by the name of James Madison."

It is said that B. P. Schulberg, who has been drawing heavily on the F. B. O. organization for executives, directors and players, is angling for Alberta Vaughn to join the F. P. L. ranks.

Miss Vaughn's contract expires in June and the report is that she will sign with F. P.

ACTORS' FUND IS REFERRED BACK TO COUNCIL

Equity's Monday Meeting Passed 2 Resolutions on 8-Performance Rule

Equity, in a general meeting Monday open to the membership, decided two of the three important matters under discussion at the Astor Hotel. The plan to contribute to the Actors' Fund was not disposed of and was referred back to the Equity Council and Executive Committee. Two disciplinary measures were adopted and will become effective almost immediately.

The first of the resolutions favorably voted for concerns the violation of Equity's eight-performance per week rule. Evasions of the regulation have been placed before Equity's Council any number of times. Not only was it found to exist in other sections of the country but proven to be a practice among certain Broadway managers.

It was agreed on that hereafter should any Equity member be found guilty of evading the eight-performance rule in collusion with a manager, such member or members are to be equally penalized along with the manager and must pay to Equity one-eighth or a week's salary.

Such money would probably be turned over to the Actors' Fund. The evasions are generally discovered in instances of attractions moving into nine-performance territory (Sunday playing legal) and players' contracts found to provide no more salary for such territory than where Sunday is not played.

In Burlesque

The other resolution adopted concerns those members playing or who have played in Columbia wheel dramatic attractions. If such members apply for reinstatement (all have been suspended), they may be returned to standing only after being suspended for one year and are to be subject to a fine at the discretion of the Council. The new rule means that such players would not be permitted to appear on the legitimate stage for a year. Objection to the Columbia engagements chiefly hinges on the eight-performance regulation, such attractions playing twice daily.

The proposal to materially aid the Actors' Fund by a weekly silver deduction from the salaries of all playing members encountered considerable discussion. The main objection seemed to be over interfering with the salary payment and the method of collection via company managers. Players making over \$50 weekly were to have paid 25 cents, and those under that figure 10 cents.

As a substitute it was proposed that all members having engagements become members. It was disclosed that by that method about \$10,000 yearly would go to the Fund, whereas it was planned to raise \$50,000 annually for the Fund from actors' contributions. It is known that the Fund has been spending more than it has received and has been eating into its principal.

It was believed that the Fund proposal might have received a favorable vote Monday, but Equity's officers felt the measure should be accepted by an overwhelming majority, for which reason it will be considered further by the Council and probably put to a referendum later. Because of the unfinished status of the proposal the matter of taxes on passes for the Fund was not taken up.

"ABRAMOVITCH" JAN. 17

Anne Nichols Play to Have Preliminary Benefit Performance

Anne Nichols will open her new production, "Sam Abramovitch," at the National Wednesday night of next week. A private performance will be given Tuesday for the benefit of the Dug-Out, a club house and workshop for disabled ex-service men. The entire proceeds of Tuesday's performance will be turned over to it.

Reviewers will be invited to the first public showing Wednesday evening.

Broadminded West

Out on the Pacific Coast is a musical show, most of the material of which has been "chosen," raw, from "Jemalre's Affairs," White's "Scandals" and "Rose Marie." An easterner, who had seen all three and "caught" the coast-produced copy, talked it over with one of the producers of the California product and asked him if he didn't think he had done some pretty obvious copying. Whereupon the native son (by adoption) answered: "Don't you know that west of the Rocky Mountains all material is free?"

MAYFAIR GIRL USHER STEPS INTO LEAD ROLE

Begs for Chance in "Emperor Jones"—Was Drama School Star

Mary Burns, usher at the Mayfair, New York, jumped into the feminine lead of "The Emperor Jones" when Hazel Mason was stricken ill last week.

Miss Mason's role was not understudied, but Miss Burns had memorized it while piloting customers to locations, and prevailed upon the management to permit her to bridge the gap.

Later it was found that Miss Burns was a graduate from a dramatic school and had been seeking a chance on Broadway. Finding managers none too encouraging, she obtained the ushering job to meet expenses, but never gave up the idea of a stage career. Her salary as usher helped pay expenses, with the young woman ushering at night and seeking a stage job by day.

Miss Burns is still ushering, but hopeful that the good account she gave of herself in this emergency may be the stepping-stone to a stage job later.

Shubert Buys in on 'Male Captive' Show; Wright Dies

The death of Ivan L. Wright, who produced "New York Exchange," will not change the management of the show as constituted when it opened at the Klaw. George Choos and Lee Shubert are in control, with Wright's widow holding an interest.

Wright was stricken with paralysis several days before the show opened and went into a coma from which he failed to recover. Choos bought in thereafter and is supposed to have split his holdings with Shubert.

"New York Exchange" picked up at the box office last week following ads in which the show was billed as dealing with "a male captive." Surprise was expressed along Broadway that certain dailies which have been sticklers on copy permitted the "captive" line to run. The show moved from the Klaw to the 49th Street Monday.

"The Drag's" Rehearsing With 60 "Villagers"

January 28 is the date set for the initial public playing of "The Drag," the newest style in shows. Place of opening or later places for it to roost have not as yet been named.

"The Drag" was written by Mae West, authoress of "Sex," still current at Daly's 63d Street. Miss West will not appear in the new piece. About 40 young men from Greenwich Village are expected to, however, in addition to 12 principals, not from the Village.

Rehearsals are being held daily at the 63d Street, with the chances that a good progress might be rolled up if admission could be charged to watch the Villagers practicing.

'White Collars' Ending 145 W'ks' Run on Coast

Los Angeles, Jan. 11.

After a run of 145 weeks at Egan's Little theatre, "White Collars" is to be withdrawn on Jan. 23 in favor of "Applesauce." Cast includes Neely Edwards and Ben Martin.

COME-ON PASS BOOK; 30 OR 50c EXTRA ADDED

"Flossie" as Signature on Letter Not So Fancy in Houses—New Scheme Getting Business

The latest "come-on" scheme to be used in creating patronage is now employed by Minsky's National Winter Garden, New York. While new it is reported getting results.

Pass books for the show are mailed with an enclosed letter briefly outlining policy, requesting an early visit and signed "Flossie."

Holders of the pass book have found upon presenting it at the theatre they are nicked for 30 or 50 cents for reserved seat coupons.

Many getting inside and finding they are entitled to only standing room invariably return to the box office and go for the full price for a seat. This angle was probably figured in the scheme, with the pass book merely an intriguer and "come-on" to bring alien dough to the downtown house.

The pass books are mailed from the phone directory addresses to sections of the city not within close proximity of the theatre with the idea of creating new business.

Since the distribution there has been many an explanation required from the addressed head of the house as to the identity of the "Flossie" signature, in those homes where the female of the specie retains the mail opening privilege.

Fannie Brice's Defense; Calls on Shakespeare

Philadelphia, Jan. 7.

The article in Variety referring to "Fanny," in which I am starring, put me in a wrong light.

It is true that the play was a failure in New York. It is also true that Mr. Belasco spent a great deal of money in advertising. It is true also, that I repeatedly asked Mr. Belasco not to spend the money, as I thought there was no chance of getting it back with the play "Fanny."

But it is not true that the play failed to do more than \$6,000 since leaving the Lyceum. One of the five weeks on the subway circuit was over \$12,000; one more than \$8,000; another one over \$7,000; two weeks only being less than \$6,000.

The play was done in one simple set and 10 people. Even though I grant your estimate of \$5,000 weekly spent on advertising for the eight weeks at the Lyceum, we broke records in Baltimore and Washington before coming into New York and the weekly receipts at the Lyceum never fell below \$8,000, so I feel you will realize that the figure of \$100,000 loss for the production is exaggerated.

Incidentally why should our first week in Philadelphia be reported in Variety at \$10,000, when it was actually over \$14,000?

I think your wording, "Miss Brice's disastrous initial legitimate venture," is hardly fair to me. I'll have to quote Shakespeare in my defense, "The play's the thing."

Fannie Brice.

Margaret O'Leary Tires Of "Smelling Likker"

Chicago, Jan. 11.

Despite this reported prohibition period, Robert O'Leary has been drunk pretty steady for two years according to Margaret O'Leary, prima donna, who obtained a divorce through Ehrlich on that ground. Mrs. O'Leary stated that she was married in 1925 and has been "smelling a likker breath" ever since.

Werba Leases Liberty

Louis Werba has taken a lease on the Liberty, N. Y., where his musical production "Twinkle, Twinkle" is current. The rental was arranged with A. L. Erlanger and the Mayer estate. Werba to have control until the beginning of next season.

Following "Twinkle, Twinkle," expected to continue into spring, Werba plans presenting a summer musical attraction.

Producing—Anything!

"Dearie" is a musical, lately produced by the Shuberts. Following its presentation, someone informed the Shuberts it was none other than "The Girl in Stateroom B," a musical playing in Chicago some years ago.

More information for the boys was to the effect that "The Girl" had been elaborated from a vaudeville sketch played long ago under the title of "Billy's Tombstones." The late Sydney Drew created the titular role.

Other than to fret a bit whether anyone still held royalty rights, the information didn't appear to startle the Shuberts.

ACTOR IN BURLESQUE PENALIZED BY EQUITY

Suspension for 6 Months and Fine of \$100 Imposed on Walter Kelly

The first of a series of check-ups by Equity on members violating its rules by appearing in Columbia Burlesque's legit attractions resulted in a six months' suspension and fine of \$100 for Walter Kelly (not "The Virginia Judge") for appearing in "What Price Glory."

The above penalty was voted by the Equity Council. It's the first penalization of a member, disobeying Equity's edict regarding Columbia legit 12 or 14 performances weekly.

Equity also is checking up clues that other of its membership may be within the ranks of other banned attractions under changed names to disguise their presence in casts.

Paulia Blenio's 'Bouncer'; Nearly Married Him

San Francisco, Jan. 11.

Paulia Blenio, said to be a former "Follies" girl, almost married John J. Michaelson last week, discovering at the last moment her supposedly wealthy fiancé wrote checks that bounced.

Irate merchants put the gay Lothario into the jug. Paulia decided to call everything off.

Fanny Brice Revue Set For Hollywood Feb. 14

Los Angeles, Jan. 11.

The Hollywood Music Box Revue, which closes at the Hollywood Music Box Jan. 30, will not play San Francisco, as was originally planned.

The stockholders of the Music Box, who leased the house to Louis Macdon, also sold to him the costumes and scenery, and it is said Macdon will endeavor to recondition them and use them again.

The Fanny Brice Revue is scheduled to open Feb. 14 at the Music Box. This makes it impossible for Lupino Lane to play any dates outside of Hollywood. Charles Howard and Tom Lewis have been signed to do the comedy roles for the Brice show and Arthur Fred is writing the music.

LEGIT IGNORES TORONTO

Town of 850,000 Has't Seen Road Show Since Before Xmas

Toronto, Jan. 11.

Toronto, with a drawing population of 850,000 and within one night's ride of New York, has not had a road show except burlesque since before Christmas.

Matheson Lang, aided by local support, has given "The Chinese Bungalow" and "The Wandering Jew" at the Royal Alexandra, while William Faversham, also helped by local support, is giving old-timers like "The Squaw Man" and "Lord and Lady Alky" at the Princess.

Among other current offerings of the week, the Theatre Guild Stock Co. offers Shaw's "Fanny's First Play" and the Vaughan Vance Stock Co. has "Charles' Aunt" for about the fifteenth time.

MARC KLAU REALLY OUT OF THEATRICALS

Retains Some Theatre Interests Only—Going Abroad—\$800,000 for Klaw

With the sale of the Klaw theatre Monday to Irving I. Levine, Marc Klaw virtually withdrew from active participation in the show business. The deal mentioned both Marc Klaw and his son, Joseph, who are about to depart for a long trip abroad. Klaw, senior, still retains ownership interests in the New Amsterdam and Liberty theatres, New York, and houses in Chicago and the coast.

The Klaw sale price was \$800,000, or \$100,000 more than that of a year ago, when the Klaw was reported on the market. Paul Moss, Inc., in which Basil Dean is concerned, took the house under lease, but the rental actually dates from Jan. 12. It is understood the Moss lease is contingent, with the change of ownership leaving the Moss tenancy somewhat in doubt. Moss is seeking an extended rental arrangement from the new owner, Levine. The Theatre Guild operated the Klaw for two seasons, actually stepping out Tuesday.

'Abie's' 2,000th Time Marks Many Records

"Abie's Irish Rose" will play its 2,000th performance tonight (Wednesday) at the Republic, New York. Perhaps for the first time the dailies in several Sunday sections gave Anne Nichols' world's record-breaking comedy the spread space that it had deserved long ago.

While "Abie" has been making its amazing run on Broadway, half a dozen companies have been touring the country. That gives Miss Nichols' play the most unique standing of any comedy in the history of the world. No straight comedy has ever made such a run in any land, and "Abie" already has played almost two years longer than "Lightnin'" which held the run record on Broadway of three years. "Abie" goes into its sixth year in May.

For a comedy the nearest to "Abie's" present record was established by "Charley's Aunt," which played 1,466 times in London. The longest run claimed is for the musical spectacle, "Chu Chin Chow," recorded as playing 2,238 times in London. During the engagement, however, the spectacle was revised several times.

Sorel Ends U. S. Tour Declining Extension

Boston, Jan. 11.

Mme. Cecile Sorel, the Parisian star whom the Shuberts brought to this country, is ending her tour here Saturday night. The Shuberts have been trying to convince her that she should visit Chicago and play a four-week engagement there, but they have been unsuccessful.

The original contract was for six weeks in New York. The star played five and last week went to Montreal to appear there, playing to \$24,000 on the week. This is her seventh week, and she refuses to extend the contract.

Bennett's Stage Talk Slams San Francisco

San Francisco, Jan. 11.

Vexed by this town's failure to patronize "They Knew What They Wanted," at the Columbia, Richard Bennett last week treated an audience to one of his famous curtain speeches.

A shocked and surprised audience remained after the fall of the last act curtain while the actor raked San Francisco over the coals.

Kolb and Dill were held up by Bennett as victims of San Francisco's erratic conduct on the matter of shows. The famous coast comies have not done their accustomed business here this season while Bennett using them as the "horrible example" of his argument.

Bennett included all of the territory west of the Mississippi in his criticism and said he was through with producing shows out here.

HARVARD BOYS CALL "SNATCHERS" A LIFT

Plagiarism Suit Filed—Former Students Base Claim on Script Shown Actress

Boston, Jan. 11.

Another plagiarism suit has cropped out with "The Cradle Snatchers," current at the Hollis as the target. M. E. Stahl and J. L. Spectre, former underlings of Prof. Baker and his 47 Workshop at Harvard, claim that "Snatchers" is identical with their "Marrying Women," which they copyrighted in 1925. The action has been filed in federal court.

The former students have filed against the Hollis Theatre Corp., and others, would enjoin further performances and ask for damages. They claim to be authors of "Marrying Women" and to have submitted this script to Mary Boland when she was playing here two years ago, and which she recalled. Shortly afterwards "Cradle Snatchers" opened in New York, and the contention is that its scenes, ideas and situations are identical with their piece.

CORT ENTERS JAMAICA AS "SUBWAY" STAND

John Cort has leased the new Capitol, Jamaica, L. I., from Morris Tucker. The house is a 2,000 seater, scheduled to be ready next May.

Cort will install stock for summer and will play traveling legit attractions in autumn, making the house an addition to the "subway circuit."

Cort also has the Windsor, New York, which he had figured as a "subway circuit" stand, but had been unable to secure attractions because of priority of the Bronx Opera House. The Windsor booked several break-ins and later reverted to stock, still current at the house.

Syracuse Buys Show; Engagement Cancelled

Syracuse, Jan. 11.

Syracuse almost got a musical comedy, "Listen, Dearie" was booked into the Wieting Jan. 24-26, and a convention of lumbermen bought the final performance outright. Then came word that the booking was cancelled. Now the house is chasing a substitute attraction, an outright buy in Syracuse being nothing to ignore.

Complaint has been made that the Wieting has been rented so much for private entertainments this season, local interest in the legit has waned. Otis Skinner and George Arliss are now promised, the former Jan. 22-29 in "Honor of the Family." Mrs. Flske did only fairly at the Wieting last week in "Ghosts."

MacMahon-Hertzman III

Two production executives are in the care of specialists and are under observation in hospitals, with possible operations following.

John MacMahon, former newspaper man and last season connected with the James W. Elliott productions, is at the Polyclinic hospital. He has been suffering with intestinal trouble for several years.

Charles Hertzman, general manager for Schwab & Mandel, is at the Flower hospital with a similar complaint, the result of nervous exhaustion.

Dixey Disagrees

San Francisco, Jan. 11.

Henry E. "Adonis" Dixey left "Blossom Time" here last week following a disagreement with Milton Shubert and Louis Newman, company manager, over billing. Dixey was playing the part of Franz, the court jeweler. He has been with the company since the start of the present season.

Dixey recently announced his intention to retire from the stage.

MARY B. MILFORD MARRIES

Los Angeles, Jan. 11.

Mary Beth Milford, former "Police" girl now in pictures, married Harold A. Noch, Hollywood business man, Jan. 5.

Mrs. Insull Ending Studebaker Rep. Co.

Chicago, Jan. 11.

Mrs. Samuel Insull's Repertory Theatre company will terminate its season on Jan. 15 and the Studebaker will go into a legit policy.

The Insull company opened Nov. 1 with "The Runaway Road" and is now playing "Dice of God."

Mrs. Insull purchased the lease on the Studebaker from Frank Gazzola. The announced figure was \$80,000 for the five-year lease and \$185,000 yearly rent. The theatre will continue under Mrs. Insull's direction.

It is reported the venture cost Mrs. Insull to date about \$200,000. Her husband is one of Chicago's wealthiest citizens.

Road 'Castles' Disbanded

"Castles in the Air," road, was disbanded last week by James W. Elliott, producer. In Baltimore it was reported the gross for the week reached around \$20,000.

The producer claims that the players were given two weeks' notice in Baltimore. When arriving in New York they practically still owed Elliott a week, he claimed, so he merged half of the touring company with the New York cast, giving 50 percent a weeks' rest.

Among those "let out" with the closing were John Dwyer and J. Harry Jenkins. Included in the few members of the road company who were retained for the New York play are Misses More, Durante and Wilkinson.

Owing to the large number of "stage managers" on deck a rumor has been set going to the effect that some of the local principals in "Castles in the Air" are to be replaced by selections from the chorus but nothing to this effect has been confirmed to date.

Successor to "Americana"

Richard Herndon's "Sinner" will get under way at Parson's, Hartford, Conn., Jan. 27, coming to the Belmont, New York, two weeks later where it will supplant "Americana." The piece is by Thompson Buchanan. Allan Dinehart is staging.

Cast includes Claiborne Foster, Allan Dinehart, Hugh Huntley, Merle Maddern, Edward Mordant, Raymond Walburn, Vera Allen, Dan Kelly and Alan Vincent.

"Duchess" 2d Try

"The Daring Duchess," which stranded in Springfield, Mass., recently and was brought back to New York by Equity, is again going on. Paul Trebitsch has sold his interest to John Cort, the transfer of ownership leaving the attraction free to resume.

Salary claims amounting to \$6,000 against Trebitsch are still unsettled. That manager claimed the cast did not live up to a reputed agreement to play out the week in Springfield. Through arbitration the claims were allowed, however.

During the Springfield engagement the stage hands claimed wages due and took Trebitsch into court. He was held in confinement several days until the money was given the crew.

'CASTLES' TO STOREHOUSE

Prouty Abandons Coast Tour—\$75,000 Loss Involved

Los Angeles, Jan. 11.

"Castles in the Air," which closed at the Mason last week, will not go on tour playing San Francisco, as was originally intended. Edward D. Smith, who produced the show, was to have turned it over to Jed Prouty, who intended producing it on the road.

Prouty wanted a portion of the show rewritten and requested Equity to permit him to lay the company off for three weeks without salary to enable them to rehearse the reconstructed piece. Equity, however, refused, and the production went into the storehouse. The venture cost Smith about \$75,000.

Beefsteak Battle

The 42nd Street Country Club, which never had a surplus, is planning the annual battle of beef steak. The big night is scheduled for Feb. 5 and the scene in action has been plotted at Schelliff's—no relation to Blutch Schelliffstein who with Billy Naughton will sell the tickets. No free list.

CARROLL'S TIME LIMIT NOT OVER 3 WEEKS

May Go to U. S. Supreme Court in Further Effort to Evade Term at Atlanta

Washington, Jan. 11.

Beyond stating that he was sorry the appeal had been against him, Earl Carroll, here with his "Vanities" at Poll's this week, would make no statement nor would he indicate as to his next step in an endeavor to avoid a year at Atlanta, sentenced for perjury in his bath tubbing ex.

As Carroll was convicted in a Federal court, one of the issues in his appeal, and that conviction confirmed by a U. S. Court of Appeals, attorneys here state he can bring his case before the U. S. Supreme Court in a petition for a writ of certiorari.

As the court usually decides on such petitions promptly unless the writ should be granted such a move would delay the beginning of the jail term but two or three weeks.

2 SHOWS OUT

With one sudden closing last Saturday, three attractions will be missed from the list by the end of the week, at which time three or four struggling others are also about due to expire.

"Yellow," presented by George M. Cohan, will leave the National Saturday after a respectable run of 17 weeks. The drama got under way slowly with first grosses \$10,000 to \$11,000. Trade improved to around \$14,000, very good considering the house location handicap.

YELLOW

Opened Sept. 21. Failed to draw senior dramatic men. However, Dale ("American") viewed it and thought "admirably done." Variety (Abel) said: "Should enjoy successful run."

"Ballyhoo," presented by Russell Janney at the 49th Street, was taken off after five days.

"Padre," slated to close at the Ritz, was shifted to the Comedy instead and given the title of "His Own Way." "This Woman Business" went commonwealth at Wallack's but continuance after this week is not certain. "The Great Adventure," revival, will withdraw from the Princess. "Emperor Jones" also revived will depart from the Mayfair.

"BALLYHOO"

Opened Jan. 4. Panned by all papers. Gabriel ("Sun") calling it, "most foolish drive of the year," and Mantle ("News"), "a wasted effort."

"This Woman Business," scheduled to close at Wallack's, New York, last week, is stringing along with the cast on a commonwealth arrangement. The company had been given formal closing notice and later the choice of continuing on a gamble sharing 50-50 with the house.

"Woman Business" Cast Goes Commonwealth

"This Woman Business," scheduled to close at Wallack's, New York, last week, is stringing along with the cast on a commonwealth arrangement. The company had been given formal closing notice and later the choice of continuing on a gamble sharing 50-50 with the house.

"This Woman Business" registers the second failure this season for Dr. Louis Sunshine, who previously financed and produced "I. O. U.—One Woman," which had two tries, flopped on both and was scrapped.

Shows in Rehearsal

"Lally" (Carl Reed & John D. Williams).

"Sinner" (Richard G. Herndon).

"Courage" (Threshold Players).

"The Red Lily" (Sanford Stanton).

"The Wild Man" (Donald Gallaher).

"Ladies Must Live" (Michael Kallender).

"The Show Boat" (Florenz Ziegfeld).

"The White Sheik" (Charles Mulligan).

"The Spider" (Sam H. Harris & Albert Lewis).

"Fellow Workers" (Carlo & Kuhlman).

Colored "Calico" Closes Abruptly in Chicago

Chicago, Jan. 11.

"Miss Calico," Earl Dancer's all-colored show, starring Ethel Waters, closed suddenly after four weeks at the Princess. So suddenly the ads continued in Sunday papers.

With a reported \$9,000 gross for the final week, the show is not believed to have lost money. The decision of the players to "simply quit," according to the management, was the cause. Announced illness of Miss Waters was another given reason.

Salaries were reported satisfactorily settled.

Miss Waters is opening at the Cafe De Paris.

She is in on 50 percent of the covers with a guarantee of \$1,000. Lawrence Deas (colored), producer at the cabaret, holds the other 50 percent.

Take Back 'Radio Murder'

"The Radio Murder," announced for production by Leon De Costa, has reverted to the authors, Dana Rush and John Milton Hagen, who will seek production via another firm.

De Costa had a 60-day option on the mystery play, stipulating that unless the piece reached production by Jan. 15, all rights would revert to the authors.

'Sweet Lady' Resumes

"Sweet Lady," which closed after playing two weeks in Detroit, is again in rehearsal. The show was brought into New York prior to Christmas. Under permission granted by Equity's Council, two additional weeks' rehearsals were permitted, the players being guaranteed at least two more weeks of playing, in return.

Eddie Dowling is said to have worked on the script. Several new cast members have been engaged, including Gus Shy.

Sophie Braslau's Suit

Sophie Braslau, songstress, and her former concert managers, the Wolfsohn Musical Bureau, Inc., are in litigation over Miss Braslau's concert bookings. Claiming a guarantee of 40 dates at \$650 each, in addition to all expenses, including advertising, traveling, accompanist, accommodations, etc., the songbird alleged that only 22 dates were arranged and sued for the \$11,700 difference, less \$5,450 paid on account. The managers have counter-claimed for \$7,408.63 allegedly overpaid the songstress.

A bill of particulars has been ordered furnished them by the court.

"40's" Starts Anew

"The Roaring Forties," which halted when finances were doubtful, resumed last week with Seeley Productions, Inc., sponsoring. Harry Cort is managing director.

"Roaring Forties" is another melodrama of New York night life, written by Johnny Cantwell. It is scheduled to open "cold" in New York late this month.

"Dirt" Show Abandoned

Joseph Byron Totten and Harry B. Herts planned "The House of Bondage" as a starter, but withdrew it after Mayor Walker's stand against "dirt" shows.

'Crime' by Collaborators

"Crime," a melodrama by Samuel Shipman and John B. Hymer, is to be produced jointly by A. H. Woods and William A. Brady.

The play is the first collaborative work of the authors since their success "East is West." It is understood they will combine in the writing of several other plays. John Cromwell has been chosen for the lead.

TRYING "DUCHESS" AGAIN

Gannon & Abrams, who financed Paul Trebitsch's ill-fated production, "The Daring Duchess," have gone into the producing field on their own.

Their first attempt will be to salvage the musical for another try.

"Any Man's Woman" Jan. 15. "Any Man's Woman," Michael Kallender's sequel to "One Man's Woman," went into rehearsal last week with the opening set for Stamford, Conn., Jan. 15.

BROADWAY HIT OWNERS OFF WEST COAST SALES

Big Royalties and Poor Productions Hurt in Long Run

San Francisco, Jan. 11.

During the past two seasons coast producers in their scramble for the rights to successes have paid enormous prices, making up for it by skimping on production. The New York managers are now beginning to feel that this is lessening the stock value and picture possibilities of their shows and they are accordingly less anxious to do business with the producers out here.

Future bookings of the Shubert and Erlanger offices indicate an increase in the number of eastern shows scheduled to come to the coast. This is taken as proof of a growing willingness of eastern managers to take a chance sending their own productions across the continent rather than have their shows get a black eye from mediocre coast-produced companies that make the people out here wonder why the show was a hit in New York.

DR. SUNSHINE'S SHOW DIDN'T PAY OFF

No salaries were paid the cast of "This Woman Business" at Wallack's Saturday. Monday it was stated the players would be taken care of by the guarantee bond posted there by Dr. Louis Sunshine, who presented the English comedy.

It was also discovered that salaries were paid by check for the previous week, and the paper turned out to be rubber. Some of the checks went through, however. Enough money was posted with Equity to take care of the checks which bounced back.

Monday the show went commonwealth, Dr. Sunshine turning the show over to the company for one week. The players will split 50-50 with the house on all over actual expenses. Whether the arrangement will continue beyond this week was not definite.

Morrissey Rehearsing

Will Morrissey started rehearsing "Polly of Hollywood" again at Daly's 63rd Street Monday, but without assurances.

It appears he got John Cort to guarantee the minimum two weeks' salary for the chorus, but Morrissey fell down on the cast, who refuse to waive the requirement whereby he must post bond protecting salaries of the principals with Equity. Morrissey declared he would select an all non-Equity cast. That seemed to get him into further difficulties with Equity, since the chorus must be "independent" as well. "Polly" is said to contain novel ideas.

Mary Blair Emerges

Mary Blair has been added to the roster of the Grand Guignol Players opening this week at the Grove Street, New York, in a series of shockers and thrillers.

This will be Miss Blair's first return since her ill-fated performance in the prize flop, "Beyond Evil," which tied "One Helluva Night" record by lasting a single performance.

Volunteer Salary Cut

New Orleans, Jan. 11.

With things not breaking so good for the A. G. Field's Minstrels, several of the high-priced members of the troupe have voluntarily cut their own salaries.

MANKIEWICZ EAST

Los Angeles, Jan. 11.

Herman Mankiewicz, production supervisor for Famous Players-Lasky, will leave here next week for New York, where he will attend rehearsals of "The Wild Man from Borneo," which he and Marc Connolly wrote and which is being produced by Phillip Goodman.

Mankiewicz will be in the East for about two weeks, and while there will confer with Winthrop, to whom he and George Kaufman sold a play entitled "We, the People."

LESS GAMBLING BY B'WAY MGRS.; LEGIT WINNERS NOW FIRST CHOICE

Guarantees Not Tempting as Formerly—Dark House Days in Sight—"Chicago" Looks Best of Latest Group—Auto Week Now

Managers are picking and choosing among the new productions with the idea of finding live ones to span the balance of the winter season. Half a dozen theatres are seeking bookings, starting Jan. 24, but early this week there were no selections for at least four houses. Offers of booking, accompanied by guarantees, appear to have been rejected, which means the theatre people are off on the hunt for legitimate winners. Dark spots here and there along Broadway are anticipated for the balance of the season.

This week the auto show has accelerated Broadway's theatre trade. Of the new productions "Chicago" looks best. For the first full week at the Music Box it grossed \$17,000, not much under capacity; "Brothers Karamazov," the latest Theatre Guild attraction, drew high praise and very good business at \$14,000 (will alternate with "Pygmalion" at the Guild); "The Nightingale," at Jolson's, caused no flurry; "Lace Petticoat" started badly at the Forrest, \$7,000 to \$8,000; "Junk" has little chance at the Garrick; "Ballyhoo" closed in its first week at the 49th Street; "New York Exchange," for its first full week, got around \$10,000; salacious advertising the cause; "Betsy" is out-ratting; its second week's gross about \$23,000; "Peggy Ann" looks good at \$15,000.

The outstanding feature of the new attractions was the strength of the Guitrys, who for the second week at Channing's 46th Street considerably bettered the pace of the first week, getting \$31,000 or more. "Mozart" was announced to be followed by "The Illusionist" and there was a box office rush, capacity ruling from Thursday on. It is now expected the noted French players will remain longer than the announced four weeks. They are contracted for eight weeks on this side.

"Abie's Irish Rose" will play its 2,000th performance tonight, a mark almost double any previous record here. It stood up very well last week, getting \$10,000. Business generally was better than expected for the week following the holidays. "Broadway" was best, as usual, with \$28,000; "The Captive," playing two extra matinees, was close behind; "The Play's the Thing" and "The Constant Wife" were rated along with the leaders, both playing nine performances and grossing \$22,000 each; "Gentlemen Prefer Blondes" slipped to \$15,000, approximately the mark of "Lulu Belle" and "Constant Nymph"; "The Noose" was credited with \$14,000; "The Silver Cord," \$13,000; "An American Tragedy," the same; "Wooden Kilmory," \$12,000; "The Squall," \$11,000; "Sex," \$9,000; "Two Girls Wanted," \$8,500; "Little Spitfire," \$8,000; "Howdy King," \$6,500.

Musical

"Scandals" stayed out in front of the musicals, bettering \$42,000, but "Oh, Kay" was close behind at \$41,000; "Criss Cross" rated about \$36,000; "The Ramblers," \$32,000; "Gay Paree," \$30,000; "The Desert Song," \$26,000; "Vanities," \$25,000; "Honeymoon Lane," over \$25,000; "Oh, Please," \$23,000; "Queen High," \$21,000; "Maritza," \$20,000; "Twinkle Twinkle," \$20,000; "Pirates of Penzance," \$17,500.

"Yellow" will close at the National Saturday, to be followed next week by "Sam Abramovitch." "The Barker" is due into the Biltmore next week also. Smaller theatres will offer something new, "The Virgin Man" going into the Princess and an intimate opera into the Mayfair. When "Ballyhoo" stopped at the 49th Street, "New York Exchange" was switched over from the Klaw; "Padre," instead of closing, was moved to the Comedy under the title of "His Own Way"; "The Little Spitfire" moved from the Cort to the Klaw, and the Habima Players went from the Mansfield to the Cosmopolitan.

After another week, "Maritza" will move from the Shubert to the 44th Street, "Yours Truly" being

due at the Shubert Jan. 24; "Castles in the Air" will make way for a repeat of "Rose Marie" at the Century on the same date; "The Road to Rome" will succeed "Daisy Mayme" at the Playhouse.

For that date new attractions are yet to be named to follow "We Americans" at the Eltinge, "Howdy King" at the Morosco, and for several other houses which will lose current offerings Jan. 22.

Auto Show No Help to Flops

As early as Monday there was a panic among the producers of the weak sisters when they realized that the annual automobile show visitors were not falling for the flops, but were picking the hits. That sent the flops down and the hits up. A dump into the cut rates followed with 35 shows listed there Monday afternoon. As against that the premium agencies were staggered.

(Continued on page 50)

Receiver for Castles, Inc.

A referee's decision by C. L. Hoffman yesterday (Tuesday), formally adjudicated John McMahon's 10 per cent claim in "Castles in the Air," and a receiver was ordered appointed for Castles in the Air, Inc., and James W. Elliott, president of the musical comedy's holding corporation.

Referee Hoffman's decision sustained the complainant's charge that Elliott, as controlling executive of "Castles," was dissipating the show's assets through alleged misappropriation of funds and mismanagement.

McMahon brought the action for the dual purpose of establishing his 10 per cent claim and also for the appointment of a receiver, McMahon proceeding on behalf of himself and other stockholders.

The referee was ordered appointed following a previous negative decision by the Supreme Court which was uncertain on the merits of McMahon's percentage interest in the show's profits.

McMahon is currently confined at the Polyclinic hospital with a stomach ailment.

Betty Compson Assigned

Los Angeles, Jan. 11.

Betty Compson, a replica of Louise Brooks and who left "Americana" in New York to come out here for pictures, has been cast for Universal's "Cheating Cheaters."

Production starts Jan. 17 with Eddie Laemmle directing.

This is Miss Compson's first screen assignment.

Collier in Chinese Revue

Willie Collier is the only Caucasian in Arthur S. Lyons' all-Chinese revue "Ching-a-Ling," which opens this week in Wilmington. Collier is master of ceremonies.

Among the principals are Michio Ito, Hatsu Kuma, the prima donna, and Billy Wong.

Plohn Leaves Elliott

Edmund Plohn has resigned as general manager for James W. Elliott. He took up the task when John MacMahon left the firm last spring.

Internal difficulties are said to have caused Plohn's withdrawal.

MISS MacDONELL MARRYING

Vera Neilson, an English actress, will succeed Kathlene MacDonell in "On Approval" in Philadelphia next week. Miss MacDonell is withdrawing from the show to marry. The groom is a Mr. Baldwin, said to be wealthy.

SOUTHERN 'NANETTE' QUILTS

Memphis, Jan. 11.

Harry Frazee's "No, No, Nanette" troupe closed here at the Lyric, Jan. 8, because of a lack of virgin territory. The show has played everything worthwhile in the south one or more times.

L. A. GROSSES

Los Angeles, Jan. 11.

George Arliss led the town's legit grosses last week in his second week at the Biltmore in "Old English." The estimated figure was \$22,000.

"Castles in the Air" closed a two-week stand at the Mason to \$3,500, while "Son and Daughter" finished three weeks at the Belasco to \$5,000.

First week of "The Kiss in a Taxi," at the Morosco, got \$5,600, and Pauline Frederick drew \$7,000 in her last week at the El Capitan.

The Music Box Revue continues to slide and finished at \$8,000. "One Man's Woman," Louis Macdonell's undercover show, was reported around \$3,000, despite the attempt to send it in with salacious advertising.

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PHILLY SLUMP STOPS 'ABIE'

3 Quit—'Big Boy's' \$39,000 Leads Musical Hits

Philadelphia, Jan. 11.

Theatre business here last week was all centered in three attractions, which prospered. The other five houses reported painfully slim attendance. Three of five attractions closed Saturday night.

The three were "Fanny," at the Broad; "Mayfair," at the Garrick; and "Just Life," at the Walnut. These shows, which supplied the non-musical entertainment for the holidays, probably did, collectively and singly, as poor business as this profitable period has ever had.

The big surprise came Thursday, when it was announced "Abie's Irish Rose" would wind up its stay at the Adelphi on the 22d, which will give it 20 weeks in all here.

The grosses turned in by "Abie" during September, October and a good part of November were so steady and so promising that it was generally believed the Anne Nichols world-beater could stay through until Easter. The remarkable thing is that "Abie" could have come in, so long after its opening, so close to New York, and with so much of the surrounding territory played not once but several times, and stay 20 weeks to excellent profits.

A somewhat similar situation applies to "The Student Prince," at the Lyric. When last week opened dismally the decision was made to wind up this engagement, too, and the same night as "Abie." This will give "The Prince" eleven weeks for its third visit here.

The three attractions which clicked solidly last week were "Big Boy," at the Shubert; "Sunny," at the Forrest; and "Artists and Models," at the Chestnut, and in the order named. "Vanities" comes in next at the Chestnut, and then probably "Temptations," all in pursuance of the revue policy.

This week has a flock of openings, four in number, but that record will be smashed on the 24th, when six houses will change attractions.

On the 24th there will be "The Vagabond King," at the Shubert; Le Maire's "Affairs," at the Forrest; "The Donovan Affair," at the Garrick; "Vanities," at the Chestnut; "The Girl Friend," at the Adelphi, and the new Shubert operetta, "My Maryland," at the Lyric. The booking of a musical at the Adelphi is most unusual, and has happened

(Continued on page 54)

'GESTE' \$11,000 IN MINN.

Two Stock Units On'y \$800 Apart—Mutual House Reaches \$5,000

Minneapolis, Jan. 11.

Considering the untoward trade conditions in this section "Beau Geste" (film) enjoyed a splendid week at the Metropolitan. It reopened the house after a considerable dark stretch, and at \$1.65 top got nearly \$11,000. The picture attracted "class" audiences instead of the usual movie fans.

"The Whole Town's Talking," Emerson-Loss comedy, presented by the Bainbridge Players (dramatic stock) at the Shubert, was well liked by the critics and public, and gave the theatre a profitable week, registering at about \$5,800.

The McCall-Bridge Players (musical comedy tab), at the Palace, put on a musical version of "Parlor, Bedroom and Bath," and it proved a pleasing offering, doing satisfactorily. The box-office statement was in excess of \$5,000.

"Vamps of 1927," Mutual Wheel burlesque attraction, did around \$5,000 at the Gayety, a wrestling match on one of the nights contributing heavily.

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"SHANGHAI," LOOP SMASH, \$22,000; 3 BIG HITS FINE FOR CHI. SPECS

"Follies" to \$31,000—Return Dates of "Nanette" and "Abie" Not So Good—Judge Sabbath's "Trial Divorce" May Get Over on Popularity of Author

Chicago, Jan. 11.

The aftermath of the holiday week's trade was studded with a nip-and-tuck race for the non-musical play leadership among three attractions. Between them they grossed approximately \$62,000 last week. There's a bully advance sale for all three of the fast-stepping pieces, which may be named as "Shanghai Gesture," "Cradle Snatchers" and "The Last of Mrs. Cheyney." Evenly matched for the number of weeks in town. When business starts off for new attractions such as has graced this trio seldom is there a slow-up spotted before the eighth week.

The "specs" have loaded up with the three big hits, and it is an unexpected harvest for them. The solid call for the three leaders knocked cold "Dice of God," despite the society clientele anticipated around the Insull management, causing an immediate closing of the Studebaker and a vacation for the Insull cast.

Both "The Butter and Egg Man" and "The Poor Nut" slowed up in the hotel call in the future that has sent off the Adelphi, Harris and Blackstone attractions to real coin.

Receipts received a noticeable push last week from a flock of good spenders here for the boot and shoe convention.

"Follies" is enjoying solid prosperity at the Illinois, featuring an emphatic line that only six weeks will be played. This will mean close to capacity at all remaining performances.

"Abie's Irish Rose" and "Nanette" are both unable to penetrate the hoodoo that makes for return engagements.

Only one new show bowed in this week. "The Woman Disputed," under the A. H. Woods management, had either the Princess or the Olympic to pick from, eventually depending upon the probable drop-ins on Randolph street to build up trade at the Olympic. The Princess remains closed since the sudden exit of "Miss Calico," burdened with financial straits.

Just when trade approaches a substantial basis to make worried managers feel somewhat gleeful, out pops a neat little scrap among the "specs." It is this interference with the high pace noted for a week after the big holiday season, the managers of the three dramatic hits have only themselves to blame, say those who are watching the scrap from the sidelines.

Last Week's Estimates

"Woman Disputed" (Olympic, 1st week). Looked as if heavy "papering" resorted to for opening. Will have to build on own merit. Advance sale practically nothing. "The Shelf" went out with light gross after 11 weeks of mediocre trade.

"Trial Divorce" (Playhouse, 1st week). Gala opening Friday, when Judge Sabbath's many friends (he's sponsor of idea) came out with big hurrah. Local popularity of the judge is apt to shoot piece into immediate real money.

"Poor Nut" (Cort, 20th and final week). Finishes engagement that has made big money for house. For sundry reasons attraction probably didn't profit as might be expected from fine business done. Biggest gross, \$17,000, Xmas to New Year's. About \$8,300 last week. "Twelve Miles Out" follows.

"Vagabond King" (Great Northern, 15th week). Phenomenal money winner, both ends. Off but little from furious gait at any time. Approached \$20,000, with special parties always spotted.

"No, No, Nanette" (Erianger, 4th week). Flop return engagement proving town's interest squeezed out in 49 weeks' run at Harris. Another week to go, with gross sallying around \$11,000.

"Yes, Yes, Yvette" (Four Cohans, 7th week). Starting to get some "breaks" and, with scarcity of musical shows, holds chance of settling for long run. Matinee trade growing. This tells story for improvement. Approaching \$23,000 gross mark if not little better.

"One Man's Woman" (Central, 13th week). Down to normal pace, but big profit at \$9,000 gross.

"Butter and Egg Man" (Selwyn, 8th week). Wise crackers don't patronize matinees, so looks as if gross will hold between \$11,000 and \$12,000 for tail end of successful engagement. "Craig's Wife" assured for Feb. 6.

"Follies" (Illinois, 4th week). With only one matinee, grossed around \$31,000. Easily first call in town for musicals.

"Temptations" (Apollo, 6th week).

Got good "play" from visitors at convention. About \$29,000.

"Dice of God" (Studebaker, 3d and final week). Decision to quit because they can't get 'em coming. House dark until attempt made to yank in combination attraction. Gross last week didn't figure better than \$8,500. Quite a loss.

"Shanghai Gesture" (Adelphi, 3d week). Solid wallop, breaking house records at every performance. Led non-musicals by striking \$22,000.

"Cradle Snatchers" (Harris, 3d week). Just missed \$22,000 gross and holds everything this town wants for close to capacity at matinees. In for sensational trade.

"The Last of Mrs. Cheyney" (Blackstone, 3d week). Stepping along with two other non-musical leaders, hitting off for around \$19,000, drawing best motor trade of any dramatic show.

"Abie's Irish Rose" (La Salle, 5th week). Not showing much for return on straight sales, but \$7,500 gross probably hold it in.

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BENNETT'S \$4,000 KEEPS COLUMBIA IN 'RED'

'Miracle's' Capacity in Frisco, Affects Rest—Home Towners' Chance for Run

San Francisco, Jan. 11.

Columbia theatre's season-long bad luck has been aggravated rather than improved by Richard Bennett in "They Knew What They Wanted," which figured something like \$4,000 last week. This house has had a succession of flops.

The Curran, most fortunate in the matter of attractions, got good money all the way during the two-week return of "Blossom Time," which ended Saturday with about \$15,000 on the second week. Bertha Kalich a week each in "Magda" and "The Riddle Woman" and then the house will get Fox's special film, "What Price Glory."

Kolb and Dill left town Saturday for the road after seven weeks with "Queen High" at the Wilkes. These famous coast comies never got started, and while not dipping into the red did not have a financially successful run. Between \$11,000-\$12,000 final week.

"The Little Spitfire," at the President, and "The Home Towners," at the Alcazar, Henry J. Joffe's two entries, were neck and neck at about \$7,500, with "The Home Towners" looking the best for an extended period. Both shows were in their third week. The grosses are at \$1.25 top.

Capitol dark and without bookings.

"The Miracle," at the Civic Auditorium, is doing a tremendous business. Demand increases as engagement nears end. Practically a sell-out every performance. Undoubtedly affecting legitimate theatres.

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"NIGHTMARE" PANNED

New Piece Cuts Only \$1,800 in Week at Belasco, Washington

Washington, Jan. 11.

With a first week's gross that had the natives talking, "The Vagabond King" held over for a second seven days (original booking) at Polf's and got close to another \$20,000.

"Pigs," at the National, caused but little excitement, but with a one-act, small-cast production the \$8,000 rung up looks decidedly good.

"The Arabian Nightmare," after an unmerciful panning from practically every reviewer hereabouts, got about \$1,800 in at the Belasco box office.

This Week

National, Le Maire's "Affairs"; Polf's, Alice Carroll's "Vanities"; Belasco, Alice Brady in "Lady Alone" (new).

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Chi Treasurers' Ball

Chicago, Jan. 11.

Feb. 12 is the date set for the annual ball of the Treasurers' Club of Chicago.

Doc Wilcox, chief of the Woods b. o. and president of the club, is organizing committee.

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 (243rd week) (C-901-\$2.75). Business stood up very well last week, expected slump after holidays not in evidence; run leader went to around \$10,000; great for great "Abie," which plays 2,000th performance Wednesday, Jan. 12.

"Arabian Nights," Cort (1st week) (C-1,046-\$3.30). New manager, Clark Palmer, presenting comedy by David Tearle and Dominick Colazzi; opened Monday.

"Americana," Belmont (24th week) (R-515-\$5.50). Expected to go through winter; house and show, same management and hookup, makes for profit at reasonable pace; estimated around \$12,000.

"American Tragedy," Longacre (14th week) (D-1,019-\$3.85). Came back very well; business last week considerably above expectations; rated well above \$13,000 and looks set for winter.

"Ballyhoo," 49th Street. Opened Jan. 4 and taken off Saturday; "New York Exchange" switched over from Klaw.

"Betsey," New Amsterdam (3d week) (M-1,702-\$4.40). Figures to do some business for time but hardly in for run; last week estimated over \$23,000; capacity \$38,000.

"Broadway," Broadhurst (17th week) (CD-1,118-\$3.85). Holds position well out in front of non-musicals; easily dramatic smash of season; virtually \$23,000.

"Brothers Karamazov," and "Pygmalion," Guild (7th week) (D-914-\$3.30). Russian drama won high praise and should draw real trade for time; got over \$14,000 first week; "Pygmalion" alternate play current this week.

"Bye, Bye, Bonnie," Ritz (1st week) (M-945-\$3.85). Musical by Eide Dudley, Louis Simon and Albert Von Tilzer, presented by L. Lawrence Weber; opens Thursday, Jan. 13.

"Castles in the Air," Century (19th week) (M-2,980-\$3.85). Another week or two and "Rose-Marie" will be brought back for repeat date under cut rate guarantee also; "Castles" over \$20,000 last week.

"Chicago," Music Box (3rd week) (D-1,000-\$3.30). Looks like outstanding attraction of holiday entrants; got \$17,000 which indicates this comedy drama is a hit.

"Crisis Cross," Globe (14th week) (M-1,416-\$5.50). Up with musical money leaders from jump and should easily ride out season to big figures; estimated \$36,000.

"Countess Maritza," Shubert (18th week) (O-1,395-\$5.50). Sloughed off considerably before Christmas but came back fairly well; gained around \$26,000; moves to 44th St. Jan. 24, "Yours Truly" coming in.

"Daisy Mayme," Playhouse (15th week) (CD-879-\$3.30). One more week; moderate gross show which may do well on tour; averaged \$8,000; "Road to Rome," with Jane Cowl, due Jan. 24.

"Gay Parade," Winter Garden (10th week) (R-1,478-\$5.50). Doing well enough but distinctly rated under actual musical leaders for some reason; estimated around \$30,000 last week.

"Gentlemen Prefer Blondes," Times Square (16th week) (C-1,057-\$3.85). Agency buy expired; may not get big grosses of fall but show's rep should carry it into spring; estimated at \$15,000.

"Gertie," Bays (9th week) (C-860-\$3.30). One of those in-between shows that can get by at moderate money; cut rate at best with average trade around \$5,000.

"Honeymoon Lane," Knickerbocker (17th week) (M-1,042-\$3.85). Went to \$30,000 from Christmas to New Year's; established record for house; last week excellent at \$24,000, nearly capacity.

"Howdy King," Morosco (5th week) (F-893-\$3.30). Going to road after another week; moderate money show with last week's takings estimated \$7,000 or less.

"Junk," Garrick (2d week) (C-557-\$3.30). Hasn't a chance; opened middle of last week and got severe panning; guaranteeing house, may stay few weeks.

"Katja," 44th St. (13th week), (M-1,326-\$4.40). Listed for one week more; held up by cut rate deal, with average grosses around \$14,000; "Countess Maritza" will move over from Shubert.

"Lace Petticoat," Forrest (2nd week), (M-1,000-\$3.85). Indications not favorable for this musical; opened Tuesday and in seven performances estimated not over \$8,000.

"Lulu Belle," Belasco (49th week), (D-1,000-\$3.85). Nearing completion of year's run and ought to last into spring; last week's gross around \$15,000.

"New York Exchange," 49th Street (3rd week) (D-708-\$3.30). Moved here from Klaw Monday; fair

gross last week which started poorly, but closed strongly following advs. Its topic that of "male captive;" \$10,000.

"Oh, Kay," Imperial (10th week), (M-1,446-\$5.50). Musical clean-up and close to "Scandals" money pace; last week's takings close to \$41,000; capacity.

"Oh, Please," Fulton (4th week), (M-912-\$5.50). Should have good chance to stay through winter, though not rated among musical leaders, but scoring moderately good engagement; last week very good at \$23,000.

"Piggy," Royale (1st week), (M-1,200-\$5.50). New theatre opened last night with Sam Bernard starred; show first called, "That Certain Party," produced by W. B. Friedlander; house new Chanin theatre.

"Pirates of Penzance," Plymouth (6th week), (O-1,043-\$3.30). Looks like clinch through winter and spring; last week not far from \$18,000, regarded as fine for G. & S. revival.

"Peggy Ann," Vanderbilt (3rd week), (M-997-\$4.40). Intimate musical stands out along with "Chicago" among holiday card; second week's gain rated above \$16,000; very good for this house.

"Queen High," Ambassador (19th week), (M-1,163-\$4.40). Should easily make season's run; pace last week at about \$21,000 as good as normal in fall.

"Scandals," Apollo (31st week), (R-1,168-\$5.50). Clearly season's musical smash; held leadership since fall and standee attendance continues; over \$42,000.

"Sex," Daly's (38th week), (D-1,173-\$3.30). Hardy holdover; around \$9,000; big for both house and show.

"The Captive," Empire (16th week), (D-1,099-\$3.85). Runner-up to "Broadway" in the non-musical division; normally over \$23,000 weekly; last week with two extra matinees, \$26,000.

"The Constant Nymph," Selwyn (6th week), (C-1,067-\$3.85). Bit under actual figures quoted for holiday week when takings were around \$17,000; normally paced at \$15,000; O.K., but under expectations.

"The Constant Wife," Maxine Elliotts (7th week), (CD-921-\$3.85). Played extra matinee again last week which placed gross around \$22,000 or more; virtual capacity since opening.

"The Desert Song," Casino (7th week), (M-1,447-\$5.50). Now set for run; last week gave fairly good line on operetta's chances and gross bettered \$26,000.

"The Ladder," Waldorf (13th week), (D-1,142-\$3.30). Engagement scheduled to continue through February for approximate 20 weeks run; business not profitable and presentation is whim of hatter.

"The Little Spitfire," Klaw (22nd week), (CD-830-\$2.75). Moved here from Cort after making moderately profitable run; got \$10,000 holiday week, with between \$8,000 and \$9,000 claimed last week.

"The Nightingale," Jolson's (2nd week) (M-1,776-\$4.40). Shuberts presented operetta based on life of Jenny Lind; opened Jan. 4; other Shubert houses plugging week-end tickets indicated light first week.

"The Noose," Hudson (15th week) (D-1,094-\$3.30). Holds to very good but not exceptional trade; business last week indicated \$13,000 to \$14,000.

"The Padre," Comedy (3d week) (CD-682-\$3.30). Supposed to have closed, but at last minute was switched here from Ritz with title changed to "His Own Way;" light trade.

"The Play's the Thing," Henry Miller (11th week) (CD-946-\$3.85). Like other Frohman attractions, "Captive" and "Constant Wife," additional matinee last week (post-holiday); gross around \$22,000.

"The Ramblers," Lyric (17th week) (M-1,400-\$5.50). Hit high mark during holiday week and rating among musical leaders undisputed; last week estimated over \$32,000.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (6th week) (CD-860-\$3.30). First named play was given last week under apparently successful repertory life; "Silver Cord" got \$13,000.

"The Squall," 48th St. (10th week) (D-969-\$3.30). Underquoted during holiday week when \$16,600 was grossed; flock of matinees added; last week estimated over \$10,000; ought to go through winter.

"This Woman Business," Wallack's (6th week) (D-770-\$3.30). Cast operating show on commonwealth

\$33,000 FOR 'RIO RITA'; 'SUNNY'S' \$40,000 SALE

Of 5 Boston Shows 4 Are Musicals—"Tommy" Closes to \$6,000

Boston, Jan. 11.

An unusual and not at all encouraging situation exists here as far as the legit theatres are concerned. This week but five houses have shows, and four of them are Shubert houses. The only so-called syndicate house which has an attraction is the Colonial, where "Sunny" opens tonight.

The Hollis is dark, following the departure of "The Cradle Snatchers." "Tommy," at the Park, a new show, never got over here, even though it deserved a better fate. It closed Saturday. The Tremont is still showing "Old Ironsides."

Just one house played to capacity last week. That was the Colonial, with the final week of "Rio Rita." It grossed \$33,000, twice as much as any other show in town.

The town is topheavy with musicals. Of the five shows playing this week four have scores. This is not counting in the Boston Opera house, where Mme. Sorel will be seen for just one week, playing "Camille" and "Maitresse de Roi."

Some of the musicals will feel the overloading, but it does not look as

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base this week; might continue briefly though probable closing dated for Saturday; under \$5,000.

"Tommy," Gaiety (1st week) (C-808-\$3.30). George Tyler presented this new comedy by Howard Lindsay and Bertrand Robinson Monday; "On Approval" on tour.

"Twinkle," Liberty (9th week) (M-1,234-\$4.40). Louise Verba's best musical bet in seasons; last week's pace at \$20,000 or more figured very good for this type of musical.

"Two Girls Wanted," Little (19th week) (C-530-\$3.30). Claimed \$12,000 for holiday week, when matinees played almost daily; last week estimated well over \$8,000, regarded very good for small house.

"Vanities," Earl Carroll (21st week) (R-998-\$6.60). Difference in opinion over new edition which has skirts and people imported from "Charlotte's Revue;" last week estimated over \$28,000.

"We Americans," Eltinge (13th week) (C-892-\$3.30). One week more to go; comedy going on road; moderate money show, averaging between \$9,000 and \$10,000.

"What Never Dies," Lyceum (3rd week) (CD-957-\$3.30). Unless business takes spurt, will soon be displaced by new attraction; trade continues light; estimated over \$9,000.

"Wooden Kimono," Martin Beck (3rd week) (D-1,089-\$3.30). Mystery play getting fairly good support. "Fleed to itself; cut rates counting; gross about \$12,000; over \$15,000 holiday week.

"Yellow," National (17th week) (D-1,164-\$3.30). Final week; fairly good run, moderate grosses increasing to \$14,000; "Sam Abramovitch" next week.

Special Attractions and Rep

The Gaiety went to capacity during the second week, when "Mozart" was announced for two weeks only instead of four; takings over \$31,000 and considerably better than first week; "The Illusionist" this week.

Mrs. Fiske opened Monday at Mansfield for three weeks' revival of "Ghosts."

Otis Skinner in "The Honor of the Family," at the Booth, will be limited to six weeks or less.

Moscow Habima Players moved from Mansfield to Cosmopolitan Monday, offering "The Deluge," "The Eternal Jew" and "The Dybbuk" in Hebrew. "Beyond the Horizon," O'Neill revival, making quite a run of it at Bijou, averaging over \$5,000.

"The Night Hawk," Frolic, revival, doing fairly good trade via cut rates.

"Caponsacchi," Walter Hampden's, may be breaking even but not exceptional for business.

Civic Repertory, 14th Street theatre, "Twelfth Night," "Three Sisters," "La Locandiera," "John Gabriel Borkman."

Neighborhood Playhouse, "The Dybbuk."

Ruth Draper closing her season in New York of special appearances at Selwyn next Sunday.

Outside Times Square—Little

Grand Guignol plays in English opens tonight (Wednesday), offering "Maid of All Work," "The Claw," "The Last Torture," etc., at Grove Street; "The Great Adventure" to be followed by "The Virgin Man" at Princess; "Faust," Edys Totten; "The Devil in the Cheese," Charles Hopkins; "In Abraham's Bosom," Provincetown; "Emperor Jones" will be followed next week at Mayfair by intimate opera "La Finta Giandiera"; "Where's Your Wife?" a farce, opens Greenwich Village Friday, Jan. 14.

INSIDE STUFF ON LEGIT

Variety's review on the Guitrys in "Mozart" disturbed someone in the A. H. Woods office. Marty Herman is suspected. The Woods bunch is about the most liberal of all legit producers on reviews as they usually have the line before the reviewers see one of their plays. So Marty's grouch was not exactly over the review itself, but a statement made in it that two Frenchmen in the audience fell asleep after the first act.

Variety's reviewer mentioned that fact to establish his claim that if "Mozart" appeared somewhat dull to a non-comprehensive American before the French language, the Frenchmen vindicated the impression. But Marty from reports, was skeptical. He didn't think any Frenchmen slept. Marty believed it was Variety's reporter who dozed off. Yet the reporter waxed eloquent over M. Guitry and Mile. Printemps as artists, but that was the berries as Marty might say.

Shortly before the new Yale theatre opened last month, Prof. Baker wrote to Variety, asking this paper if it reviewed the premiere, to kindly not treat it as an amateur performance. That was a gasp request to receive from Prof. Baker of Yale. Variety has a correspondent at the university; also a harbinger of Little or Art theatres misgivings. But Baker is Baker and as he once instructed the boys in class not to repeat outside anything mentioned or happening there, which shut off quite a job lot of news for Variety, his request had to be complied with.

For Baker and Yale the ultra of Variety's New York staff was chosen. It called for an erudite reporter and the guy with only a business college course wasn't considered there for that assignment. It needed someone with a correspondence school experience.

He was picked because Prof. Baker wanted his undertaking seriously considered and he must have been erudite, if that's the right word, because Prof. Baker hasn't kicked—yet.

And that Yale-Baker-Variety reporter was the same one shipped over to watch the Guitrys for the very same reasons, although don't let Lait see this.

So, Marty!

The Guitrys did not want to open in New York with "Mozart," from reports. Sascha Guitry is said to have informed Al Woods he did not believe it advisable through the English version with Bordoni having flopped. Last week the Guitrys in that play exceeded their first week's gross by \$4,000, having done \$27,000 the opening (holiday) week, and \$31,000 last week.

Holiday week also operated against the Parisian lights. Their draw always is exclusive, wherever they play. Holiday week in New York society is occupied with Yuletide parties to the extent that the 5th Avenue set hardly visits any theatre.

"The Illusionist," current with the Guitrys at the 46th Street, has been played by them in Paris and London and in both capitals unusually successfully. Their contract with Woods is for eight weeks. It permits Woods to move them to Philadelphia or Boston or both during that time only.

The absence of Dorothy Knapp, the featured beaut in Earl Carroll's new edition of "Vanities" is conspicuous. Miss Knapp was advertised for two seasons on the forefront of the theatre electric sign as "The Most Beautiful Girl in the World" and led all finales and spectacle numbers. It is said that Carroll purchased a French muscled farce for her abroad, and plans starring her. Miss Knapp has done very little speaking on the stage, letting nature's lines rather than the author's get her across.

A strange "blessing in disguise" came with Francine Larrimore's opening in "Chicago" at the Music Box, New York. Following the success of Jeanne Eagels' hoarse voice in "Rain," Miss Larrimore's even hoarser tones in the piece designed for Miss Eagels originally was commented on by several of the critics as extremely effective, and was so acknowledged even by some reviewers who did not entirely approve of her characterization. It now develops that Miss Larrimore had laryngitis so severely that she had to be treated by a specialist so she could articulate at all, and the voice was what came of it.

The larger legit booking offices of late have been sending to such independent picture producers as are known to have an emergency film that might be rushed into a "dark" legit house for a week or so. Picture men approached have waved aside the offers. They say that besides the rent they see weekly overhead for the theatre of at least \$3,000, and can't afford the gamble.

Union regulations call for an orchestra in a legit house that would cost at least \$1,000 for a week, a stage crew at \$800 more, besides three or four operators; another \$250 or so. Most of the back stage men would be playing rummy while the picture runs, the producers claim, and they also declare that in each instance they were asked for rent about double what the theatre was worth.

The big special pictures from the regular line film distributors play the legit houses on usual road show terms, perhaps better than usual. That leaves the theatre assuming its own overhead.

A reorganization of management of "Wooden Kimono," at the Beck, New York, has B. K. Bimberg and Billy Minsky in for control, although the program lists Fred Stanhope and Jacques Froelich as producers.

When originally sent out Clinton Moffat and Froelich had the piece, with Moffat stepping out after the road losses and with Stanhope credited with having brought in the Bimberg and Minsky money to assure the New York opening. Moffat, although out as producer, remains as company manager for the show.

Will Page's new book, "Behind the Curtains of Broadway's Beauty Trust," has just been issued by Eddie Miller. Jack Lait has written an introduction and some heretofore unpublished letters of G. Bernard Shaw are included.

The volume covers the show business in a breezy, chatty fashion. In a chapter on "The Night Clubs of Broadway" Variety's Broadway Guide is reprinted. Two and a half pages are devoted to Variety's end, with the comment, "perhaps the best description of the real night clubs, and the authentic guide for the stranger is found in the following reprint from the columns of Variety. Here is its report, couched in the inimitable and original vernacular which only this weekly possesses."

The Theatre Guild leads the list of group producing independents as a producing and theatre controlling organization. It's omission from the season's resume of independents appearing in the Anniversary Number of Variety was because of its group producing classification. The Guild currently operates and controls three theatres in New York, comprising the Guild, Garrick and Golden theatres. The Guild also had the Klaw, with the lease of the latter having expired this month.

The season past was a rough one for the Guild, but the current season has been sufficiently successful to offset this handicap. This season so far four out of five of the Guild productions are "over." The latter crop includes "Ned McCobb's Daughter," "Pygmalion," "The Silver Cord" and "The Brothers Karamazov," the latter opening last week. Under Guild regulations, limited to six productions a year, the Guild has but one more to make this season.

The Guild has increased its subscribers to 20,000 this year with returns from subscribers alone sufficient to sustain the productions and theatre holdings.

Petty politics and hard feeling among the smaller ticket scalpers, combined with high pressure sales tactics, is giving the entire ticket brokerage business a terrible rep in Chicago. The minor scalpers are hanging

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ART THEATRES

By Theodore Pratt

A new little theatre is located in Richmond Hill House, 28 Macdougall street, New York. Remo Bufano, known for his Marionette theatre, is interested, and on New Year's Eve staged his own dramatization of "Pinocchio." Jean Weiller will execute the scenery and Anton Van Deree the technical end. Performances will be given from Friday to Sunday evenings.

Playwriting contest which has caused quite a bit of discussion is the one being sponsored by the Drama League for the publishing firm of Longmans, Green & Co. Five hundred dollars is offered for a full-length play, three prizes of \$250 each for one-act plays, first to be based on the Bible, second to be experimental, third to be from American history. Plays to be submitted by May 1, 1927; details to be obtained from Mrs. A. Starr Best, 59 E. Van Buren street, Chicago.

American Laboratory Theatre, New York, is running three plays weekly in repertory, "The Trumpet Shall Sound," "The Straw Hat" and "Twelfth Night."

"Man's Man," by Patrick Kearney, will be produced by the Garret club of Los Angeles, under the direction of Charles Moore, Jan. 25. Cast includes Cecil Storm, Marie Chapelle, May Bedderidge, Georgia Simmons and Will Reynolds.

Mimers, New York, recently presented "Madame Malissa," an original play by Lawton Campbell. In the cast were Vivian Cosby, Arvid Paulson, Fairfax Burgher, Robert Lance, Mark Roeder, Sidney Shepherd, Elsie Keene, and Seton Jevins.

Hollywood Writers' Club will present two one-act plays and a series of four "blackouts" Jan. 21 and 22. The playlets include one

unnamed original by Waldemar Young, and "The Justice of the Damned," by Gouverneur Morris.

Ten Nights in a Barroom

Play by William W. Pratt, from T. S. Arthur's book. Staged by Kathleen Kirkwood. At the Triangle theatre, New York. Mr. Romaine.....Roland Twombly Simon Slade.....Joseph Alter Willie Hammond.....Paul Morten Sample Swichel.....Al McWilliams Harvey Green.....Geise Fuguet Frank Slade.....Frank Marshall Joe Morgan.....Joseph Battle Mrs. Slade.....Lucy Parker Mrs. Morgan.....Claire Townsend Mary Morgan.....Sophie Lubin Mchitable Cartright.....Dorothy Mary Smith

The Provincetown Players started the burlesque revival of the American plays when they put over "Fashion" three or four years ago. Since then it has been understood by some that just to produce one of them is to make it amusing and good theatre, which isn't quite so. Such is the production of William Pratt's dramatization of "Ten Nights in a Barroom," which is currently offered as the second play of the fourth subscription season at the Triangle theatre, operated by Kathleen Kirkwood.

About the only good thing that can be said of the attraction is that it has been put on. Such a production needs the most finished of actors to get over the amusing pathos of the viewpoint and lines. The Triangle production lacks these, and the result fails to interest or amuse. Instead of being consciously ridiculous it is ludicrous. Something may be said for the songs, however, which are sung fairly well throughout and are worth hearing.

RUSSIAN CHANGES NAME

Los Angeles, Jan. 11.

Natali Barrache, Russian actress, has arrived here with Richard Rowland and Ned Marin, of First National, and Florence Strauss, scenario editor.

In the future the Russian girl will be known as Natali Barr. PAGE 21—

EQUITY BANS SUNDAYS

Refuses Leventhal's Idea for Bayonne—Company Given Notice

Friction between Jules Leventhal and Equity over the former's intention of playing Sunday performances with his stock at the Opera House, Bayonne, N. J., wound up last week with Equity assuming a final "thumbs down" attitude toward the idea. Players were notified that they would not be permitted to give Sunday performances.

Equity took the stand against the Sabbath shows because the town had not rated as a Sunday legit stand prior to Equity's formation and ruling. Leventhal has been operating the stock for several weeks sans Sunday performances. His plan was to readjust his schedule to keep within the 10 performance limit allowed for stock by cancelling two weekday matinees and adding two Sunday performances. Leventhal retaliated to the Equity ruling by giving members of the Bayonne company a two weeks' closing notice.

Besides the Bayonne company, Leventhal is operating stocks at the Rialto, Hoboken, N. J.; Chelsea, New York, and the Fulton Brooklyn. All of his companies have been 100 per cent Equity.

DUFFY SEATTLE CO. MOVES

Seattle, Jan. 11.

A sudden decision to close the Duffy Players and transfer them to Pasadena, Cal., has been announced.

William B. McCurdy, local manager, will be general manager in southern California for Duffy.

The President, here, will open about Feb. 1 with Monte Carter in charge of musical comedy. Carter is now organizing a company in California, with himself to play leads. He has been playing stock at the Empress, Vancouver, B. C.

Anna Fitzu Out

Chicago, Jan. 11.

Anna Fitzu, prima donna, is out of St. Luke's hospital, Chicago, after treatment for over-dieting.

HARVARD'S NEW GUILD

Cambridge, Mass., Jan. 11.

The newly organized Playwrights' Guild at Harvard seems to be angling for the former place held by the 47 Workshop under Prof. Baker. Founded by ambitious students, it will try to bring about the revival of Harvard playwriting activities.

Incidentally, the practical side of playwriting is being stressed by this group, and to give the prospective authors an insight into Broadway secrets they have been urged to read Variety weekly.

"Naughty Night" Next

"A Naughty Night" is next on list by the newly formed producing combination of Stanhope & Forélich. Their initial producing fling "Wooden Kimono" is current at the Beck, New York.

The new one is by John Floyd who also authored the thriller.

CAST WAIVES BOND

Equity interference which hovered over "The Virgin Man" was disposed of last week when the cast waived the usual bond.

Mark Cohan, producer, had not posted bond after the show went into rehearsal. When the situation was put up to the company they agreed to waive.

GREENE'S 'GIVE AND TAKE'

Harry Greene has secured the English rights to "Give and Take" from A. H. Woods and will appear in it in London during the spring.

Greene recently returned from Australia where he starred in several dialect plays.

Wilkes Has "Ghost Train"

Los Angeles, Jan. 11.

Tom Wilkes has taken a temporary lease of the Majestic, which Michael Corper has been operating for the last year, and on Jan. 16 will produce "The Ghost Train," the English melodrama, produced in New York. Arthur Lubin probably will play the male lead.

BIG SPECTACLE PLAN BY GEST FOR U. OF C.

Producer May Stage Big Show in Stadium or Greek Theatre

Morris Gest may stage a spectacle, perhaps "Oedipus," or "Everyman," in the University of California stadium.

It goes through the Gest show will be staged either in the Hearst Greek theatre or the huge football stadium.

Mr. Gest and Max Reinhardt, while at the university, visited the campus and buildings and later made two private trips to the Berkeley institution relative to formulating plans for the proposed university spectacle.

The students are anxious for a helping hand from the producers in their forthcoming production of "The Trojan Women" scheduled for the Greek theatre in April, as an opening wedge for funds for a properly equipped dramatic workshop on the campus.

Marilyn with "Sunny"

Boston, Jan. 11.

When Marilyn Miller arrived here yesterday to open in "Sunny" tonight, she refused to talk to any reporter.

It is said here that, despite reports of Flo Ziegfeld holding Miss Miller under contract, to follow the expiration of her present one with C. B. Dillingham, that she has signed no other contract.

Her agreement with Dillingham was for three years. It expires Oct. 20 next.

Advance sale for "Sunny" is over \$30,000.

"HOWDY KING" TRAVELING

"Howdy King" will leave the Morosco, New York, for the road after another week. The Anne Nichols attraction will play Detroit week Jan. 23, opening at the La Salle, Chicago, for a run Jan. 30.

BELLE BAKER TRIUMPHS

A FEW EXCERPTS FOLLOW:

"The title role is played by Belle Baker. And she is SPLENDID. Spain may have its RAQUEL MELLER and France its YVETTE GUILBERT as long as America has its Belle Baker. She brings a wistful, plaintive, haunting note to her songs that is irresistible."

—Robert Coleman, "DAILY MIRROR."

"In all her stage career Belle Baker was never better than last night."

—John J. Daly, WASHINGTON "POST."

"That popular star (or should one say 'planet') of the two-a-day, Miss Belle Baker, was transformed into a musical prima donna last night—peak of her triumph."

—Stephen Rathbun, NEW YORK "SUN."

"Miss Baker, always sure fire, knows her public and she knew it last night. Her voice was in wonderful trim and her beaming personality beamed."

—Bide Dudley, "EVENING WORLD."

"The initial audience was entirely Miss Baker's. It gave her a reception on her appearance as might have made even the GUITRYS envious. It applauded her every song—the blasé first-nighters—recalled her time and again."

—NEW YORK "TIMES."

"Belle Baker, long a name in vaudeville, versatile and clever as ever—contrives to be amusing at every turn."

—Garrick, "EVENING JOURNAL."

"Belle Baker—glorified—she stepped out joyously and made the most of the occasion—all concerned—which meant a capacity crowd on and off the stage—agreed that the operation was a complete success and that Belle will never be the same girl again. Farewell for her to vaudeville and concerts—she belongs."

—NEW YORK "AMERICAN."

"To begin with there was Belle Baker, both feet on the gas, both arms fighting the air, just glad and happy and hopeful every minute of the time. She waxed maternal about the kiddies, sentimental about the birdies, philosophical about the great big world, temperamental about the booze and emotional in an Irish way about the Governor and the Mayor."

—Katherine Zimmermann, "EVENING TELEGRAM."

"When Belle Baker appeared on the scene it seemed for a moment as if the show would be stopped. And immediately she put the first song over strong. It was 'My Kid.' That was the first of a great procession of songs."

—Nathan Zarkin, "MORNING TELEGRAPH."

"Then there was Belle Baker, who has been putting over songs to the deflection of the countless—awfully droll—narrated with great pathos—genuinely entertaining—semi-sentimental ditties she can render charmingly."

—Alan Dale, NEW YORK "AMERICAN."

MY SINCEREST THANKS FOR THE NUMEROUS TELEGRAMS RECEIVED FROM MY WELL-WISHING FRIENDS ON THE OCCASION OF MY OPENING IN "BETSY"

Management FLO ZIEGFELD, JR., New Amsterdam Theatre Building, New York

PLAYS ON BROADWAY

Tommy

Comedy in three acts by Howard Lindsay and Bertrand Robinson, presented at the Gaiety Jan. 10, by George C. Tyler, under whose direction the authors staged the play.

Mrs. Wilson.....Florence Walcott
Marie Thurber.....Peg Entwistle
Bernard.....Alan Bunce
Mrs. Thurber.....Maidel Turner
Mr. Thurber.....Lloyd Neal
David Tuttle.....Sidney Toler
Tommy Mills.....William Janney
Judge Wilson.....Ben Johnson

George C. Tyler is something of a specialist on comedies of adolescence, particularly that of blossom-

ing manhood. That doesn't exactly mean the players themselves are at the embryo age. He produced "Clarence," which brought forth Alfred Lunt, just mustered out of service, together with Helen Hayes, budding star. Later came Glenn Hunter in "Merton of the Movies" and "Young Woodley" and now "Tommy," also a brightly written comedy of youth.

"Tommy" is perhaps the much better type of show as to casting than the others, because its title role is played by a real adolescent, William Janney, son of the producer, Russell Janney. The kid is

just 19 and not long ago made a stage debut amidst a group of professional children.

There is a good first and last act. The intermediate act is a let-down, but the pace of the performance is so well maintained that the general impression is that of juvenile amusement. It's a clean play, so clean it might have been scrubbed. Which is a reason why it might not land.

The central character of "Tommy" is not Tommy at all, but David Tuttle, a wily bachelor politician, brother of Mrs. Thurber and resident in the Thurber home, located in a small town. Pa Thurber and Marie, the daughter, complete the household. Tommy, a mild-mannered and bright, has been wooing Marie for a year, but she won't say yes. Bernard, a go-getter type of young man, has made up his mind to wed Marie, and he nearly succeeds.

It is David who works things out for Marie, all accomplished by the application of politics—something new in the management of love affairs. Pa Thurber has a lively stable, but things have been going badly and, in fact, ever since David advised him to sell out, when the first Ford was built. The sale of his pasture land for a city golf course would be a life-saver. But Tommy has a farm, willing to him, and by selling it for the same purpose he and Marie could have a home. David makes things all up for the lad through advising him to push the price over the limit, but finally selling it and at the same time getting rid of the Thurber land for airplane landing purposes.

The fun of the play comes with David's steering Tommy and Bernard in different courses, even so far as to having Tommy thrown out of the house. When Marie is about to elope with Bernard, it is David who points out that Tommy didn't lie as he was supposed to have done, and even if he had, when one loves, one doesn't believe such things, anyhow. And in the end Tommy and Marie are married, using Bernard's own license.

"Tommy" in plot form is the small-town parents' idea of arranging the daughter's marriage, switching their choice from one youth to another and then back again. The blundering of the elder folk is aggravating at times but quite necessary. The lines are often genuinely comic, though perhaps not hilarious.

Sidney Toler plays David, the gently scheming politician, and he makes a corking job of it. Rather a new sort of characterization for him and opens up a new field for his always intelligent performance. Young William Janney is something of a find. He is the eager, smiling Tommy, very much in love with Marie. Willing to help pa do cross word puzzles, thoughtful of bringing candy for ma and ready to run her errands, he shows he has something in him, but turning on them and speaking his mind on occasion, but never of the fresh youth type. The cast is small and well chosen.

Peg Entwistle is Marie, whom everyone tries to help make up her mind, but the heavier parts fell to men. Lloyd Neal looked the real choice as Pa Thurber, a busy little guy doing nothing, grafting cigars, but generally under the thumb of his wife, played by Maidel Turner, whose cracker dialect sounded pleasant. Ben Johnson had a comparatively small role as a judge. Alan Bunce did very well as Bernard.

"Tommy" is no heavyweight and Tyler's good job hardly fits this house indicating the show would stand a much better chance in a smaller theatre.

izing of the spirited numbers is very effective, but, above all, the charm of the atmosphere and the gentility of the central character leads a "Maytime" distinction to this offering. More elaborate than "Maytime" in its production, the "May Moon" theme song in the underlying romance motif further heightens that impression.

Bolton has made a dignified adaptation of a program note explaining the biographical discrepancies. The love interest with an army officer is authentic, only that he was Claudius Harris in the British army service and not the American West Pointer as in the Shubert musical, the native locale becoming theatrically desirable.

Eleanor Painter is excellent in the title role, graceful and charming in her delineation, and with a sympathetic reincarnated Jenny Lind. Ralph Errolle, who is mentioned third in the featured support, which has Stanley Lupino, Tom Wise and Errolle billed in sequence, was not happily cast as her romantic vis-à-vis. The lines and the action belied Mr. Errolle's ample figure, although he sang in fine voice, which was the obvious explanation of his assignment to that role.

Lupino, with the clever Violet Carlson opposite, was a bright comedy relief, Miss Carlson having not a little to contribute in that direction also. Tom Wise as the publicity-gloating P. T. Barnum was corking.

The casting is generally good. Eileen Van Biene and Robert Hobbs as a minor pair; Nicholas Joy, Lucius Henderson, William Tucker and Ivan Dneproff as the bombastic rivals for Jenny Lind's favor standing up and out. Some of the historical characters along with P. T. are Cornelius Vanderbilt, Col. Robert E. Lee and Whistler.

The production is in three acts, all substantial sets. Included as an important prop is the original Chickering piano used by Miss Lind.

The lobby is also adorned with a Lindana collection loaned by W. A. Hildebrand.

Sixteen girls and 32 men are in the ensembles.

The music is tuneful. Armand Vecsey, having done some indifferent production work in the past, this probably will rank as his best effort.

Vecsey is the Ritz-Carlton hotel maestro and evidences a fine flair for light music. "Breakfast in Bed," "May Moon," "Once in September," "Josephine" (a rollicking novelty ditty okay for dance) and Jenny Lind's Waltz Song are all noteworthy. The dance floors will further help popularize "The Nightingale."

Abel.

Arabian Nightmare

Clarke Painter presents a fantastic farce by David Teele and Dominick Colajacchi at the theatre, Jan. 10, 1927.

Sarah Friese.....Maidel Turner
Caroline Twiggam.....Helen Lowell
Mamie Marshall.....Marion Coakley
Bobbie Mudge.....Lorin Raker
Horace.....Percy Moore
Hilda.....Stella Arnold
Mildred.....Stella Wright
Jameel.....Charles Millward
Rasheda.....Catherine Willard
Minaret.....Charles Quigley
Mansoon.....Charles T. Lewis
Harem girl.....Emilie Corson

This one was originally submitted to the Dramatists, Inc., and all but spilled the Inc. The governors, or directors, or whoever it is that chooses plays for that body, split over judgment on this farce. Finally Clarke Painter, one of the hard, decided to produce it on his own, and several of the others, as individuals, strung with him. Or there, James Forbes and Edward Childs Carpenter staged the piece, so their moral if not financial support at least was with him and behind him.

How so many practised playwrights (not the writers, but the choosers) could go so wrong on a script that misgives a chance as broadly as this one is incredible except in one particular: it may be that they have faith in the picture-rights possibilities; and there they may not be far off. As a piece of stage merchandise, "Arabian Nightmare" can scarcely be credited with an outside probability.

It is clever in spots and usually is amusing. But it is farce to the nth degree of implausibility. It may have been originally designed to play as a dream. It seems unbelievable that anyone created that story to begin with in the expectancy of holding legitimate suspense, even of the far-fetched order of farce.

There is a rib of satire throughout, poking fun at the sheik-appeal of the age.

The first act finds a small-town girl sighing for the incensed nonsense of the Arabian movie-myths. Her young Babbitt boy-friend is drab to her. She inherits dough and her comedy aunt goes with her to the desert, where weird goings-on bring her as a captive into the harem of a powerful nabob of that land of sand, romance and cooties. He takes her seriously (in the plot) and she has to go some not to be taken. The boy smuggles himself in, gets her and himself out, and is her hero when she is disillusioned, etc.

There are lots of laughs. Helen Lowell as the aunt cracks off many a hot one, and Lorin Raker (that's what it says on the program, anyway) does a bewitching and between

of Charles Ruggles and Ernest Truax as the boy, at times quite amusing, at times very good, at times very flat. Marion Coakley, as the girl, gives the true, splendid performance which, alone, makes anything of it human. Miss Coakley's performance is scintillant and she is radiant.

The production is entirely acceptable, even lavish. This piece was not cheaply put on, even though it may have been aimed against a movie sale. In costuming, props and sets, it set someone back plenty of pretty pennies. Most of them will probably remain set back.

The opening audience, not an especially wise or critical bunch, shook its collective head. It laughed, but it didn't get wrapped up in this product. Though there were many wicked allusions and some pretty raw sex actions and references, the folks somehow couldn't take it as either a menace or a wow.

Seemingly booked for cut-rates from the start, with a fair local span of life at best.

JUNK

Comedy-drama in three acts by Edwin E. Self, presented at the Garrick Jan. 5 by Shesgreen and Vroom, Sydney Greenstreet and Emma Dunn featured, staged by Charles Coburn.

Grandmother.....Alice May Tuck
Nancy.....Marguerite Mosier
Ernest John.....George V. Denny
"Chick" Prall.....Calvin Thomas
Jim, the Gunman.....Dean Borup
Gobknucke.....Jany Fasset
First Prison Guard.....George V. Denny
Second Prison Guard.....Hamilton Swift
Dr. Schelling.....Herbert Ranson
Old Sal.....Emma Dunn
David.....John Maroney

The first act seemed to be an answer to the "campaign" of the tabloids for clean plays. After that, one of the principal characters was disclosed as a hag living with but unwed to a junk man. Then there is a double murder.

Last week disclosed another new play which was rated about the worst of the season. Lifting the Theatre Guild's idea of alternating plays, "Junk" and the other bad boy might be alternated to see which should get the palm of punk. The other affair was called "Ballyhoo," taken off after playing five days.

Edwin Self, the author, is probably financing the production. He is a Dayton citizen, in the rubber business, they say. "Junk" was presented there for a try-out just before coming in and reports were of rather good business. Mr. Self's local omniscience may explain that.

A curious play, "Junk," getting nowhere. Its situations are incongruous, the dialogue windy, with many sentences as "messages," and there is little entertainment to be had from it. A fair cast is headed by two clever players, Sydney Greenstreet and Emma Dunn, who are featured. Good actors, however, never have made a bad play good.

It all begins in a farm house 20 years ago. Grandma is ill, there is no food in the house and no one to work the farm. Along comes Ernest John, an old 'bo, who talks about

PLAYERS IN LEGITIMATE

JOE E. BROWN

in
"TWINKLE TWINKLE"
LIBERTY, NEW YORK

WALTER CRAIG

With Kolb and Dill's
"QUEEN HIGH"

This Week—State, Sacramento, Cal.
Next Week—White, Fresno, Cal.

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

LULU McCONNELL

Featured with
"PEGGY-ANN"
VANDERBILT, NEW YORK

MARIE SAXON

WITH
"RAMBLERS"
LYRIC-THEATRE
New York City

CHAS. WINNINGER

Featured with
"OH, PLEASE!"
Direction CHAS. DILLINGHAM
FULTON, NEW YORK

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Knickerbocker B'y at 38 St. Eves. 8:30
Mats. Wed. & Sat. 2:30
An Indisputable Success!

A. L. ERLANGER presents
In the New Musical Comedy
Eddie Dowling
Honeymoon Lane

BELASCO Thea. W. 44 St. Eves. 8:30
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DAVID BELASCO Presents
LENORE ULRIC
as **LULU BELLE**
Supported by HENRY HULL and
EXCEPTIONAL CAST

LYCEUM Thea. W. 45th St. Eves. 8:30
Mats. Thurs. & Sat. 2:30

DAVID BELASCO presents
E. H. SOTHERN
Supported by HAIDEE WRIGHT in
'WHAT NEVER DIES'
Comedy by Alexander Engel

2 GIRLS WANTED
By GLADYS UNGER
LITTLE W. 44th St. Eves. 8:30
Mats. Wed. & Sat. 2:30

PHILIP GOODMAN'S MUSICAL HIT
CLARK and McCULLOUGH
"THE RAMBLERS"
with **MARIE SAXON**
and a REMARKABLE CAST
LYRIC Thea. W. 42d St. Eves. 8:30
Matinees Wed. and Sat. 2:30

BROADWAY
By Philip Dunning & George Abbot
BROADHURST West
44th St. Eves. 8:30. Mats. Wed. & Sat. 2:30

GENTLEMEN TIMES SQ.
Matinees
Thurs. & Sat.
PREFER BLOIDES
With JUNE WALKER
EDNA HIRSHARD & FRANK MORGAN

EMPIRE Th. B'y & 40th St. Eves. 8:30
Mats. Wed. & Sat. 2:30
CHARLES FROHMAN presents
CAPTIVE
Edward Bourdette's World Triumph!
With HELEN MENKEN, BASIL RATHBONE

HENRY MILLER'S THEATRE, 124 W. 42 St.
Eves. 8:30. MATS. THURS. & SAT. 2:30
CHARLES FROHMAN presents
Holbrook Blinn
in FERNET MOLNAR'S
'THE PLAY'S THE THING'

Charles Dillingham Succeeds
FULTON Thea. W. 46 St. Eves. 8:30
Mats. Wed. & Sat. 2:30
BEATRICE LILLIE
in the New Farce
Review
'OH, PLEASE'
with **CHARLES WINNINGER**
Also CHARLES PURCELL

GLOBE Thea. B'y. 46 St. Eves. 8:30
Matinees Wed. and Sat.
FRED STONE
in a new musical comedy
"CRISS-CROSS"
with Dorothy Stone

GEORGE WHITE'S APOLLO Eves. 8:15
POPULAR MATS. WED. & SAT. 2:30

GEORGE WHITE'S
SCANDALS NEW
World's Greatest Show. World's Greatest Cast

NEW AMSTERDAM West 42nd Street
Mat. Wed. & Sat. 2:30
Melinger, Dillingham & Ziegfeld, Mgrs. Dir.
AN EAST SIDE "SALLY"
A MUSICAL "ARIE'S IRISH ROSE"
ZIEGFELD PRODUCTION BETSY
With **BELLE BAKER**
425 GOOD SEATS AT \$1.00

GETTING AWAY WITH MURDER!
FRANCINE LARRIMORE
—IN—
CHICAGO
A Satirical Comedy by Maurine Watkins
MUSIC BOX Thea. W. 45th St. Eves. 8:35
Mats. Wed. & Sat. 2:35

SELWYN W. 42nd St. Eves. 8:15 Sharp
Matinees WED. & SAT. 2:15
"ONE OF THE MOST SUSTAINED AND
MOVING EMOTIONAL DRAMAS OF THE
SEASON. PERFECTLY CAST."—TIMES.
The CONSTANT NYMPH
A Play by Margaret Kennedy and Basil Dean

GAIETY THEATRE, Broadway & 46th St.
MATS. WED. and SAT. 2:30
DIRECTION L. ERLANGER
AN AMERICAN COMEDY
"TOMMY"
by Howard Lindsay & Bertrand Robinson
with
Sidney Toler, Peg Entwistle, Lloyd Neal,
William Janney, Ben Johnson, Maidel
Turner, Alan Bunce, Florence Walcott.

MARTIN BECK THEATRE 45 St. & 5th Ave.
Penn. 6100. Matinees Wed. & Sat. 2:30
"WOODEN KIMONO"
GREATEST OF MYSTERY THRILLERS

CHANNIN'S ROYALE NEW YORK'S
W. 14th St. NEWEST THEATRE
SAM BERNARD
IN THE MUSICAL COMEDY
"PIGGY," with Cast of 80
Evenings 8:30. Matinees Wed. and Sat. 2:30

VANDERBILT Th. 48th E. of B'way
Eves. 8:30. Mats. Wed. & Sat. 2:30
"The Utterly Different Musical Comedy"
HELEN FORD
in **PEGGY-ANN**
With **LULU McCONNELL**

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"

PLYMOUTH THEA. 45th Street
WINTHROP AMEN
GILBERT and SULLIVAN OPERA COMPANY
Mon., Tues., Wed., Fri., Sat. Eves.
& Thursday & Saturday Mats.
The Pirates of Penzance
Thursday
Evenings Only
Iolanthe

Longacre Thea. 48th St. W. of B'y.
Eves. 8:30. Mats. Wed. & Sat.
DREISER'S Exciting Melodrama
AN AMERICAN TRAGEDY
Dramatized by PATRICK KEARNEY

God as "the old man" with whom he is in frequent conversation. Pretty Nancy thinks him sent from heaven for he is to do the work and for no wages. Money is needed for an operation on grandma. The wayfarer, Nancy's sweetheart Chick and an escaped convict decide to rob the bank to get the necessary coin. The striped kills the watchman. It develops later.

A generation lapses. Chick has become governor of the state. The hobo is just about where he started, a junk man, one of the kind who trundles a cart with a bell on it and he lives in a hovel with old Sal. Yet he continues to talk of "the old man." The convict dies in a charity ward, confessing guilt in the bank robbery, and implicating Chick. A grafting doctor tries to hold up the governor, but it is the junk man, Ernest John, who gets the confession from him, only to be shot. Ernest didn't want to do it but he gave the doctor a bullet in the heart as a compliment. And Ernest passes out, too, only he has the vision of Nancy, long dead, standing in the doorway as an angel.

What it's all about puzzled not a few first nighters. "Junk" is such a conglomeration that clarity could hardly make it better as a play. Its several unsavory characters are the leads and that about rates it as entertainment.

First as the wayfarer, Sidney Greenstreet looked foolish, principally because of his rotundity. But as Ernest John, the junk man, later in the play, his characterization was more understandable. The role is given to preachers largely and the lines become tiresome long before the last curtain.

It seemed a curious casting that found Emma Dunn in the rags of old Sal. She was a continuously squawking slattern from the streets, loud and irritating, but a real characterization at that, though far from the sentimentalities of Miss Dunn's familiar stage portrait. She is probably supposed to go mad when realizing Ernest is dying. Suddenly she emits an almost unearthly screech. It came so suddenly that the audience was startled and got to giggling. Marguerite Mosier was the doll-faced Nancy and later her daughter, largely decorative in both instances. The balance of the cast was just so-so.

"Junk" can't go very far. It is said to be on a five weeks' arrangement guaranteeing the house. Even if it stays that long, cut rates are its only revenue avenue. *Ibce.*

LACE PETTICOAT

Musical comedy in two acts presented at the Forrest Jan. 4 by Carle Carlton; book by Stewart St. Clair; lyrics by Howard Johnson; score by Emil Gerstenberger and Carle Carlton; staged by Carlton, with dances by J. J. Hughes.

Marie.....Erma Chase
Lisette.....Ruth Mariok
Raymond de la Lango.....Luis Alberni
Jules.....Gerald Moore
Louis.....Cullen Lewis
Mammy Dinah.....Mercedes Gilbert
Bozo.....Joseph Spree
Professor Bonelli.....James C. Morton
Leontine Fantard.....Stella Mayhew
Clarice.....Edie Peck
Dominic Dent.....Alfred Frith
Renita.....Vivian Hart
Paul Josephyn.....Tom Burke
Pete Modesto.....A. S. Byron
Adelaide and Hughes.....Specialty Dancers

"Lace Petticoat" is a musical comedy with comedy. It is framed along old-fashioned lines, which alone would not necessarily make it pass, but there is no freshness and little novelty. Carle Carlton was concerned with several others in presenting "Irene" and his own later musical success was "Tangerine." Such a basis does not mean "Lace Petticoat" can approach the same mark of success. The surprise is that it should be so far below either of the others.

Before Broadway, "Lace Petticoat" was disclosed in Newark. Prior to the premiere there, two prima donnas were understood to have been engaged. One was Hope Hampton, the other Ida Sylvia. Neither is in the cast now.

The chorus has a number of girls who are unattractive for the stage. It may be that the six toe dancers made the chorister lineup impress as blah. They are used for

just one number with Adelaide and that did not mean much. Wives and sweeties can rest secure out front or on and off because the cuties are not cute.

The idea of "Lace Petticoat" is unimportant and the fact that most of the second act is played within a cathedral about fixes its status. That portion of the show opened with a skeleton dance, the only real novelty displayed. Luminous paint made the skull "faces" and hands loom up in evolutions and the number amounted to a reasonably good score. Yet the interlude was too long drawn out and the continued darkness dimmed the phosphorus paint which requires a preliminary drenching of bright light to show up well in darkness.

Since a first week in Newark recently the cast has been materially changed, but where there was any improvement could not be discerned. Tom Burke, an upstanding tenor, is easily the most conspicuous member but he seemed wasted. With a drinking song in the first act he scored, backed by a male chorus of 16 and in the second act did the best warbling of the show with "Have You Forgotten." Duetting with Vivian Hart, Burke had the lead melody. "Southwind is Calling." Miss Hart has perhaps the heaviest song assignment yet for her. But she impresses as being an ingenue. In "Lace Petticoat" she seems to be both ingenue and prima donna.

Stella Mayhew did not get much chance to supply giggles, coming close to that with her familiar "stew" bit. Adelaide and Hughes offered their toy soldier number, also familiar. It was repetitious, since Adelaide had a mechanical doll number earlier. Three comics in the lineup, none meaning a thing.

The management was in financial difficulties on Saturday and confusion after this week is not certain. The ghost didn't wait, but the players may decide to take a chance. It would be wasted effort for "Lace Petticoat" is a sure flop. *Ibce.*

"In Abraham's Bosom"

Biography of a negro. In seven scenes, by Paul Green. Directed by Jasper Deeter. Settings by Cleon Throckmorton. At Provincetown Playhouse, New York.
Bud Gaskins.....Frank Wilson
Lijo Huneycutt.....Thomas Mosley
Puny Avery.....James Dunmore
Abraham McCrane.....Julius Bledsoe
Col. McCrane.....Rufus Hill
Lonnie McCrane.....H. Ben Smith
Goldie McAllister.....Rose McClendon
Moth Mack.....Abbie Mitchell
Fergus McCrane.....R. J. Huey
Lodie Williams.....Melvin Greene
Lanie Horton.....Armithine Lattimer
Nelly McNeill.....Stanley Greene

"In Abraham's Bosom" is the first long play of the much-heralded Paul Green to be presented in New York. Much has been expected of Mr. Green, a philosophy professor at South Carolina University, and the Provincetown Playhouse bowed him into New York with an all-colored cast with the exception of two members.

The play proved mildly disappointing, both from the point of view of itself and its quality of acting. At least Mr. Green was honest about it in not calling it a play, rather a biography, which, while a tragic tale ringing with a good deal of primitive emotion, still is hardly for the theatre. Mr. Green knows his people and knows how to present them, but not dramatically.

The tale is of Abraham McCrane, a rather ignorant negro who has desires to raise his race to where he believes it belongs. Abe, not equipped with much intelligence, tries educational means to carry out his plans, but these fail him. He then has illusions about his son growing up as a leader of the race, but the son turns out to be a worthless bouncer and is cast off by his father. Finally, after oppressed again and again, Abe revolts emotionally and kills a white man and in return is shot to death himself.

It was only at rare moments that Julius Bledsoe, in reality a singer (having filled such a role in "Deep River"), was effective. It was about the same with Rose McClendon and most of the others. Armithine Lattimer was able to do a worthwhile bit as a giggly schoolgirl.

In comparison with recent performances in MacDougal street, "In Abraham's Bosom" is pretty good stuff, but at its best seems rather a pale attempt to create another "Emperor Jones."

It may go for some time, due to its heraldry as much as anything else.

PLAYS OUT OF TOWN

MY MARYLAND

Atlantic City, Jan. 11.

Shubert production based on Clyde Fitch's play, "Barbara Frietchie." Book and lyrics by Dorothy Donnelly; music by Sigmond Romberg; book and ensembles staged by J. C. Huffman; settings by Watson Barratt; dances by Jack Mason. At the Apollo Jan. 10.
Berta Donn.....Nydia D'Arnell
Laura Royce.....Mettie Keene
Mammy Lou.....Rollin Grimes, Jr.
Edgar Strong.....Joan Ruth
Barbara Frietchie.....Evelyn Herbert
Jack Negly.....Warren Hull
Dr. Hal Boyd.....Edwin Delbridge
Zeke Bramble.....George Rosener
Col. Negly.....Louis Cassavant
Arthur Frietchie.....James Melghan
Capt. Trumbull.....Nathaniel Wagner
Mr. Frietchie.....Fuller Mellich
Serg. Perkins.....George V. Bill
Mrs. Hunter.....Merion Bellou
Fred Helweg.....Arthur Cunningham
Tim Green.....Stanley Jessup
General Stonewall Jackson.....James Ellis

A lavish production, fine music and brilliant cast characterized the presentation.

The scenes are laid in Maryland, and tell a story of romance and adventure. Barbara Frietchie, the daughter of a staunch Confederate supporter, falls in love with Captain Trumbull of the northern army. Jack Negly, an admirer, swears to kill the northerner. While the army from the north is quartered in Frederick, Barbara's home town, Trumbull saves Arthur, Barbara's wounded brother. Barbara follows the captain to Hagerstown to marry him, but is prevented by marching orders that call Trumbull away. Barbara, while quartered in the minister's house, saves the captain

from being shot by private enemies. Back again in Frederick a false victory celebration is held at Barbara's home, but she, knowing nothing of the fate of her lover, does not enter into the gaiety of the occasion and is snubbed by former friends. Trumbull, wounded, is brought to her home by Arthur, who took this means of repaying his debt of gratitude. Barbara's father orders him thrown into the street, but Barbara gains consent to shield him.

Trumbull's life hangs in the balance. There is one chance in a thousand for him. Barbara once more prevents Negly, now insane, from killing him as he sleeps. The following morning, Stonewall Jackson and his army march through the town. Barbara, with no fear of her own life and in defiance of her former friends, appears on the famous balcony and unfurls the Union flag as the Confederates march by. She is saved only by that famous ultimatum of Stonewall Jackson. "Who touches a hair on yon woman's head dies like a dog!" The doctor then brings word that the captain's life is to be spared.

Evelyn Herbert in the role of Barbara sang her way into the hearts of her audience, but in some of the more dramatic moments of the play did not quite live up to expectations. Nate Wagner, portraying the colorful part of Captain Trumbull, did creditably. The comedy honors fall to George Rosener, an old scoundrel who professed allegiance first to one side and then the other. Others in the big cast worthy of

mention are Berta Donn, Edwin Delbridge, James Melghan and Nydia D'Arnell. The chorus is excellent and performed well in the dancing and ensemble numbers. The large male chorus was one of the features of the production, and required encore after encore. The music is delightful and embraces several beautiful numbers, including "Maryland," "Your Land and My Land," "The Same Silver Moon" and "Boys in Gray."

A background of real beauty has been given to the production. Although "overboard" a half hour for the opening performance, it will be an easy matter to bring it down to scheduled time. *Vince.*

LADY ALONE

Washington, Jan. 11.

L. Lawrence Weber, in association with David Wallace, in drama in three acts by Laetitia McDonald, Alice Brady starred. Staged by Lionel Atwill. Produced by Mr. Wallace. At Belasco, Jan. 10.
Mrs. Virginia Lane.....Louise Galloway
Charles Carter.....Lee Smith
Paul Forsythe.....Edward H. Wever
Kathryn Peters.....Auriol Lee
Nina Hopkins.....Alice Brady
Rev. Dr. Boomer.....Kirk Brown
Craig Neilson.....Austin Fairman
Stephen Brett.....Joseph Kilgour
Reggie.....William Leith
U. S. Marshall.....William W. Crimans
Messenger.....Spencer Bentley

To develop a rather thin tale into a play that holds interest throughout, with but few lapses, is quite some accomplishment. That is what has been done here with an airtight cast, topped by Alice Brady, deserving equal credit with the author in that accomplishment.

An excellent role is provided for Miss Brady, who handles it with (Continued on page 55)

FIRST PUBLIC ANNOUNCEMENT of the

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at the new

SHOWFOLK'S SHOESHOP!

The sale prices range from \$7.85 to \$13.85.

Of course, we want our friends the Showfolks to have first choice! For the semi-annual sale this year is not primarily one of discontinued lines and broken sizes, but a series of important reductions on shoes now at the peak of style and good right into February and March!

For your convenience they have all been concentrated on the spacious mezzanine floor. And also for your convenience the store will be open every evening until 9 P. M.



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"KONGO"

COLUMBIA THEATRE
47TH BROADWAY WEEK JANUARY 17TH

PRODUCERS INVITED

INSIDE STUFF

On Music

Completing the Cycle

A touch of romance and poetic justice is included in the move by Paul Whiteman to head his night club which will be operated as a restaurant catering to the masses. It brings Whiteman back to a corner where he first encountered fame when at an ultra cabaret, the Palais Royal.

Across the street from the Palais, Whiteman is returning to the same corner with a policy greatly at variance with the original methods of "high-scaled everything."

Knowing "the racket" from all angles, Whiteman acknowledges the public trend through taking the opposite tack of playing for the masses at popular prices. Whiteman was wont to pack the Palais Royal at times, its 400 capacity being limited on the week-ends. With more than twice that capacity, 900 exactly, for both dinner and supper, Whiteman will have an audience four times the usual size and can accordingly chop things considerably.

The Chinese restaurant methods of large turnover and small profit is not a bad system to emulate. It has had its successful parallels in other fields of endeavor. It is the surest, quickest method to gain public support, and coupled with an ultra "name" like Whiteman in his field, it may give rise to a new trend in the night clubs.

Brunswick's Expansion

Brunswick's expansion policy has created an important post for H. Emerson Yorke, formerly in charge of publicity and exploitation, who succeeds Jimmy O'Keefe in charge of picking numbers for recording and release. O'Keefe, because of his expert knowledge of the record business, from both sides of the fence—manufacturing and marketing—will be a contact man to meet the dealers throughout the country and grasp their reaction to the Brunswick products.

What the Brunswick laboratories might consider a fine nicety musically may be disparaged by the retailers as jarring and too radical for public appreciation. Sometimes these advanced ideas may even prove commercial handicaps, and with O'Keefe's cognizance of the situation, his practical laboratory knowledge will be applied to the ultimate selling problems.

Yorke accordingly will be in charge of the popular music catalog, with Walter G. Haenschel, as before, in executive charge of the actual recording.

Yorke was transferred from New York to Chicago originally to take charge of the national exploitation after having been eastern exploitation executive, but was quickly re-transferred back to New York for the laboratory post.

Brunswick is extending its scope through giving its recordings greater attention as to detail. The west coast laboratory is also making a flock of Mexican recordings, being readily accessible for the Latin-American artists.

\$4,000 for Photos for Fans

Waring's Pennsylvanians average of 250 photographs per week to admiring flappers, represents an annual item of \$4,000 for photographs. The collegiate boys' popularity with the matinee girls has given rise to some funny things. One instance is the occasional necessity to slip out through the front of the house, rather than back-stage, to escape some persistent femmes who may have developed the snapshot mania.

Waring has his pictures purposely made with a wide margin across the bottom for the boys' individual signatures to comply with requests, a special publicist taking care of this end of the exploitation.

Many "In" on Production Music

It is interesting to note the extent with which the ever-mounting musical production publishing rights are being distributed around, where Harms, Inc., formerly, did that only. Harms has more show hits than ever before, but the many added starters accounts for the overboard play. Feist thusly has a hit in "Castles in the Air"; Shapiro-Bernstein has two in LeMaire's "Affairs" and "Honeymoon Lane"; Robbins-Engel has two in "Vanities" and "Greenwich Village Follies"; the new DeSylva, Brown & Henderson firm, because of the writing combine, will garner a flock of production music publishing rights; Remick has "Piggy," and Berlin, Inc., always had the Irving Berlin production music.

Harms, conversely, is becoming more and more of a factor in the popular music field. Arthur Behm is at the helm of that branch and has put over a flock of hit ballads that are of lasting quality once they are familiarized to the public.

Band Leader Fined and Sentenced; Manslaughter

Altoona, Pa., Jan. 11.

Kenneth Keller, violinist and leader of an orchestra, was sentenced to pay a fine of \$100, costs of prosecution amounting to \$172.79 and to serve eight months in the county jail after pleading guilty to charges of involuntary manslaughter, operating an automobile while intoxicated and failing to stop and give aid after an accident.

The charges were the outgrowth of the death of George W. Spotts, aged employee of the city, fatally injured Oct. 17 when struck by an automobile driven by Keller. Keller failed to report the accident.

"Silver Bells"

ARE

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MONTANA

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NEW LIST CATALOGUE FREE

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GROTON, CONN.

RADIO PLAN DIVIDES POWER WITH HOOVER

Radio Committee Reaches Compromise "Agreement"—House for Hoover

Washington, Jan. 11.

With the joint committee scheduled for another meeting late today (Tuesday) to work out details, Senator C. C. Dill (D.), of Washington, made the announcement on Saturday last that a tentative agreement as to radio control legislation had been reached.

The "agreement," if such it can be called, in view of previous reports, involves a compromise on the House provision giving Secretary Hoover full control and the Senate provision creating a separate commission to regulate the air.

Senator Dill declined to go beyond that statement, but reports here have it that the part-time commission is to prevail, with its functions to be that of issuing regulations, etc., while the Secretary will be given power to administer them.

Chicago Opera on Air

Chicago, Jan. 11.

The Chicago Opera will broadcast weekly next season over the recently formed national radio chain. Programs will be transmitted to the studio in New York direct from the stage of the Auditorium. The second act of "Faust" will be given as the first test program Friday.

PUBLISHERS OPTIMISTIC OVER '27 DISK SALES

Figure New Victor and Brunswick Machines Will Boost Record Sales

That the record business during 1927 will resume its pre-war normalcy seems to be the optimistic indication from the music publishers' point of view. Victor's Orthophonic having caught on sensationally and Brunswick's Panatropes similarly clicking with the public, it is logical that the public's attention will not turn to ultra recordings.

The initial investment in these machines, ranging in prices up to \$1,200, probably deterred them from extensive record buying.

On top of that, with the improved machine having caught on, the new models this spring will naturally be further perfected. It is generally known that not until the second model, or even the third, of any product that all the niceties are fully brought out. These in turn will boom the "mechanical" side further.

An unusual advertising campaign on behalf of the Victor records is being currently conducted by the Victor Co., which is using a New York subway card advertising system to exploit certain unique disks and also announce the new Orthophonic Victor record as "Victor's Second Musical Sensation."

MASS. BANDS FEEL RADIO

Grange Parties Getting Their Music from Air—Orchestras Hit

Springfield, Mass., Jan. 11.

Professional and semi-professional dance orchestras in Massachusetts are discovering that radio is formidable opposition.

With the Grange parties and other social functions that thrive in the suburban sections during this time every year the orchestras always have had plenty of work. But this year the musicians are not busy. Radio is supplanting them for the accompaniment to the dancers.

The broadcasting stations are nightly sending out enough dance music to cover a social session of from eight to midnight. A member of the "what-nots" who owns a dependable radio set is appointed the "music committee"—the come-on to bring the loud speaker and whole outfit to the hall and there operate it for the dancing.

Nelson With WPCB

Ted M. Nelson is now associate managing director of WPCB, the Park Central Hotel station. Nelson comes from WMCA, the Hotel McAlpin station.

RADIO RAMBLINGS

Ohman and Arden, the crack two-piano team from "Oh, Kay," were a feature via WJZ Friday night. The boys are not new to the radio, having been with the original Roxy bunch from the Capitol every Sunday night before invading the musical comedy field.

The Royal Typewriter Hour had a new heroine in Virginia Rea, a charming songstress who, if her personality matches her voice, belongs in musical comedy. She already has a sizeable reputation on the air and on the phonograph records. Her dueting with the Royal Hero of "The Girl Is You and the Boy Is Me" from "Scandals" was delightful. The Royal Orchestra itself was in unusually fine fettle.

Jack Davis, who was on via WRNY Saturday afternoon, sounds suspiciously like Fran Frey of George Olsen's orchestra, and it may be Frey's nom-de-ether, otherwise Davis, if such be his real name, has studied Frey's version of "Katinka" religiously. The original deduction, however, seems correct, Davis' deep voice and his vocal inflections sounding too genuine to be an imitation. Davis was an advertising ether number and Frey is probably preserving his own identity for the WEAF wire.

Exploiting a produce market was the task of the Centre Market Orchestra from WNJ. It was a so-so band and very much to the cauliflower.

Harold Leonard from the Waldorf-Astoria dishes forth some delectable syncopation via WABC, the new Atlantic Broadcasting Corp. station. Leonard is the ace band feature on the ether from that station.

The South Sea Islanders, a regular Friday night WEAF feature, were all to the Walkiki with their steel guitar manifestations. "South Sea Moon" and the "Minnehaha" waltz listened nicely. . . Anna Byrne's La France orchestra, following, also clicked. . . From WNJ, Robert Shoemaker, a professional piano roll recorder, etherized some fancy keyboard hifinks. "Flapperette" was a nifty trick solo.

The characteristic Tango le Perroquet inaugurated Roger Wolfe Kahn's Saturday night broadcast. A number of his crack men were given solo opportunities, Tom Gott's trumpet specialty and Arnold Brilhart's version of the Rudy Wiedoeft composition, "Visions d'Amour," standing out. The Friml "Melodie" composition also was impressive.

Following right thereafter, Vincent Lopez's hour featured some new pop numbers. Lopez has developed a pleasing style of talking the lyrics of any new songs which is better than nothing. Lopez makes no attempt at singing, recognizing his vocal limitations, but by talking the words the auditor is given a good idea of the theme. Lopez's piano solo specialties and the usual Keller Sisters and Lynch harmony interludes stood up and out.

A Farmer's Jag

Des Moines, Jan. 11.

An Iowa farmer recently turned mouth organ artist for KENF, Shenandoah, Ia., but he had some bad luck when losing his pocketbook.

A judge at Shenandoah sentenced him to walk his jag off over the 200 miles between that town and his home at Moulton, Ia.

So far as is known, he is still walking.

DENIES WHAP IS SCIENCE BROADCASTING MEDIUM

Edgar G. Gyger of the Christian Science Committee on Publication states that WHAP is not a Christian Science church, nor is Mrs. Augusta E. Stetson a national Christian Science leader. Although formerly active in Science movements, Mrs. Stetson was stricken from the membership role of the Mother Church, the First Church of Christ, Scientist, Boston, in November, 1909. Mrs. Stetson is sponsor of WHAP, and although claiming Science affiliations, she is seemingly not so recognized.

WHAP's Franklin Ford attacks on the Catholic and Jewish sects have caused comment why the Science Church did not curb Mrs. Stetson, but her disbarment from the church answers that.

The only official Christian Science radio activity is via WMCA.

Chicago Symphony Loses Fred Wessels

Chicago, Jan. 11.

Fred Wessels resigned as manager of the Chicago Symphony Orchestra and will retire to his home in California. Wessels joined the organization as secretary 30 years ago and for more than 25 years has acted as director.

Though no successor has been chosen. It is expected that Henry F. Voegeli, an associate of Wessels, will be named.

KARZAS' NEW BALLROOM

Chicago, Jan. 11.

Karzas Bros., owners of the Trilanon and Aragon ballrooms here, will erect another stepping place, this one in Englewood, south side section, on 63d street, east of Halstead street. Huszack & Hill, designers of the Aragon, will be architects for the new ballroom.

ENGLEHARDT AT McVICKER'S

Chicago, Jan. 11.

Joseph Englehardt, formerly director of the symphony orchestra at the Roosevelt, is now directing the orchestra at McVicker's.

NEW TRIAL FOR MRS. SISSE—WRONG HAND

Composer's Wife Charged with Converting \$40—Husband Earns \$20,000 a Year

A new trial was granted in Special Sessions to Mrs. Harriet T. Sissle, of 211 West 148th street, wife of one of the composers of "Shuffle Along," convicted in that court some time ago on the charge of petty larceny. In court Monday, Aaron R. Lewis, handwriting expert, convinced the justices an error had been made in the conviction of Mrs. Sissle, and her case was returned to the calendar for a retrial.

Records show that Mrs. Sissle was arrested Aug. 4 last on the charge of misappropriating \$40 in cash which had been sent to Mrs. Hattie Flemming, whose apartment Mrs. Sissle had leased. A receipt for the money was signed "Hattie Flemming," and the charge was made that the writing was that of Mrs. Sissle's.

George Z. Medalle, counseled for the defendant, in his motion for a new trial, produced the handwriting expert who testified that the signature on the receipt was written by a right-handed person. Mrs. Sissle is left handed. The expert pointed out differences between the disputed signature and the admitted handwriting of Mrs. Sissle.

Noble Sissle, husband of the accused, testified that he had an income of \$20,000 from his compositions and his vaudeville engagements, and that his wife was always well supplied with money by him.

Search Is on for Weil's Bookkeeper—And \$28,000

Chicago, Jan. 11.

A vigilant search is on for Aldo Cason, erstwhile bookkeeper for Milton Weil, who disappeared with \$28,000 of the music publisher's funds.

Cason had been in the Weil employ for about two years. He left last week on his own, and with the dough.

Melson at State, Detroit

Los Angeles, Jan. 11.

Charles Melson, for several years guest conductor with West Coast Theatres, Inc., has gone to Detroit to fill a four-week engagement at Balaban and Katz's new State, opening Jan. 16. Melson was for a long period at the Uptown, and also frequently led the orchestra at Loew's State.

THE DIPLOMATS

ANNOUNCE

THEIR OPENING

at the

Knickerbocker Grill

NEW YORK

Teddy King is pulling a juvenile, doubling as the Master of Ceremonies. Nightly for dinner and supper.

P. S.—Rube Cowan, our special material author, now has three extra men to write for, the sextet having been augmented to nine men.

Permanent Address:

Variety, New York

DON BESTOR

who was for four months at the Meinhof Hotel, Kansas City, is a star M. C. A. attraction. Bestor is also an important Victor recording artist and has been coming to attention fast with his judicious selection of distinctive dance numbers which he features consistently. That Robbins-Engel's catalog again falls heir to a grand thing is so much the more to our credit.

Are you featuring Our Big Hits?

"HUGS & KISSES" (Vanities)

"CLIMBING UP THE LADDER OF LOVE" (Vanities)

"WHO DO YOU LOVE?" (Greenwich Village Follies)

"TRAIL OF DREAMS" (Vanities)

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'3 O'CLOCK IN THE MORNING' REVIVED BY CLUB OFFENSES

**Dover Club Selected as Test Case—Other Clubs Also
Summoned for Remaining Open 'After Hours'—
Magistrate August Dreyer Presiding**

Curfew already has started to work for the speak-easies. Patrons from regular night clubs going to them for the first week after 3 are now going to them first, to evade the annoyance of moving over later. Club managements believe if their doors are locked after 3, a police officer cannot force admittance. Instructions are given to doormen to keep everyone out after 3, although "heavy dough men" (spenders) are exempt. Those in the club so fortified are permitted to remain until perhaps 4:30 or 5, although the orchestra leaves at 3:30.

One night club remaining open after hours says its gross sales, food, water and booze, after 3 and until 4:30, do not exceed \$100.

A garage entrance has been located by one cabaret night club for after hour entrances and exits. It's doing its customary all night trade.

Magistrate August Dreyer will begin the hearing into the alleged violation of the Curfew law by the night clubs and alleged violation of those clubs having no licenses to permit dancing. Five managers of night clubs were arraigned before him last Thursday. The clubs arraigned were Dover, 300, Commodore, Clubman's Club and Club Hoberg, of which Mother Lena Hoberg is said to be the head.

Former Municipal Judge William Blau represented the Dover. Attorney Frank McCoy appeared for the Club Hoberg. All agreed to the adjournment which was taken until today (Wednesday), at 300 Mulberry street. Magistrate Gus Dreyer stated that he also would like time to study the law and consult city officials.

Judge Dreyer has a wide knowledge of the theatrical law and is known as impartial in his decisions. He even went so far as to ask the attorneys in the cases that the club nearest his home be not the one selected for a test case. Club Dover was then chosen. The facts in the other cases are similar, except those charged with having no dance licenses.

Albert Bergman was served with the summons at the 300 Club, where Texas Guinan is the high priestess. Frederick Muhler was served at the Club Hoberg and Phil (Red) Nestler was served at the Dover. They are charged with permitting patrons to remain after "three o'clock in

the morning." Sol Faber of the Commodore Club and Moe Lewis of the Clubman's Club were charged with permitting dancing without the necessary permit.

Inspector Bolan of the Tenderloin has been assigned by Commissioner McLaughlin to see that the Curfew is enforced. Bolan has directed that Captain Charles Burns of the West 47th street see that the law is carried out. Captain Burns has directed his men to keep a weather eye out and report to him daily of the alleged violations.

Silly Law

The reports show that patrons were in the summoned clubs after three o'clock. Continued violations might result in the revocation of their licenses. Magistrate Dreyer cautioned the managers of the clubs and added that Captain Burns would inform all before he served them while the cases were pending. The court praised Captain Burns. The managers promised the court that they would obey the law pending the completion of the hearings. Former Justice Blau said:

"The Curfew Law is discriminatory. It is class legislation. It states that if one owns the building he can remain open. How silly. If my client has a 90-year lease, he must close at three a. m., while the club operating with an owner is permitted to open. It also gives membership clubs (fashionable clubs) and hotels the right to keep open. The law is absurd."

Attorney McCoy voiced sentiments along the same lines.

Hostess Out for Evidence Fails in Assault Charge

After Magistrate Earl Smith in West Side Court heard the testimony of Yvonne DuBois, 18, hostess, and three of her companions, he dismissed a charge of assault that she had made against Harry Edler, 24, chauffeur, 756 8th avenue.

The hostess said she returned to her apartment at 756 8th avenue Jan. 5 about 5 a. m., and was followed by four men, one of whom assaulted her. She said she recognized Edler as a man who had clasped his hand over her mouth.

The young woman admitted she had been out the night before with prohibition agents, assisting them in getting evidence against several night clubs. She said that when she reached her apartment she discovered that her clothing and the clothes of her three girl friends had been stolen.

Following the alleged assault the case was reported to Detectives Leech and Hanigan, West 47th street station, and they arrested Edler. Edler made an emphatic denial of the charge.

Magistrate Smith paid strict attention to the testimony and also the demeanor of Miss DuBois and her three friends. At the conclusion of the case he said he was not impressed with the testimony or the demeanor and dismissed the case.

Floor Show Out

Chicago, Jan. 11.

A no-floorshowless cabaret is the Pershing Palace. It has discontinued the revue.

Hereafter but a band and table entertainers.

TEAROOM CORRESPONDENCE

Washington, Jan. 11.
In this city has just arrived a young woman about to open a tea room.
Asked as to her experience, she mentioned having gone through a course of operating a tea room with a correspondence school.

UNION FINES LEADER, WARNS CAFE OWNER

**Israel Forfeits \$1,000 and Job
for Paying Under Union Scale
—Tearney Cautioned**

Chicago, Jan. 11.

Howard Israel, leader of the Peerless Serenaders, orchestra at Tearney's Town Club, has been fined \$1,000 and pulled from the cabaret job by the local musicians' union for paying his men less than the union scale. The Israel band came here a month ago from Louisville, Ky.

At the same time, Al Tearney was notified by the national musicians' organization in New York to discontinue his practice of employing out of town bands and adhere to Chicago combinations.

This is believed to act as a general order locally.

PORTRAIT BY RADIO; NATTOVA FOR TEST

Natacha Nattova, Russian dancer at the Club Richman, formerly with the Greenwich Village Follies, is to have her portrait painted over the radio on Friday, Jan. 21, at 9:30 p. m. The event is to be staged over Station WPCB.

Five artists are to tune in on the proceedings and will paint her from aerial description. Norman Brokenshire, the announcer, who will conduct the sitting, will describe Natacha's pose, facial expression and general outward demeanor very minutely, to the accompaniment of soft music. This last has been added for effect, or perhaps inspiration of the artists.

Commercial and news photographers will take pictures of Mlle Nattova. These will later be compared to the work of the artists, so that an estimate may be arrived at regarding the possibilities of radio portrait painting. The artists will meet Mlle. Nattova Sunday, Jan. 16, so that they won't get her "cold" the following Friday.

The artists who will paint or draw the picture are: Hans Stengel, caricaturist; Henry Major, caricaturist, New York Times; Nicholas Yellenti, scenic designer; Walter Shaffner, scenic designer, and Rasko, portrait painter.

The proceedings will be detailed over the air to the listeners by Brokenshire.

PITT CABARETS OKAY

Probation Period Ended and New Licenses Issued—Biz Off

Pittsburgh, Jan. 11.

All is well again in local cabaret circles, although it looked as if every place in town would be shut down.

Cabaret managers, all of whom were placed on probation for 30 days, Dec. 1, following complaints that they were operating after one a. m., were granted new licenses last week by Director of Public Safety James M. Clark.

"All of the managers have abided by the requirements of their probation," Director Clark said, "and they have convinced me that they intend to obey the closing order in the future. I have not received a single complaint against any of them since the latter part of November."

There isn't a good handful of cabarets in the city. With one or two exceptions those that are operating are just getting by on a shoestring.

BEN SELVIN AT FRIVOLITY

Ben Selvin, Brunswick recording artist, and his orchestra, open Tuesday at the Frivolity, New York night club, succeeding Jack Denny, another Brunswick artist. Denny has started out on a Stanley picture house tour.

Napoleon With Victor

Phil Napoleon starts as a Victor recording artist next month. Napoleon has built up his own orchestra of 12 at the Rosemont ballroom, Brooklyn, N. Y.

When of the Original Memphis Five, which Napoleon and Frank Signorelli jointly headed, the quintet "canned" for every company. Napoleon and Signorelli had a falling out, and the former started building up his own outfit, Signorelli aligning with Ben Glaser as pianist.

Because of the valuable trade name, both partners have patched up for recording purposes, the Memphis Five name having important commercial value.

OLSEN'S \$2,000 WEEKLY

George Olsen has made his private night club a "spot" in New York, getting an exclusive invitation draw, and netting for his share from \$1,800 to \$2,000 a week. Olsen is in on an absolute 50-50 arrangement, from couverts to food checks.

Peter Anselmo, his partner, has expressed himself satisfied with Olsen's end of it since he was not promised a sensational gross from the start, but a gradual growth of business from week to week. Such has been the case, the intake nightly jumping from two to 20 couverts at \$4 a person.

This in face of many of the night clubs which are starving.

CABARET BILLS

NEW YORK

Cecil Cunningham's Club Mimos Peggy Cunningham Billy Weston Baby Argana Margot Watson C. Cunningham Cutler	5th Ave. Caravan Jane Grey Arthur Gordon Thomson Twine Jerry Friedman Bd	Rose Schall Billy West Carroll Atherton Bigelow & L Mildred Melrose Hoty Toty Al Shank Washingtonians	Palais D'Or Rolf's Revue B. A. Rolf Bd Parody Club Jack Edwards Rula Porterfield Duke Tallman Bd
Club Cameo Joanne & Lamey Irving Bloom's Or	Parisian Night R Henry Bergman Fairbanks 3 Betty Gray Thelma Edwards Gus Chandler C. & E. Norrie Dave Franklyn Pete Woolery Kitty White Anastasia Reilly Bee Lockhart Woody Lee Wilson George Decker Ann Page Peggie Timmons Gladys Fender Bernice Varden Madelyn White Frlle Banke Frances Mildern Stella Bolton Vera O'Brien Dorothy Jane Ann Hardman Susan Lane Jack Denny Orch	Kaickerbocker Grill The Diplomats Le Ferquet de Faris R Wolfe Kaha Or 4 Aristocrats Rosita & Ramon Morton Downey Bliss Blowers Mirador Babette & Semme Johnny J'neon Bd McAlpin Hotel Ernie Golden Orch	Pennsylvania Hotel Geo Olsen Bd Richman Club Harry Richman Nate Lelpais Evan B Fontaine Dorothy Bachar Dave Bernie Bd Seven-Eleven Club Pinkard Rev Hessie Allison Emma Maitland Aurelia Wheelson Slim Connors Silver Slipper George Thora Dan Healy Carle & Norma Beryl Halley Jack White Dolly Sterling Rudy Kesser Eddie Edwards Bd
Club Alabama Colored Revue Club Barney Murry & Johnson Lion Stengel Johnny Marvin Hale Dyers' Bd Club Beauville Paul Sabia Bernus Lockwood Loretta Adams Marguerite Howard Natalie & Darnell Ben Glaser's Orch	Club Lido Durant & Halsey Meyer Davis Orch Connie's Inn Leonard Harper R Aille Jackson Bd Dover Club Jimmy Durante Eddie Jackson Lois Clayton Julia Gerity Dover Club Bd Everglades Bunny Walden R Eddie Chester Joe Candulio Bd	Helen Morgan's 54th St Club Helen Morgan Al B White Loretta McDermott Mary Lucas Evan B Fontaine Myrtle Gordon 3 Master Melodians Helen Morgan's 6 Hofbrau Fuzzy Knight Frank Cornwell Cornwell Orch Kentucky Club Wanda Goll Gus Chandler	Monte Carlo Hess & Genola 14 Virginians Montmartre Miller & Farrell Ly-Estra & Fred DeLaune & Revel Emil Coleman Bd Meatloaf Roast Variety Show Betty Leonard Jack Edwards Specht Bd

CHICAGO

Alamo Virginia Cooper Jack House Rick & Snyder Al Handler Bd Ches-Pierre P. Nuyten's Rev Earl Hoffman's Or College Inn Jack Pine's Rev Chubb'n & Hines Sylvia Joyce Suzette & Jose Maurine Marcelles Maurie Sherman O	Bert Frohman Jimmy Ray O'Neal Ste Mirth Mack Babe Kane Phyllis Rae The Waltons C. Straights Or Granada Jack Kent Esther Covington Walter Vernon Ed Van Shalck Billie Stanfield Del Estes Tracy & Duncan Moore & Edythe Ernie Caldwell Or	Helen Savage Florence Schubert Kat Kat Club Karola Aleneva Bob Heen Alleen Windsor Lucille Toye Myrtle Powers Low Pink Pauline La Pierre Frank Albert Orch	Nova Schiller Burdy Dean Ralph Bart Louie Panico Bd Samovar Bob Heen Lennie Alston Irene Beasley Henry Marshall Olive O'Neil Samovar Orch
Deauville Floyd Dupont's R Margaret White Wallace & Cappa Emie Burton Beale Moore Louie Salamme Or Frane's Inn Harry Moon Madelon McKinzie Anna Shadkova Billy Rankin's Rev Ann Toddling Bill Paley Orch	Green Mill Gladys Kremer Joe Lewis Dorcas Leslie Williams Sis Manuel & Vida Sol Wagner's Or Hollywood Barn Owen & Lawrence Miss Belmont The Carletons Frank Sherman Buddy Fisher Flo Whitman M. Brunnie Bd	Pershing Palace Ambassador Bd Rainbow Gardens Bert Melrose Mary Jayne Lowell Gordon Aurivale Craven Ronde'sine Kats & Kittens Rendezvous Harry Delson Eddie Cox Made'n. Killen Beth Miller Accent & Janesko Rudy & Noway	Terrace Garden Shannon Profile Gypsy Lenova Suzanne France Rauph Williams Bd Town Club Town Club Rev Honors & Florence Peerless Sis Vanity Fair Lee Sis Chris Pender Jeanne Antrim Thelma Combes Verna's Hawaiians G & Mae La Ferre Adele Walker Van's Vanity F'r O Venetian Jenkins & Brad's Ben Pollock's Or

MIAMI

Casa Grande Jimmie Richmond Billie Richmond O Richmond Co George Twyman Jack Cole Orch Hollywood Hotel Leon Pini Orch	Hotel Antilla Joe Astoria Orch Hotel McAllister Hernance Vokoun Morrice Gates Orch Lavida Teddy Carlo Bertha Mueller Jack Taylor Al Downs Orch	Movie Inn Kitty Bunnell Patricia Baker Mme Ria Ma'ova Connie Altman Irene Marcell Mona Cook Florida Ramblers Rainbow Garden Wells & Winthrop	Geraldine Karina Ann Stapleton Candris & Capell Jack Ford Orch Sixty Club Jane Lucille Agar Made'n Dardis Peggy Cook Welford Hotel Music Weavers
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PHILADELPHIA

Club Alabama Lee Marshall Rev Sledge & Sledge Doc Hyder Orch Club Cadix Earl Richard Eddie Davis	Rodna Lloyd Rene & Fohl Yvone Monoff Madeline White Parodians Club Madrid Mario Villani	Chic Barrymore Bailey & Brown Dooley Sis Hazel Bowman Madrid Revue Cotton Club F Montgomery Rev	Florence McClain Bill Brown Orch Piedpiper Club Lydia Hamilton Dell Markee Billie Stout
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WASHINGTON

Better 'Ole Mildred Wright Revue Carlton J Slaughter Orch Chantrelor Walter Kolk	Paul Fiedelman Meyer Davis Orch Ja Java F Thompson Orch La Paradi Jack Golden	Dick Humber Felix Humber Barnyard Cabaret Meyer Davis Orch Mirador M. Harmon Orch	Spanish Village J O'Donnell Orch St. Mark's Ben Bernie's Orch Valencia A Borguso Orch
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"THE GIRL AND THE DONKEY"

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EDDIE
JACKSON

JIMMY
DURANTE

PHONE: CIRCLE 0084

MARK HOPKINS

(SAN FRANCISCO)
(Hotel)

San Francisco, Jan. 8.

This newest of San Francisco's class hotels is built on the site of the mansion once occupied by Mark Hopkins, a big boy in his day and in this city. Hence the name.

It's directly across the street from the fashionable Fairmont, on the peak of Nob Hill. That means it's hard to reach and is, of necessity, a residential hotel. Its geography precludes any appeal to the busy business man or the in and out transient.

Social life at the Hopkins centers in its Peacock Court, a large dining room with a dance floor. For the big nights the architect has made it possible for a Fountain Room (as yet minus the fountain), and a special ballroom called the Room of the Dons (from the Spanish style and murals) to be thrown into one, giving a total capacity of around 1,500.

To open the new hotel Eddie Harkness, from the Olympic Hotel, Seattle, was chosen to preside at the baton. Eddie has been a coast bandsman for 10 years or so, having previously headed aggregations in the St. Francis and Palace Hotels and, for a season, was with the Duncan Sisters in "Topsy and Eva." He is credited with some fame via radio through KFOA, Seattle.

Harkness has a good band, not entirely seasoned as yet because of several substitutions upon coming into the Hopkins, but the boys are strong on fundamentals and propagate a species of harmony easy to shuffle your feet to. When the sax section switches to the clarinet they create some dandy effects with hefty assistance from the tuba. The tuba player, Vincent Keryte, is a full-blooded Indian from New Mexico. The boys hold themselves down dur-

ing the dinner hour but as the evening advances and the younger set begins to predominate, they wax warmer. For a hotel open only a month dinner trade is very good and bespeaks quick popularity for the hotel and the Harkness unit.

The Mark Hopkins suggests the Edgewater Beach, Chicago. With all of San Francisco's class hotels inclined to be provincial, its announced intention of having floor entertainment, such as a team of ultra dancers, etc., will be a distinct innovation. Properly piloted indications are that this hotel can create a unique niche for itself in the social life of San Francisco.

Harkness is in on an indefinite basis, and belongs. He has background, musicianship and a first rate band. His roster includes, besides himself on the violin, Harry Fish, Frank Hipsley, Albert Chiorone, saxophones; Bob Logan, banjo; George Hall, Jr., trumpet; Bill Morse, trombone; Carl Kallman, drums; Gene Knotts, piano, and Vincent Keryte, tuba.

Hare's Roadhouse Closed

Chicago, Jan. 11.

The Deils, roadhouse on the Waukegan road run by Sam Hare has closed.

It may reopen next summer. Mae Muller, secretary to Louis B. Mayer of the Metro-Goldwyn-Mayer, to Glenn Chaffin, press agent, in Santa Monica, Cal., Jan. 7. Edwin G. Hitchcock, managing director, new United Artists theatre, Seattle, to Lillian Voytanek, non-professional, at Roseburg, Ore., Jan. 10.

Aloha Porter, 17, chosen "Miss Venice" and "Miss California" at beauty contests, to Leonard L. Thomas, 18, Los Angeles, Dec. 31.

SAM PAUL DEAD

Sam Paul, night club owner, died Jan. 11 at his home, 148 East 18th street, New York, of nephritis. He was 53 years old and was in his 53d year. His second wife and nine-year old daughter by a previous marriage survive.

Paul died virtually a poor man, despite the large amounts of money that passed through his hands from time to time from poolroom, restaurant and cabaret incomes. The night club havoc on Broadway the last two seasons took its toll when Paul sold out his Club Avalon last season to Herman Brooks, under whose management the cafe went under. Paul subsequently acquired the Cameo Club on 52d street, which also has not been doing so well.

Paul figured in 1912 in connection with the notorious Herman Rosenthal murder when the police were apprised that the gambler's death had been planned at an outing of the Sam Paul Association at Sea Gate on July 14, 1912.

MARY ELLIS REJECTS

(Continued from page 1)

strong enough for her to make her screen debut in.

In casting about for a leading woman for Meighan's next, to be entitled "Blind Alleys," Miss Ellis was thought of. She expressed her willingness to undergo a screen test. The test was made at the Long Island studios. It was viewed by the F. P. L. executives and they placed their approval on it. Then it was shown to Tom Meighan, who also placed his O. K. on the test.

Meighan Miss Ellis had requested the script of "Blind Alleys," so that she might familiarize herself with the role. After reading the script, she decided it was not to her liking, and she turned it down. No persuasion by the Famous people could get her to reconsider.

WHEN LIQUOR HELPS

(Continued from page 1)

almost total disappearance of local street corner drunks.

No deaths from booting liquor. Large additional revenues for better schools and finer roads.

Louis Athanasie Taschereau, K. C., prime minister and attorney general of the Province of Quebec, and sponsor of the Quebec Liquor Commission, says that Ontario's switch from temperance enforcement will hardly affect this French-Canadian province. Quebec is still expected to earn its annual \$4,000,000 profit.

Net earnings from 1921 to 1925 were \$19,817,000. In addition, the Canadian Federal Government got \$25,000,000 from the total proceeds for doing nothing much besides sitting pretty and levying taxes.

Tourists Booze Buyers Ontario will have to depend on local trade and the Western States for its patronage as Quebec has ample reason to expect to hold the interest it has created in the East.

Premier Taschereau explains that the Commission has gradually been carrying out a policy of teaching and advertising the consumption of wines, light wines and beer in preference to hard liquor. Last year shows a tremendous increase in the sales of light wines while spirits have taken a considerable and proportionately larger drop.

Visitors still prefer "firewater," however. Store No. 1, on Peel street, Montreal, opposite the Mount Royal Hotel, will likely top the list for gross receipts of the past year. All the stores recording heavy sales of liquor are in the tourist hotel districts.

MARY GARDEN'S BEER

(Continued from page 1)

on page one, the morning sheet copied the yarn, and 24 hours before Mary hit here the newspaper telephone operators and the switchboard operator at the Auditorium had checked off 863 orders to supply Mary with a glass of beer. She was invited to not less than 300 homes after the performance for beer, and several of the offers included limburger cheese on rye in addition.

The publicity of beer, this town's weak spot, had its effect on the opera sale. Half an hour before the doors of the Auditorium opened Friday night the street was jammed, vehicular traffic had to be routed over neighboring streets, and this despite the 10 main entrance doors to the Auditorium.

Mrs. Cohn Marries Conway

A Broadway romance culminated in a surprise marriage Monday morning in New York by a deputy city clerk between Sylvia Irene Gordon-Cohn (former wife of Victor H. Cohn) and Elmer Conway, wealthy theatrical and music printer, both well known on Broadway.

Mrs. Cohn has figured in the prints and on Main street in sundry romances, including Thomas F. Manville, Jr.

Victor H. Cohn, owner of a 10-cent store syndicate, sued Harry Richman, night club owner, recently for \$250,000 on the charge of alienation of his wife's affections.

Conway is a Broadway "spender" and may shortly ally himself with a music publishing firm.

RANKIN'S FLOOR REVUE

Chicago, Jan. 11.

A new floor show produced by Billy Rankin with eight Barnes-Rankin girls, opens tonight at Friars Inn.

Some of the principals in the show include Harry Moon, Madelon Mackenzie, Anna Shadkova and Ann Toddings, with Bill Paley's orchestra.

The Venetian Room in the Southmoor Hotel will discontinue its straight act policy and install a floor show within the next couple of weeks. Ben Pollack and his orchestra remain. Lou Bolton will produce.

NIGHT CLUB NOTES

Cyril and Virginia D'Ath are now dancing in the Jade Room of the Hotel Waldorf-Astoria. The D'Aths come from the McAlpin.

Basil Durant and Mary Horain are now at the Club Lido, succeeding the Yacht Club Boys, who have trekked to Florida.

Miller and Farrel will hold over at the Montmartre another 10 weeks, until March 1.

ADDISON'S NEW FLOOR SHOW

Chicago, Jan. 11.

The dancing team of Lischeron and Hathaway are in the new show at the Addison (cabaret), Detroit, due to open Jan. 10.

Other principals include Bert Gilbert, master of ceremonies, from New York; Rose Marie and Beatrice Gardel, both from Chicago.

HERE AND THERE

After a few years as a staid business man "Bill" Barrett, for many years leader of various dance orchestras in Des Moines, Ia., has organized another orchestra. His old band was the biggest attraction at Riverview Park for several seasons.

Members of Barrett's new orchestra include Leo Spallit, sax; Glen Metcalf, piano; Joe Devine, banjo, and Bernard Lowe, traps. Barrett manipulates an accordion.

Joe Gold, formerly with Lopez, opens at the Everglades, Palm Beach, this week, as pianist with a Meyer Davis unit.

Alexander Stern has closed as musical director with the Ida May Chadwick and "Six Ditty Blondes" act.

Bernard Prager, who started with E. B. Marks Music Co. 15 years ago, as an office boy and is now general sales manager for the firm, becomes a benedict in the spring. Meryle Rosenthal, non-professional and a niece of Joe Young of Lewis and Young, the songwriters, is the bride-to-be.

N. Y. Stations Ignoring S O S's Unwritten Law

Washington, Jan. 11.

Another angle of the "chaos in the air" has just been brought to the attention of Congress.

The latest is the continued broadcasting by the New York City commercial stations during an "SOS" call. This is in violation of a long standing general acceptance of the rule that all stations should suspend during such a contingency.

The latest incident happened when a British steamship was in difficulties last week.

WOR, sending out the President's speech from Trenton, N. J., immediately cut off its power, as did WRC here, then broadcasting with a New York station which did not discontinue.

No Hideaways or Dim Lights for Road Houses

Martboro, Mass., Jan. 11.

Bostonians, the main patrons of several road houses near this city, will find them rather tame henceforth as the result of a drastic edict by the local licensing board. The board has issued the following warning to the night club proprietors:

"That the proprietors will not allow anyone in their employ to serve less than four people in a private room; that booths must be opened so that everyone may be able to see the occupants; that the lighting system must be such as to be able to distinguish everyone; that there shall be no moonlight dancing allowed; that they shall not allow any immodest dancing, and that the cabaret performers will be strictly watched."

BRUTAL BIZ CONTINUES

Kadix Closes—Anatole Owes Salaries—3 Clubs Without Customer

Another has fallen by the night club wayside, Jim Redmond opening and closing in one week his Club Kadix, on West 54th street. This was his third bad start this season, the Rendezvous twice folding up. The Club Anatole, which closed New Year's night, owes a week's salary to everybody.

An idea of bad conditions may be gathered from one night recently, when three clubs each drew a perfect .000 percentage in patronage among them.

Circus Man's Poetry

Sam J. Banks, the only circus man to poetize about the tent in book form, has been engaged to speak over radio station WGBS on Jan. 13 and 20. He will read parts from his book, "The Tent Speaks."



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KATZ

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New RAINBO GARDENS, Chicago
GEO. OLSEN Presents

EARL J. CARPENTER

AND HIS
Statler Hotel Orchestra
BUFFALO, N. Y.
Per. Rep., "TAPS," 1587 Broadway

CHARLEY STRAIGHT

and His Orchestra
Brunswick Records
Frolic Cafe, Chicago
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RADIOLIANS
NOW AT
CASTLE CLUB
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JO ASTORIA

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CORAL GABLES COUNTRY CLUB
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MUSIC BOX GIRLS
America's Foremost
GIRL JAZZ ORCHESTRA
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NOW PLAYING
Mt. Royal Hotel, Montreal, Quebec
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MAL HALLETT

AND HIS ORCHESTRA
Featured Six Seasons on Broadway
Booked Solid Until Dec. 1, 1937
Now Playing
ARCADIA BALLROOM, NEW YORK

VINCENT LOPEZ

And His
Casa Lopez Orchestra
Exclusive Brunswick Artist
CASA LOPEZ
245 W. 54th St., New York
Direction WM. MORRIS

GEORGE OLSEN

and His Music
Exclusively Victor
HOTEL PENNSYLVANIA
New York

B. A. ROLFE

AND HIS PALAIS D'OR ORCHESTRA
WEAF ARTISTS
Edison Records
ROLFE ORCHESTRAS, INC.
1600 Broadway, N. Y. C.

PAUL WHITEMAN

And HIS GREATER ORCHESTRA
PUBUX TOUR
Direction: WILLIAM MORRIS
Permanent Address: Variety, N. Y.

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13 times.....	\$51
26 times.....	100
52 times.....	175

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TOM MIX TELLS MORE

(Continued from page 2)

well. Weedin' out process is a great help to us social birds, as it enables to know exactly "who's who" and "who's not."

A banker friend of mine who owns a coupla big installment houses on the side, tells me in confidence that this was the greatest holiday Hollywood ever saw, an' all he hopes is that the industry keeps workin' steady an' payin' steady each week durin' the year.

I'll confess that there was a time, right in Los Angeles, too, when I was the most popular young man in town among the boys and girls who sent out the delinquent notices for the installment houses. You see, my name was short—six letters—easy to write—easy to remember, and my surest address was likewise easy, "Care Mike Callahan, Angelus Hotel." Mike was a friend of mine, one of those dependable young gents who changed his coat when he came down to work, an' Mike was not the hotel barber.

Any gent who has not been cornered downtown by an installment collector who demanded forthwith "the money or the goods," said goods bein' the suit of clothes he had on, has never known a real thrill.

Radio Sets Easiest

I've been through it, an' installment collectors are responsible for a lot of quick thinking, I'll say.

The pet present in Hollywood this year was a radio set. They were the easiest thing to get via the anti-cash-and-carry plan. Hollywood today is listenin' in as never before, thereby also increasin' Almee's wave-length congregation.

From what I saw the past few days ridin' around Hollywood and Beverly Hills, most everyone fared pretty well. I saw a lot of stars and featured players a wearin' of new furs, diamond rings and bracelets, a few nice, new cars, an' one or two of 'em sportin' nice, new husbands—I almost wrote that word "supportin'," which might have been more truthful, but not so polite, so I made it "sportin'." Instead, tryin' this year to be a perfect gent, which I am resolved to remain throughout this whole year—that bein' one of my presents to Mrs. Mix that she knows nothin' of.

If I stick it out, I'm goin' to tell her about it; but if I slip, which I'm likely to do if they hang many of those workin'-for-holiday days on me, I'll keep it to myself.

Christmas and the day after, Hollywood men broke out in what my friend O. O. McIntyre would probably call a redish rash of roysterin' neckties, an' that's about as much as most of 'em got, judgin' by my own and other outward conditions. If I could, I'd like to remark incidentally to the owners of the downtown stores, that there'd be a heap more happiness in homes just now if each store keeper had hired a modest, retirin' street car conductor or a honest, home lovin' plasterer to pick out the Christmas neckties that women bought for their husbands and boy-friends to wear. The greatest proof of pure love I ever gave to Mrs. Mix was when I wore a neck-tie she gave to me, to lodge one Christmas day.

Father Surprises Tom

Personally, I had a grand time Christmas. My father and mother came on from the east and are spendin' the holidays with us. Although not used to 'em down in Texas, the old gentleman an' the butler are gettin' on grand. Before this, I hadn't invited my father out to Hollywood or Bev-

erly thinkin' I'd wait until his age would sort o' protect him, but I found even now, that I'm wrong. He's younger than I am and huskier. The fact that he and mother have been married 53 years, however, don't serve to popularize him much in this community, where givin' and takin' in marriage goes on with a little more hilarity and more speed than in his day.

Instead of showin' declinin' years, the old gentleman insists that he can still lick me. My mother, who never in her life, weighed more'n a hundred pounds, declares she can lick either one or both of us. (She always has).

Hollywood don't appeal to father as I thought it might—maybe if mother hadn't been along—but anyway, as it is, he spends most of his time over at the ranch, sittin' on the corral fence watchin' the horses, concernin' which animals he knows a heap more than me or any of my cowboys. He admits that Tony is far and away the smartest and best lookin' cowpony he ever saw, wherein him, Tony and me agree perfectly.

A Couple of Bills

The day after Christmas I went a visitin' out to Harry Carey's ranch, to look over the stock, which is in mighty fine shape, an' he has one of the nicest and best appointed ranches around here. On the way out, I passed Bill Hart's ranch which is located in Saugus, about midway between the gas fillin' station an' the drug store. I don't think Bill's runnin' many cattle this year. Bill had company, so we didn't stop in as I can't talk to a whole lot of girls at one time.

I put in most of Christmas day playin' wet nurse to Will Rogers. Will is now mayor of Beverly Hills, in which community Douglas Fairbanks, Harold Lloyd an' me are citizens and Charlie Chaplin resides. Rogers and me are old pals, havin' ranched together in the old days down in Oklahoma and at one time we worked on the same wild west show, him a ropin' an' me a bulldoggin' steers. We talked a lot about his home town, Claremore, Oklahoma, an' where I'm acquainted.

It might be interestin' to know that Claremore is the county seat of Rogers County. The county was named after Will's grandfather, a lineal chief of the Cherokees. I've heard some doubt that Will was part Injun. His kin is scattered pretty well over Rogers County, livin' in the small towns of Oologah, Skiatook, Sargeeah, Tiawah, Bushyhead, Talala, Chotou, Verdigris, Catoosa, Owasso, Inola and Broken Arrow, an' if that don't make you an Injun, I'll put in any buy a coupla stacks with most anybody who can keep cases.

High Hat Saddles

When it comes to ridin' a horse, there ain't none better than this Rogers boy. One evil day not so long ago, some eastern gent steered Will up again the polo game an' now he's got a corral full of polo ponies. Polo is all right, an' me an' my cowboys like it immense, if they'd let us play it under our own rules, but they want us to ride some little flax-seed poultice affair they call a saddle an' which would be no protection a-tall should the pony start buckin' which any bronco is apt to do, an' that let us out.

When I got home from the Rogers ranch, I got to thinkin' about New Year resolutions, an' to decide which ones I'd make this year.

I got a lot of my old resolutions out and looked 'em over. I used to write 'em down each year, so later on I could look an' see how long they lasted. The lists contained pretty much everything a man could promise. This year I couldn't think of any new resolutions, or find any old ones I hadn't busted, so I decided to start the year wide open, fearin' nothin' side-steppin' nothin', forgivin' a lot, lovin' everybody and everything an' as the days and weeks and months come along to "Ride 'em Cowboy—Powder River—Sink or Swim, Texas or Bust."

I almost forgot to say that I did hear of one young feller in Hollywood who didn't enjoy Christmas. That young bozo lost his job the day before. He was a lecturer on a rubber-neck bus, an' it seems all he did was while passin' the Hollywood High School, to nagaphone his passengers, "Ladies and Gentlemen—we are now passin' Charlie Chaplin's trainin' camp."

TOM MIX.

London Hipp Circus Starts 13 W'ks' Tour in Memphis

Memphis, Jan. 11.

The City Auditorium has taken on the earmarks of a circus grounds. The London Hippodrome Circus is playing here this week under auspices of the Memphis Shriners.

The program offers "Circus Follies," a musical spectacle, in which several hundred singers and dancers participate, including the entire municipal open-air opera chorus of St. Louis. Among the acts participating are the Great Dalbeanie, the Kelleys, Theresa Troupe, the Riding Davenportes, and Hodgins, Silver Johnson and his clowns, the Matzumotas, the Chesters, Freddie Biggs, the Whites and Brooks, the Olivera Brothers, Franklin Brothers, Perez and La Flor, the DeLongs, Taylor and Moore, Yacopi Troupe, the Lizeed Arabs, the Flying Wards, including the unbeatable Irma, the Alexander Troupe and the Tresobares Troupe.

The circus travels on its own train and assembled here. This same show will play 13 weeks after leaving Memphis in as many different cities.

Castner's Alleged Relatives

Syracuse, N. Y., Jan. 11.

Five relatives of the late George Castner, theatrical bill poster, have taken up legal cudgels of attack against the will of the deceased. The will disclaims all relatives and leaves the major part of a \$140,000 estate to Mrs. Eliza Wilkins, his housekeeper for 11 years.

It is claimed that Castner defeated the purpose of the will by failing to prepare a residuary clause that would dispose of the remainder of the property in the event of Mrs. Wilkins' death.

The heirs who feel confident of sufficient proof to satisfy Surrogate Sadler are Whitfield Castner, 63, of Linden, Texas; Wallace and Orbie Castner, and Mrs. Thelma Castner Miller, of Miller Grove, Texas, nephew and nieces of the bill poster, and Claude Castner, of Brasher, Texas, nephew of the deceased.

TAX RULING ON FAIR ASS'N

Washington, Jan. 11.

The Income Tax Unit of the Bureau of Internal Revenue has ruled that a state fair association that pays no dividends to its stock holders, nor salaries to its officers, thus putting all profits into the maintenance of its buildings and grounds and other expenses, is exempt from income taxation.

STRATTON RESIGNS IN TEXAS

Chicago, Jan. 11.

Bill Stratton, secretary of the Dallas Fair for 30 years, has resigned. No successor has been appointed as yet.

DEATHS ABROAD

Paris, Jan. 2.

Theodore Henry (Henri Yvan), 77, French dramatic critic, and playwright, died in Paris.

Leon Roger (father of Roger Ferreol, the manager of cabaret-theatres in Paris) died in Marseilles.

Adolphe Waltz, French author, died at Bordeaux, France.

Lionel Dargueil (staff of Nouvel-liste des Concerts) well known in French music hall circles, died in Paris.

Mme. Angele Meunier, wife of Jean Menuier, French vaudeville agent.

Jacques Comte Offenbach, a descendant of the composer, died in Paris.

Charles Baylion, 65, French comedian and former popular cafe chantant performer, known as Reschal.

Edmond Duvernoy, professor of the Paris Conservatoire de Musique.

Michel Pantall, 64, race horse trainer, well known to Americans in France, died at Chantilly following an operation.

Adolphe Orna, Roumanian playwright.

Fierens Gevaert, 56, Belgian author, died at Liege.

Jeanne Denoel, 23, Belgian opera artist, shot herself at Hayre, France, for reasons not divulged.

Malia Bart and Co. have been routed for a tour of the Loew Circuit vaudeville houses. The act opens for Loew Jan. 24. The booking marks their first appearance outside of the Keith-Albee Circuit in years.

OBITUARY

IRVING J. LEWIS

Irving J. Lewis, 66, managing editor of the New York Morning Telegraph until three years ago, died Jan. 5 from a ruptured artery at the home of his twin sister, Mrs. Frank W. Bartlett, in Hollywood, Cal. A nephew, A. L. Bartlett, and distant relatives in the east are the remaining survivors. He was unmarried.

WALLACE FORTUNE

Who Passed Away Jan. 12, 1926
JUST AWAY
I cannot say, and I will not say, that he is dead. He is just away! With a cheery smile and a wave of the hand, he has wandered into an unknown land. And left us dreaming how very fair it needs must be, since he lingers there. And you—oh, you, who the wildest yearn for the old-time step and the glad return, think of him faring on as dear in the love of there as the love of here. Think of him still as the same, I say—He is not dead—he is just away! DAVE (DALBEANIE) WILLIAMS

Lewis was born in Cleveland, Ohio, 1860. He began his newspaper career as a reporter on the Cleveland Plain Dealer. Later he engaged in newspaper work in the east, including city editorships of the Philadelphia North American and the New York Evening Journal. He was at one time dramatic critic of the New York Morning Telegraph, and later became managing editor of that publication.

Lewis was a member of the Authors' League of America, the Friars and the Odd Fellows. Interment in Hollywood.

MRS. FRED MACART

(Mrs. Josephine G. Macart)

Mme. Josephine G. Macart, 77, widow of Fred Macart, with whom she did a dog act in vaudeville for almost 50 years, died at her home in Hollywood, Cal., Jan. 4, of cancer.

The Macarts retired from show business about 10 years ago and at the time of the death of Macart, seven years ago, were in destitute circumstances. Mrs. Macart, at the age of 70, decided to go into the real estate business and associated herself with the Taft Realty Co., of Hollywood. With that concern she is reported to have made a fortune of around \$100,000. Though she had been unable to go out for the past three years, she transacted business from her home and bedside until a short time before her death.

Her will, which was opened this week, is said to provide that the majority of her estate go to the Actors' Fund, N. V. A., and organizations which benefit actors.

Burial in Hollywood cemetery.

LORD LYVEDEN

Lord Lyveden, 69, actor-peer, died in London, England, Christmas Day. The deceased had had an adventurous career. At intervals of stage work he had served as soldier,

died at her home in Troy, N. Y., last week. Miss Campbell has appeared in many productions in the last 17 years.

During the eight years that Bert Lytell was leading man of the Proctor Players in Albany and Troy, Miss Campbell was in the company. She was also with the Proctor Players in Troy last year.

WALTER S. BALDWIN

Walter S. Baldwin, 76, pioneer stage director and serving in that capacity for the Casey Players at the President, St. Paul, Minn., died after a brief illness from a heart attack. He is survived by his widow and one son.

Up to the time of his illness, Mr. Baldwin had been in harness all season. He even had made one acting appearance in "Three Wise Fools." Mr. Baldwin operated his own company for many years in New Orleans.

IVAN L. WRIGHT

Ivan L. Wright, 43, theatrical producer of New York and Canada, died Jan. 5 at his home, 215 W. 75th street. Funeral services were held at Campbell's Funeral Church, New York, Jan. 7. Remains were shipped to Toronto, Canada, for burial.

Mr. Wright was born in Toronto and prior to coming to New York several years ago had engaged in theatrical producing for a number of years. He later came to New York and was engaged in the insurance and brokerage business until three months ago when he returned to the producing field. Mr. Wright was stricken during rehearsals of "New York Exchange" with the illness proving fatal.

A wife and two children survive.

HENRY C. COCHRAN

Henry C. Cochran, 70, president of the Fayette County Fair Association and owner of the Dawson race track, died last week at his

JOHN BUCK

As he is missed here—so will he be welcomed in the Greenroom of the Great Beyond.

STEPHENS and HOLLISTER

winter home in Dormont, suburb of Pittsburgh.

A leading race horse owner, Cochran was the founder of the fair association in Fayette county and prominently identified in a number of other ventures. He was a member of James Cochran lodge, No. 614, Free and Accepted Masons.

A widow, two sons and a daughter survive him.

FRANK COSTELLO

Frank Costello, 50, former general manager of the Turner and Dankin circuit in California prior to the consolidation of interests

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sailor, waiter, cabdriver and nursery gardener. He came into the title in 1900 on the death of his uncle.

Of recent years the deceased had been with Percy Hutchinson's company. His last London appearance was in "Cock of the Roost," at the Garrick theatre, last summer.

WILTON GREEN

Wilton Green, 36, died Jan. 10 in Chicago. He had been assistant treasurer of the Chicago Opera for eight years, and previously occupied the same position at the former local Palace (vaudeville). A daughter and his parents survive.

WILLIAM A. CRINLEY

William A. Crinley, pioneer picture actor and director, died Jan. 1 at his home in Hollywood, following an operation for stomach trouble. Wife and one child survive. Crinley had been under contract to Universal Pictures.

HELEN M. CAMPBELL

Helen M. Campbell, one of the best members of the WGY players,

with West Coast Theatres, Inc., died Jan. 6 in Reno, Nev., from a complication of diseases and after a long illness. Recently he has had charge of theatres in Reno operated by T. and D., Jr., Enterprises.

Mrs. Johnny Perkins, 23, wife of the picture house comedian, died Jan. 1 at Mercy hospital, Chicago. She was stricken a year ago with cancer of the bone of the leg. Interment in Terre Haute, Ind., former home of Mrs. Perkins.

BENJAMIN YOUNG

Benjamin Young, 56, long identified with Mohawk Valley theatrical enterprises, died Jan. 7 at Illion, N. Y., following a long period of failing health.

Young made his first venture into show business in 1911, when he took over the lease of the Ilion opera house. In 1922, ill health forced him to retire from the theatrical field, and he sold his interests to W. V. Erk & Son of Elmira. Recovered two years later, he re-purchased, affiliated himself with Frank C. Whitney and incorporated the firm of Young & Whitney.

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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.

Nice show and near capacity business at the Rialto Monday matinee. The show is there all this week and so, too, probably will be the biz.

Bart and Joss, two-man, songs and talk, second and in an opening song claimed to be "Just Two Nice Boys Trying to Get Along." They got along fairly well, but on the strength of an old comedy song.

When in Chicago Visit These Hits

ILLINOIS TONIGHT, 8:15
MAT. SAT. ONLY, 2:15
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20th of the Series—Greatest of Them All

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in "THE BETTER 'OLE"
A Corking Comedy

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The Year's Greatest Motion Picture
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By JOHN COLTON
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"The Woman Disputed"
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and a distinguished cast of 30

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Double without bath, \$16 per week and up. Double with bath, \$17.50 per week and up.

"So I Ate the Honey," is not new. But it scored.

Maxwell and Leo, man and girl, dancers, are not strong enough to hold up a spot alone in their present routine. An adagio, opening, fair, but three solos, buck and a comedy dance by the man and a hick by the girl got little. An apache closed and proved a life saver. With compeish strong, the rougher-the-better seems to be the main idea. So they're getting rougher daily. So rough, in fact, that the law against boxing on a theatre stage may again come into prominence. Miss Lee is, at least, novel. Instead of being carried off on the neck of her man, which is the usual finishing blow,

assistant and a house stooge, was handled well. He scored by himself.

Ethel Parker and Fred Babb, dancers, accompanied by the Philippine Sextet (string), made up the third and last act, and fared well, mainly through the peppy stepping of Miss Parker. Several trick steps, one a complete pivot in a full split, are sure-fire. The turn impressed favorably. Gabe Wellmer, a musician who deserves a better theatre, organ soloed finely.

The Nate Leavitt orchestra, in the pit, jumped here from the Ambassador, where it established somewhat of a rep, which rep he upholds here.

Monty Banks, in "Atta Boy,"

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	50	MINNEAPOLIS	52
ATLANTIC CITY	49	NEWARK	49
BALTIMORE	49	NEW ENGLAND	49
BOSTON	50	NEW ORLEANS	52
BUFFALO	49	OAKLAND	52
CHICAGO	48	PITTSBURGH	50
CINCINNATI	48	ROCHESTER	49
CLEVELAND	52	SAN FRANCISCO	52
INDIANAPOLIS	52	SEATTLE	50
KANSAS CITY	50	SYRACUSE	50
LOS ANGELES	52	TORONTO	49
MILWAUKEE	50	UTAH	48
		WASHINGTON	50

she shoots him dead. Her aim Monday seemed a little low.

Clark and Crosby, man and woman in comedy and songs, held up fourth position neatly. The man clicks immediately with a good Wop character. The girl straightens well.

James Kennedy and Co., familiar, but still good for the time it plays, was liked. Kennedy makes the most of his infrequent comedy lines, but holds back his kick, a parodical song, with which he closes and usually goes to three or four encores.

Pressler and Klais, another mixed comedy team, plowed through on Pressler's nut piano stuff and came out with a hit. Applause continued into the next act, the Maryland Collegians, orchestra. The Collegians, 12 pieces, inclusive of the leader, who fiddles, is composed of young boys and in the pep of its youth lies its strength. The boys look, act and play the part of collegians. With their pep and some exceptionally arranged and played music, they are a bet for any picture house.

Kelly Latell Co., not caught, opened.

Fred Thompson starred in the film feature, "A Regular Guy."

The Rialto is the only attraction-playing house in the loop with ads on its olio curtain. Something that a vaudeville house does not seem natural without. Advertising matter makes good reading, while a comic is quoting Joe Miller.

Charles A. Martin, who says he is a cabaret owner of Moline, Ill., in Chicago to engage an orchestra for his place, is being held here for questioning, under suspicion that he is one of the big guns in the alleged loop hotel liquor ring. Martin was taken from his room in the Congress hotel by Agent Jake Maas.

Nice little house is the Ambassador Company's new Drake, seating 1,800 on the northwest side. Not very large or pretentious, but pleasing in general construction and equipment. The Drake, however, could play better stage stuff than it has in view for the future, Association vaudeville, and three acts of it at that.

Charlie Fay and the Four Fays were two-thirds of the show last half last week. They have that L-born sense of showmanship that hits, but their material could be better. Charlie's "honey" bit with an

meant nothing as a draw, as evidenced by the new house being only about three-quarters filled. Billy Dooley comedy film, news reel and a short spotted up the screen. Harry Miller, also from the Ambassador, is house manager.

With no picture house opposition in the immediate vicinity, the American has been able to hold quite a few of the old-time customers. The patronage is looking more burlesque every day.

Of the five acts on the last half bill last week four looked good for the time. The best showing was made by the "Music Box Girls," a nine-piece femme band with a dancing girl for forte closing. This turn had merit. The girls are pips in appearance and their library is strenuous and peppy. Rich and Banta did almost as well in next-to-closing. They have a neatly written comedy act and their delivery is way beyond the necessary quality. James ("Fat") Thompson is meat for houses like the American. His blackface humor concerning a gent who is helping rob a house and wants the world to know it mopped up throughout.

The Brockman-Howard bare stage act is out. It's too long and every drop of comedy is forced till it creaks. The idea is one of those rehearsal things, with Brockman, Howard and an untried girl practicing their acts and later deciding to combine. The only kick the customers got was in looking over the dreary bare stage.

The Five Fearless Flyers, just what the name implies, muffed the head-buck trick twice, but cashed in on the rest of their routine. "Ladies at Play" (1st N.) was the film feature.

This week three "names" at the Palace—Irene Bordoni of legit, Ernest R. Ball of vaudeville and Miss Juliet, the same.

Miss Bordoni, in songs, is not a songstress. But she has the appeal and acting ability. The first two of the legit star's songs, one in French and the other in Spanish, told little stories, the stories being related in English on a placard. Miss Bordoni is handsome and has that certain "class" about her. Perhaps a skit would have been better vaudeville for her. Deserves honorable mention for getting away from the beaten track. Closing the first half, scored heavily.

Ball, accompanied by six male voices, all excellent, was accorded a tremendous reception after what sounded like an Irish fiesta. He and the men probably broke the applause record for the new Palace.

Juliet had to follow Ball's huge hit. But Juliet is capable. After two character bits she wowed on personal imitations and mimicked her way through four encore numbers. Picture houses are calling.

Franklyn Ardell finished and held them in with his comedy talk. Snappy chatter here is fast and furious, at the same time funny. Any trolley conductor would have placed this one next to closing.

The Taketas, Japs in the usual manner, opening, and Paul Sydel and Spotty, on second, dog act, and a good one, so much so that it went to an encore, unusual, are both nat-

ural openers or finishers. Sydel has strength, but not enough for deucing on the big time. The two turns could have been reversed with no worse effect.

Bill Adams, comedian, is at the Frolic (cabaret).

Two armed bandits, one wearing a raccoon coat, entered the Crocker, Elgin, Ill., after New Year's night show and departed with \$1,500. They held up Cashier Fields and his wife, who were counting the holiday receipts.

M. O. Fields, manager of the Crocker (Great States), was the victim of Elgin's first theatrical robbery. With the last evening show under way, two bandits stuck up Fields in his office as he was counting the day's receipts. The \$1,500 taken was covered by insurance.

The local Gus Sun office has placed the Ike Rose Midgets for the opening on Feb. 21 of Ascher's Sheridan theatre.

Arnold Hirsch, formerly with Pantages, is with the Ed Morse Agency.

Bill Tice, formerly of the National Hotel, is now manager of the Mansfield, south side theatrical hotel.

Fred L. Griffith closes his musical stock in Canton, O.

The Obrecht Players (repertoire) reopen Jan. 23 at Stillwater, Minn. Arthur Verney, Lola Davis and Orrin Brandon are in the company.

Laskin Bros.' stock, Lyceum, Memphis, Tenn., closes Jan. 15.

Horace Sistaire, manager of stocks in Fondulac and Waukegan, opens a new company in Milwaukee shortly.

Fred Hurley, producer, is organizing a new musical for the Gus Sun Time. Ivy Evelyn, Chicago, joins in Springfield, O., for rehearsals.

CLEVELAND

By CHARLES S. GREGG

Hanna—"Green Fruit" (Mitzl).
Ohio—"Beau Geste."
Colonial—"Love 'Em and Leave 'Em" (stock).

Keith-Albee Palace—Vaude; "The Prince of Tempters."

Keith's East 105th St.—Vaude; "The Perch of the Devil."

Loew's State—Vaude and "The Third Degree."

Columbia—Dave Marion's Own Show (Columbia).

Empire—"The Tempters" (Mutual).

Metropolitan—Blackstone (Magician); pictures.

Circle—Pantages vaudeville; "The Return of Peter Grimm."

Reada's Hippodrome—Vaude and "The Perch of the Devil."

Loew's Allen—Paul Whiteman band; "A Little Journey."

Loew's Stillman—"Tell It to the Marines."

Loew's Park and Mall—"Finger Prints."

Loew's Cameo and Alhambra—"Alma of the South Seas."

Loew's Liberty and Doan—"Bardelys the Magnificent."

"The Green Hat," with Katherine Cornell, after a successful two weeks at the Hanna was replaced by Mitzl in "Green Fruit."

In the Ohio, Cleveland's second big legitimate house, "Beau Geste" at \$1.65 inaugurated a film program.

Since New Year's business has picked up in the dancing restaurants and night clubs. Their New Year's eve crowds were largest in their history.

The Players' Workshop, local amateur group, after a year's inactivity, is active this week with the presentation "Grumpy."

The Broadway, a new picture and vaudeville theatre, opens Jan. 16. The house seats 2,100. M. Goldie, once with Loew's Stillman here and for seven years with Ernest Schwartz, president of Broadway Amusement Company, is general manager.

OTTO E. SINGER

Gaiety Fair

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SEATTLE

By DAVE TREPP

Metropolitan—"Gentlemen Prefer Blondes."

President—"The Gorilla" (stock).

Fifth Avenue—"The General."

Orpheum—Vaude.

Pantages—"No Man's Gold"; vaude.

Columbia—"The Cheerful Fraud."

Coliseum—"Tell It to the Marines."

Blue Mouse—"The Third Degree."

Egyptian—"Forsyth River."

Winter Garden—"Bred in Old Kentucky."

Embassy—"Passionate Youth."

The United Artists theatre may open Jan. 14 with the recently completed Gloria Swanson picture, "Sonya."

The Olympic theatre which opened Jan. 7 on Eighth near Union, seating 750, is operated by the owner and builder, E. G. Peters, with J. Christianson as manager.

Seattle's film colony will have a new "row." Fire limits have been extended and the exchanges have been served notice by the city to move by April 1. The new location will be in the block bounded by First and Second avenues, Battery and Wall, or several blocks farther out than the present film row on Third avenue.

"Ben-Hur" (round show) at the Met drew close to capacity for two weeks, topping "The Big Parade."

Harry Arthur is expected from Los Angeles soon to make his headquarters in Seattle for his Northwest string, recently taken over from Jensen-von Herberg.

Hamrick's Egyptian is making a strong bid for town-wide business. This is a sub in the U district, showing first run at 35c. Billboards supplement the big dailies for advertising. This is the only first-run 35c. neighborhood theatre in town.

Announcement is made that a new theatre will be erected at Seventh and Olive by the Washington Theatre Enterprises, Inc. It is to be ready by July. It is two blocks from the New Orpheum and the Coliseum, while the new Paramount, now building, is about three blocks distant. Reported as a Fox house with California money back of it.

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CLOSE to the roof of the gigantic Morrison Tower, and cooled by the purest air ever breathed, the 40th and 41st floors are set apart entirely for theatrical guests. Out of earshot of street noises, you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

1,944 Outside Rooms—Each With Bath

Every room is outside, with bath, running ice water, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests; it completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned. Also, with the "grille" feature, you can see callers before admitting them.

Nearest Hotel to Downtown Theatres Rates, \$2.50, Up

The Morrison stands closer than any other hotel to theatres, stores, and railroad stations. Yet at this central location rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay all the ground rent, and the saving is passed on to the guests.

The Wonderful Terrace Garden

—the Morrison's picturesque dance-and-dine restaurant, is nationally famous for perfectly served meals, sparkling entertainments, and brilliant dance music. It is a favorite rendezvous for lunch and dinner, and, particularly, for after-theatre parties.

BROADCASTING DAILY FROM STATION WSW5



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Listen, Dearie!" (last half).
Keith's—Vaude.
Fay's—Pop vaude.
Gayety—"Merry Whirl" (Columbia).
Corinthian—"Hollywood Scandals" (Mutual).
Playhouse—"Grumpy" (Community).
Eastman—"Canadian" (1st half—film).
Regent—"Scarlet Letter."
Piccadilly—"Tin Hats."
Kilbourn Hall—"Faust."

Lyceum dark for the first half with Shegril Corporation's "Listen, Dearie!" stopping off the last half en route to New York. Thursday ends the week for Thomas Melghan's "The Canadian," giving way for the day to the Denishawn Dancers. Friday opens a nine-day engagement of Harold Lloyd in "The Kid Brother."

Herbert Henderson, former organizer for Warner's, New York, is now chief organizer at the Strand here. Harry G. Sullivan is assistant.

Frederick A. Mueller has been appointed musical director of Station WOKT here. Lee Kraus, former vaude booker and later manager of WHEC, becomes general manager of WOKT, with H. D. Sanderson, of Ross & Sanderson, publicity director.

The \$15,000 damage action of Andrew Burrell, of Campbell, N. Y., against the Steuben County Agricultural Society, has been settled out of court. Burrell was injured when he was knocked down by a race horse on the Bath fair grounds in October, 1925. Amount of settlement not announced.

Tom Linton, former Broadway producer, is the ace in the hole behind the "Rochester Polka," featured at the Victoria, current. Linton is a director of the Victoria. Fifty local girls are in the review.

The new State, 1337 Main street east, new \$260,000 film house, owned by Thomas DeMeco and to be operated by the Schine circuit, is slated to open Feb. 15. This is the fourth Schine house here with Leon Shafer as resident manager. Edward C. May is organizer.

Morris Gustadt is managing the new Palace, Wolcott, N. Y., opened

this month by B. B. Gustadt & Son of Geneva, N. Y.

The Theatrical Utilities Service Co. has purchased the Allen, Medina, N. Y.

Two new Schine neighborhood houses are projected here. The Lyell Avenue theatre, 487 Lyell avenue, is scheduled to be under way by March 1. Site for the second house is being sought on Culver road. The new Liberty, Schine house, at Dewey and Driving Park avenues, will open March 1.

BALTIMORE

By BRAWBROOK.

Auditorium—"The Vagabond King."
Valencia—"The Black Pirate" (2nd week).
Guild—"Patience" (11th week).
Vagabond—"Outward Bound" (2nd week).
Ford's—"Pigs."

Arthur Jay Benline, in Baltimore since early summer in the double capacity of general construction superintendent for Loew's, Inc., and personal representative for Leon Fleischman, chief engineer of the Loew organizations, has returned to general headquarters in New York.

Eugene Bonner, former Baltimore musician-composer, recently a resident of Paris, was here last week completing arrangements with Municipal Director of Music Frederick R. Huber and Gustav Strube, conductor of the Baltimore Symphony, for the early programing of his compositions.

Earl Carroll's "Vanities" passed up Ford's Theatre this year in favor of the Auditorium. This was the first booking of the Carroll show in the rival playhouse.

TORONTO

Royal Alexandra—"The Wandering Jew."
Princess—"Lord and Lady Algy"; second half, "The Squaw Man."
Victoria—"Charley's Aunt" (stock).
Empire—"Fanny's First Play" (stock).
Gayety—"4-11-41" (Columbia).
Hippodrome—Vaudeville.
Loew's—"The Canadian"—vaudeville.
Pantages—"The Nervous Wreck"—vaudeville.
Uptown—"Summer Bachelors"—Harvey Bros.
Regent—"The Better 'Ole" (3d week).
Tivoli—"Return of Peter Grimm"

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"My Maryland"; next, "Night in Spain."
Stanley—"God Gave Me 20 Cents"; next, "Kid Brother."
Earle—"Everybody's Acting"; next, "The Auctioneer."
Virginia—"The Country Beyond"; next, "Love Thief."
Colonial—"For Alimony Only"; next, "Eagle of the Sea."
Strand—"Remember"; next, "Tin Hats."
Capitol—"Bred in Old Kentucky."
City Square—"Miss Nobody"; next, "Woman Power."
Savoy—Carrie Finnell and Co. (burlesque).

Vaudeville and stage presentations will soon be the policy in yogue at the local Earle, which heretofore has been presenting straight pictures. Jan. 22, exactly 10 weeks since the opening of the Earle, it will start.

After closed for three weeks, the Savoy reopened with the usual story—under new management. This particular house has experienced quite a hectic career, and as yet has not been made a good paying proposition by any of its lessees.

The new venture is being sponsored by Anthony Brill and Manny Le Vine, who have entered into partnership for Mutual burlesque.

The Globe theatre is once again dark, with the exception of the regular Sunday night vaudeville.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Rose-Marie."
Broad—"The Donovan Affair."
Proctor's—Vaudeville and "Stranded in Paris."
Loew's State—Vaudeville and "Faust."
Newark—Vaudeville and "One Hour of Love."
Mosque—"The Nervous Wreck" and vaudeville.
Bransford—"Ladies at Play" and vaudeville.
Rialto—Vitaphone and "Don Juan" (3d week).
Fox Terminal—"One Increasing Purpose." "Obey the Law."
Capitol—"Oh, Baby" and "The White Black Sheep."
Goodwin—"Twinkletoes."
Miner's Empire—"Rarin' to Go" (Columbia).
Lyric—"Lamin' Thru" (Mutual).
Orpheum—"War" (colored tab).
Rosa Snyder's show broke the

house record at the Empire last week.

Mayor Greene of Irvington last week announced he would revoke the licenses of all theatres that operated or opened Sundays.

At Dunellen, George W. Hosford, proprietor, Hosford, decided to stay open Sundays, despite three charges which are already against him. Upon Hosford's request the police notified all stores, etc., that are open Sundays to close.

The Beacon theatre, Park Place, Rector and Broad, starts immediate construction. This is the 5,000-seat house Fox has leased from the Broad and Market Realty Co.

BUFFALO

By SIDNEY BURTON

Shubert Teck—"Cradle Snatchers"; next, "Night in Paris."
Majestic—"One of the Family" (McGarry stock).
Buffalo—"Lady in Ermine"—Herbert Melodies, Hans Hanke.
Hipp—"The Canadian," vaudeville.
Lafayette—"Michael Strogoff," vaudeville.
Loew's—"Return of Peter Grimm," vaudeville.
Gayety—"Powder Puff Frolie" (Columbia).
Garden—"Moonlight Maids" (Mutual).

Shea's Kensington (Publix) is doing capacity business since opening Christmas day.

Trudy Ederle will be the added attraction at the Buffalo next week. The booking was made by M. Shea on his own. Mr. Shea, by the way, is an ardent swimmer himself.

One of the largest and oldest collections of minstrel programs, posters and "hangers" in America is now housed in Buffalo, the property of David L. Donaldson, secretary-treasurer of the National T. M. A., and president of the local chapter. Donaldson, himself a former trouper, has spent a life time collecting the play-bills. Among the names and dates in the collection are Sam Sharpley's Minstrel Band and Burlesque Troupe (1868); Morris Bros., Peil and Trowbridge's Minstrels (1859); James J. Clark and His Sociables (1863); Skiff and Gaylord's Minstrels (1867); and Burgess, Pendergast, Hughes and Donnickier Minstrel Company (1866).

NEW ENGLAND

Colonial Theatres, Inc., has obtained a permit to build a new \$175,000 theatre at Bristol, Conn.

The box office, Strand, Fall River, Mass., was robbed recently.

Decision was reserved by the judge who heard the two-fold divorce action of Arthur C. Brown and Isabel Yoemans Brown in Superior Court at Norwich, Conn. Brown is a hypnotist known as "La Montague." In their suits both alleged a statutory offense. Mrs. Brown seeks alimony in addition to a divorce.

Work has been started on a new theatre at Broadway and Prospect street, Revere, Mass.

Two yeggs were caught cracking the safe in the Strand, opposite the police station, at Newburyport, Mass. One man escaped. The safe held \$1,000.

Picture shows in the Auditorium, Northfield, Mass., have been discontinued because of the high cost of heating the building.

Paul Clark, Holyoke, Mass., will install an all-American stock at the Academy of Music, Northampton, to succeed the repertory company of all English players that quit because of financial losses since the opening of the season.

A \$150,000 theatre will be built this year at Chicopee, Mass., by Joseph Walsh and A. Shuman. Hartford, Conn., and Roxor Cheffetz, Springfield. A vaude-film policy is planned, although the house may be operated by Famous Players.

The old Mansion House property at Milford, Mass., has been leased for 63 years to the Milford Realty Corporation, and a 1,500 seat theatre will be erected.

Stephen J. Rapalus, owner, Majestic, Easthampton, Mass., has begun construction of another theatre there.

Dwight Gilmore, manager, Court Square (legit) Springfield, Mass., has been named general manager of the Gilmore Association, Inc., organized to control several million dollars' worth of real estate owned by the heirs of Dwight O. Gilmore, late owner of a number of theatrical enterprises in New England, including the Court Square. Dwight Gilmore is a nephew.

The new Rialto, New Britain, Conn., opened recently.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark all week.
B. F. Keith's—Vaudeville-pictures.
Temple—First half, "Bringing Up Father in Florida" (Columbia); last half, vaudeville-pictures.
Savoy—"Hello Paroo" (Mutual).
Strand—Jimmy Carr's orchestra, presentation—"Forever After."
Empire—"Kosher Kitty Kelly" (Jan. 10-12).
Eckel—"Senor Daredevil."
Regent—"One Minute to Play."
Harcard—"The Quarterback."
Rivoli—"The Penalty."
Swan—"The Black Pirate."
Palace—"You'd Be Surprised."

The Strand's presentation policy got away to a fine start Jan. 8 with Jimmy Carr's Novelty Boys. The act gave the house its best opening in many weeks, and Sunday's business, too, showed a healthy increase. The Carr turn did it, for the picture, "Forever After," was weak and not up to the Strand quality mark. Next week's presentation act will be "Voices of America," a male chorus of 22.

Dr. Percy J. Starnes, house organist Strand, has resigned and leaves next Saturday. He will be replaced by Ernest Mills, former organist at the Eastman.

The presentation policy at the Strand has the management in controversy with the local stage hands' union. The union holds that the presentations make the Strand a vaudeville house, and demand that the backstage crew be increased from two to five men. The Strand refused the demand, and an international officer is due here this week to attempt to iron out the matter. The union ordered three more men to report at the theatre Saturday morning to work the first presentation, but the house refused to permit them to touch a thing.

Alexander Woolcott lectures at the Mizpah Jan. 15 under the auspices of the Junior League on "Behind the Scenes." His was an eleventh-hour booking. He replaces Count de Prok, originally engaged by the league.

Syracuse University, generally considered a Methodist institution, may go in strong for dramatics as the result of plans projected by Mrs. Thurston Vail Darling, new coach of Boar's Head Dramatic Society. A student drive for funds to permit the erection of a theatre workshop on the campus was outlined by Mrs. Darling, protégé of Yvette Guilbert, before the American Association of University Women here. Proceeds from the forthcoming Boar's Head production of "Beyond the Horizon" will form the nucleus for the building fund.

Victor Herbert's "Babes in Toyland" at the Wieting Feb. 24-26 by a local cast.

Theatrical interests are negotiating for a site in the recently annexed Onondaga Valley district.

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Aronson and List Realities, Inc., are acting for the theatre interests.

The Lincoln, neighborhood picture house in Hawley avenue, has been acquired by the United Interests, Inc., from George Beede, owner and operator.

Harry Gilbert, who recently sold the Regent here to Kallett Theatres, Inc., Oneida, will try his hand at real estate.

Charles P. Gilmore, Oswego and Syracuse theatrical operator, surrendered the State, Oswego, Jan. 8 upon the expiration of his lease, the theatre to be operated personally by the owner, John E. Cordingley.

The gross estate of William Berinstein, Elmira theatre magnate, who died some time ago, was \$617,390.49, according to an accounting filed in Chemung county surrogate's office last week. The net estate shrunk to \$342,600.16, the bulk of which goes to Benjamin and Harry Berinstein, brothers, managers of the Berinstein theatres, and their two sisters.

Former Wilcox stock (Wieting) stage managers seem to have a penchant for burlesque this season. Charles Newsome is with "Uncle Tom and Little Eva" and Ed Davidson in the "Around the World Revue" at the Temple last week.

Alexander Papayanakos, former Watertown theatre man, sails for Greece early in the spring to build a modern American type home there for his mother. The site, already selected, commands a full view of the Acropolis. Papayanakos and his brothers operated the Olympic and Palace in Watertown for years. He now has a theatre in Potsdam. His brother, James, has a house in Gouverneur.

Horace Armistead, English scenic artist, responsible for the scenery for the annual Christmas pantomime in London, made his American debut as art director for the Majestic Players in Elmira last week.

MILWAUKEE

By HERB ISRAEL

Davidson—"The Green Hat."
Garrick—Dark.
Pabst—German stock.
Empress—"Honeymoon Girls" (stock).
Gayety—"Vamps of 1927" (Mutual).
Alhambra—"Sensation Seekers"—vaude.
Garden—"The City."
Majestic—"Oh What a Night"—vaude.
Morrill—"Midnight Lovers."
Miller—"Breed of the Sea"—vaude.
Palace—"Cruise of Jasper B"—vaude.
Strand—"Sorrows of Satan" (2d week).
Wisconsin—"Leave 'Em and Love 'Em."

The opera "Martha" will be presented at the Pabst Feb. 5 by the Milwaukee Music Society.

Gene Tunney, booked for an exhibition bout at the Riverview rink's opening as a boxing club next Friday night, canceled. He was to receive \$3,000 for ten minutes.

Karl Michel, juvenile, has rejoined the Empress stock, replacing Paul Workman.

Charles Braun, manager Miller theatre (Loew), is rumored as slated for a state appointment. Braun is a close friend of Fred Zimmerman, newly elected governor.

The Butterfly, once Milwaukee's main film house, which fell down two or three years ago and became a two-bit grind, has again taken a flop. Signs in front of the old theatre announce admissions cut to 15 and 10c.

"Ben-Hur," at the Davidson for three weeks early last month, returns next week for another fortnight. The picture drew over \$50,000 in its first stand.

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By HARDIE MEAKIN

Belasco—Alice Brady in "Lady Alone" (new); next, Jane Cowl in "Road to Rome" (also new).
National—"LeMaire's Affairs"; next, "Cradle Snatchers."
Poli—"Carroll's 'Vanities'"; next, "Ching-a-Ling." Jan. 23, "Student Prince" (De Wolf Hopper-Illae Marvenga Co.).
Earle—Vaude-Pots.
Keith's—Vaude.
Strand—Pots-musical tab.
Wardman Park—Pots.
Gayety—"Mutt and Jeff's Honeymoon" (Columbia).
Mutual—"Bright Eyes" (Mutual).
Columbia—"Black Pirate" (in for run).
Metropolitan—Van and Schenck, "Just Another Blonde"; next, Whispering Jack Smith, "Silent Lover."
Palace—"Kid Boots" and Sonia Meroff, Robert Stickney, Sammy Lewis, also Colgate Collegians; next, "Syncope Week" and "Valencia."
Rialto—"Popular Sin," Elsie Huber; next, "Night of Love" and presentation.

Ford's theatre, where Abraham Lincoln was shot, now a government storehouse, would become a museum for the housing of the Lincoln relics if a bill introduced in Congress by Rep. Rathbone, of Illinois, becomes a law.

With Fred Stark, assistant conductor, Metropolitan orchestra, directing, Daniel Breeskin, director of that orchestra, has a new unit playing every Friday night through WRC. The program is sponsored by the Lord Calvert Coffee Co., Baltimore. Elias Breeskin, solo violinist, now located in Pittsburgh, where he founded that city's symphony orchestra, participated in the first broadcast.

Irene Juno may address the Better Theatres Convention in New York this month on better music for the picture houses. Miss Juno is featured at the organ of the Chevy Chase.

Swanee, Meyer Davis' dancing place here, had its first specialty night of the new year last night (Tuesday). Al Kamon's regular orchestra and Davis' Collegians staged a "Battle of Jazz."

Ashley Abendachian, former assistant manager Metropolitan, and more recently manager of the Savoy and acting manager of the Colony, goes to Frederick, Md., to manage the new Stanley-Crandall Tivoli there.

Washington is in the midst of an operatic war. Sampoced, formerly directing the Washington Opera Co., has broken with this aggregation of which Edouard Albion is the managing director, and is to shortly produce "Madame Butterfly." Meanwhile Albion's company did "La Boheme" on Monday night last, with Georges Georgesco, from Roumania, directing.

Whispering Jack Smith comes into the Metropolitan (Pots.) next week. He was here about six weeks ago headlining the Keith bill.

ALBANY, N. Y.

By HENRY RETONDA

Leland—"Ladies at Play."
Strand—"One Increasing Purpose."
Ritz—"Breed of the Sea" (Jan. 10-12); "Midnight Kiss" (13-15).
Capitol—Mollie Williams Show (Jan. 12-15).
Clinton Square—"The Girl Who Wouldn't Work."
Grand—Pictures—Vaude.

The Capitol, Albany, was dark for the first two days due to the cancellation of "Listen Dearie," scheduled to play for the first three, a show which was cancelled Friday morning after there had been an advance sale of \$800. Mollie Williams opened at the Capitol this week one day earlier than usual because of the sudden shift in plans.

Tommy Dyke, proprietor of Petite Inn, Albany night club, is staging a big show tonight (Wednesday) in Sons of Italy hall. Joe Moore, ice skater, Gus macks and Phil Romano and his Victor Recording orchestra, will feature the bill. Vincent Lopez is to make a personal appearance also.

Jack Krause, associated with Associated Exhibitors, is now manager of the Tiffany branch.

Charles Middleton, male lead in "Kongo," at the Capitol, Albany, last week, was out of the cast here, owing to illness.

The Chicago stock company last week opened another season at the Onondaga theatre, Onondaga.

PITTSBURGH

By JACK A. SIMONS

Alvin—"Yours Truly."
Nixon—"Beau Geste" (3d week).
Pitt—"Thurston."
Gayety—"Sliding" Billy Watson's Show (Columbia).
Academy—"Dimpled Darlings" (Mutual).
Davis—"Going Crooked," vaudeville.
Aldine—"The Scarlet Letter."
Grand—"Ladies at Play."
Regent—"Blondes or Brunettes."
State—"Finger Prints."
Liberty—"Ladies at Play."
Cameo—"Michael Strogoff" (3d week).

The Nixon has been cleaning up on big pictures this season. "Beau Geste," current, bids fair to equal "Ben-Hur's" grosses. Thomas J. MacEvoy is company manager.

A large number of prizes will be offered by the Pittsburgh Drama league in the third annual amateur players' prize contest, held during week of April 25. To the winning group three prizes, \$100, \$50 and \$25 will be given.

The Davis (vaudeville and pictures), Grand and Aldine theatres, the latter two strictly picture houses, enjoyed in 1926 the best year of their existence. The policy of a stage presentation along with a feature picture met with instant favor here and, if anything, is getting more popular every day.

BRONX, N. Y. C.

Nate Waller is managing the newly-opened Daly theatre, picture house.

Consolidated Amusement Enterprises has selected the Mount Eden as the name for its new picture house at Mount Eden and Jerome avenues. The house will open in February.

Sam Filashnik is out as manager of the new 125th Street theatre, and reported as seeking a house in the Bronx, in which to install a tab burlesque and picture policy, as at his former charge.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Cocoanuts" (Marx Brothers).
Missouri—"One of the Family" (National Players).
Orpheum—Vaudeville.
Pantages—Vaudeville and pictures.
Mainstreet—Vaudeville and pictures.
Newman—"Flesh and the Devil," film and "Moonlight" Publick revue.
Royal—"Sorrows of Satan" (2d week).
Liberty—"Faust."
Globe—Musical stock; pictures.
Garden—Pop vaudeville; pictures.
Empress—Burlesque (Mutual).

"One of the Family," after three announcements, is at the Missouri this week. The press has been lavish with its space for National Players stock, but the patronage has been far from satisfactory. The company opened the season at the Shubert, where business was good, but when the stock moved to the Shubert-Missouri to make room for the regular Shubert bookings business dropped.

"Two Fellows and a Girl" will be at the Kansas City Theatre in its own playhouse week Jan. 17.

UTAH

A new commandment has been laid upon the citizens of Provo, Utah: "Thou shalt not keep open thy motion picture houses, nor attend them on the Sabbath."

City Judge George S. Baliff recently overruled the demurrer filed by the Ashton and Sutton theatres, who are being sued by the city for violation of the city ordinance. The defendants claimed that the particular city ordinance was void; that a public offense had not been committed as charged, and that the ordinance was contrary to the state constitution. J. Will Robinson, defense attorney, said that the case would be appealed.

BROADWAY BUSINESS

(Continued from page 39)

ing along under a heavy load of 25 buys.

Five of the new attractions got buys although for the greater part they were small ones. Earl Carroll managed to manipulate a buy of 200 a night for four weeks for the second edition of "Vanities" with the Charlot players added; "Tommy," which opened at the Gaiety on Monday night, got a buy for 250 a night while "Piggy" which opened at the Ritz last (Tues.) night got a buy of 300, and "Bye, Bye, Bonnie" was on the list for 200 a night. "Chicago," which arrived last week, joined the list of buys this week with 200 a night.

The complete buy list includes "Queen High" (Ambassador); "White's Scandals" (Apollo); "The Wooden Kimono" (Beck); "Lulu Belle" (Belasco); "Broadway" (Broadhurst); "Vanities" (Carroll); "The Desert Song" (Casino); "The Captive" (Empire); "Oh, Please" (Fulton); "Tommy" (Gaiety); "Crisis Cross" (Globe); "The Play's the Thing" (Miller's); "Oh Kay" (Imperial); "Honeymoon Lane" (Knickerbocker); "What Never Dies" (Lyceum); "The Ramblers" (Lyric); "The Constant Wife" (Elliot); "Chicago" (Music Box); "Betsey" (Amsterdam); "Pirates of Penzance" (Plymouth); "Piggy" (Royale); "Bye, Bye, Bonnie" (Ritz); "Countess Maritza" (Shubert); "Peggy Ann" (Vanderbilt); "Gay Paree" (Winter Garden).

Those 35 Cut Rates
With the rush that sent the cut rates along the list held "Gertie" (Bayes); "The Wooden Kimono" (Beck); "Americana" (Belmont); "Beyond the Horizon" (Bijou); "The Honor of the Family" (Booth); "Castles in the Air" (Century); "His Own Way" (Comedy); "The Arabian Nightmare" (Cort); "Moscow Art Co." (Cosmopolitan); "Sex" (Daly's); "Faust" (Totten); "We Americans" (Eltinge); "Lace Petticoats" (Forrest); "Katja" (44th Street); "The Squall" (48th Street); "N. Y. X-Change" (49th Street); "The Night Hawk" (Frollo); "Junk" (Garrick); "The Devil in the Cheese" (Hopkins); "The Noose" (Hudson); "The Little Spitfire" (Klaw); "Twinkle Twinkle" (Liberty); "Two Girls Wanted" (Little); "An American Tragedy" (Longacre); "What Never Dies" (Lyceum); "Emperor Jones" (Mayfair); "Howdy King" (Morosco); "Yellow" (National); "Daisy Mayme" (Playhouse); "The Great Adventure" (Princess); "The Constant Nymph" (Selwyn); "Gentlemen Prefer Blondes" (Times Sq.); "The Ladder" (Waldorf) and "This Woman Business" (Waldorf's).
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AUSTRALIA

Sydney, Dec. 1.

"Rose-Marie" will leave Her Majesty's very shortly to make way for "Tell Me More." "Marie" is being withdrawn at the height of a capacity run of six solid months. When the show has finished playing principal cities of Australia it should have a record of two solid years.

Considering that the entire population of Australia is not as big as the city of New York, the achievement seems impossible. Most of the players in this musical are imported artists and have secured continuous employment here, indicative of just what this country can offer the performer.

"The Fake" will finish this week and will be replaced by "Trilby," with Maurice Moscovitch featured. Williamson-Tait are handling the attraction, in for only a short run.

"Is Zat So?" will transfer from the Palace to the Criterion, with a Gilbert and Sullivan opera season due at the Royal for Christmas, meaning that "Able's Irish Rose," a real hit, will in all probability move to the Palace.

"Spangles," with Ada Reeve featured, will soon move from the Opera House, giving way to pantomime. Pantomime will also be featured at the Hippodrome, situated in the same block.

The Fullers presented "Betty Lee" at the St. James for a four weeks' season. The new show should do profitable business for its length of stay.

It is light fare. Madge White is

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not the strongest leading lady seen here, while Bertie Wright, comedian, works much too hard. Restrained would be a virtue. Jack Morrison is a good comedian, but in this show he is a cross between a comedian and a poor juvenile lead. The hit was scored by Dick and Edith Barstow, dancers.

Settings are very good, but the numbers are not tuneful.

Moon and Morris revue, featured at Fullers this week, takes up the entire second half and gives value to the family trade. MacDonald and Payne pleased; Hatton and Strange scored with stepping; Harold Walden big hit with comedy songs; Leo Stirling did well in musical act.

Business is holding up at the Tivoli this week. Headline honors are shared by Don Alfonso Zelaya and Sheftell's Southern Revue. Don Zelaya is a pianist, more suited to the concert platform than vaudeville. Sheftell's revue doing very well, considering the company are playing repeat season of three weeks. Mazeppa, posing horse, got by; Jerry and Co., silent hokum, did well; Zoe Delphine, cleverest wire act seen here in some time; Estelle Fratus, novelty act, over despite several repeats at house; Three Equals held attention with balancing.

Williamson-Tait presented Richard Taber and Hale Norcross in "Is Zat So?" at the Palace last week. Show seems to have caught on despite being typically American. The frequently occurring slang phrases were readily understood by first-nighters, which goes to prove that motion picture sub-titles educate the English-speaking races in Americanisms.

The company, which did very well, includes Richard Taber, Barrie Livesey, Hale Norcross, Sibby Jane, Douglas Vigors, Ellen Hanley, Maude Carroll, Claude Saunders, Bruce Walker, Sammy Green, Mary Nelson and Herbert Leigh. The capacity sign has been out on several occasions since the show opened. T. D. Parker produced.

Pictures

"Romola" is still the attraction at the Prince Edward. De Forrest Phonofilms are an added attraction. The house is two years old this week, and Hal Carleton is celebrating with special novelties.

"The Son of the Shark" is still

doing great business at the Crystal Palace for Union Theatres.

Lyceum is presenting "Rolling Home" and "Ranger of Big Pines." Femina Trio on the stage twice daily.

Haymarket has "The Duchess of Buffalo" and "Don't." Big Four featured act this week.

Lyric playing "Ranger of Big Pines" and "Rolling Home." Syd Beck appears in comedy songs on stage.

Strand presenting "Duchess of Buffalo" and "The Marriage License." No act carried at this house.

MELBOURNE

"Katja" is finishing at His Majesty's. Will be followed in by "Wildflower." Williamson-Tait attractions.

"Mary Rose" is finishing at the King's. The entire company will disband and return to England. Dion Boucicault will rejoin his wife in London for a season.

"Brown Sugar" is still the attraction at the Royal. Renne Kelly is featured in this Williamson-Tait attraction.

Stock company playing at Palace for the Fullers.

Princess, a Fuller house, is currently dark.

Athenaeum is housing "Meet the Wife." This comedy met with a good reception. Under management of the Carrolls.

Playing Tivoli this week: Nellie Wallace, Jerry, Herbert Brown, Joan Barrios, Edmunds and Lavelle, Aerial Smiths, Newport and Parker, Broadway and Hon and Flying Winskills.

Bijou has Jim Gerald revues, Milton and Pacey, Foley and Iris, Tom Rees, Mystery Film Girls and Kenney and Lear.

Capital is presenting "Beau Geste" (film). This attraction is in for extended run, and is being well featured.

"Wonderful London," a travel picture, is being screened at the Auditorium.

Notes From All States

Hugh Ward, Jr., son of Hugh J. Ward, resigned from the management of the St. James last week.

Young Ward is joining a phonograph company in which his father is a director.

Ray Teller and orchestra will finish at the Palais de Danse, Melbourne, shortly. Teller has been in this country about three years, and has done very well.

"White Cargo" will open in Adelaide next month for a repeat season. The show did exceptionally well in New Zealand.

E. J. Carroll will present "The Ghost Train" in this country early in the new year. The show will probably open in Melbourne.

Despite the hot spell prevailing at the moment in Sydney, "Able's Irish Rose" is doing great business at the Royal for the Fullers.

Henry Santrey and band will make a tour of New Zealand for Williamson-Tait, following his repeat Sydney season. The Santrey troupe will be surrounded by other vaude artists as a unit.

Sheftell's Southern Revue will return to America shortly after a splendid season in Australia. Company at present is farewelling at the Tivoli, Sydney.

The Haney Revue will be one of the attractions at the Tivoli, Sydney, during the Christmas season. Company coming direct from America.

"No, No, Nanette" did very well in Adelaide for the Fullers. Most of company will return to Sydney and present pantomime at the St. James for the same management.

Great regret was expressed here when news of the death of Harry Houdini came through. Houdini played at the Tivoli, Sydney, many years ago, and was a sensation. He was also one of the first persons to make an aeroplane flight in this country.

"Beau Geste" will be the next attraction at the Prince Edward, Sydney. This attraction will follow "Romola," now playing that house.

Fred Lamport, Reeves and Lamport, theatrical agents in London, will pay a visit to Australia at the end of the year.

Renne Kelly has renewed her contract with Williamson-Tait and will present several new plays during 1927, including "The Naughty Wife" and "Athena."

PARIS

(Continued from page 3)

Lola Menzell is booked for the Municipal Casino, Nice.

A fire in the middle of the night destroyed the Marquet picture theatre at Nantes.

Among fixtures for the present season are "Le Pompiere du Moulin Rouge," by Alfred Vercoeur and Jean Bever, at the Scala; "Le Sexe fort," by Tristan Bernard (formerly "La Volonte de l'Homme") at the Michel; "Le Venin," by Henry Bernstein, at the Gymnase; "Le Roi sans Chemise," by Paul Violar, at the Scala; "La Madone des Sleepings," at the Michodiere; a revue in February at the Marigny; "Berlioz," by Charles Mère at the Porte Saint-Martin, with Jean Perier in the title role.

Dario and Irene are booked for Wyn for Volterra's Perroquet cabaret, Paris, Feb. 1, also the Lorraine Sisters for the Casino de Paris revue, opening this week, also Ramon and Rosita, for the Ambassadeurs, Monte Carlo, in February, followed by Midnight Follies, London.

A local version of Sutton Vane's "Outward Bound," under the title of "An Grand Large," adapted by Paul Verola, was given under auspicious conditions at the Comedie des Champs Elysees last week. It is produced by Louis Jouvet, who holds the part of Tom Prior. A French adaptation of "Rain," with Jane Marnac, listed for the Theatre de la Madeleine next spring.

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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.

When the amateur nights, gift nights and kiddies' souvenir performances were operated in the smaller vodvil houses years ago there were excuses. When a big magnificent theatre seating 2,300 and costing over \$1,000,000, charging \$1.65 admission must figure freak stunts that bore their audiences, it seems to say that two-a-day vaudeville is gone.

It is an expensive way of operating for the Orpheum here. No matter how novel a freak stunt is, it cannot atone for an out and out vodvil bill, which does not give value for the money. Last week some one had an idea to do a friend a favor and get some publicity for a golf match. They got T. Roy Barnes to act as master of ceremonies and introduce a lot of golf players and then practice his comedy tactics on them. They did not at all appreciate the way Barnes treated them nor did the audience care much about the 30 minutes Barnes spent to get a few laughs for himself and none for the cash buyers.

So far as the draw was concerned by Nazimova and Sylvia Clark topping the bill, the lower floor held little better than half with the audience walking out in droves during the intermission period in the middle of the show when the golf gag was on.

The show was like one of those assembled for the hot summer when the booker is in a hurry to get to the sea shore. Neither an appropriate opening or closing act and plenty of use for the grand piano.

Opening was Sandy Mackherson, a Gus Edwards' protege who sang, danced and played the bag pipes. Sandy is a good hooper, and it is too bad his breath is so short. On in the deuce spot was another male single, Dorse Retter, who seemed to take an unusual long time in doing falls and poses, until he got to his big punch, wrestling with himself. That clicked only. Joseph B. Stanley, aided by two girls and a man, trotted out with his grotesque comedy and dancing in the skit "Waiting." Though he offered a reminiscent turn, it satisfied those out front.

Sybil Vane was absent through contracting a cold. With no sub act available, her pianist Leon Domque, played a couple of ivory selections that got by.

Closing the first part was Nazimova in the dramatic skit, "A Woman of the Earth." Her support included Robert Connors, Asabel Hill and Olaf Skavlan. They had nothing much more to do than to watch Nazimova change from one hysterical acting mood to another until the curtain. The name Nazimova was the prime purpose for booking. The sketch meant little at all by itself.

Opening the second portion were the California Collegians, seven, who started here two years ago as Allan White's Collegians. The program says the boys have been

abroad and from recollection the foreign trip seemed to have meant nothing, as the turn has deteriorated considerably. This is due to the boys having a routine which starts slowly and then resolves itself into a race to see who is the funniest and can do the most grotesque stunts. They had one number, "At the Circus," a wow when first seen, and proved so again, with the suggestion being advanced they go into straight routine after they got it over.

Miss Clark had next to shut spot and goaled them as she is in the habit of doing here. But she dragged things along terribly at the finish of her individual effort by bringing the Collegians on. She does not need any ballast. One of these days the circuit may decide she is a good unit worker and have her doing four or five acts on one bill as the penalty for over-doing now.

Closing were Gattison Jones and Elsie Elliott, song and dance, with Mabel Leonard at the piano. Neat and pleasing flash turn. A grave injustice forcing to close the show. The trey spot would have been great and full value could have been gotten instead of subjecting them to face the backs of the departing mourners around 11.

Mary Pickford is scheduled as the principal speaker at the opening session of the Better Homes Educational Association, which convenes here Jan. 18, with weekly sessions thereafter for six months.

Jan Rubin's success at Loew's State as guest conductor, solo violinist and master of ceremonies, has been such during the past three weeks that he will be retained indefinitely at the West Coast downtown house.

Richard Arlen and Jobyna Ralston, screen actors, will be married Feb. 10, according to admissions from both that the ceremony will take place on that date, providing Arlen finishes work in a picture now being screened in San Antonio.

Harvey Stephens is now leading man for Hoyt's stock in Long Beach.

Ross Forrester will play the lead in "Applesauce," which Frank Egan will produce at his theatre Jan. 23.

Maux Truex for "The Dove," opening Jan. 14 at the Belasco.

Corinne and Helen Marlowe, Hollywood film extras, have been advised that they have just inherited \$100,000 through the death of an aunt, Mrs. James Wilson, widow of a former Shakespearean actor.

Complete cast of "The Dove," opening Jan. 14 at the Belasco, follows: Richard Bennett, Dorothy Mackaye, John Junior, John Stokes, Maud Truax, Elmer Ballard and Rose Burdick.

Edmund Loew, screen actor, returned from San Francisco, where he went to reclaim a forgotten safe deposit box containing \$1,500. This was deposited by his mother 20 years ago as a nest egg for her son. Discovery of the money was made when a friend mentioned to Loew that in going over some safe deposit records he had come across the box.

Reinold Werrenrath, baritone, appeared in a concert at Philharmonic Auditorium Jan. 10.

Wheeler-Fild Organization, Inc., Hollywood publishers, have announced plans for a \$1,250,000 office building on the site of the old Paramount studios, Vine and Sunset.

Mikhail Mordkin and Russian ballet of 55 dancers, are at Philharmonic Auditorium.

A. G. Wilkes' Vine street, in Hollywood, will open Jan. 19 with "An American Tragedy" attraction.

Jack Kearns, former manager of Jack Dempsey, was held up by armed bandits on Beverly boulevard.

ward, who forced him to leave his car and take their roadster.

Fortuno Gallo's San Carlo Opera Co. opens its twelfth annual engagement here Jan. 17, with "Carmen." Other operas to be given include "Andrea Chenier," "Jewels of the Madonna," "Aida," "Martha," "Traviata," "Cavalleria," "Pagliacci," "Faust," "El Trovatore," "Boheme," "Rigoletto," "Tales of Hoffmann," "Butterfly," "Lohengrin," "Lucia," "Tosca" and "Hansel and Gretel."

Harold E. Arberg, for 19 years associated with the Henry W. Savage forces, has been appointed treasurer of the Forum here. Warwick Miller, former treasurer, Metropolitan, Seattle, is assistant treasurer.

Josef Ledigard, picture director, had an argument New Year's Eve. When he returned to his Hollywood apartment he found most of his belongings in the street, and his clothes sprinkled with acid. Ledigard suspects the man with whom he had the argument and has asked police to locate him.

Frank Per, Polish actor, has been arrested on a charge of assault to commit murder, it being alleged he shot and seriously wounded a fellow countryman, following a night of conviviality in the Per home.

Yvonne Chappelle, screen actress, in private life the wife of Mel Riddle, press agent, was operated upon for appendicitis at the California Lutheran Hospital.

Frances Underwood is here from New York to play the feminine lead in "Allah the Deacon" at the Hollywood Playhouse.

Maria Gyererro and Fernando Diaz de Mendoza, Buenos Aires, will present "La Malquerida," played in America several seasons ago by Nance O'Neill as "The Passion Flower" at the Mason here, starting Jan. 16. A repertory of plays will be presented by the South American impresarios and actors.

Edna Murphy, screen actress, and W. A. Barham, of the Los Angeles Herald editorial staff, have confirmed the report that they will shortly be married. Miss Murphy plays the lead in the new Johnny Hines comedies.

A new hotel, theatre and store building will be erected in Calexico, Calif., in the Imperial Valley, at a cost of \$100,000.

SAN FRANCISCO

Edgar C. Levey, brother of Bert Levey, vaudeville circuit head, was elected speaker of the State Assembly last week.

Major E. L. Fullerton, former city editor of the San Francisco News Bureau, has joined the M-G-M exchange staff as exploitation man.

Edward Smith, manager of the Granada, due back from New York, is reported in line for a position of greater responsibility with Publix out of town.

West Coast's two theatres in Santa Rosa, the Cline and California, are being turned over to the T. & D. Jr. circuit for operation. The deal does not affect the West Coast ownership of the houses.

Dan Markowitz, owner Rivoli on Market street and several neighborhood houses, has acquired Goddard's theatre in Sacramento.

Joe McKenna has been appointed assistant manager of the Imperial by Publix.

OAKLAND, CAL.

By WOOD SOANES

Howard Bacon, nephew of the late Frank Bacon, took office as a judge of the local police court this week, replacing the defeated incumbent, William J. Hennessey. Mrs. Jane Bacon, Frank's widow, is back in Mountain View, the family home, making occasional appearances for town benefits and fostering a Little Theatre movement there.

Don Marquis' "The Old Soak" inaugurates the new season Jan. 14 by the Berkeley Playhouse—an Art theatre.

Charles Brady, last year district manager of the West Coast in Los Angeles, is in Oakland installing a new exploitation scheme in the Diamond theatre.

Gorman replaced French at the Auditorium theatre last week when the chorus of the Oakland Civic Opera Association started to rehearse "Tannhauser" in place of

"Faust" as a result of the offer of the Oakland Turn-Verein to aid in the projection of the opera plan.

The Oakland Cat Club holds its annual show Jan. 14-15 in the Pacific building here. Sonny Todd, a noted Persian cat from Presque Isle, arrived here last week from Chicago for exhibition.

"The Home-Towners" at the Fulton last week brought Lucille Webster (featured in "The Butter and Egg Man" last season) back to stock in the rôle of the hick wife.

Jimmy Gleason is confined to bed at his home here suffering from a nervous digestive ailment. His condition is not serious, but requires complete rest for at least a month. He is working on his new play, "The Shannons of Broadway."

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"The Gorilla" (Bainbridge stock).

Hennepin-Orpheum—Vaudeville-pictures.

Pantages—Vaudeville-pictures.
Palace—"Step Lively, Hazel" (McCall-Bridge tab).

Seventh Street—Vaudeville.
Gayety—"Midnight Frolics" (Mutual).

State—"Flesh and the Devil" (film) and 7 women harpists, stage.
Strand—"The Winning of Barbara Worth" (2d week).

Garrison—"The Popular Sin."
Lyric—"The Man of the Forest."
Grand—"Stella Dallas" (repeat).

"Buzz" Bainbridge, managing director Bainbridge Players, is in New York negotiating for Broadway stars to appear as guest players here at the Shubert next spring.

INDIANAPOLIS

By EDWIN V. O'NEEL

English—"Young Woodley" (Glenn Hunter), Jan. 13-15.

Murat—Harry Lauder, Jan. 12.

Keith's—Vaudeville.

Palace—Vaudeville-pictures.

Mutual—Burlesque (Mutual).

Circle—"Black White Sheep."

Marx Brothers in "Cocoanuts" appear Jan. 24 (week) at English's.

The "Greenwich Village Follies" also booked Jan. 17 (week).

Remaining bookings of the Ona B. Talbot Fine Arts Enterprises at the Murat: Kreisler, Jan. 23; Rachmaninoff, Feb. 13; Roland Hayes, Feb. 20; Jeritza, March 13; Tito Schipa, May 1.

Little Theatre presented "Two Weeks Off" Jan. 11-15 with Margaret Hamilton as a lead.

John Van Druten, author of "Young Woodley," was here last week and spoke before the Dramatic League of America.

The Panatrophe was used at the Circle for the first time as an overture in connection with "Black White Sheep" (film).

Milton Caplon, New York, is in charge of the Indianapolis branch of Renown Pictures, Inc., while the branch staff is being reorganized.

W. J. Price has taken charge of the United Artists' Indianapolis exchange. Price formerly was connected with First National and Fox in the East.

A new policy at the Colonial, effective last Sunday, announced by Bingham & Cohan, add miniature musical comedy shows to the program.

NEW ORLEANS

By O. M. SAMUEL

Tulane—Music Box Revue.
St. Charles—"To the Ladies" (Saenger Players).
Liberty—"Puppets."
Crescent—Marcus Show.
Lyric—"Shufflin' Sam" (colored).

The Guerrero-Mendoza Spanish

players, up from South America, played to brutal business at Jerusalem Temple. The company is headed "coastward." Great notices for the show but the natives sped right past on their way to the dog tracks and jai alai games.

Julian Saenger and E. V. Richards have returned from a trip to Central America.

Col. E. R. Bradley has spent a fortune on the Fair Grounds and it is now the most beautiful racing plant in America. Fountains galore, a golf course and many other adjuncts to add a particularly picturesque appearance.

New Orleans turned down "The Green Hat" at the Tulane last week. "Mike" Arlen's show seemed very "blat" to the wise mob around this speedy burg.

New Orleans theatrical folk learned with regret of the death last week of Walter S. Baldwin. For years he maintained stock companies here, several that earned him considerable pelf. It was Baldwin who first discovered William Farnum.

CINCINNATI

By JOE KOLLING

Shubert—"G. V. F."

Cox—"Allas Deacon."

Keith's—Vaude, pcas.

Palace—"There You Are," vaude.

Empress—"Frivolities" (Mutual).

Olympic—"Talk of Town" (Columbia).

Capitol—"Blonde Saint."

Walnut—"Silent Lover."

Lyric—"Barbara Worth."

Strand—"Her Man o' War."

Gifts—"Fools of Fashion."

Paul Hillman, former manager of the Shubert, is at that house this week as company manager for the "G. V. F.," having assumed the position Christmas Day, transferring from the Southern "G. V. F.," which closed recently. Bill Fields, present agent here for Stuart Walker (stock), is publicity man for the "G. V. F." This is the second straight week of darkness for the Graff, Erlanger house. It reopens Jan. 16. The showstop also was idle the week before Christmas. Scarcity of road attractions.

Remodeled and enlarged, Castle Farm, suburban club, reopens Friday. Manager A. J. "Toots" Marshall will have three dance orchestras and large floor show. The new place, claimed to be the classiest of its kind in America, affords accommodations for 1,000 couples.

William C. Elliott, third vice-president of the I. A. T. S. E. and business agent for No. 5 local of that organization, was presented with \$1,000 in gold and an automobile by Cincinnati stage hands as a belated Christmas gift.

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HOW COULD RED RIDING HOOD HAVE BEEN SO VERY GOOD
AND STILL KEEP THE WOLF FROM THE DOOR?
FATHER AND MOTHER SHE HAD NONE,
SO WHERE IN THE WORLD DID THE MONEY COME FROM?
PLEASE LET ME ASK IT, WHO FILLED HER BASKET?
THE STORY BOOKS NEVER TELL.
HER HAIR WAS DARK IN THE OLD DAYS THAT WERE,
PEROXIDE MADE QUITE A DIFFERENCE IN HER
AND NOW SHE'S THE BLONDE THAT GENTLEMEN PREFER—
HOW COULD RED RIDING HOOD HAVE BEEN SO VERY GOOD
AND STILL KEEP THE WOLF FROM THE DOOR?

HOW COULD RED RIDING HOOD HAVE BEEN SO VERY GOOD
AND STILL KEEP THE WOLF FROM THE DOOR?
FATHER AND MOTHER SHE HAD NONE,
SO WHERE IN THE WORLD DID THE MONEY COME FROM?
PLEASE LET ME ASK IT, WHO FILLED HER BASKET?
THE STORY BOOKS NEVER TELL.
THEY SAY THAT SHE WAS A REAL COUNTRY BELLE,
A BASHFUL SHY MAIDEN, THE STORY BOOKS TELL—
THEN HOW COME SHE DID THAT "BLACK BOTTOM" SO WELL?
HOW COULD RED RIDING HOOD HAVE BEEN SO VERY GOOD
AND STILL KEEP THE WOLF FROM THE DOOR?

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(When I'm All Alone With You)

"IF YOU CAN'T TELL THE WORLD SHE'S A GOOD
LITTLE GIRL" (Ballad with marvelous recita-
tions)

"NO WONDER SHE'S A BLUSHING BRIDE" (Com-
edy Song)

"I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH
ME"

For Pianists—"FLAPPERETTE," "DIZZY FINGERS"

moderato

Vamp

we were young but old enough for us to understand, We all be-lieved in
fair-ies And the folks of fair-y-land, But the mod-erns call her a mag-ic-wid- And
wants to know too much, They've never un-der-stood A - bout Red Rid-ing Hood:
chorus
How could Red Rid-ing Hood have been so ver-y good - And still keep the
wolf from the door? Fa-ther and mo-ther
she had none, So where in the world did the mon-ey come from?
Please let me ask it, who filled her bas-ket? The
sto-ry books nev-er tell It's not true
she found a wolf in gran-y's bed, It was a burg-lar, "Hands
up kid" he said, But I hear that she tri-um-phed the burg-lar in-stead -
How could Red Rid-ing Hood have been so ver-y good - And
still keep the wolf from the door? door?

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INSIDE STUFF

ON LEGIT

(Continued from page 40)

around theatre entrances, stopping box office trade and nicking customers for whatever they can get.

The Shuberts, by taking sides, are increasing the strained relations. One of the small brokers has been allowed a stand in Shuberts' Garrick lobby to peddle pasteboards. Other brokers are discriminated against and are forced to get tickets through privileged brokers.

Coming at a time when legit business is in a rut anyway, the squabbles among the brokers are acting as boomerangs. Harry Waterfall, one of the veteran brokers, is reported owing \$100,000, and the United Ticket office will cease business when its lease expires in May.

An attempt to organize the small, independent brokers is being made by one of the scalpers but a report that a former theatre owner is the new "angel" for one ticket office is considered just a report to be used as a whip by that office.

Richard Gordon and his actress-wife, Emily Ann Wellman, have a miniature stage in their home at Stamford, Conn., on which all settings for their plays are "tested." The stage is about the size of an ordinary cupboard and is complete in every detail, from lighting effects to the most trivial properties.

Mr. Gordon, in building the stage, used a scale of one-half inch to the foot, and has made use of special transformers for the lighting equipment. Scenes, 18 inches tall, are made from cardboard and painted by Mrs. Gordon while Mr. Gordon cuts from wood the little chairs, staircases and all the other solid properties.

The "little theatre" is so compact it can be put into an auto.

With Florenz Ziegfeld's presentation to his wife, Billie Burke, of an entire musical comedy production, Miss Burke has inherited a \$2,100 royalty claim from Clare Kummer, who is suing for three weeks' payments at \$700 a week. The show was "Annie Dear" which Ziegfeld produced, starring Miss Burke, and subsequently ceded to his wife-star, including all income and profits. That explains why Miss Kummer is suing Miss Burke and not Ziegfeld. The authoress did the libretto for the musical, adapted from one of her own plays.

Miss Burke makes counterclaim for \$20,000 damages, alleging the authoress was to have assisted in the production out of town and her failure to do so damaged the show's chances on Broadway. This Miss Kummer denies.

Two girls playing in Chicago choruses nearly died from poison on the same day last week. One was a reported accident while the other the police said was an attempt at suicide. Hazel Jennings, 22, with the "Follies," was found in serious condition in her room in the Lorraine. At Post Graduate hospital she was found to be suffering from an overdose of pills containing strychnine and belladonna, which she is reported to have taken to reduce.

The other, Betty L. Schmidt, of the State-Congress burlesque troupe, swallowed poison in a taxicab. The driver, Samuel Novak, rushed her to St. Luke's, where she is recovering.

PHILLY SLUMP

(Continued from page 39)

only a few times in the theatre's career.

Estimates of the Week
"Money from Home" (Broad, 1st week). Frank Craven in comedy formerly called "Coal Oil Jenny." In for three weeks. "Fanny" was under \$5,000 last week, closing for keeps Saturday.

"Big Boy" (Shubert, 2d week). Jolson show a whirlwind here, and could easily stay eight instead of four weeks. Last week gross claimed of better than \$39,000. "Vagabond King" next.

"On Approval" (Garrick, 1st week). In for two weeks only. "Mayfair" last week probably not over \$2,000. One of worst flops in years. Closed for good Saturday night.

"Artists and Models" (Chestnut, 3d week). Went along very nicely, with matinees especially big and end of the week capacity. Around \$22,000.

"Rio Rita" (Forrest, 1st week). Big sale for this Ziegfeld show,

which stays only two weeks. "Sunny" very big in third and last week, with \$35,000 claimed. Could have stayed another month easily.

"What Every Woman Knows" (Walnut, 1st week). Best advance sale of any play at this house this year, and exceptional for a dramatic attraction this season. "Just Life" weak, under \$7,500, matinees helping.

"The Student Prince" (Lyric, 10th week). Bottom out and last two weeks announced, with scale reduced to \$250 top. "My Maryland" next (24th).

"Abbie's Irish Rose" (Adelphi, 19th week). Took grand slide, with between \$7,000 and \$7,500 reported. Out after two weeks. "Girl Friend" next.

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\$33,000 FOR 'RIA RITA'

(Continued from page 40)

though "Sunny" will suffer. The advance sale for this show already has reached the \$40,000 mark. Jack Donahue, a local boy, would be enough to put "Sunny" over here without the aid of Marilyn Miller. He can be depended on to turn them away in this town.

Estimates for Last Week

"Sunny" Colonial (1st week). Opens tonight (Tuesday), with \$40,000 advance sale; in final week, with eight performances and at \$4.40. "Rio Rita" did \$33,000.

"First Love," Plymouth (2d week). Got away from mark rather slow; opening week, \$10,000. "Princess Flavia," Shubert (2d week). Not very big money first week at \$16,000.

"Queen High," Wilbur (6th week). Now holds record here for length of stay, but showing signs of weakness; about \$13,000.

"A Night in Paris," Majestic (final week). Another that crashed the holiday week, but showed the reaction last week; last week \$16,000, a drop from \$35,000 for 10 shows. In final week at Hollis "Cradie Snatchers" did \$11,000, off \$4,000 from previous week, and "Tommy" at the Park, closed in the neighborhood of \$6,000.

Underlined for local houses are "Judy," musical, coming into the Hollis next week (a most unusual occurrence at this time of year), and "Loose Ankles" into the Plymouth. (Copyright, 1927, by Variety, Inc.)

ERLANGER AS BOSS

(Continued from page 1)

theatre world to do battle again in the manner in which he led the old forces of the legit syndicate.

Right now there are all sorts of speculations as to what the battle is going to lead to, but on the surface there are the indications that Erlanger is going to be supreme in the legit theatre. He is lining up a number of affiliations, surrounding himself with a staff of young men well schooled in the field, and it is certain that next season is going to see the Erlanger office a great deal more active in the producing field than it has been for 10 years.

Monday, Ralph Long, formerly general manager for the Shuberts, who resigned on Jan. 1 and went south for a brief vacation, returned to New York, hanging up his hat in the Erlanger office as predicted in Variety several weeks ago. Long on Monday made his office in the rooms of Leonard Bergman. Tuesday he was located in the office occupied by B. C. Whitney on the 8th floor.

Long refused to state what his official position is with the Erlanger organization, except to state that his door was to be an open one for everybody, and that anyone with a theatre or plans for one, or a production or a play, could walk in and talk it over and get an answer without stalling.

No changes are to be made in the present personnel of the Erlanger organization. Leonard Bergman is remaining general manager, while Long's capacity would make him the direct contact man with Erlanger for all outside interests who might want to become affiliated with the organization.

Sewing Up Producers

While no names are mentioned, it is stated one of the new affiliations will be with the Chanin Brothers and their new theatres in New York. New York is the one spot where the Erlanger organization has fallen down, principally through inability to offer theatres to producers. The Shuberts seized on this opportunity and made every producer who got a New York theatre guarantee that he would route his show through their office in

payment for a chance on Broadway.

As soon as Erlanger is again in a position to offer New York houses, old showmen predict that the producers who have been fed up on the Shuberts and their system of operation will flock back to the Erlanger banner. Incidentally, the Shuberts' next season will have the bankers in their organization running their business, and that will mean that they will have contending forces on the inside as well as on the outside.

Clear of Bankers

There is one thing that Erlanger stands out for as unique in present day show business. He is not in the hands of any banking group. There is no Erlanger stock on the market offered to the public, and his is the only amusement enterprise of any magnitude of which this is true. Erlanger is boss of his own organization and can do as he pleases.

At present, Erlanger is building in several of the bigger cities. There is a new Erlanger theatre under construction in New York and one in Philadelphia. The Palace, Chicago, was taken over recently and named the Erlanger. There are also new Erlanger houses building in Detroit and Buffalo, the latter to be opened in April. In addition, in New York, with the Chanin affiliation, he will have three other houses, one of which, the Royale, opened last night.

This year, despite that the season is the worst over the country in the last 10 years, the business that the Erlanger theatres have done through the country, according to reports up to Jan. 1, is 60 percent ahead of last year. This is largely due to the fact that motion picture road shows of "Ben Hur" and "The Big Parade" have been getting the biggest business motion pictures have had in legitimate theatres since film road shows were started.

On the outside, among independent producers, there was satisfaction early this week in the fact that Erlanger was again going to enter the battle-ground actively, and a great many said they would rather line up with him than anyone for, as they put it, "Erlanger shoots straight."

ON THE SQUARE

(Continued from page 33)

ing familiar, the two parties started to talk. Suddenly one of the men caressed the other woman. "Don't do that," said her escort. "Oh, stop your kidding; this is nothing," replied the other, again caressing the girl by touching her. "Stop it," commanded the man, "that's my wife." "Your wife, eh?" sneered the other. "Still kidding me? Trying to tell me you would have your wife in this joint at this time of night," and again he caressed the woman, when the other man slashed him.

Ordinarily in a night club such an affair as this could have been hurriedly taken care of. But the conversation had attracted attention with the reputation of both men known to others in the place. When the trouble grew acute all started to leave fearing more than what did really happen.

The other brawl, in another club, also started late. What commenced as a duo fight shortly involved the entire room. When it was over the place was a complete wreck. This was another sufferer from lost business.

A Rare Specie of Taxi Driver

A rare specimen of the taxi genus homo species long believed to be extinct, some scientists even have reason to doubt it ever existed, was encountered late Monday night at the corner of 57th street and Broadway by a member of the press. It wore khaki trousers, puttees, heavy shoes, gleaming spectacles and a wide grin revealing a row of glistening white teeth.

"Yur not goin' 'sfar 'siftleth street, are yuh?" quoth the apparition. "I are," answered the Daily Squawk's cub reporter.

"Well, then jump in here and I'll take you down 'sfar as there free. Yu see, if I ain't got a passenger I gotta turn down to 8th avenue and I'll be out of the running all night."

It's worth four bits to learn a new gag so he hopped into the cab and ordered the driver to 46th street and Broadway. He then tendered the driver full compensation in the duly recognized coin of the realm.

"Naw, I don't want it," bawled the cabbie. And that's how it ended. Threats, pleas, blandishments, numerous "here you are, it's okay"—all failed to work. New York harbors a member of the taxi bandits association who absolutely, finally, firmly and unflinchingly refused to accept money from a "fare."

A New Flatiron Corner

The corner of 44th street on the west side of Broadway has become a Flatiron corner since the advent of the new Paramount building. Through some twist of the air currents or other it is a veritable hurricane center. Friday night at about 10 when the first editions of the morning papers were on sale at an improvised news stand there, the wind blew with such force as to lift the half-bricks holding the papers and scattered them. The papers were lifted to about the 10th story of the Paramount building and remained in the air for fully 15 minutes.

"Finishing" School's Advice

In one of the most exclusive girls' finishing schools in Westchester county is a girl of 16 from one of the mid-western states. During a recent holiday the girl's aunt entertained her in New York, agreeing to take her to two matinees, giving her young guest her choice of the shows. The flapper picked out "The Captive" and "Sex" to the amazement of Aunt.

The matron dodged by calling up the school on the phone and here is the conversation on the wire:

"I want to take Miss Kansas to two plays. What do you recommend?"

"What does Miss Kansas want to see?"

"Why—I—I— Well, to be frank, she wants to see 'The Captive' and 'Sex.'"

"Well, why not take her to those?"

Aunt is still reeling.

CHAPLIN'S DIVORCE

(Continued from page 4)

wife of blackmail and forcing him into the ceremony; that he charged she only married him "to hold him up." It is further stated that when Mrs. Chaplin entered the train compartment after the marriage that Chaplin asked her what she was doing there, told her she was not good enough to take out in public with him and told her he only married her because she made him do so.

The complaint also says that the screen star did not maintain the usual social relations with her and charges he has not contributed toward the support of their two children, outside of paying a \$22 milk bill, making Mrs. Chaplin borrow from friends and relying on her family for support. Additional claims are that while she was in a delicate condition the first month after marriage, he associated with the prominent screen actress, told his wife he was in love with this woman and didn't care who knew it. Also that he twice threatened Mrs. Chaplin's life with a revolver.

The complaint estimates Chaplin's fortune at \$6,000,000 and that he draws \$250,000 yearly salary and \$300,000 more from other sources. The brief asks for adequate alimony and a division of the community property.

Stories and Reports

Any number of stories were in circulation around here at the time of the Grey-Chaplin marriage. One was that the girl's mother had forced a settlement from Chaplin of \$250,000 for the maintenance of the expected child. Mrs. Chaplin's mother was said to have "steered" the entire procedure that included the settlement in cash, with Chaplin reported under the impression he had obtained a general release from the girl.

Later the mother is said to have demanded of Chaplin his intentions about protecting the honor of her daughter, as the mother and her daughter had alleged that Chaplin seduced her.

The report at that time was that Chaplin to prevent a visit to the district attorney and consequent publicity, agreed to marry the girl. This he did sometime afterward and in Mexico.

Another account was that Chaplin stated to his friends that all he knew of the alleged incident was that he had had a party at his home and upon awakening the next morning, was surprised to find Miss Grey in his house. She is said to have sent for her mother when both accused Chaplin of having seduced her. Chaplin is reported to have replied he could not recall what ever might have happened.

Later the settlement was proposed, followed by the marriage.

George Beebe, attorney, has withdrawn from representing Mrs. Chaplin and has been replaced by Young & Young, local law practitioners.

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BILLS NEXT WEEK

(Continued from page 31)

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2d half (12-14)
Cardinal
Mack & East
Wilson 3
(Three to fill)
Cross Keys
2d half (13-16)
3 Good Knights
Chas Withers
Miss Pollock
Marion & Dada
(One to fill)
Earle (10)
Leon & Dawn
P Daley
Joe Fong
Grant Mitchell Co
May Wirth Co
Adelaide Well
Ferrelly & Clark
Grand O. H.
2d half (12-16)
Redmond & Wells
Norman & Norman
W Welch Minstrels
W & A Lawlor
(One to fill)
Kelth (10)
Vivian & Walters
Thompson & Kemp
Nicola
E Chisholm
Sincilar & LaMont
Countess Modena
Al K Hall Co
4 Kadex
(17)
Jean Acker
Jean Roberts
Frosina
Hyde & Burdell
Denno Rochell Co
(Three to fill)
Nixon
2d half (13-18)
Kruglas & Robels
Top & Bottom
Phillard & Hillard
Beck & Regan
(One to fill)
PITTSBURGH
Davies (10)
Arco Bros
Reed & Lucy
Harry Kahne Co
Jann & Whalen
Roya & Maye
Hargton & Green
(17)
Hector & Holbrook
Billy Regay
Oscar Lealme
Kuma Co
(Two to fill)
Harris (10)
Emmond & Grant
Co-Eds
Chas Frink
Geo Heather
T & B Waters
Janton Sins
PITTSFIELD, MASS.
Palace
2d half (13-16)
Officer Hyman
Naynon's Birds
Homer Lind
Herbert & Nealey
Zeller & Wilburn
PLAINFIELD, N. J.
Plainfield
2d half (13-16)
Noel Lester
Hong Kong Tr
Barr & Lamarr
(Two to fill)
PORTER, N. Y.
Embassy
2d half (13-16)
Honey & Hay
Brighton
Rule & O'Brien
Frank Stafford
Mona Mura
PORTLAND, ME.
Kelth
2d half (13-16)
Everett Sanderson
Wheeler & Potter
Allen & Shaw
Aces
Weston & Hichins
Coogan & Casey

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Medley & Dupree
Kelso Bros & Del's
Manette & Nina
Ann Codee
(One to fill)
WATERBURY, N. Y.
Aven
2d half (13-16)
Bert Coleman
(Others to fill)
WHEELING, W. VA.
Victoria
2d half (13-16)
Gerald Griffith
Slick & Sattins
Reno
Stanley & Glinger
(One to fill)
WILKES-BARE, PA.
Palace
2d half (13-16)
Sing Bell Boys
Allen & Lynn
Ed Martin
(Two to fill)
WILMINGTON, MASS.
Palace
2d half (13-16)
Seed & Austin
Kokin & Galetti
Ann Codee
(Two to fill)
YORK, PA.
Palace
2d half (13-16)
Chippelle & Carlton
Calvin & O'Connor
Kokin & Galetti
Our Ideals
Jean LaCross
Flashes of Y'st'd'y
YONKERS, N. Y.
Proctor's
2d half (13-16)
Linton & Ray
Jas Kilpatrick
Bert Erroll
Toby Wells
Donahue & Barrett
YORK, PA.
York O. H.
2d half (12-16)
Brems Fliz
Knox & Inman
Clayton & Clayton
Ballet Caprice
Shadowgraph
YOUNGSTOWN, O.
Hippodrome
2d half (13-16)
The Harringtons
Bentley & Gould
Warren & O'Brien
Nevins & Gordon
Harris & Holley
Hansouta

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Allyn Jane
Belscher H June
Baker Jack
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Hoyer Mma N
Blake Blanche
Cook Eddie
Chatham Lewis A
Conlan Paul
Caproni Alda
Clinton Dorothy
Corbin Lee
Daro Florence
DeBell Jack
Darrell Emily
Daniel Maud
Duggan Danny
Davies Billie
Downey Maurice
Dorans Dancing
Evans Barton L
Ellsworth Harry
Evans E O
Emerson & Edwin
Ford George
Flog Paul
Giddy & Giddy
Green Hazel
Hunter George
Howard Jos E
Harrington Bobby
Hale Bert B
Holland Jimmy
Hastings Ed
Harris Margie
Hart Wagner & L
Hamilton Chas C
Hogan & Stanley
Hansen Ben
Hertz Lillian
Kafka Stanley & M
Kelly Edith
Kaufman Sam
Link Billy Jr
LaSalle Bob
Lane Chas
Long Robert C
Lee Bert
Leslie & Vandergt
Lorraine Peggy
Lloyd Arthur
Lison Jim
LaMonte S
Lambert Eddie

TOLEDO, O.
Kelth
2d half (13-16)
Margie Clifton
E & M Beck
Bragdon & Morsey
J & H Royce
Hamilton & Hayes
The Deloritos
TORONTO, CAN.
Hippodrome (10)
Fay Elliott & K
Brooks & Ross
Frakson
The Test
Harry Fox Co
Val Harris Co
The Hartwells
(One to fill)
(17)
Coram
Brown Derby Orch
Frank Millane
Beck & Rochet
Frank Fay
Dyer & Lee
(Two to fill)
TRENTON, N. J.
Capitol
2d half (13-16)
Nestor & Vincent
Ruloff & Elton
2 Shells
Brown & Caron
(One to fill)
TROY, N. Y.
Proctor's
2d half (13-16)
Seaton Deno Bros
Robinson & Pierce
Mrs Bradna
Bob Bollinger
Day Sis Orch
UNION CITY, N. J.
State
2d half (13-16)
Donald Gaffney
Thelma White
Midget Pollice
(Two to fill)
UTICA, N. Y.
Gaiety
2d half (13-16)
Royal Peking Tr
(Others to fill)
WARREN, O.
Robbins
2d half (13-16)
Barto & Cungham
McCall & Keller
Stutz & Bingham
Myron Peck Co
WASHINGTON, D. C.
Earle (9)
Harry Holman Co
Kranitz & Walsh
Geo Behan Co
(Two to fill)
(16)
Sandy Lang Co
Krusel & Robels
Patti Moore Co
May Wirth
(One to fill)
Kelth's (9)
Silvertown Cord Or
Taylor Holmes Co
Ferry Corwey
Hyde & Burrill
2 Swifts
Carol Sia
DoHune & LaSalle
Juanita & Pace
(16)
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appearance of "Ranger," a shepherd dog and the star of a forthcoming production, work had to be held up, with the company laying idle until the canine actor could be found.
Al Cohn doing adaptation and continuity for "We Americans," U.
Stuart Paton directing Tim McCoy's next for M-G-M.

The title of "Braddock's Debut," which M-G-M is producing with Col. Tim McCoy featured, has been changed to "Winning of the Wilderness."
Clarence Brown will start directing "Trail of '98" for M-G-M Jan. 25.

LADY ALONE
(Continued from page 43)
defiance and assurance. No great demands are placed upon her for "emoting," as such is accepted nowadays, nor has the play big climaxes or smash moments. Rather the "Lady Alone," as created by the star, is a very natural girl who throws away her chance to secure everything she has always wanted for the man she loves—who is already married.
This is not another fallen woman tale. Even that phase does not develop until the man discloses a lack of nerve to face things with a vanished fortune.
There are three male roles of almost equal prominence, capably done by the Messrs. Wever, Fairman and Kilgour. The last named as the elderly lover was splendid. Mr. Wever and Louise Galloway were entrusted the only light material.
The death finish is a logical one, constituting a natural ending but still not so natural as to have the auditor four or five jumps ahead of that fact.
Alice Brady may put "Lady Alone" across.
Meakin.

Lorna Moon is preparing the script of "Anna Karenina" for M-G-M.
J. G. Blystone is directing "Ankles Preferred," Mudge Bellamy's first starring vehicle, for Fox. Cast includes Laurence Gray, Barry Norton, Alan Forrest, Marjorie Beebe, J. Farrell McDonald, Joyce Compton, Wm. H. Strauss, Lillian Elliott and Mary Fay.
Robert Z. Leonard will direct "The Gray Hat" for M-G-M. Lew Cody and Renee Adore are to be co-featured.
Tom Mix's next for Fox will be "The Broncho Twister," from an original by Adele Rogers. St. John Cast includes Helene Costello, Paul Nicholson, Doris Lloyd and George Irving.
Archle Mayo directing "Quarantine Rivals," Gotham production, for Sam Saxe.
What sounds like a good press agent yarn, but which the Los Angeles dailies fell for, is an F. B. O. announcement that due to the dis-

Larry's Bob Ent
Lillian Princess
Miles Ent
Monks Leslie C
Miller H
Miller G Westover
Miller B
Mortenson M
Mack & Long
Myers Lillian
McMahon Jack
Marsh Niles
McIntyre Dorothy
Norman Bobbie
Norman Karyl
Nelson Anabel
Olive & Mack
O'Brien Lucille
Pymin Fred & P
Frederick & Isabel
Pasquall Bros
Patrick Harry
Runyon Glenn A
Roberts Veronica
Russell & Burke
Robyn William
Rahkin Walter
Reilly Larry
Rothschild
Rogers Elsie
Rosa Mrs
Stanley Aileen
Steinbeck Bruno
Sperry Bob
Shirley Jos
Slaney Monroe C
Silver Frank
Slater George
Teorato T
Taima Melva
Thomas W Mrs
Transfield Sis
Tracy Ray
Thomas Billy
Turner Lloyd
Van & Schenck
Vandergriff J M
White Bob
Vincent Syd
Vincent Larry
Varnadoe Varnie
Ward & Watts
White Bob
Wolford H
Wynne Ray
Wright Geo M
White Pierre H

"The Big Laugh Hit!" "IF I DIDN'T KNOW YOUR HUSBAND"

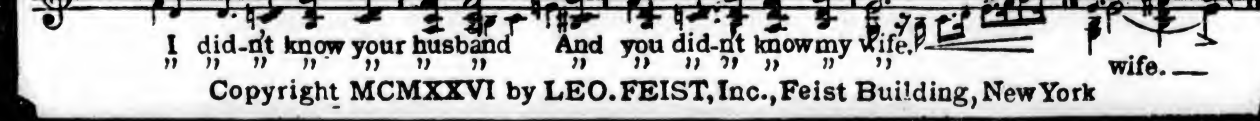
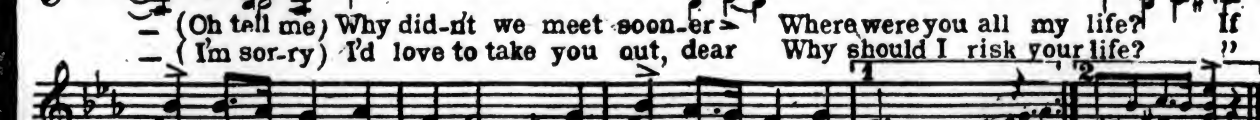
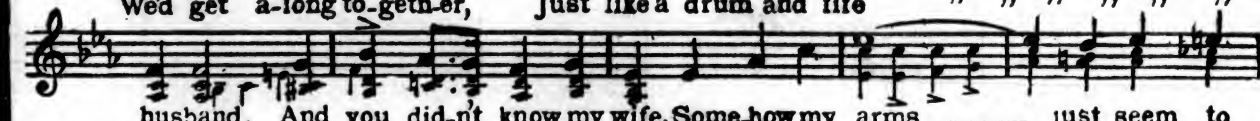
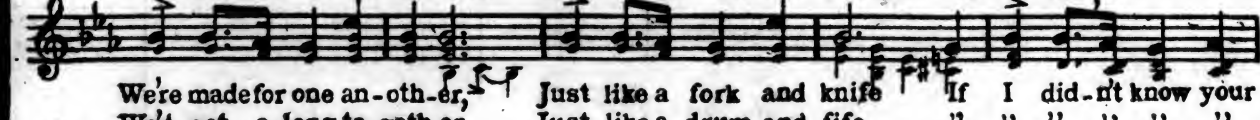
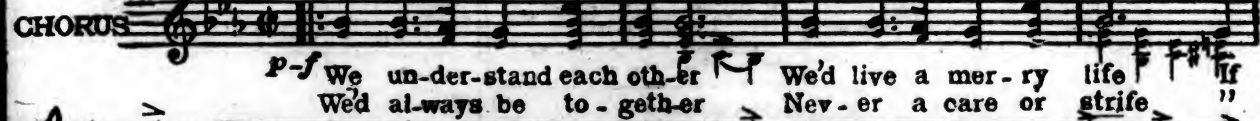
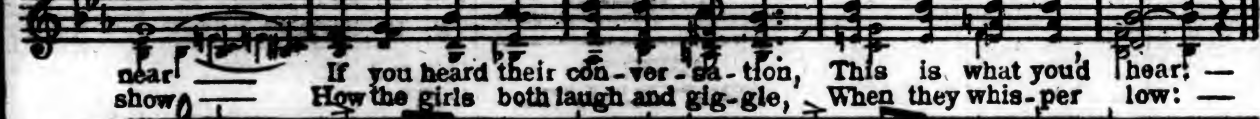
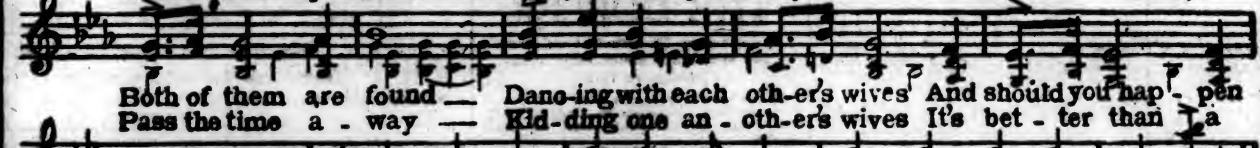
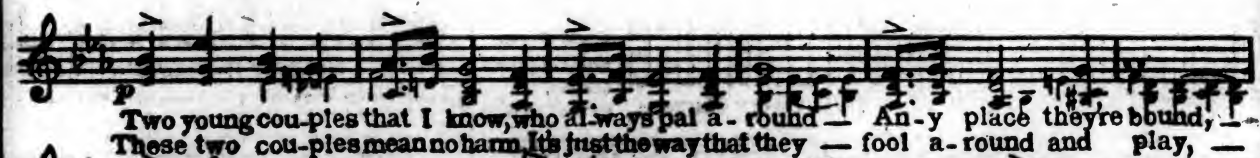
(AND YOU DIDN'T KNOW MY WIFE)

Lyric by **L. WOLFE GILBERT** **If I Didn't Know Your Husband
And You Didn't Know My Wife**
All 12 Mod 10 FOX TROT SONG

Music by **ABEL BAER**

by
L. WOLFE GILBERT

and
ABEL BAER



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NEW YORK CITY, WEDNESDAY, JANUARY 19, 1927

56 PAGES

NO MORE PICTURE 'EXTRAS'

B'WAY'S UNDER COVER NIGHT LIFE; VILE APARTMENT "PARTIES"

3 O'clock Curfew Works Only for Visitors in New York—Regulars Find Plenty of Places to Go 'After Hours'—Mostly Speakeasies or Dives

Mayor Walker's 3 o'clock closing law for the cabarets has gone into effect with the results many and varied. They range from implicit obedience in the "open" places to flagrant violations in the speakeasies, and the driving of the stay-out into many little hideaways for their amusement "after hours."

The intention of the law was to make people who now stay up all night in various cafes go home. Not that Mayor Walker cared what pleasure seekers do, but, it is understood.

(Continued on page 32)

"HI YALLER" GIRLS NO LONGER WANTED

Demand Now for 'Dark Brown' Negresses in Shows and Cabarets

"Hi yaller" girls in Broadway shows and night club revues seem to have faded out.

Broadway producers have sent forth word that all colored girls to be used in prospective shows should be "dark brown" and not "light." Atop this, the Club Alabam is preparing a revue that will have a shoring background typically "dark brown" in array.

In the new Flo Ziegfeld show, "Show Boat," there will be a number of Negresses, all "dark brown," with the selecting passing over the light-skinned women.

Heretofore the fair-typed colored women were preferred to their

(Continued on page 3)

Women With Sense O. K. Chaplin Films

Indianapolis, Jan. 18. The Chaplin scandal was discussed by Seventh District Federation of Women's Clubs this week. No action will be taken on showing of films here.

"As long as Chaplin's films are clean his private affairs do not concern us," said Mrs. David Ross, president of Indiana Indorsers of Photoplays.

The body will not disapprove of Charlie's pictures, Mrs. Ross said.

3 Protective Doors

An exclusive night club now has three doors to pass through, with as many doormen stationed at all spots.

If after getting by the second something goes awry, the unwelcome ones are shunted off to another stairway leading to an apartment, and not to the club.

Grauman Has Young

Los Angeles, Jan. 18. Sid Grauman has George Young, the youth who conquered Catalina Channel. Young goes into the Egyptian tonight (Tuesday) for the balance of the week in conjunction with "The Better 'Ole," the picture ending its run this Sunday.

The first ceremony Grauman has framed is for the youngster to receive his \$25,000 prize check to-night on the stage, the house selling out yesterday for the event.

Grauman is also negotiating with United Artists to produce one picture featuring Young, for which it is reported the Toronto boy will get \$50,000.

MME. FRANCES SELLS BUSINESS FOR \$600,000

Frances & Co., regarded by many as the foremost house of feminine gowns and millinery in America, has been sold to Herbert P. Field, a former Chicago advertising man. Mme. Frances, creator of the vast enterprise, is to remain for a term of years on a contract calling for four substantial figures weekly, after which she plans to retire and tour around the world with her husband, the general manager of the concern, Nate B. Spingold.

Frances (then Leviton) started with a \$2 hat-shop on 6th avenue about 15 years ago, then moved to where the Embassy theatre now stands, then occupied the present "Variety" building on 46th street, and finally bought and used the magnificent building at 10 West 66th street, which she has leased

(Continued on page 34)

18,000 NOW ON COAST, ROOM FOR ONLY 710 DAILY

Fred W. Beetsom, Head of Central Casting Office Corp., Makes Statement in Connection with Report of Producers' Supported Agency for 1926—No Fees Charged Extras—\$2,195,395 Earned by Them in '26—Few Women and Children Employed—Percentages

259,259 PLACEMENTS

Los Angeles, Jan. 18.

Though 259,259 placements were made of "extras" in Hollywood during 1926 and through the Central Casting Office, figures show that but an average of 710 extra people daily were employed. With 18,000 or more people here ready to take those 710 daily placements, Hollywood is ever-inundated by screen aspirants.

Accordingly, to hold down the number of persons who may desire to come to Hollywood for the purpose of "going into pictures," Fred W. Beetsom, president of the Central Casting Office corporation, has issued a ruling that under no circumstances or

(Continued on page 9)

BANDS' 'NAMES' ORGANIZE FOR PROTECTION

One of the most important trade organizations in the show world is the National Association of Orchestra Directors, the first time the leading dance orchestra leaders have been brought together for mutual protection and fraternal functioning.

The eight organizers who constitute the board of governors are Ben Bernie, Ernie Golden, Roger Wolfe Kahn, Vincent Lopez, George Olsen, Fred Rich, B. A. Rolfe and Paul Whiteman, the latter long-distance phoning his approval at 3

(Continued on page 46)

CHAPLIN AVOIDED SETTLEMENT; DISREGARDED FRIENDS' ADVICE

Reported Mrs. Chaplin Would Have Accepted \$500,000—Chaplin Told Not to Leave Hollywood—Said to Have \$2,500,000 in Securities with Him

Prohibition!

Toronto, Jan. 18.

Ninety per cent of all liquor exported from Canada went to the United States, according to 1926 figures just issued at Ottawa.

The U. S. importation of liquor from Canada has grown steadily since the passing of the Volstead Act.

Last year's whiskey bill alone was \$16,000,000.

Prop Bible in Pulpit

Minneapolis, Jan. 18.

At the Simpson M. E. Church a property Bible has been erected upon the pulpit. It bears across the face, "Holy Bible" in large letters.

As the Rev. Roy L. Smith delivers his sermon, the doors of the Bible swing open with the biblical characters as mentioned in the sermon emerging, impersonated by actors in costume who walk out of the huge prop book.

This town is noted for "innovations" in churches. But recently another church advertised its "Sunday bill," carrying titles and names of "attractions" in addition to the sermon by the clergyman.

NIGHT CLUB MEN GIVE OWN 'RUBBER' CHECKS

Night club proprietors in New York joining in the movement for a protective organization of their

(Continued on page 35)

LADY AGAINST LADIES

San Francisco, Jan. 18.

The local managerial association, called the Allied Amusement Industries, has retained Mrs. Walter McGinn, to counteract censorship propaganda and criticism of the movie industry among the Women's Clubs of the city.

Her job will be to provide the soft answer that turneth away the wrath of the lady reformers.

Los Angeles, January 18. Had Charlie Chaplin not disappointed his friends by hopping a train for the east last week, there would have been no divorce action brought against him by Lita Gray Chaplin, his second wife.

It is authoritatively said, Mrs. Chaplin was prepared at the time to accept her husband's offer for a cash settlement of \$500,000 for herself and also to provide for the support of their eldest son, Charles, Jr., as well as taking over himself

(Continued on page 48)

"MIRACLE'S" \$325,000 IS WORLD'S RECORD

Gest's Spectacle Expected to Reach Half Million in 4 Weeks in L. A.

San Francisco, Jan. 18.

"The Miracle" closed a three weeks' engagement here Saturday to what is claimed to be a world's record in receipts for a similar period. Gross was approximated at

(Continued on page 54)

Sensational New Plays In Sight—1 Refused

Three new and sensational plays are reported with but one due to receive production this season.

A. H. Woods is reported to have a "Chastity" titled piece that will be held over by him until next season, if presented at all.

Another is labeled "Oscar Wilde," written by Lester Cohen. The author is said to have submitted his script to several Broadway producers who rejected it.

The play for production and now

(Continued on page 55)

IF IT'S
COSTUMES
GOWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5580 PEN.
ALSO 25,000 COSTUMES TO RENT

AIMEE OVERFLOWS DENVER'S MAIN ST.—24,000 DRAWN BY HER

Tour "Still in the Box," Said Mac—Expected to
Drag Out \$500 to Good From Last Collection—
"Cute" Story as Teaser

Denver, Jan. 18.

"Able's Irish Rose" and Aimee Semple McPherson both opened return engagements in this wild western town Sunday. "Able" played to nice business while Aimee played to some 24,000. Turnaways were estimated for the matinee at 3,000 and the night business supplied the whole length of Curtis street, Denver's great white way, with the best Sunday night business those 12 big picture palaces within four blocks of Aimee's stand have had in months. Many thousands who couldn't get in anywhere made the four blocks look like a carnival midway.

A hastily planned try-out or side trip on Saturday to Colorado Springs cost Aimee and her company, according to her statement to Variety, \$150. The collection was \$137, leaving a deficit of 13 bucks to dismay Aimee on the eve of her first test of faith away from home. Following Aimee's Sunday opening matinee should have dispelled any doubts of the wholehearted approval of those in attendance at least. Mighty cries of "Amen" and "Praise the Lord" from the packed Auditorium with its seating capacity of 12,000. She alluded to her trial, although during the previous week she declared that she would not mention it as a monstrous joke and the house evidently to a man laughed with her. She referred to Los Angeles as the city that gets things all mixed up and the applause was "thunderous," but Denver isn't like that though, continued the mistress of showmanship.

Big Noley Reception

As she entered in back of the great choir of 250 voices, under the direction of Wilberforce J. Whitman, original and only father of the doughty jazz maestro, Paul, bedlam broke loose. Cries of welcome, cheers and applause lasted for five minutes.

Always of the opinion that former audiences here had been made of women in vast majority, Variety's correspondent noted the section below his box revealed more men than women. He left his box and with one of the 125 ushers as a buffer between the zealous firemen and policemen who guarded the dozens of exits, a careful check showed the men predominated almost two to one.

In former years the thing which most definitely silenced scoffers and caused the merely curious to give in to the magic spell of Aimee's will was the great section to the right of the speaker reserved for the blind, sick, maimed and crippled. Even a hard-boiled critic who would never yield an iota of personal conviction was forced to respect that evidence of mighty faith.

Whether by intent or not Aimee did not use this masterpiece of staging until her third meeting and still held her great congregation in

the palm of her beautifully kept hands.

Perfect for Aimee

This monster auditorium, with its great organ, its perfect staff with 19 years of continuous service in handling anything in the line of public meetings or shows, is in many ways a much more desirable place for Aimee than her own specially built Angelus temple. How she makes them sing. Chicago organists could learn a lot of tricks from Aimee; she uses plenty of theirs, including the dividing of the audience in sections for alternate lines of the familiar hymns, masterfully mixed with an idea the Salvation Army has missed, the negro spirituals.

Of course, Aimee makes them stand as long as 15 minutes while short prayers and hymns follow in strong dramatic sequence. After three verses of "I Ain't Agonna Grieve," during which she clapped her own hands in afterbeat, she called on the near score of ministers in honor seats at her left to arise, while she gaily poked fun at them and had them pat their hands to that same dance afterbeat. That huge audience followed and they all sang.

Another singing gag which got over big was the waiving of handkerchiefs overhead, in time to the songs.

Last night it was noticed that first and most careful thanks were extended to the two dailies who handled her strictly as news without the usual slopping over of former visits. Many paragraphs were devoted to her beautiful wardrobe and personal appearance by both dailies with candid comment on her tired look before the opening. None of this tired look was noticed by this reporter, although a slight attack of singer's throat seemed to mar her otherwise striking speaking and singing voice.

Aimee answered to a direct question that the tour so far is "still in the box," but hoped that the closing performance last night would see them about \$400 or \$500 ahead.

Four people, including a reporter and his wife, are carried, but Ma Kennedy was conspicuous by her absence.

A new collection time story follows, as given by Aimee at the Sunday night meeting: "A small boy sitting next to a fussy old lady in church as collection is taken. Lady unable to find money in bag easily. Boy generously says, 'Here, lady, take this nickel and I'll hide under the seat.' 'Now, don't be like the little boy,' says Aimee."

At healing meeting it seemed at times that near half of the auditorium rose in appeals for personal healing. None of the spectacular miracles of former visits were noted, but, no doubt, many hundreds of the afflicted were given a new faith. Who can quarrel with a personality so great that this precious gift can be distributed wholesale? Certainly not this man's town.

Aimee McPherson's Tour On Split of Collections

Topeka, Kans., Jan. 18.

Aimee Semple McPherson's invasion of the east for a series of evangelistic revivals, she, or her manager, is lining up with the theatrical interests even in connection with her evangelistic appearances.

It was announced here the Jayhawk theatre (pictures) management is handling the local management of her appearance Jan. 20. The theatrical concern is engaging the city auditorium, organizing a choir and taking care of the advance publicity. It is fairly well understood that in return it will get a cut in on the cash collected from the "Free Will Offering."

In all arrangements with the revivalist, her management has stood out against an admission price but insisted upon the offering.



BARRIE OLIVER

LONDON'S BOY FRIEND
EAST ANGLIAN "DAILY TIMES":
"But the evening was a particular triumph for Mr. Barrie Oliver, a breezy American. Permanent address, Variety, 8 St. Martin's Place, London"

LONDON

London, Jan. 7.

A notable long run will come to an end when "The Farmer's Wife" closes at the Court in a few weeks time. It will then have had a run of over 1,300 performances, and stands about sixth in the list of record runs.

Sir Barry Jackson will retain the lease of the theatre and will produce another play, at present unsettled.

In the cast of "Twelve Miles Out," to be produced at the Strand Jan. 24, will be Ion Swinley, Denys Blakelock, Rothbury Evans, Charles Wade, Milton Rosmer and Lyn Harding.

To make way for this production "Broadway" moves to the Adelphi, and "Aloma," now current, will close.

A new little theatre called Playroom Six opens Jan. 11. Stella Pearce and Anthony Clark are sponsoring.

Somewhat on the lines of the Gate Theatre Salon, this new venture will give plays nightly, including Sundays, the bill to be changed every fortnight. The room, originally a dance hall, will hold 200 people.

The Lonsdale play, "Most of Us Are," scheduled for production at His Majesty's, will be presented at another theatre, arrangements having been made for the production there Feb. 25 of Walter Hackett's "The Wicked Earl."

Cyril Maude will make his return visit to London in the Hackett piece, which may prove to be his farewell appearance.

An ultra exclusive night club has just been founded. The organization committee is composed of the highest in the land, consisting as it does of Lord Michael Ross, Lord Stavordale, Lord and Lady Northcote, Princess Barinsky, Prince and Princess Chavchavadre and Fred and Adele Astaire. The club will be known as "The Night is Light" and is situated in the Bohemian quarter of London at 77 Dean street in premises once occupied by the Carnival Club.

In spite of the failure of "Half a Loaf" at the Comedy, Dennis Badie has acquired the rights of another play by the same author, "The Joker," which he will stage in the West End shortly, co-starring with Phyllis Titmus.

Andre Charlot has acquired the rights of Lord Lathom's new play, "Tuppence Colored," recently produced for a Sunday evening performance by the Venturers' Society. Charlot proposes to stage the piece with Marie Lohr and Norman McKinnel.

Juliette Compton, American actress who has appeared in this country in a number of revues, also the British film, "Neil Gwyn," was married to James Bartram in London Dec. 24.

Ida Molesworth and Templer Powell, who were sponsors for "White Cargo," are presenting the American play, "Twelve Miles Out," at the Strand theatre, Jan. 24. This will necessitate the removal of "Broadway" to the Adelphi.

The new Alfred Sutro comedy, "The Desperate Lovers," will be staged by Sir Barry Jackson at the Comedy, Jan. 25, starring Irene Vanbrugh and Allan Aynesworth. "Ask Beccles" has been put into the theatre in the meantime for a revival over the holiday season.

A new play from the pen of Edith Ellis is due for production at Croydon early in the new year called "The White Villa." It will probably come to the West End in due course. Ethel Irving will be starred.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 7.

The Man Who Knows

Jack Hylton is appearing tonight at a big ball at the Albert Hall. The language on the circular is most flamboyant. "Royalty will be present," is one of the inducements to go. "Everybody that matters will be there, founders of the Mustard Club among them."

However, I am sure the ball was a great success, because a most elaborately printed souvenir of Jack Hylton's band, which reached me yesterday morning and which must have been printed a week ago, said: "My successful Happy New Year festival at the Albert Hall was probably the biggest musical event ever undertaken." A thing must be a great success if Jack knows it was, a week before it happened!

Jazz Approaching Its Funeral

The truth is, of course, that all the London journals now predict the end of jazz. You can scarcely pick up a newspaper without some indication of the fact that the British public will shortly be heartily sick of the entire thing.

I must congratulate your American publishers on their astuteness in causing the London publishers to load up thousands and thousands of copies of jazz music which they will never sell.

Boys singing carols in the streets have been given twice as many pennies this year merely because the passers-by like to hear an English tune for a change, never mind how badly it was sung.

Plain Words About "Lillom"

How on earth did your Theatre Guild produce "Lillom" so that people took it seriously? Ivor Novello's friends, resenting what they call my bitter attack on its crudity, say "Surely you know Molnar is a classic."

I wonder what a classic is. In England it means the race for 2,000 Guineas, the 1,000 Guineas, the Derby, the Oaks or the Leger.

Certainly there aren't 2,000 guineas, or even 1,000 guineas, in this show. It is merely an "oax" with nothing to show in the ledger.

I cannot understand why a hungry Hungarian should be called a classic because he grows his hair long.

It All Ends in Smoke

Anyway, London audiences are now angry because the smoke that filled the theatre in the railway embankment scene on the first night has been cut out. I thought it was the best part of the show.

Another curious thing is that, whereas a lot of nonsense has been written about the "artistic" embankment scene, it is really merely an arrangement of straight lines which cost a lot of money, and so arranged that, when Ivor Novello committed suicide on the embankment scarcely anybody in the gallery could see what he was doing.

The Dry Drinkwater

We saw John Drinkwater in quite another light on Boxing Day when they staged "Puss in Boots," a children's show which he wrote when he and Barry Hackson were amateurs playing in The Pilgrims, which was the beginning of the Birmingham Repertory Theatre, as far ago as 1911.

It was a failure when originally produced, but since then it has been altered.

Certainly it is much better than a pantomime, for in the modern English pantomime the story is lost so the comedian's red nose may be found.

Besides, they pay \$1,500 a week to artists who are not worth more than \$100, and, as a rule, make the children whose fathers take them wonder what their parents are not laughing at.

Sybil Thorndike Does It Again

Sybil Thorndike has again annoyed her enemies in the London theatre by producing a "Macbeth" worthy of Tree's "Richard II," which was his highest achievement in production.

Miss Thorndike has no idea of the resentment that goes around certain circles of the London stage whenever she marches on to another triumph. She doesn't belong to any gangs, you see. She is a member of no clique. She is merely a religious-minded woman, with a husband and children, who respects her calling, dislikes publicity, and does her job.

That is why Shaw wrote for her "St. Joan," which was this country's greatest contribution to the drama since Shakespeare died.

Actor Descended from a King

As for Lewis Casson, her husband, who produced the play—well, if he had been a Russian, or a Greek, or a Zulu, they would have put "Iakis" all over the bill.

Charles Ricketts' scenery and costumes, Granville Bantock's music, and the acting of Sybil Thorndike as Lady Macbeth, Henry Ainley as the Scottish king who wants a crown, or a half-crown, that he hasn't got, and Basil Gill as Macduff—they were all worthy of the great master whose play they conspired to stage.

Sir Johnston Forbes-Robertson, who is a lineal descendant of King Duncan, whose murder is the first tragedy of the play, sat with his family in a box.

All the Shakespearians were there, anti-Shubert to a man. During one of the earlier performances Fred Terry and his daughter, Phyllis, stood in the queue to get seats in the pit! That is just the unobtrusive thing the dear old thing would do. He is a Terry.

A Playwright's Sad Story

A week or so ago, on the evening of poor Rosaline Courtneidge's funeral, Mark Ambient, who helped to write, among other things, "Oh, Susannah," "A Little Ray of Sunshine" and "The Arcadians," went round the newspaper offices in Fleet street trying to get into the papers the news that he had just attended the funeral of "the greatest stage genius of our time." Yesterday the poor fellow was sent to an asylum, after being arrested at Brighton for drunkenness. He is a kindly man of 66, well known on both sides of the Atlantic.

Ruth Terry's Letters

Ruth Terry, it would seem, writes quaint letters in schoolgirl spelling to her friends.

She has sent me one protesting against my notice of "The Gold Diggers," and saying that she has never done any harm in her life, telling me frightful fairy tales of how "her Pa was a cop and Ma was his wife" and how "then I went out into the big racket. I saw such terrible things. Things what sent our brothers and sisters to asylums and jails. I saw what killed themselves. Little children what died. Cripples and blind ones. Then the war and tears and screams. But in the mean time I learnt to laugh, bustle rite out."

And so, it seems, she goes on laughing. "So some day, maybe," she ended, "I'll get a blanket of blue violets which says on it in white ones, 'Gone to rest from the Press Agents.'"

Channing Pollock should read this.

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WEST END MGRS. AND SWAFFER HO DEBATE OVER THEATRICAL BIZ

Critic Claims Shows in Bad Shape—Mgrs. Meet and Issue Public Denial—However, 22 Plays Leaving Shortly—"Vanities" Has Lost \$50,000 in 11 Wks.

London, Jan. 18.

The West End Managers Association is having a debate with Hannon Swaffer and has carried it to the public.

Swaffer instigated it with an article in the "Daily Express" here which declared that the local theatrical industry is in a serious condition. The unusual aspect, to the affair is that the managers held a meeting and issued a statement championing the negative side of the question.

The managers' rebuttal is that there are 39 legitimate theatres now open in the West End and of this number 24 are housing established successes, nine partial successes and six failures.

Despite this, 22 attractions are to close shortly with the majority of this number to quit within the next fortnight.

"Vanities" at the Vaudeville has lost \$50,000 in 11 weeks. It is turning into a sort of Pierrot entertainment. One sensational success is taking back hundreds of unsold high priced seats from the ticket agencies and giving them away while allotting the libraries the cheaper seats to partially reimburse the brokers for their losses.

"Tip Toes" was scheduled to withdraw and the management suggested to Archie DeBear that he arrange a show to succeed, but "Tip Toes" will continue. Another attraction that concerns DeBear is "Happy Go Lucky," which departs from the Prince of Wales after a month's run that shows a loss of over \$2,000 weekly. The management here wants DeBear to put on another revue for this house, but contract with the house prevents subletting for revues.

'Sunday' Hearings in Wash.

Washington, Jan. 18.

Hearings on the Sunday closing law proposed for the District of Columbia and aimed as an opening wedge for a national closing of all theatres on that day, are to be re-opened during the coming week, Clarence J. McLeod (R.) of Michigan informed a Variety reporter today.

The Congressman states that so much pressure has been brought upon the committee by those sponsoring the Lankford bill that he has finally acquiesced, setting the following week for the re-opening.

It was added that the reforming group claim the possession of new material that should be brought before the committee.

Kit Cat Members Fined

London, Jan. 18.

Trial of the Kit Cat Club for selling liquor after hours resulted in several members pleading guilty and paying fines \$50 each.

Officers of the company and the management come up for a hearing Jan. 27.

SAILINGS

Jan. 23 (New York to Spain), Dr. Lee De Forest, Arno Merkel (Roma).

Jan. 26 (Paris to New York), Mme. Frances (Aquitania).

Jan. 19 (London to New York), Lawrence Wright, Mrs. Jack Hylton, 4 American Dancers (Majestic).

Jan. 15 (New York to London), Larry Rogers, Lorenz Hart (Aquitania).

Jan. 15 (New York to Paris), Dario and Irene (Paris).

Jan. 15 (New York to Paris), Ben Finney (Aquitania).

Jan. 8 (San Francisco to Shanghai), Carter (magician) (President Taft).

Lemonades on Ship

On the last incoming voyage of the "Paris," a passenger aboard noticed that the Americans seemed to be drinking but little liquor.

In a group of American men in the smoking room, someone asked to have a drink, with the steward taking the order quietly from each, not to interrupt the conversation. When the order was served, there were six lemonades.

HOLDS PUBLIC AUDITION FOR UNPLACED SCRIPT

Paris, Jan. 9.

Having failed to induce a manager to accept his latest work, Andre Lang, under the auspices of the Canard Sauvage (dramatic authors' group) arranged for a public reading of "L'Homme qui Vient" ("The Coming Man") a three act philosophical, quasi-political problem. The audition was held in the little used Theatre du Journal and was favorably received by the critics.

The play concerns a disgusted newspaper owner who forms a new party, after having served as a cabinet minister with his uncle, but is not sufficiently strong to become a dictator, and a love episode with a Princess mars his progress.

The innovation of an author reading his unplayed play to a paying public was a so-so success and is not likely to catch on.

Still Arguing Over Gaby's Fortune and Parentage

Paris, Jan. 9.

Mme. Werkes, Hungarian, still contends that the late Gaby Deslys was her sister, and is putting in a claim for a part of the \$1,000,000 left to the city of Marseilles. Theatrical people here are inclined to scoff at the idea, it being accepted the late vaudeville star was born in Marseilles and of French parents named Caire.

The suit has been started in Budapest, where Mme. Werkes is suing Mme. Caire for a part of the \$400,000 she received from the estate. She declares the real name of Gaby was Hedwige Navratill. Harry Pilcer, former dancing partner of the star, was bequeathed a life annuity of \$200 a month, but this legacy is not being contested.

JOSEF SIMON DEAD AT 74

Vienna, Jan. 2.

Josef Simon, 74, formerly owner of the Theatre an der Wien and founder of the well-known music publishing company, Universal Edition, is dead.

Simon was a prominent figure in local theatrical circles for years and carried some fame as a collector. His sister was the widow of Johann Strauss, the composer.

LILY ELSIE RETURNS

London, Jan. 9.

Lily Elsie, pre-war musical comedy star, will return to the stage to play the lead in "The Blue Mazurka," which Philip Ridgeway will bring to Daly's.

Miss Elsie retired 15 years ago upon her marriage, but appeared in "Pamela" at the Palace in 1917.



WILL MAHONEY

THE NEW YORK "TIMES" last week said: "Will Mahoney, headlining the Palace this week, aroused yesterday afternoon's audience to its most definite manifestation of approval. For several years Mahoney has been coming along in the music halls and revues, and the result is that at the present moment he is the funniest male single in the varieties. He is a comedian of, by, and for the people—the whole 117,000,000 of them in this nation."

Direction

RALPH G. FARNUM

(Edw. S. Keller Office)

NO BARTHELMESS ALIMONY

Mary Hay Gives Up Riviera Dance Date for Paris Suit

Paris, Jan. 18.

A Paris divorce was granted to Mary Hay, American dancer, from Richard Barthelmess. Miss Hay appears in the record as Mary Caldwell. She gave up a contract to dance in the Riviera resorts in order to come to Paris and appear in court.

The pair were married in New York June 19, 1920. They have a daughter four years old. The decree gives the child's custody equally to the parents, each having her for alternating six-month periods. No alimony was mentioned in the suit.

Sandwich and Show for 25c in Week-end Cabaret

London, Jan. 13.

Show people have discovered a week-end cabaret in the White-chapel (Ghetto) section.

Without covert charge and 25 cents purchasing a sandwich, they may see two acts and dance to orchestral music.

Some of the pros who have been there are Houston Sisters, Teddy Brown and Peter Bernard.

'Lost Property,' Fair

London, Jan. 18.

"Lost Property" came into the Duke of York's last night proving itself an entertaining comedy of orthodox Jewish life. It was tendered a hearty welcome by a partial audience. Piece might fare better in New York.

PARIS LIKES GERMAN FILM

Paris, Jan. 18.

The German-made picture version of "Faust" was well received at the Theatre Champs Elysees last week. The engagement was confined to the single week, but the public gave every evidence of liking the picture.

The house resumes its opera season Jan. 19.

BALLET MASTER FOR ROXY

Paris, Jan. 18.

Leo Staats, of the Paris Opera, has left for New York where he will hold the position of ballet master at the new Roxy theatre.

Valentin Mandelstamm, author-producer, is also leaving here for Hollywood. Mandelstamm was recently decorated with the Legion of Honor by the French government.

NEGOTIATING FOR PROVINCIAL

London, Jan. 18.

Active negotiations are on for the purchase of Provincial Cinematograph Theatres by an American film concern.

Lee and Cranston, Nicely

London, Jan. 18.

Lee and Cranston, making their London vaudeville debut at the Victoria Palace yesterday, scored neatly.

EDNA PURVIANCE CONTRACT

In Cannes at Work, Says She Is Under Salary to Chaplin

Paris, Jan. 18.

Edna Purviance, who is in Cannes, working in a picture under production by a French company, was indignant at reports connecting her with the Charlie Chaplin divorce affair.

In an interview she said she was under contract to the Chaplin firm at \$250 a week under an agreement which has six years to run. This agreement is now in force. Under its terms she has been loaned to a French producer who is making a film entitled "Educating the Prince." A sequence of scenes is being taken in the Casino at Cannes.

Duce Bans Halls

Paris, Jan. 18.

Reports come from Rome that Mussolini has ordered the closing of all vaudeville halls in Italy, basing his action on the contention that variety is an unfavorable influence on the youth of the land.

The dictator's decree is mostly a gesture, for there is not enough vaudeville in all Italy to influence the youth one way or the other.

You Can Still Get Pickled

On the Original Site

London, Jan. 18.

A 2,200-seat picture house, Astoria, with a cafe and dance hall in the basement having a capacity of 1,000, has arisen in Charing Cross road, on the site of the old Crosse & Blackwell pickle factory.

The house is scaled at pop prices and will show first run films without delving into pre-releases. Basement entertainment will be supervised by the house management.

Jack Hylton, originally announced to play for dancing here, will not do so.

The owner of the Dolcis Shoe Company bought \$30,000 one pound (\$4) shares in the Astoria before the house opened for three pounds (\$15) each, or a total investment of \$450,000.

BURNSIDE FOR SACKS

R. H. Burnside is to stage a musical comedy for J. L. Sacks at the Palace, London, early in the spring.

Sacks returned to London last Saturday. He carried with him three sketches for scenic sets, designed by P. Dodd Ackerman, the English manager's idea being to produce the show along American lines.

SECRET WEDDING UNCOVERED

London, Jan. 9.

News of a secret wedding has leaked out, the parties concerned being Naomi Royde-Smith, novelist and dramatic critic, and Ernest Milton, actor.

The bride has one play to her credit, "The Balcony," produced at the Everyman last year, in which her husband played the leading role.

EMPEROR'S HOUSE FOR FILMS

Vienna, Jan. 2.

City authorities plan to turn the Schonbrunner Schlosstheatre, once the private theatre of the Austrian Emperor, into a picture house.

The theatre belongs to the city and has been losing money.

\$150,000 Theatre Blaze

London, Jan. 9.

The Winter Garden (pictures), Manchester, was swept by fire New Year's Eve and damage to the extent of \$150,000.

The outbreak is believed to have been due to a dropped cigarette.

"HI YALLERS" NO MORE

(Continued from page 1)

darker-skinned "sisters," first regarded as a novelty and a "draw" and also "essential" to musicals using a colored feminine ensemble.

With the decision to give the "dark browns" their inning, comes the story that during the craze or vogue of the "hi yallars" that a number of colored "girls" went in for a change of hair, using peroxide or henna, and thereby giving them preference in some of the stage jobs.

'SWAN' TURNS OVER IN PARIS

Two of Three New Attractions Fare Poorly

Paris, Jan. 18.

"Le Cygne," French version of "The Swan," produced in New York by Gilbert Miller, had an unfavorable reception in its presentation at the classical Odeon Jan. 14.

The adaptation of the Molnar play is by Adorjon, with this particular edition arranged by Pierre Lamaziere. In the cast are Andre Carnege, Paul Oetly, Juliette Verneuil, Vera Korene and Paul Andral. "L'Enfant de Coeur"

Scarcely more encouraging was the reception of "L'Enfant de Coeur" ("Choir Boy"), comedy by Rene Fauchois, presented Jan. 15 at the Caumartin. The plot has to do with a poor girl who is led to believe that a wealthy bachelor is her father. Pity prompts him to play out the role of father until the real father recognizes the girl. By then a genuine affection has taken the place of sympathy and a romantic outcome follows.

In the cast are Pierre Magnier, Henri Houry, Mesdames Pariset, Bady Berry, Marguerite Moreno, Gaby Basset and Lucienne Pariset. "Volonte"

"Volonte," which was created originally at the Gymnase ten years ago was revived Jan. 14 with excellent results. Simone Dulac appears in the cast in place of Renourdt. The plot deals with an indolent husband who engages in an intrigue with an energetic governess and the peace and permanence of the home are threatened until a devoted family friend saves the situation by taking the girl away.

Bert Ralton Reported Accidentally Killed

London, Jan. 18.

A cable from Cape Town, South Africa, states that Bert Ralton, of the Savoy Havana Band, is dead.

According to the despatch, Ralton was accidentally shot while on a hunting expedition and died in Salisbury Hospital, that city, yesterday.

SIMONNE TILLY DIES

Paris, Jan. 18.

Simonne Tilly, dancer and wife of Ackermann, of the Athenaeum Dancers, is dead here.

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RADIO STATION WGL ARRANGES WITH WM. MORRIS FOR ETHER ATTRACTIONS

WGL, Commercial Station, Exclusively Booking Through Morris—Radio's Confession on Entertainment—Also Booking for WEA

Radio's most serious acknowledgment of practical show business is the exclusive arrangement with the William Morris Agency whereby the latter will book all entertainment for the new International Broadcasting Corporation's station WGL in the Hotel Majestic. WGL goes on the air Jan. 30, operating on a 1,000-watt power as a commercial station. It has already sold "time" to the Burns Bros. coal concern among others.

William Morris, Jr., will personally handle the radio bookings and states he will co-operate with other agents on split commissions, the usual trade practices for the acquisition of desirable material.

Harry Goldman is treasurer of the new WGL's holding corporation.

The Morris office, along with the Packard Agency, has been supplying talent for WEA and the Morris agency's activities in relation to WEA may be extended.

CELEB NATURAL TARGET FOR PUBLICITY, CHAPLIN

"Pictorial Review" Story Is Worth \$75,000, Says Burkan

In Charles Chaplin's injunction suit to restrain the "Pictorial Review" from serially continuing the publication of Jim Tully's biography of the film comedian decision has been reserved by Federal Judge Thatcher, who seems to indicate a decision adverse to Chaplin.

The comedian is not proceeding on the theory of libelous text, although his general papers take exception to some of the statements in Tully's account, but is based on the Civil Rights' statute. Chaplin claims his name is being used for trade and advertising purposes by the monthly publication, which has been making a circulation builder of the Tully yarn, which started serially in the January issue and concludes in April.

At the argument Herman B. Goodstein, for the Pictorial Review Co., of which William P. Anheist is president, jocosely remarked anent Chaplin's objections to this favorable publicity, which is so much at variance with the general tenor of the recent newspaper notoriety.

Nathan Burkan, as counsel for Chaplin, made a statement about a story like this being worth \$50,000 or \$75,000 to the screen star had he authorized the use of his signature as a biographical work, which may or may not be an inkling as to the basic objection to it all.

The Tully tale recites of Chaplin's mother's financial distress, his parents failure to support the children, Charles and Syd Chaplin's family tiffs and kindred intimate details to which Chaplin has also objected.

On the Civil Rights' Law, Judge Thatcher opined from the bench that the use of a notable's name in connection with a cigar, cold cream or any commercial commodity would be a violation, but as regards a literary biography the comedian was a natural target for such publicity.

Norman Ek Recovered

Norman Ek is back at his managerial post at the Cameo (42nd street), New York, following a trip to Mt. Sinai hospital, when painfully injured at the theatre recently.

Robert Greathouse had the "Natural Vision" pictures there and used a special screen for the projection. Mr. Ek assisted in the removal of the frame when it fell, crashing Ek against the orchestral chairs in front. In addition to body bruises, his chin was ripped and his face injured.

MARY PHILBIN BREAKS ENGAGEMENT, 2D TIME

Reported Marriage Ceremony Called Off Between Screen Star and Paul Kohner

Los Angeles, Jan. 18.

According to reports, Mary Philbin, Universal screen star, has broken her engagement to Paul Kohner, production supervisor for the same company.

It is the second time within six months the engagement has been broken. The first time was when Kohner returned from Europe. That was patched up with the couple ready for the marriage ceremony when discordant notes were again sounded.

U Paying Robbins \$122,500 Annual Rental

Syracuse, Jan. 18.

The annual meeting of the stockholders of Robbins Enterprises, held in Utica last week, revealed that the company will receive \$122,500 annually in rentals for a 21-year period from Universal, which recently acquired the leaseholds of eight Robbins houses in Utica, Watertown and Syracuse.

The season marked the active retirement of Nathan L. Robbins from the direction of the corporation's affairs.

Outstanding stock of the Robbins Corporation totals \$1,700,000, divided among 400 stockholders. Robbins is the largest individual holder. Since its organization, Robbins stock paid regular dividends of 7 per cent until last year, when dividends were passed. At that time, it was announced, the indebtedness of the company had reached a note total of \$700,000, with \$425,000 owed on mortgages.

The Colonial theatre, Utica, which the Robbins Corporation still holds, is to be sold for department store purposes.

"SEA BEAST," "GIRL SHY" PIRATED; SHOWN IN CHINA AND GREECE

Italian Exhibitors at Harbin Call Upon American Counsel for Protection and Receive It on Lloyd Film—No Details About "Sea Beast"

Washington, Jan. 18.

After a lull of several weeks reports are again reaching the Department of Commerce on the pirating and unauthorized showings of American motion pictures abroad.

Coming from two widely separated points, China and Greece, the films involved in the present instances are Warners' "Sea Beast," in China, and Lloyd's "Girl Shy," a film holding all records for pirated showings in Greece.

The Lloyd film was the same print made by the Polish firm previously reported in Variety. There is no copyright agreement between Greece and the United States.

The Chinese controversy is the first to come to the surface in that country for a considerable period. It followed a request from an Italian firm of exhibitors in Harbin for assistance from the American consul to prevent the showing of "The Sea Beast" by an opposing Japanese exhibitor. The Italians claimed that an exclusive contract for the showing of the film was held by them with Pathe, Orient.

Through the efforts of the consul counter proposals as to bonds and deposits against damages finally had the Jap giving his "last word" on a Saturday afternoon, with the banks all closed, that nothing less than a \$5,000 cash bond would prevent his showing of the film.

One Night's Showing

Being unable to meet this official finally ordered the Jap to hold all profits of the night's showing to be turned over to the Italians if they produced documentary evidence the next morning, as promised, from Pathe, Orient, that they were the authorized exhibitors for Harbin.

After the one night's showing the Jap withdrew his application for further exhibitions of the film, with it later developing he had turned the print over to a Chinese company for presentation in still another theatre.

The arrival of word from Pathe Orient confirming the Italians' claim was sufficient to stop further showings.

In the midst of the controversy J. Albeck, Far Eastern representative of Universal, arrived in Harbin with it being reported that in view of the previous success of Albeck in stopping unauthorized showings it was expected the present misun-

derstandings would be cleared up.

In demanding damages from the Japanese exhibitor the Italian company is understood to be asking only for the receipts of the night.

Nothing was given in the report as to the origin of the unauthorized print of "The Sea Beast."

Fleming Will Direct Jannings in Am. Story

Los Angeles, Jan. 18.

Victor Fleming will direct Emil Jannings in "The Man Who Forgot God" for Famous Players-Lasky instead of Mauritz Stiller.

This decision was reached by B. P. Schulberg after Stiller stated he was not satisfied with the screen adaptation of the story which had been made, along lines laid out by Jannings.

The work was done by Jules Furthman and Lajos Bero.

Eric Pommer who was to supervise the picture is said to have agreed with Stiller.

Finally it was decided that as Jannings was American born and that the premise to be used for the story was from an American angle, an American director should be used.

Fleming was chosen. Production is scheduled for Feb. 1.

Sutherland in Charge of F. P.-L.'s Comedy Unit

Los Angeles, Jan. 18.

Eddie Sutherland, who will be a Paramount director when he arrives here this week, is to be placed in charge of Famous Players-Lasky's comedy unit as supervising director.

Alex Moss with Columbia

Alex Moss has gone to Columbia Pictures (Cohns), where he is in charge of publicity and advertising.

Moss resigned from the Warners' publicity bureau to take his new present position.

JACK WARNER COMING EAST

Los Angeles, Jan. 18.

Jack Warner, west coast executive head of Warner Brothers Studios, leaves for New York Wednesday to confer on next season's productions with his brothers, Harry and Albert.

Move for Matron

A movement to have a matron in a picture theatre officially recognized as a guardian for all children within the house, is to be revived by New York exhibitors, it is said.

They feel if the matron installation can be secured with proper sanction the child problem will have been solved.

F. & R. SIGN FOR VITAPHONE

Publix Had Announced "Talker" for Minn.

Minneapolis, Jan. 18.

Continuing the feverish activity that has characterized their operations since the announced advent of a competing Publix house here, Finkelstein & Ruben have closed with Warner Brothers for exclusive use of the Vitaphone and the photoplays produced in conjunction with it. Besides obtaining Vitaphone, it is understood that M. L. Finkelstein, who went to New York especially for the purpose, signed up for all the Warner product.

It is expected that the Vitaphone equipment will be installed in the Garrick and that house will become an almost exclusively Vitaphone theatre. The Garrick, a 2,000-seater which has been doing poorly this season, is sadly in need of a tonic. Installation will begin within a week and the first offering will be "Don Juan" and its accompanying program. It was expected that the Metropolitan (leading local legitimate house) would get this attraction.

When announcement was made regarding the new Publix theatre here it was stated the house would be the first built anywhere with Vitaphone as part of its original equipment. The impression received by the public at that time was that the Publix house would be the home of the Vitaphone here.

Marie Prevost's Minor Operation

Los Angeles, Jan. 18.

Marie Prevost has undergone a minor operation for an abscessed ear at the Sylvan Lodge Hospital.

This will delay production on "Night Pride," Metropolitan picture, until the end of this week.

PREFERENCE TO CONTRACTED PLAYERS

Rowland of 1st N. Serves Notice on His Producers—New Faces Wanted

Los Angeles, Jan. 18.

Richard Rowland, general manager of First National, has served notice on producers for his organization that they must give first consideration in the selection of players for their pictures to people who are under contract to the organization.

Rowland points out that there is no possibility of developing the new blood the organization has under contract unless its own producers have faith in these people and use them.

At the present time First National has under contract about 12 players who as yet have been "undeveloped." F. N. executives feel that these people have ability and as long as the parent organization has them under contract they are of the thought that they should be given preference over outsiders.

It is stated by Rowland that the proposition of using the contract players is not a matter of saving money by using names in their stead, but by giving the patrons of picture houses the opportunity to see new faces.

In the future all F. N. producers will have to explain to John McCormick their specific reason for turning down contract players for their productions and wanting to give preference to others.

Rowland has announced that 50,000 square feet of stage space for two new stages, costing \$200,000, will be added to the company's west coast studios immediately.

Eight new pictures will be put into production by the company on Feb. 1.

LASKY CONFERRING

Los Angeles, Jan. 18.

Jesse L. Lasky is here for three weeks and will be followed next week by Walter Wanger.

A series of conferences will start regarding the balance of Famous Players-Lasky production for the 1926-1927 releasing schedule and also for the new product to be released in '27-'28.

CO-OPERATIVE ALL-STAR U. A. SPECIAL FILM FOR \$2 RELEASE

No Salary for Stars Appearing—Picture May Cost \$300,000—Large Profit Anticipated From "The Houseboat on the Styx"—Starts in April

Los Angeles, Jan. 18.

The biggest all-star aggregation in pictures is scheduled to appear in the screen version of John Kendrick Bangs' book, "The Houseboat on the Styx," to be made as a United Artists special. According to present plans, Mary Pickford, Douglas Fairbanks, Gloria Swanson, Norma Talmadge, John Barrymore and Constance Talmadge are to be in the cast with Emmett Flynn listed to direct.

The plan calls for each of the stars to play a particular role which would require three to four days' work for the individual in the picture. None is to draw salary with the production cost held down in such a way that when the picture is released it is to be a United Artists special at \$2, with the group of players to participate equally in the profits of the picture. In this way it is figured that the production will cost around \$300,000 and be a big profit maker.

A screen adaptation is now being made of the story with the shooting figured to start about April 15. It is said that Gloria Swanson will

come out here for the purpose of doing her portion as soon as her present vehicle being made in New York is completed.

THEATRE BEAUTIFUL

FORUM

NOW—10th WEEK

Famous Players' Great
Road Show Smash

"BEAU GESTE"

A Herbert Brenon
Paramount Production

Special Stage and Musical
Program

TWICE DAILY ONLY
Mats. 2:30 — Evns. 8:30

PUBLIX IN NEIGHBORHOODS

VARIETY SERIAL DISCONTINUED UPON REQUEST

"Hollywood As Is" Series Involved—Loew and Schenck Request

Los Angeles, Jan. 18. Following a meeting of the picture interests variously represented in Hollywood last week, called through divided opinion on the series of articles in Variety headed "The Hollywood As Is," Marcus Loew and Jos. M. Schenck volunteered to request Variety to discontinue the series. Messrs. Loew and Schenck made the request a personal one and it was immediately complied with.

Addresses were made at the meeting. It seemed from reports the picture people got the impression that despite the expressed purpose of the series by Jack Lait was to clarify the actual living and working conditions out here, the series was aimed for sensationalism. This view seemed to be further impressed through the announced chapter for the second installment, "The Extra Girl."

The meeting was held Tuesday night at the Hotel Ambassador. Wednesday Variety sent word to Loew and Schenck the series would be discontinued upon their suggestions. Variety for last week, however, had gone to press Tuesday, the day before, carrying the "Extra Girl" chapter.

Upon Variety arriving here Sunday, Lait's "Extra Girl" installment was accepted as quite mild and a statement of fact.

New York Indifferent

"The Hollywood As Is" story in installments has been discontinued in Variety as reported above, through the personal requests by Marcus Loew and Joe Schenck.

In New York no undue importance appeared to be attached to the series by picture concerns or their staffs. Other than inquiries by dailies and some periodicals for permission to reprint the stories as they appeared, Variety's New York office had not heard a word either way about the first story printed (Jan. 5) until the Hollywood gathering.

As a trade paper and not catering to lays either in reading matter or for circulation, neither Variety nor Mr. Lait had given any thought to a sensational aspect for the series. Jack Lait had but shortly returned from a month in Hollywood. When asked as a competent observer if he had noted any difference between the published stories of Hollywood in the fan magazines and other papers, and the actual facts, he replied that he saw a vast difference.

Why Discontinued

The series was approached in that manner, mainly for the information of all of the show business, here and abroad, since the facts are well known to picture folks.

As outstanding figure in the film business, the requests by Mr. Loew and Mr. Schenck were met through the knowledge that they would make no request without believing they had good grounds, and more so for the friendliness felt toward both men.

Non-Inflamable Film

Demonstrated Abroad

London, Jan. 18.

A private demonstration of a non-inflamable film was held here. It is the invention of an Englishman.

The claim by the inventor is that previous difficulties surrounding the inability to manufacture cheap and non-inflamable celluloid so as to compete with ordinary film have been obviated.

W. Beery and Zasu Pitts Hurt in Scene Explosion

Los Angeles, Jan. 18.

Wallace Beery and Zasu Pitts, both appearing in "Louis the XIV.," were injured during a premature explosion while a scene was being filmed at the Lasky Ranch in San Fernando Valley. The accident occurred when two tons of bread dough were blown up by a huge charge of powder before Beery and Miss Pitts were out of the danger zone.

The couple were rushed to the Famous Players-Lasky Studios in Hollywood, where they were given attention at the studio hospital and treated for concussion and shock. There were over 300 extras on the scene at the time, but none close enough to come in the way of the debris which resulted from the explosion.

PALM BEACH AS PARAMOUNT'S PROPAGANDA

New Theatre Amidst Society Working for Benefit of Film Industry

Palm Beach, Jan. 18.

Opening week at the Paramount, Palm Beach, netted \$5,000 for "Beau Geste," exclusive of the \$26,000 kicked in by the Diamond Horse Shoe box holders for the season. This latter sum pays the rent and other expenses.

It is evident that Publix does not expect to pull a profit from the operation of the house, but is seeking to advertise its product to the society set of two continents that winter here regularly.

In this respect the film people are following the plan of most of the famous Fifth and Madison avenue shops that maintain branches here mainly for the convenience of patrons. The house adds carry the line "Operated in conjunction with the Paramount, New York."

Comment heard after the showing of "Tell It to the Marines" shows that favorable sentiment is being created for the industry. Several persons who never regularly patronize movies said that they were highly pleased with the show and courtesy of the staff.

Attendance at the premieres of the pre-release and road show pictures is getting to be one of the things that "mark one as being in the social swim here."

The Paramount is scaled to do \$20,000 weekly. Harold Lloyd's "Kid Brother" is booked next week with the "Fire Brigade" to follow.

Martha Sleeper, Baby Star

Los Angeles, Jan. 18.

Martha Sleeper, 16, with the Hal Roach organization for the past two years, was the alternate Wampas baby star for Jean Nevelle and has been chosen in her place for the sixth annual frolic to be held here Feb. 17.

Miss Nevelle relinquished the honor on account of sickness. She is with the Famous Players-Lasky organization.

Miss Sleeper is the daughter of the late William B. Sleeper, formerly connected with the B. F. Keith vaudeville circuit and is a niece of J. J. Murdock, general manager of the Keith-Albee forces.

WILL ROGERS' NEW HOME

Los Angeles, Jan. 18.

Will Rogers, mayor of Beverly Hills, will build a \$100,000 home near Santa Monica.

REPORT BUILDING OPERATIONS IN GREATER N. Y.

Big Picture Concern Can't Go Into Neighborhoods Without Opposing Circuits and Independents—Locations Not Given, But Three Houses at Least Settled Upon—Exhibitors Foresee F. P.-L. Attempting Complete Maintenance Within Own Ranks for Pictures and Theatres

A DREAM THOUGHT

Publix is contemplating the invasion of Greater New York communities by a chain of huge picture theatres.

This is the statement and belief of independent exhibitors in the area who assert they have undeniable knowledge that Famous Players-Lasky, through its theatre holding subsidiary, Publix Theatres, has at least settled upon three locations within the territory at this time.

One exhibitor was in such a mental turmoil at the information that he gasped out he believed Famous intends in time to restrict its general releases to its own houses. Pursuing this dream thought, he added that there was no question in his mind but that Famous' plan of theatre operation is so comprehensive it will embrace sufficient theatres to guarantee cost of any regular picture release it may make within its own houses.

Otherwise this exhibitor stated Famous would not chance to antagonize through community building in the greater city such circuits as Loew's and Keith-Albee's together with the 400 independent theatres in the metropolitan section.

Asked if he believed Loew's would (Continued on page 12)

AUSTRIAN FILM PEOPLE NOT HEAVILY PAID

\$75 Daily When Working, Top for Stars—Extras With Evening Clothes, \$2.50 a Day

Washington, Jan. 18.

Those of the picture studios, executives and players, have an opportunity to make comparisons:

Picture actors of Austria, reports George R. Canty, trade commissioner, to the Department of Commerce, when classed as stars, receive \$70 to \$75 daily—when they work.

This runs down the line to the supporting players, receiving approximately \$7 daily, and the extras about \$2 daily, while the owner of a dress suit, in the latter classification, receives \$2.50 a day.

In between are the "better known," as Canty describes them, players, who receive an average of from \$28 to \$30 daily.

Photographers receive approximately the same as the "better knowns," while the general workmen around the studios get a trifle more than the supporting players.

With the foreign contingent ratio now cut from 20 to 10 to 1, because of the shortage of Austrian productions, the yearly earnings of the foreign player would not average up to that received by the Hollywood extras.

Champ Coffee Drinker Open for Show Offers

Minneapolis, Jan. 18.

The newest aspirant for stage honors, along with other champions, is Gus Comstock of Fergus Falls, Minn. He won the coffee drinking championship of the world by guzzling 85 cupfuls of coffee, or 5.31 gallons, in seven hours and 15 minutes.

Comstock sat in a hotel window to perform his feat. He received plenty of publicity throughout the United States and has let it be known that he is open for theatrical offers to demonstrate his coffee drinking ability.

Comstock is employed at present as a porter in a Fergus Falls barber shop.

Carlton Miles, drama editor of the Minneapolis Journal, went to Fergus Falls to cover the Comstock coffee encounter and wrote several columns on it.

BRITISH INDIA ATTACKING U. S. FILMS

"Times," Bombay, Printing Editorials—Hollywood False Prophet

Washington, Jan. 18.

The British-owned press in India is carrying out an editorial attack upon American films that is causing the exchanges their considerable alarm, reports the Trade Commissioner in Bombay in forwarding such an editorial from the "Times of India" to the picture section of the Department of Commerce.

The attack has been so persistent that First National has undertaken an advertising campaign in this same press to counteract it.

The editorial attack states: "Hollywood pictures, in short, are false prophets, and false prophets are dangerous though despicable. The question remains as to how they can be silenced, or perhaps hidden is more accurate."

Another charge is that the American industry can laugh at the Imperial Conference and its recommendation that the British producers "must do something" while the Americans have a monopoly.

"The American monopoly can afford to laugh at it, and can afford to continue its profitable policy of disseminating the gospel according to Los Angeles."

This is the third such editorial forwarded the department and it is expected that recommendations will be made that steps be taken by the industry to meet the attack.

1st Nat'l's 1st Special; 'McFadden's' at Cohan's?

First National is trying to secure the Cohan, New York, for a four-week period beginning Jan. 30, following the run there of Universal's "Michael Strogoff" for the presentation of "McFadden's Flats." This is the first time that First National has entered the field of the \$2 picture presentation.

This may mean, that Famous Players-Lasky will not be able to present "The Rough Riders" at the house until about Feb. 27. The picture, finished, is now being cut and titled.

First National may take the four walls of the house at a flat rental. Part of the contract is that a scale of nothing cheaper than \$1 on the lower floor must be maintained.

'Schoolmates' as Film

Los Angeles, Jan. 18.

Charles R. Rogers' next production for First National release will be "Schoolmates."

RETAKE OF FILM 30 YEARS OLD ON SAME SPOTS

LeRoy and Whyte Will Remake 'Black Diamond Express'

A retake of a series of scenes that were shot the first time 30 years ago is being planned by Jean A. LeRoy and James Whyte. During this year they will remake the Black Diamond Express of the Lehigh Valley R. R. on the identical spot where it was "shot" in 1897. At that time Whyte was one of the cameramen on the job together with two others.

The first scenes were shot near Elizabeth, N. J., and a few days later additional shots taken in Pennsylvania.

The plan is to take the new shots in exactly the same locations as the originals were shot and then to run both films so that a comparison can be made of the advance, both of railroading and of the science of picture photography over a period of a score and a half of years.

25-Year-Old Short Shots

A series of six single reel subjects composed of short shots of pictures made over 25 years ago is being prepared by LeRoy under the title of "Ye Olden Days." The first reel was shown at the New York Hippodrome last week. Through an error credit on the leader to the reel as "The Inventor of the First Motion Picture Projector" which made "movies" a reality" was given in Variety's Hippodrome notice to LeRoy Latham instead of Jean LeRoy.

The latter is now 72 years old and conducts a picture projector repair shop in New York. He has a library of old subjects, the majority of which were "shot" prior to 1900.

In the reel shown at the Hippodrome, 750 feet, were nine subjects. The subject matter and the year in which they were originally made are as follows: "Washing the Baby, or the Morning Bath," 1893; "A Brush in the Park," a sleighing race in Prospect Park, Brooklyn, 1895; "Bridget Lights the Fire," 1896; "Charge of the Dragons," first picture to be shown at Keith's Union Square, June 29, 1896; "Queen Victoria's Jubilee," London, 1896; "Company Drill 71st Regiment," Peekskill, 1897 (showing some of the men killed later at Santiago, Cuba, in '98); "Home Sweet Home, or How They Wore 'Em in 1897," fashion parade on Fifth avenue that year; "The Newark, N. J., Fire Dept.," 1900, and "A Test Shot of a Prominent Comedian Made in 1913, by Permission of Adam Kessel," showing Chaplin walking a railroad track in his familiar make-up.

There are three of these reels now playing the Keith houses.

Lieber Talks to London

Indianapolis, Jan. 18. Robert Lieber addressed 200 First National salesmen in London Jan. 14 from his New York office.

First time in history a speaker in New York had addressed a London convention.

Lieber cited the significance of the accomplishment in bringing closer together heads of the movie industry.

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CHICAGO TO \$40,000, LOW, WITH RADIO NAME AND TWINKLETOES'

Tiffany, Independent Producer, Surprise Showing With 2 Features in Loop Last Week—Weather Works Against Theatre Patronage

Chicago, Jan. 18. Weather hovering around the zero mark was a great break for the neighborhood houses but put a crimp in the Loop grosses. The customers preferred patronizing nearby neighborhood theatres rather than head for downtown. The cold wave was accompanied by an abundance of snow.

Tiffany, independent producer, made an unusual showing last week, having two films in Loop houses. Previously the independents have been pretty well frozen out, the majority of them being shoved into the shooting galleries in the downtown district.

Value of Radio Name
"Sam 'n Henry" (Correll and Golden), considered among the best known local radio names, brought in little extra business at the Chicago, despite good exploitation. Whatever extra the boys drew couldn't be determined as the weather had the gross \$2,000 under average. This team is getting \$2,000 a week for the three B. & K. houses. It is believed they will exert a better drawing power in the two neighborhood houses. They broadcast nightly over WGN, Chicago "Tribune" station.

Paul Ash fell a few grand below normal at the Oriental. "Navy," at McVickers, took a heavy spill in its third and last week, dropping \$3,000. This was the only big letdown occurring, the other houses giving an average of about \$3,000 to the weather.

The failure to draw noticeably evinced by "Sam 'n Henry" has caused quite a bit of discussion as to whether the cash value of a radio rep is exaggerated. The only out for a picture house owner seems to be to give the radio "names" a percentage offer on their initial showings to determine their drawing worth.

Ford and Glenn, another radio team rating with "Sam 'n Henry," have been working on percentage basis in the middle west and doing remarkable business. It is the only other act in this territory to actually prove that it is worth big money. The rest have proven more or less of a "bust."

Estimates for Last Week
Chicago—"Twinkletoes" (F. N.) (4,100; 50-75). Colleen Moore. "Sam 'n Henry," on stage, couldn't buck weather; \$40,000.

Garrick—"What Price Glory" (Fox) (1,293; 50c-52) (3d week). Small drop to \$11,000; plenty of exploitation angles not yet tapped.

McVickers—"Navy Now" (F. P.-L.) (2,400; 50) (3d week). Took quite a drop in last week; \$22,000. Had sensational opening week to \$34,000.

Monroe—"Bertha, Sewing Machine Girl" (Fox) (973; 50). Mellerdrama didn't take so well; \$3,800. Big question is how are the boys going to put this title on the marquee?

Oriental—"New York" (F. P.-L.) (2,900; 35-60-75). Paul Ash went \$3,000 below his average near-capacity; film drew fairly good notices; \$44,000.

Orpheum—"Nervous Wreck" (P. D. C.) (776; 50) (3d week). Picture did exceptionally well; closing week, \$7,214.

Randolph—"Sin Cargo" (Tiffany) (650; 50). This independent proved better than average draw for house, getting \$5,400.

Roosevelt—"First Half, 'April Fool' (Chadwick); 2d half, "Man Bait" (Warner) (1,400). Good enough as split-week grind, with \$10,000.

State-Lake—"One Hour of Love" (Tiffany) (2,800; 50-75). Tiffany makes unusual mark for independents, having two films in Loop houses; \$18,000; average here nowadays.

Woods-Vitaphone, "The Better 'Ole" (Warner) (1,073; 50c-52) (6th week). Dropped few thousand, but still good; \$13,000.

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Stick-Up During Show

Milwaukee, Jan. 18. While patrons of the State theatre, Racine, one of the Saxe chain houses, were watching the screen a lone bandit walked into the box office, held up the house manager and two cashiers, escaping with \$1,500.

The bandit loitered about the lobby until he saw the cashier count up the night's receipts. Stepping into the office he drew a gun and ordered J. W. Harweck, manager, and two employees to throw up their hands. He scooped the cash into a gunny sack, which he held with his right hand, keeping his right hand on the gun.

K. C.'S MAIN ST. LOOKED LIKE 'HELL' LAST WEEK

"Sorrows of Satan," "Faust" and "Flesh and Devil" Billed—Newman \$16,800 Topped

Kansas City, Jan. 18. (Drawing Pop., 600,000)

It certainly looked like the picture business had gone to ruin here last week if the titles displayed over the several first-run houses on Main street had anything to do with the question.

The managers simply played the Devil and gave that Old Boy extra prominence in the publicity.

The Royal held over "Sorrows of Satan." Newman played "Flesh and the Devil," and to make it practically unanimous the Liberty, between the two Publix houses, splurged with "Faust." The latter house circled its front with huge columns and panels of blood red, with life-sized paintings of nude women adorning them. Red lights at night gave the front a bizarre appearance; in fact, there were some who admitted it looked like Hell, but that's the effect wanted. The house has fallen in line with the other first runs and tilted its night prices to 60c.

Business on the street started with a rush Saturday, and was capacity Sunday, when the demand started to decrease. Some of the matinees and nights were pretty slim.

Estimates for Last Week

Newman—"Flesh and the Devil," (M-G-M) (1,890; 25-40-60). Lots of show in addition to feature, schedule reading, Newman Orchestra, Sigmund Boguslawski, guest conductor. Edith Griffith, Paul Howard, Public News, Ken Widener at the organ in "What Shall I Play," Paul O'Scar's review of beauty, "Moonlight," and then the feature. If that is not enough for 60c, top the shopper is hard to please. Critics praised picture, but not so forte over Publix show. Miss Griffith and Paul Howard received bulk of applause and hit heavily. Two good bets for productions; \$16,800.

Mainstreet—"Just Another Blonde" (1st N.) (25-50-60). Stage show consisted of Frank Silver and orchestra, "Pair of Jacks" and "Satanic Revelers." This last title made it 100 percent for four first-run houses on Main street going to the lower region for part of bills. "Snappy" applies very nicely to show; \$11,500.

Liberty—"Faust" (Ufa) (1,000; 25-35-60). To relieve dramatic tension of the Emil Jennings feature revival of Harold Lloyd's "Bumping Into Broadway" screened. Emil Chaquette's orchestra played complete score from "Faust," giving lovers of Goethe drama perfect evening. The picture was given a three-column review in the "Sunday Star." Heaviest classic on street and drew well; \$5,300.

Royal—"Sorrows of Satan" (F. P.-L.) (926; 25-40-60). Second week for Griffith exhibit, steady play of opening week warranting holdover. Second week failed to come up to expectations; \$3,900.

Pantages—"Canyon of Light" (Fox). Another Tom Mix feature, with "Tony" played up in advertising. Another entertaining bill of six acts. Business steady and patrons satisfied. This house opens Friday, one day ahead of any of others. Jack Quinlan, new manager, says he is thinking of opening Sunday, but that it will not be the Sunday you think it is, but the next one; \$8,100.

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Robert Anthony Hurt

Los Angeles, Jan. 18. Robert Anthony, picture actor, was seriously injured when an explosion occurred aboard the motorboat "Nalkatu" as it was returning from the Catalina swimming event on Saturday.

The explosion occurred in front of the California Yacht Club at Wilmington as a result of leaky gasoline connection on the boat.

Anthony is in the Los Angeles General Hospital.

WEEK-END STORM COST PHILLY PLENTY

Colleen Moore All Set for Blazing Week at Stanley When Weather Broke—\$27,000

Philadelphia, Jan. 18. With the Stanley and the Fox waging a keen competition with their presentation features, last week's spotlight shifted to these two big weekly-change houses. Business was excellent in general until the end of the week when bad weather gave it a sock. The net result was that the grosses were a little under average in all cases and well under in some.

The Stanley has Colleen Moore in "Twinkletoes" as its film feature, an angle being that Miss Moore followed directly after Norma Shearer at the same house and that these two are the only ones of the younger set of picture stars who can be counted on for big business at this large house. The side feature, billed big, was a dance act offered by the "Original London Palace Girls." As was, gross under \$27,000.

The Fox had "One Increasing Purpose," a picture that got much better notices than most films at this house, and on the bill also, Yvette Ruge, Hollis Devaney and Gertrude Lang, and the Chinese Syncopators. Week slated at around \$17,000 or \$18,000, again the result of the storm.

The Aldine, with "Old Ironsides," dropped to about \$14,000 or a little over. It is expected to react quickly this week, as interest is still high in this historical picture here. This week should see a great come-back with an excellent array of pictures and the Automobile Show to help out; much will depend, of course, on the weather.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Twinkletoes" (1st N.). Colleen Moore's large following and stage feature would have counted much bigger without end of week storm. Under \$27,000.

Aldine (1,500; 32)—"Old Ironsides" (F. P.-L.; 4th week). Fine trade until storm hit. Around \$14,000.

Stanton (1,700; 35-50-75)—"Scarlet Letter" (M-G-M; 3d week). Bottom knocked out. Under \$9,000. Harold Lloyd in "Kid Brother" this week.

Fox (3,000; 39)—"One Increasing Purpose" (Fox). Picture above house's average, and stage bill exceptionally good. Combination got about \$17,000.

Arcadia (800; 50)—"The Magician" (M-G-M; 1st week). Off here, too, although film held over. \$2,500.

Karlton—"Stepping Along." Well under average at \$2,000.

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Legislature Convenes and Topeka Houses Benefit

Topeka, Kans., Jan. 18. (Drawing Population, 85,000)

Advent of the state legislature has boosted business in Topeka houses. Bad weather starting the middle of the week had the opposite rather than the usual effect. Managers declare weather for the past few weeks has been "too good" with road houses, dance halls in neighboring towns, etc., getting their patrons.

In the picture bills during the opening days of the legislature was "Blonde or Brunette" at the Jayhawk the first half. It's a Frenchy bedroom farce that dared just about everything and suffered in comment from even the flappers who usually revel in such stuff.

The week's business showed a reversal of form in that while the big houses were getting their share of the money the smaller places were suffering. This is explained in some quarters by the fact that the small places have laid down on the advertising while the big houses have nearly doubled their appropriations.

Estimates for Last Week
Jayhawk (1,500; 40). "Blonde or Brunette." Straight picture program all week. No presentation act. Good return from well-handled advertising. First half suffered a little because of type of picture, but last half with Daniels and Sterling in "Stranded in Paris" almost rush. Just under \$3,000.

Orpheum (1,200; 40). "La Boheme" surprised. Despite lack of light comedy and happy ending work of Gilbert and Lillian Gish pleased. Total for week \$1,800.

Isis (700; 30). "Abraham Lincoln" back after road show advent of two years ago, got good play in response to unusual advertising campaign. Friday and Saturday nearly stand-out with school children. About \$1,200.

Cozy (400; 30). Rex, horse, did not get them in, despite critics praised "The Devil Horse" as his best picture. Topeka seems to be off all sorts of animal pictures. Only about \$700.

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F. B. O. Furnishes Full Program for Split Week

St. John, N. B., Jan. 18. The outlook is that the local exhibitors will be forced to pay higher rates for amusement advertising in the local dailies following the absorption of the "Globe," old afternoon paper, by the New Brunswick Telephone Co., now controlling the newspaper situation locally with a morning and afternoon daily. When this group assumed control of the leading morning and afternoon dailies in town they immediately boosted the advertising rates and suspended publication of another daily. The "Globe" is also being discontinued.

Immediately the price of the only afternoon daily was increased 100 per cent for five days and 200 per cent for Saturdays, following the lead given with the morning paper, the price of which was increased 100 per cent. The advertising rates were increased about 50 per cent previously, with the result that not more than two of the local picture houses carried advertising in the morning daily. All are advertising in the evening daily.

With business not as good as it could be, the local exhibitors are not in position to pay higher rates.

Estimates for Last Week

Imperial (1,600; 15-35)—10-11, "Her Big Night" (U); 12-13, "Popular Sin" (F. P.); 14-15, "Eagle of Sea" (F. P.); \$3,000.

Unique (850; 25)—10-12, "Night Patrol" (F. B. O.); 13-15, "Glenister of Mounted" (F. B. O.). One of few weeks in which single distribution organization, supplies two feature films. \$1,300; very good.

Squire Sq. (900; 25)—10-11, "Millionaires" (Warners); 12-13, "Hell Bent for Heaven" (Warners); 14-15, "Lone Hand Saunders" (F. B. O.); \$25.

Palace (550; 20)—10-11, "Reckless Lady" (F. P.); 12-15, "Unknown Soldier" (M-G-M); 14-15, "Tony Runs Wild" (Fox).

Gaiety (500; 20)—10-11, "Unknown Soldier" (M-G-M); 12-13, "Reckless Lady" (F. P.); 14-15, "The Border Sheriff" (U. N.); \$325.

Opera House (1,200; 15-35)—"Devil's Island" (Chadwick) for 10-11 only. Balance of week no pictures. Troupe of Halifax, N. S., amateurs presented two revues. Engagement originally for two days, but prolonged to four.

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LIBERTY TOPS B'WAY, P'TL'D, WITH 'MARINES'

\$12,000 for Chaney Film—\$11,000 for "Popular Sin"—Keaton, \$6,500

Portland, Ore., Jan. 18. (Drawing Population, 310,000)

The Liberty was the most popular show spot in town last week. It opened its new policy with Wine-land's Little Symphony orchestra, Coster and Hewlett, singing team, and the screen feature, "Tell It to the Marines."

A special campaign was worked up by Hal Horne and the show was billed like a circus. A tie-up with the local Marine station, by which a parade was staged Saturday noon, had the streets blocked.

Buster Keaton's "The General" opened big at the Majestic, while "We're in the Navy Now," second week at the People's, clicked to average intake.

New admission prices have gone into effect at the local houses. The Liberty has three different prices; 25c. up to 1.30, 40c. up to 5, and 60c. evenings. The Broadway has put a similar price scale into operation while the Majestic is selling "The General" for a 35c. matinee.

Estimates for Last Week
Broadway (2,500; 25-40-60)—"The Popular Sin" (F. P.). Nothing to rave about; Hauptmann's Melody Artists and Oliver Wallace at Wur-litzer were chief draws; Fanchon and Marco presentation just average; \$11,000.

Liberty (2,000; 25-40-60)—"Tell It to the Marines" (M-G). Picture a "natural"; opened to bigger opening day's trade than "Navy Now"; new stage policy helped gate considerably; exploitation and publicity campaign effective; \$12,000.

Rivoli (1,210; 50-75)—"Sorrows of Satan" (F. P.). Second week picture did not catch on; \$4,800.

People's (936; 30-45)—"In the Navy Now" (F. P.). After two solid weeks at big Liberty picture sailed along profitably in this house; \$2,000.

Columbia (800; 35-50)—"Bardelys" (M-G). John Gilbert sure-fire in this town; house held picture over for second week to good income; \$5,500.

Majestic (1,000; 25-35-50)—"The General" (U. A.). Buster Keaton picture filmed around this territory; opened to capacity and looks like four-week run; \$6,500.

Blue Mouse (800; 25)—"Finger Prints" (Warners). Clicked to consistent gate; \$2,500.

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VALENCIA TO \$14,000; WARINGS BIG AT RIVOLI

Century Goes to \$18,000—Bad Monday Laid to Montreal Disaster

Baltimore, Jan. 18. (Drawing Population, 850,000)

With "Ben-Hur" out of Ford's after a phenomenal four-week run, the movie field was left to the regular exhibitors. It was a generally good week with the exception of Monday, when the weather, combined possibly with the reaction from the Canadian theatre disaster, slowed up business.

The Warner-Metropolitan is establishing a precedent by apportioning this week between three of the theatre's outstanding past film cards. It is advertised as a "Revival Week," and apparently the theatre will afterward revert to the first-run, week-stand policy.

The Valencia, the only regular first-run theatre here on a two-week policy, had its first test last week when "The Black Pirate" had its second week. Business, of course, was not up to the sensational turn-away of the previous week. The theatre is still a novelty, however, and current second week business can hardly be accepted as a criterion of the future average for the bi-weekly policy.

A change in policy for the up-town Parkway would not come as a great surprise. Since Loew reopened it it has been on a strictly second-run policy. It is apparently just getting by on this arrangement.

The Rivoli was outstanding with the draw last week. The stage act and not the film was the cause. Waring's Pennsylvanians were playing their second engagement of the season at the local stand and doing their usual turnaway business. The big Century had a good, if not sensational, week, and both of the combination houses, Hippodrome and Garden, found patronage highly profitable. The Embassy is apparently picking up steadily under its new combination policy.

Estimates for Last Week

Rivoli—"Just Another Blonde" (F. N.) (2,000; 35-75). Just another film so far as patrons were concerned; they were out to see and hear Waring's Pennsylvanians; with possible exception of Monday, week was turnaway night and large matinees; topped by a wide margin all recent weeks at this house.

Valencia—"The Black Pirate" (U. A.) (1,475; 25-65). House still a novelty, and this likely influenced patronage; business regarded highly satisfactory for last half of two-week run at about \$14,000.

Century—"The Campus Flirt" (F. P.) (3,000; 25-65). Picture highly pleased and Irene Franklin on the stage liked; business after Monday consistently good and receipts equaled previous week's figures; about \$18,000.

New—"The Nervous Wreck" (P. P. C.) (1,800; 25-50). Business up steadily after fair opening; although house running below figures of some months back, about \$7,500 places it on par with previous week.

Embassy—"Popular Sin" and vaudeville (1,400; 25-50). Built steadily; doing much better at b.o. since adopting combination policy plus cut in box-office scale; Juva Marconia Co. outstanding on vaude end; up to about \$8,000.

Hippodrome—"College Days" and vaude (2,200; 25-50). All around pleasing bill drew steadily; well up with the recent highly satisfactory weeks.

Garden—"Desert Valley" and vaude (2,300; 25-50). Buck Jones house favorite and drew well; business okay at better than \$10,000.

Parkway—"Flaming Forest" (M-G.) (1,400; 15-35). Aided somewhat by film tie-up with local Hearst press; best of recent weeks at uptown stand; receipts about \$3,300.

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Indian Actor Dies

Los Angeles, Jan. 18. Eagle Eye, Indian picture actor, 32, died at the receiving hospital, Los Angeles, of a fracture at the base of the skull as a result of being knocked down in a fight Jan. 16.

Police investigated and found that death was accidental, claiming Eagle Eye was under the influence of liquor and had demanded admittance to the home of J. C. Spencer. When refused the Indian broke the glass in the door with his fist. A fight followed during which the Indian was knocked down, his head striking the sidewalk.

CAPITOL HOLDS FILM 3 WEEKS; "FLESH AND DEVIL" GOT \$71,466

Gilbert-Garbo Film Sets Precedent—Neared Record Last Week and Is Repeating This Week—Paramount Gets \$75,250 with "Blonde or Brunette"

The Paramount and the Capitol grossed nearly \$150,000 last week between them, the Paramount's "Blonde or Brunette" (Menjou) clocking \$75,250. The Capitol's hold-over feature this week, "Flesh and the Devil," pulled sensationally, but not quite record-breaking, to the extent of \$71,466. Indications for the Capitol this week with the hold-over feature point to as heavy returns as last week. As a result it will be held for next week, the first picture to play a third week at the house after being booked in for the usual seven days. Norma Tallmadge holds top and next to top marks at the Capitol, being twice held for second week but never for a third.

The Strand reversed the previous week's situation by beating the Rialto. "The Perfect Sap" at the Stanley circuit's grossed \$31,200; Menjou's "Sorrow of Satan," in its third week, slipped \$12,000 under the preceding seven days, total \$25,475, which about indicates the strength of a feature unsuccessfully tried as a run at the Cohan when first exhibited.

Of the road show classification, the Astor still heads with "The Big Parade," selling \$18,620 worth of pastebords, a little drop from the preceding week. The runner-up, "What Price Glory," at the Harris, is maintaining its pace at \$17,500. The other two of the road show quartet, "Beau Geste," at the Criterion in its 20th week is holding up with \$13,950, and "Old Ironsides" at the Rivoli (fifth week) took a \$3,000 drop to \$19,125.

Close Grosses—"The Fire Brigade" and "Tell It to the Marines," both M-G-M late-entry specials, are still running neck-and-neck. The Central special last week ran second to "Marines" at the Embassy, grossing \$13,376, against the Chaney feature's \$13,707. The week before the few dollars' difference was in the firemen's favor.

The Cohan, with U's "Michael Strogoff," also took a drop of \$3,000, clocking \$5,300.

The Russe special, "The Cruiser Potemkin," for its last week at the Biltmore grossed \$5,000 on its downward trend. The picture is strictly a cosmopolitan offering, where vodka audiences may be drawn from.

Of the Vitaphones, the Colony is again a bit ahead of "Don Juan" at Warner's. "The Better Ole" clicked off \$20,265, as against \$19,763 at Warner's.

Estimates for Last Week
Astor—"Big Parade" (M-G) (1,120; \$1.65) (61st week). The champ road show flicker attraction on Broadway is holding its own at \$18,620.

Biltmore—"The Cruiser Potemkin" (944; \$1.10-\$2.20) (7th week). Wound up its run last week with \$5,000, playing to odd audiences. Biltmore now holds "The Barker," legit attraction, opening Thursday.

Cameo—"The Gorilla Hunt" (F. B. O.) (549; 50-75) (6th week). This, too, wound up its run, the longest of any picture the drawing room theatre, closing week at \$4,564. Split week bills again the policy.

Capitol—"Flesh and the Devil" (M-G) (5,450; 50-\$1.65). Almost record trade, the picture starting out at a fast clip. A bit sexy, the love stuff jacked up the matinee business to the excellent gross of \$71,466, second only to the Paramount. The John Gilbert-Greta Garbo combo muchly credited for the draw.

Central—"The Fire Brigade" (M-G) (922; \$1.10-\$2.20) (5th week). Dropped off a little again, after evidencing a small climb. Last week's \$13,376 was about \$1,000 under the \$14,271 of the week previous.

Cohan—"Michael Strogoff" (U) (1,111; \$1.10-\$2.20) (7th week). This one brooded and unlikely to linger longer despite U's desire to force Broadway sojourn. The \$7,990 for the scale and capacity is not flattering. The week before it clocked \$10,433.

Colony—"The Better Ole" and Vitaphone (W. B.) (1,980; \$1.65-\$2.20) (15th week). Among the drops, the Vitaphone program is not overlooked, the \$20,265 being \$4,000 under the last mark.

Criterion—"Beau Geste" (F. P.) (812; \$1.10-\$2.20) (21st week). Not doing badly with \$13,950, which is good for the capacity and scale. A little under the preceding week, but above par compared to the pre-holiday takings.

Embassy—"Tell It to the Marines" (M-G) (596; \$1.10-\$2.20) (5th week). The Chaney "devil dog" special at \$13,707 is holding up.

Harris—"What Price Glory" (Fox) (1,024; \$1.10-\$2.20) (9th

NO "NAME" BILLED, PALACE DID \$19,500

"Another Blond" and Van and Schenck, Just Fair at \$11,000 in Wash'n

Washington, Jan. 18. (White Population, 380,000)
As forecast last week, the Stanley-Crandall Metropolitan is to do away with presentations this Saturday, with Jack Smith, Whispering Baritone, now current, rounding out a venture that has proven anything but profitable. Boost in scale has been the principal contributory cause to the flop. With the change of policy the reduced scale goes back to 35-50c.

Palace continues on its big grosses, again last week with no "names" as a selling argument. The impetus behind the business at this house had one of the local dramatic scribes characterize the takings as only being equalled by musical comedies and revues. Last week was no exception.

Rialto Breaks Through
Rialto perked up somewhat following a good break. For years Loew has had all Famous Players-Lasky and United Artists productions tied up. If the two local houses (Palace and Columbia) could not show them, they weren't shown. Through some sort of an arrangement the Rialto, owned and operated by Universal, is showing, and has announced several others, both F.P. pictures and those from U. A.

Douglas Fairbanks in "The Black Pirate" at the Columbia, in for a run, got away to a splendid start, with the intake drop from the "Navy Now" film preceding it only caused by the lessened number of shows—six against the "Navy" seven.

Funny angle now is that the Columbia is beginning to feel opposition from the Palace, and both belonging to Loew. This opposition, however, has not cut in to the extent—at least as yet—so as to be noticeable.

Estimates for Last Week
Columbia (Loew)—Douglas Fairbanks in "Black Pirate" (U. A.) (1,232; 35-50). Still running up high figures. Easily \$14,500.

Met (Stanley-Cran)—Van and Schenck and "Just Another Blond" (F. N.) (1,518; 40-60). Business continued disappointing on second week of singing team that has never failed before to get them in here. But did attract enough additional to take care of the stipend paid them. Around \$11,000.

Palace (Loew)—"Kid Boots" (F. P.) and Sonia Meroff, Robert Stickney, Sammy Lewis and Colgate Collegians (2,390; 35-50). No stopping this house, with last week's picture holding up equally well with stage attraction. Without "name," did \$19,500.

Rialto (U)—"Popular Sin" (F. P.) and Elsie Huber, also Otto F. Beck, Rox Rommel (musical director) and Carlson Hargrave in piano trilogy (1,978; 35-50). With name of Florence Vidor and other F. P. players increase noticeable at box office. May have climbed to \$9,000.

This Week
Columbia, "Black Pirate" (2d week); Met, Jack Smith and "Silent Lover"; Palace, "Valencia" and George Silver's Orchestra; Rialto, "Night of Love." (Copyright, 1927, by Variety, Inc.)

week). Fox's war special seems assured for consistent takings, judging from the even pace. \$17,500.

Paramount—"Blonde or Brunette" (F. P.) (4,000; 40-65-99-\$1.65). Menjou's strength again evidence with the excellent takings of \$75,250.

Rialto—"The Sorrows of Satan" (F. P.) (1,960; 35-50-75-99) (3d week). With the "run" idea for this Menjou re-edited Griffith production, the takings are not holding up. Starting out sensationally at \$37,640, it dropped \$12,000 to \$25,475.

Rivoli—"Old Ironsides" (F. P.) (2,200; \$1.10-\$2.20) (6th week). Also suffering from dropsy, down three \$'s to \$19,125.

Strand—"Perfect Sap" (F. N.) (2,900; 35-50-75). Inferior entries the last two weeks. "Lady in Ermine," a weak sister, clocked only \$33,000, and her "sap" brother went below that at \$31,200.

Warner's—"Don Juan" and Vitaphone (1,330; \$1.65-\$2.20) (24th week). Also on the down grade, with \$19,763, over \$3,000 under the week before. (Copyright, 1927, by Variety, Inc.)

SNOW IN PROVIDENCE; VITA STILL BIG, \$8,500

Montreal Theatre Tragedy Felt — Fay's, \$9,000 — Victory, \$6,500 — Strand, \$7,500

Providence, Jan. 18. (Drawing Population, 300,000)

The severe snowstorm early in the week was the cause of a lull at the box offices, though the Montreal disaster came in for its share of the blame. "The Big Parade" and Vitaphone, top-notchers for the past two weeks, showed the way to the remainder of the field.

This week's trade is hot, with the theatres unloading three first-rate films. "Faust" at the Victory; Harold Lloyd's "The Kid Brother" at the Strand and "Blonde or Brunette," Majestic, comprise the trio.

Estimates for Last Week

Opera House (1,750; 50-\$1.65). "Big Parade" (M-G). Halted a bit by snow, but finished strong; now playing final week; last week drew \$11,700; about \$40,000 on three weeks.

Victory (1,950; 15-40). Fair week with "The Desert's Toll" (M-G) and "Summer Bachelors" (Fox); \$6,500. Albee (2,500; 15-75). Vaude and "Butterflies in the Rain" (U); good at \$10,250.

Rialto (1,448; 15-40). "The City" (Fox). Had hard struggle with weather, but well liked; fair at \$4,500.

Emery (1,474; 15-50). "The Kentucky Handicap" (F. P.) and vaude. Combine pulled well; about \$9,000.

Strand (2,200; 15-40). "Ladies At Play" (F. N.) and "Overland Stage" (F. N.). Nothing startling; average at \$7,500.

Majestic (2,500; 15-40). Vitaphone still the rage; "Country Beyond" (Fox) mostly hokum, but comedy features went over big; great week; \$8,500.

Fay's (2,000; 15-50). "Red Heads Preferred" (Tiffany) ran into storm and mediocre week; vaude fair; average at \$9,000.

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'FAUST' HITS IN FRISCO; \$26,000 FOR UFA FILM

'Scarlet Letter' Also Good at \$15,000 — 'Satan' Very Light in 3d Week — 'Love 'Em' Fair

San Francisco, Jan. 18. The German-made "Faust" got across big last week, tabbing close to \$26,000 at the Warfield. The house gambled on the picture, taking it in place of one of the regular M-G-M franchise pictures and not expecting to have a big week as evidenced by the alibis even before the picture opened that it was "art for art's sake." In a public announcement the house declared they were dubious about what the imported "picture poem" would do at the box office, also making the statement, which caused much comment locally, that if the picture had been made in Hollywood and full of hokum it would have been loudly hurrahed. San Francisco has a considerable German population, and this angle was high-powered for all it was worth.

"Scarlet Letter" opened nicely at the Imperial. It looked like between \$14,000-\$15,000, very satisfactory, although not real big for house.

With "Sorrow of Satan" at the St. Francis town pretty well saturated with "art" last week. The California, with the hokey "Nervous Wreck," and the Granada, with "Love 'Em and Leave 'Em" counterbalanced. The Granada picture proved to be plenty wide of a bulls-eye, but "The Nervous Wreck" drew well at the California.

Estimates for Last Week

California—"Nervous Wreck" (Christie-P. D. C.) (2,200; 35-50-75). Rated dandy audience picture. \$14,000, or better, in tough house.

Granada—"Love 'Em and Leave 'Em" (F. P.) (2,785; 35-50-60-90). Middling. \$23,000.

Imperial—"Scarlet Letter" (M-G-M) (1,450; 35-50-65-90). No complaint on this one. Feminine trade strong. In for three weeks. First week, \$14,000-\$15,000.

St. Francis—"Sorrow of Satan" (F. P.) (1,375; 35-50-65-90). Third week, terrible; \$6,500. Got opening and that's all on engagement. Harold Lloyd's "Kid Brother" follows.

Warfield—"Faust" (UFA-M-G-M release) (2,630; 35-50-60-90). UFA productions have made money locally but always uncertain. This one doped in advance as most uncertain of all. At \$26,000, strong, even with recent price increase. (Copyright, 1927, by Variety, Inc.)

La Rocque Going Abroad
Los Angeles, Jan. 18.

Rod La Rocque is leaving Hollywood within a few days for an extended vacation trip to Europe.

LAST WEEK WAS FLOP WEEK IN L.A.; 'FAUST'S' \$9,500 BIG AT FIGUEROA

All \$1.50 Pictures Dive—Met Town's Leader at \$25,000—"Scarlet Letter" Drops \$9,000—Uptown Okay at \$13,500—State Only \$22,000

'FLESH AND D.' \$15,000, STARS AND TITLE DRAW

Minn. Business Made Normal — "Barbara Worth," 2d Week, \$6,000, Good

Minneapolis, Jan. 18. (Drawing Pop., 470,000)

Business continues at a fair clip. It is below normal for this time of the year, but it has not acted in the manner predicted by the extreme pessimists who believed that immediately after the holidays it would sink again to those rock-bottom levels where it dragged for the six or more weeks preceding Christmas. Nevertheless, the managers do anything but beam with confidence or optimism.

"Flesh and the Devil" at the State was the outstanding film offering of the week. Local critics acclaimed it one of the finest pictures in months. The title and sensational elements of the story helped to pull in the public.

In its second and last week at the Strand "Barbara Worth" did moderately well. The other straight movie houses were in the also-ran class, although the Garrick with "The Popular Sin" did a trifle better than usual, which is very bad.

Blossom Seeley, rather than the photoplay, "When the Wife's Away," was the Hennepin-Orpheum's draw. Pantages also stressed its vaudeville over its picture, "The Honeymoon Express." The Seventh Street, as usual, didn't have much in the way of vaudeville or a picture and trailed along in its customary fashion.

Estimates for Last Week

State (2,600; 54). "Flesh and Devil" (M-G-M), Marie MacQuarrie and harp sextet on stage. John Gilbert fine box-office name here. That Greta Garbo, co-star, is Sweden didn't injure attraction's drawing power in this Scandinavian community. Title also had share in draw. Over \$15,000. Below zero weather late in week adverse factor.

Strand (1,500; 50). "Barbara Worth" (U. A.). Second and final week. Did very well, considering conditions here. Over \$6,000.

Garrick (2,000; 50). "Popular Sin" (F. P.). Title somewhat of magnet. Picture pleased. Gross better than usual. About \$4,500.

Lyric (1,350; 35). "Man of Forest" (F. P.). Good Western a corking attraction here. Satisfactory at around \$2,000.

Grand (1,100; 25). "Stella Dallas" (U. A.). Second loop run. After big fortnight engagement at Strand, \$2,000 here considered fine. Hennepin-Orpheum (2,890; 50-99). "When the Wife's Away" and vaude. Picture not much, but vaudeville, with Blossom Seeley, first class. \$15,500.

Pantages (1,600; 50). "Honeymoon Express" and vaude. Pleasing all-around show. Around \$6,000.

Seventh Street (1,480; 50). "Bred in Old Kentucky" and vaude. Show and business at about usual level. About \$5,500.

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BOSTON'S MET, \$30,800

Four Film Features in Legit Houses—"Glory" Opens Big

Boston, Jan. 18. (Drawing Population, 850,000)

With four legit houses featuring big pictures, the regular film theatres are content to string along holding ordinary fare. Last week just the regular offerings were shown, with nothing spectacular in the way of exploitation.

"What Price Glory?" opened last night at the Majestic to capacity, the audience receiving picture enthusiastically. The advance sale establishes new mark for picture here.

Houses not seriously annoyed by Tuesday's storm.

Estimates for Last Week

Metropolitan (4,000; 50-65). Very fair with "Blonde or Brunette" and with Frank Cambria's "Pearl of Damascus." \$30,800.

State (4,000; 35-50). Joe Rea's California Nighthawks featuring on stage and "Tin Hats" the picture; \$18,000.

Orpheum (4,000; 35-50). Big with Elinor Glyn's "Love's Blindness." (Copyright, 1927, by Variety, Inc.)

Los Angeles, Jan. 18. (Drawing Population, 1,350,000)

Last week was flop week. None of the houses seemed to be able to knock them over, especially in the downtown area. Trade just slacked off with none able to account for it. There has been considerable illness, which may have made folks indifferent about going to the theatre. Theatre men, however, did not seem to sense this.

The Metropolitan led the field with "Man of the Forest." Zane Grey's name here is good for a certain draw. Loew's State also had nothing to brag about with "The White Black Sheep." Barthelme seems to have receded a bit in popularity on account of previous pictures. "The Scarlet Letter," in its third week at Million Dollar, dropped about \$3,000 below the previous week. Closes Jan. 19 with Harold Lloyd's "The Kid Brother" following. The Uptown was something of a surprise, again doing practically all night business, with its gross many a night equalling that of some of the bigger downtown houses. Abe Lyman is the attraction here and the house is getting a class of trade it has never had before.

The \$150 houses all took it on the "button." "The Better Ole" skidded heavily at Grauman's Egyptian. This one goes out this week to make room for "Old Ironsides," which comes in with the re-establishment of the Syd Grauman brothers. "What Price Glory" held up under the circumstances, while "Beau Geste," in its eighth week at the Forum, ran neck and neck with the other two houses.

Ufa's "Faust" got a great start in its first week at the Figueroa, falling just short of \$10,000, considered very good in this house.

The Criterion had a first run picture for a change, spending extra money for advertising and did fairly well with Elinor Glyn's "Love's Blindness" at a 50-cent top without presentation of musical embellishments. "The Nervous Wreck" was in the Broadway Palace for a second week. Allowing for the handicap of a 500-seat lower floor it did remarkably well in hitting better than \$5,000. The theatre guaranteed \$10,000 for the run of the picture here, but there is no possibility of the house making any money, due to the heavy overhead it has to carry, which includes \$2,500 a week rent.

Estimates for Last Week

Grauman's Egyptian—"The Better Ole" (Warner) (1,800; 50-\$1.50). Publicity stimulation and heavy advertising did not seem to help; trade only mustered up around \$11,000.

Carthay Circle—"What Price Glory" (Fox) (1,500; 50-\$1.50). Matinee trade all shot, but night business fairly good; down to \$11,300.

Forum—"Beau Geste" (F. P.) (1,700; 50-\$1.50). Allowing that picture has run eight weeks, hit nicely in getting around \$11,200.

Loew's State—"White Black Sheep" (F. N.) (2,200; 25-\$1). No one got excited over this one, as \$22,000 showed.

Metropolitan—"Man of the Forest" (F. P.) (3,595; 25-65). Although a Zane Gray story, and Jack Holt getting to be quite a local favorite, not enough additional entertainment; best that could be clocked on week was \$25,000.

Million Dollar—"Scarlet Letter" (M. G.) (2,200; 25-75). After using up the Lillian Gish following took a fast dive, \$13,000 for third week.

Figueroa—"Faust" (Ufa-M. G.) (1,600; 25-75). Traveled far to see this one; \$9,500, excellent.

Uptown—"Wolf's Clothing" (Warner) (1,700; 25-75). Abe Lyman still the magnet here, helped picture draw around \$13,500, which for an average week, is more than record breaking.

Criterion—"Love's Blindness" (M. G.) (1,600; 25-75). First run for Elinor Glyn product was healthy at \$5,300.

Broadway Palace—"The Nervous Wreck" (P. D. C.) (1,545; 25-59). Allowing for small amount of good seats (one third of house capacity) picture proved a whirlwind in getting \$5,300.

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ROAD-SHOWING 'STROGOFF'

Universal in road showing "Michael Strogoff" has booked the legitimate house, Park, Erie, Pa., for Jan. 26-29.

PICTURE ACTORS ASKING FOR FRANCHISE BOOKING OFFICE

Will Hays on Coast—Side-Steps Chaplin Matter—M. P. D. Meeting Thursday—Col. Jason Joy to Assist Producers in "Clean Production" Plans

Los Angeles, Jan. 18.

Will Hays refused to discuss the Chaplin case on his arrival here. He claimed he was not interested in the subject matter.

Mr. Hays has called the semi-annual meeting of the Association of Motion Picture Directors for Thursday afternoon.

It is understood he has received numerous requests from picture actors and artists, representatives of reputation, asking for the establishment of a franchise booking office similar to the vaudeville booking offices to stabilize the business relations between the actors and producers.

It is said the committee will be appointed at the meeting to formulate plans for the establishment of an exchange by May 1.

Hays will possibly inform producers that Colonel Jason Joy, at the head of the public relations committee for him in New York during past four years, and who came into contact with all church and welfare organizations for the betterment of pictures, will be available for directors and producers at any time to aid them in preparation of their pictures so that nothing liable to be offensive will creep into production.

Joy will be ready to confer daily with directors in preparation of their scripts and during the progress of pictures so as to enable the product to be turned out for endorsement by these organizations. Hays will remain here about three weeks.

Pittsburgh Will Fight Reformers on Sunday

Pittsburgh, Jan. 18.

No Sunday entertainments in Pittsburgh if local ministers can help it. Soon after word was received here that citizens in Philadelphia had formed the Anti-Blue Law Association and were planning to conduct an aggressive campaign throughout the state for a more liberal Sunday, this announcement was made by local ministers.

In spite of this it is felt here that the time is now ripe for an organized movement and that if handled properly it will go over. A straw vote would show an overwhelming majority in favor of Sunday amusements here, and the new Philadelphia group seems to be on the right track.

Tacoma, Jan. 18.

In Washington (state) a tremendous fight is on between the legislature and Governor Hartley.

The state lawmakers are now in session and probably the fight will keep any freak anti-theatre legislation safely off the books, but a lot of it is already rumored. The showmen are well organized and expect a square deal.

Just prior to the session opening a "love feast" was held in Tacoma, attended by the governor and prominent state political leaders.

Insurance Protection

Los Angeles, Jan. 18.

Requests were made for \$1,000,000 in insurance protection policies by picture stars last week. Douglas Fairbanks and Mary Pickford each asked for \$300,000 policies in favor of United Artists Corporation, while Vilma Banky and Ronald Colman each want \$200,000 policies to be made payable to Samuel Goldwyn.

In 'Cheating Cheaters'

Los Angeles, Jan. 18.

Edward Laemmle has been chosen to direct "Cheating Cheaters" for Universal, with production to start this week.

Betty Compson, Kenneth Thompson, and Eddie Gribbon are in the principal roles.

KEPT THEIR COATS ON IN MILWAUKEE LAST W'K

Cold Wave Killed Receipts—"Sorrows," \$5,700—Alhambra Held Over at \$14,500

Milwaukee, Jan. 18.

(Drawing Population, 560,000)

A heavy blizzard Wednesday and a cold wave Thursday and Friday knocked business for the local cinemas into a cocked hat last week. It was so cold that in many of the houses patrons kept their coats on.

Saturday and Sunday business was good all over town, and indications pointed to a great week until the frigid wave hit. Two theatres which suffered keenly were the Strand and Merrill, both with pictures that should have drawn. The Strand held "Sorrows of Satan" over, but it was a sorry looking second week. Other houses, however, fared little better.

Estimates for Last Week
Alhambra—"Sensation Seekers" (U) (3,000; 25-50-75). With fair Pan stage bill, picture brought them in moderately beginning of week. Fred Meyers, new manager, has keenest lobby displays since house went over to U; did well to reach \$14,500 mark.

Garden—"The City" (Fox) (1,000; 25-50). Picture should have gotten more business say those that saw it; ran far into the red because of weather; scarcely \$2,900.

Majestic—"Oh, What a Night" (Sterling) (1,600; 15-25-40). Usual array of Western circuit acts; weather hit house terrific wallop; not better than \$6,400.

Merrill—"Midnight Lovers" (F.N.) (1,200; 25-50). Another picture not of sufficient strength to hold over; since Universal's Alhambra has grabbed United Artists, Warners and some Paramount product, Saxe will have to dig up something besides M-G-M special to keep house in money; about \$5,200.

Miller—"Exit Smiling" (M-G) (1,400; 15-25-40). Loew acts and film given about same break in billing; helped but little, for Jack Pickford, featured in film, got little "worship" from the bugs; around \$5,000.

Palace—"Cruise of Jasper B" (P.D.C.) (2,400; 25-50-75). Film secondary to Orpheum acts; house did as well as could be expected against weather break; about \$15,100.

Strand—"Sorrows of Satan" (F.P.) (1,200; 25-50). Bam! Second week went to place Satan rules; not over \$5,700.

Wisconsin—"Love 'Em and Leave 'Em" (F.P.) (3,500; 25-50-60). Tied up with extra feature, "The Gorilla Hunt," and combination could not muster enough strength to fight off cold wave; \$14,000.
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EDNA W. HOPPER'S AID

With Picture Sent State, N. O., to \$17,000 Last Week

New Orleans, Jan. 18.

Another nice week for the cinema temples. Loew's State led with "The Flaming Forest," and Edna Wallace Hopper in person as added box office stimulant. Both accounted for the house going around \$18,000. "Mare Nostrum," long time getting here, again sent the gross at the Strand above \$6,000.

"Puppets" was not a particularly engrossing title to draw the wayfarers into the Liberty, although the theatre kept above \$3,000. Tudor still in the doldrums with "The Boy Friend."

Estimates for Last Week
State (3,600; 60)—"Flaming Forest" and Miss Hopper struck popular chord; \$17,000.
Strand (2,200; 75)—"Mare Nostrum"; \$6,500.
Liberty (1,800; 50)—"Puppets"; \$3,100.
Tudor (800; 40)—"Boy Friend"; \$1,500.
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Sydney Garrett Coming Over

Sydney Garrett sails from London today. He is coming to New York to straighten out the situation with Pathe in regard to the Associated Exhibitors' production which the Inter-Globe Pictures Corp., with which he is identified, were handling the foreign rights for.

Carl Laemmle Gets Films' Biggest Tribute

Los Angeles, Jan. 18.

The biggest tribute ever paid a producer here was tendered to Carl Laemmle last night (Monday) when 600 picture executives, directors, actors and writers attended a Universal Alumni dinner held at the Hotel Biltmore. The occasion was Laemmle's 60th birthday anniversary.

Mary Pickford, U graduate, shared the guest of honor role with Laemmle and spoke on her early days before the camera. Rupert Hughes was toastmaster with other speakers including Marcus Loew, Jesse Lasky, Douglas Fairbanks, Jack Warner, Donald O. Stewart, Irving Thalberg, Louis Mayer, Rabbi Magnus, District Attorney Keyes, Samuel Goldwyn and Will Hays, who paid a masterful tribute to Laemmle.

The surprise of the evening was when Sid Grauman marched into the banquet hall with George Young, the youth who won the Catalina channel swim, as his guest. They boy wore the same clothes in which he traveled here from Toronto and was overcome by the cheering.

Bernheim Returns to U Lot With 'Uncle Tom' Unit

Los Angeles, Jan. 18.

Julius Bernheim, nephew of Carl Laemmle, and former general manager of Universal City, is again on the Universal payroll, but in a different capacity. He now toils as production manager of the "Uncle Tom's Cabin" unit being directed by Harry Pollard.

Bernheim was replaced as general manager of Universal two years ago by Raymond L. Schrock. Bernheim was sent to Europe by Laemmle and later brought back to America, assigned to the Universal theatre department. Manny Goldstein, general manager of the company, in cutting expenses, chopped the head off Bernheim and the latter then came to the coast.

Harry Cohn gave him a job as company manager at the Columbia studios, which he held until Jan. 1, when Cohn made changes. Shortly after leaving Columbia Bernheim ran into Carl Laemmle, Jr., who induced his father to make room for his cousin at the studio here.

Selwyn for Vita; Warners' 3d on B'way

A third theatre for Vitaphone in New York has been secured, the Warners having leased the Selwyn for six months, starting Jan. 31. The bill will be topped with John Barrymore in "When a Man Loves."

The Warners have been seeking a 42nd street house for some time, the Selwyn and Harris being reported under consideration several times, also the 44th Street. The Selwyn was favored because of the possibility of the Fox's "Moviephone" being displayed at the New Amsterdam.

"The Constant Nymph" at the Selwyn will move to the Cort, which is now offering "The Galloping Sheik." That show opened with the title of "An Arabian Nightmare."

Fairbank's History of Cal.

Los Angeles, Jan. 18.

Douglas Fairbanks has abandoned plans for making a picture outlining the world's progress and civilization. Some of the ethical and religious phases he intended to cover in his picture are in "The King of Kings."

Instead Fairbanks is to make a historical photoplay of California in the early Spanish days.

Cutter-Director

Los Angeles, Nov. 18.

Warner Bros. have made a director out of Ray Enright, film cutter of the Syd Chaplin pictures. He is the third one elevated to the directorial ranks from other studio departments in the past two months. The others are Howard Brotherton, cutter and Byron Haskins, camera man.

Enright's first picture will be "Tracked by the Police" (Rin Tin Tin).

FORMING PICTURE FORUM FOR INDUSTRY—ARBITRATION BOARD

Louis B. Mayer's Suggestion—Meeting Held and Committee Appointed—Internal Grievances and Welfare—Actors-Writers Represented

Los Angeles, Jan. 18.

Louis B. Mayer, chief executive of Metro-Goldwyn-Mayer Studios in Culver City, had an idea which brought about a secret meeting of producers, writers, directors and actors in the Ambassador hotel, for the formation of a motion picture forum—the purpose of this body to be to provide some place and means whereby the various branches of the picture industry could get together and settle grievances through arbitration.

Forty-eight hours' notice was given to everybody of the meeting, with the call sent out by Fred W. Beeton, secretary and treasurer of the Association of Motion Picture Producers.

Niblo Presides

Fred Niblo was delegated to preside and a general discussion took place. Four or five different plans of operation of an organization of this sort were suggested. None of the plans was accepted, with a committee being appointed to discuss all of them.

At another meeting to be held within the next two weeks, the committee will draw up some plan and articles of organization and suggest the names of officers as well as members of the board of directors.

It is said the reason back of Mayer's idea was the trouble which Monta Bell had with Famous Players-Lasky, after he had refused to go over to Metro-Goldwyn-Mayer and direct a picture unless they acceded to certain terms he demanded for salary and bonuses. Producers feel that a matter of this sort should not get outside of the inner circle of the trade and believe by the forming of a picture forum with its board of arbitrators this could be prevented in the future.

General Benefit

Not alone will the so-called arbitration committee work on grievances that may exist between the various branches of the industry but it is depended upon to operate generally for the benefit of the industry.

Among those to give their views on the plan of organization and operation of the proposed body were Joseph M. Schenck, Louis B. Mayer, Mary Pickford, Douglas Fairbanks, Harry Rapp, B. P. Schulberg, Irving Thalberg, Carey Wilson and Frances Marion.

Among some of those who attended the meeting were Jeanie McPherson, Conrad Nagel, Jack Holt, Milton Sills, Bernard Glazer, Henry Henneon, John McCormick, M. C. Levee and Warren Doane.

The next meeting will be held Jan. 25.

Paris' Highest Scale For Film for 'Parade'

Paris, Jan. 18.

The Madeline, where the Loew-Metro organization presents "The Big Parade," is getting the highest prices ever charged in Paris for a cinema attraction. Giving but two performances a day, at 2:45 and 8:45 p. m. and this innovation is being accepted by the Parisians.

The records show that the prices at the Gaumont Palace with Jackie Coogan in "Old Clothes" as the attraction were doubled for Christmas Eve and that the house played to 59,000 francs, a record for the theatre.

Harry Portman is managing both houses and putting them over.

A tie-up between Loew-Metro and the Federation Nationale des Militaires Invalides de la Guerre in Brussels has seen the film "The Big Parade" over with a smash there.

That the theatre is giving a small percentage to the war wounded association has had the effect of rousing the greatest sympathetic interest.

Jos. Freeman who is here from New York managing the houses for Loew-Metro effected the tie-up.

HATTON BACK TO F. P. L. AT REPORTED INCREASE

Assigned to Featured Comedy Role in "Fashions for Women"

Los Angeles, Jan. 18.

Raymond Hatton, who two months ago was suddenly withdrawn from the cast of "Casey at the Bat" because of alleged inattention to his work, is back again in the F. P. L. fold and happy.

Hatton has made his peace with B. P. Schulberg, executive head of the West Coast studios. As a result he has been cast for a featured comedy role in "Fashions for Women," to be Esther Ralston's first starring picture for the company. Dorothy Arzner will wield the megaphone for the production and start shooting Feb. 1.

It is understood that Hatton was given an increase in salary upon his return to the ranks.

Saxe Giving Away Money To Stimulate Business

Milwaukee, Jan. 18.

As a result of the rivalry among local picture houses the Saxe Theatres are offering \$2,600 in savings account to theatre patrons. The contest started Jan. 17 and final results will be announced Feb. 4. One hundred dollars to one thousand dollars are the amounts.

Alhambra, the Universal house, started to make things hum with the introduction of Pan acts, in addition to pictures. Lately the house tied up with United Artists' and Paramount, in addition to Universal and Warner.

Wisconsin, Saxe house, is probably the most beautiful and largest house north of Chicago in the mid-west and rated a heavy money maker. The \$1,000 savings account will be awarded on coupons issued in this house.

The Saxe "Saving Account Thrift" stunt is outlined in Saxe-O-Grams, the house organ.

Idle East—And Worry

A complete round of the picture casting bureaus operated outside of the studio sanctums handling such business brought to light the quietest period ever experienced by them.

It is also unusually quiet in most of the studios, with F. P. L. about the only one holding any encouragement to either players or extras.

With the recent switching of studio activities by the bigger concerns and the main independents from the east to the west coast, there followed no end of worry and embarrassment among the several thousand extras, now in new York. Producing plans indicate it will be some time before things pick up in this east.

U. A.'s Detroit House

Detroit, Jan. 18.

Work will start at once on the new United Artists theatre here, across the street from the New Michigan, facing Bagley avenue.

The Michigan Securities Commission has approved of a \$2,800,000 bond issue to be handled by Lawrence Stern & Co.

In connection with the theatre there will be an 18-story office building. Dennis O'Brien of New York represented United Artists in the transaction.

The architects are C. Howard Crane, Elmer Kiebler and Ben Dore. The house will seat 2,000 and will open next September.

PUFFING' DECISION EXPLODES BIGGEST POINT IN F. P.-L. CASE

**Not Misrepresentation Says U. S. Court of Appeals—
Applies to Federal Trade Commission's Pic-
ture Investigation—Upheld Dissenting Opinion**

Washington, Jan. 18. Famous Players-Lasky has practically won the biggest point in its fight against the charges of unfair business methods and attempted monopoly, stated attorneys here, following the recent court decision that "puffing" in advertising did not constitute misrepresentation to the public.

This decision explodes the one issue of the case dwelt upon with such emphasis by the commission's counsel throughout the entire F. P.-L. case. Every brief, as well as every oral argument, contained innumerable references to the picture company's claim that it "was the greatest motion picture enterprise in the world."

As but recently reported in Variety the chief task of the picture attorneys seemingly was that of educating government attorneys and other officials to the real show value of theatrical advertising as "puffing" was resorted to in all phases of the industry to a possible greater degree than in any other business.

Now, however, the schooling can be dispensed with as F. P.-L. has previously frankly admitted that the advertising campaign so dwelt upon in the government's charges contained even more than the customary amount of spreading.

Agrees With Dissenter
When the decision in question was brought to the attention of Commissioner Humphrey he stated that undoubtedly it would be of "great interest to the business of the country, because we were requiring a rule there, as shown in my dissenting opinion, that would injure a great many legitimate concerns."

The decision in question was handed down by the U. S. Circuit Court of Appeals of New York and set aside the order of the commission against Edwin A. Ames, mattress manufacturer, trading as Ostermoor & Co.

The decision upheld Commissioner Humphrey's dissenting opinion in this particular case, while the majority of the commissioners voted that pictorial representation of the commodity conveyed an "exaggerated idea" of the product.

The order directed the company to desist from the use of the label and pictorial representation.

The court, pointed out Commissioner Humphrey, drew the distinction between "fraudulent representation" and the commercial practice of "slightly puffing" products and declared that "the time honored custom of at least 'slight puffing,' unlike the clear misrepresentation of the character of the goods, has not come under the ban." It ruled that the average purchaser cannot be deceived.

Attorneys here state that applies with equal force to theatrical advertising.

Old English 'Better 'Ole' Print in Northwest

Minneapolis, Jan. 18. An old print of an English production of "The Better 'Ole" has made its appearance in this territory and is being sold to the smaller independent houses much to the annoyance of Warner Brothers, whose new "Better 'Ole" is now one of the season's film hits and who had bought up all rights to the old picture.

In line with steps to stop the peddling of the old picture, they have instituted a \$50,000 damage suit against those who are alleged to be responsible for the distribution.

JESSY TRIMBLE'S NEW JOB
Los Angeles, Jan. 18. Jessy Trimble, former dramatic critic for the American Play Co., New York, is here under contract to Metro-Goldwyn-Mayer. Her duties will consist of editorial criticism on picture stories.

F. & R.-F. P.-L. DEAL MAY BE MINN. OUTCOME

**Reports and Speculation Upon
Exhibiting Situation in
Northwest**

Minneapolis, Jan. 18. As yet there is no tangible evidence of the orgy of theatre building in Minneapolis which various producers intimated would follow Famous Players' invasion of the local field as an exhibitor with its new \$1,500,000 4,200-seat house, over which is about to start. United Artists has failed to exercise its reported option on a site for a new theatre there, and while Universal officials have been on the ground they have not closed for any property, as far as has been reported.

The latest has it that prospective entrants are being held back by the prospects of a deal whereby Finkelshtein & Ruben may take over the new Publix house before it opens. The difference from what Famous now gets and what they feel they should get from F. & R. is not sufficient to warrant the sinking of millions in an effort to operate an expensive house in an over-seated city like Minneapolis, it is claimed. There would be the added detriment of having the rest of the Northwest closed to their product, inasmuch as F. & R. now are in almost complete control in nearly every Minnesota, North and South Dakota, and western Wisconsin town.

Insiders say Famous has made it clear to F. & R. that they are not at all anxious to become competing exhibitors but will do so in order to obtain what they consider a proper showing and price for their pictures in the territory. The same people state the F. & R. contract for F. P.-L. pictures expires this year. They say that Famous Players has advised F. & R. of its willingness to sub-lease the new theatre to the local firm any time before the expiration of this contract, provided only that F. & R. enter into a new long-term contract with Famous satisfactory to the latter.

F. & R. Problem
This, it is pointed out here, F. & R. may do unless present conditions take a turn for the better. As things now stand, Minneapolis is the only big money maker on the big F. & R. circuit.

What other producers fear is the prospect of Famous Players, instead of F. & R., being in complete control of the entire Northwest. But they are between the devil and the deep sea as far as knowing whether it is advisable for them to build competing houses here. It is said that F. & R. has advised the other producers that they will not capitulate to Famous Players and have invited them to be their allies. If both Famous Players and F. & R. could exist in this field, the other producers would profit immensely by having a better and more profitable outlet for their pictures.

F. & R., if anything, is prosecuting its affairs more aggressively than ever before. Since the announcement of the new Publix house, the local concern has taken a number of progressive business steps and has gone ahead to acquire still more theatres with unabated energy. This week the newspapers carried stories regarding the creation of a new public relations department to create a closer bond between the company and the public and a pending deal for F. & R. to

(Continued on page 34)

McLAGAN AS TOREADOR
Los Angeles, Jan. 18. Victor McLagan, Fox contract player, cast for the toreador in "Carmen," which Raoul Walsh will direct. Dolores Del Rio will take the title role.

CENTRAL CASTING OFFICES

**12 MONTHS' PLACEMENTS
JANUARY TO DECEMBER, 1926, INCLUSIVE**

Wage Rate	Number of Placements—Men	Percentage of Total Placements	Number of Placements—Women	Percentage of Total Placements	Number of Placements—Boys	Percentage of Total Placements	Number of Placements—Girls	Percentage of Total Placements	Grand Total of Placements	Percentage of Grand Total	Total Wage	Percentage
3.00	3,415	1.31	822	.31	69	..	30	..	4,336	1.62	13,008.00	.54
5.00	28,424	10.96	14,600	5.73	2,392	.98	1,869	.75	47,285	18.42	236,425.00	10.76
7.50	75,289	29.05	30,692	11.26	1,242	.49	962	.38	108,185	41.18	811,387.50	36.92
10.00	55,568	21.45	23,771	9.36	336	.12	241	.09	79,916	31.02	799,160.00	36.40
12.50	5,156	1.98	1,928	.74	73	.02	74	.02	7,231	2.96	90,387.50	4.12
15.00	7,106	2.74	2,324	.95	53	.02	24	..	9,407	3.70	141,105.00	6.42
Over—												
15.00	2,268	.87	577	.22	23	..	31	..	2,899	1.09	103,922.65	4.84
	177,226	68.36	74,614	28.77	4,188	1.63	3,231	1.24	259,259	..	\$2,195,395.65	..

AVERAGE DAILY PLACEMENT												
Men	485											
Women	205											
Children	20											
Total	710											
Average daily placement	710											
Average daily wage	\$8.46											

NO MORE 'EXTRAS' ON COAST?

(Continued from page 1)
conditions shall any more be registered for work in the Central office.

This shutoff makes it impossible for anyone coming to the coast for picture work as an extra to secure a position, as all placements are made through the Central Casting Office. None but registered people can be called.

During 1926 a total of \$2,195,395 was earned by 259,259 placements through the Casting office, for which no commission or employment fee was charged. This office is sponsored by the Association of Motion Picture Producers, Inc. It obtained \$109,769 from its members to defray its operation.

The office opened last January, with Dave Allen as its casting head under the supervision of Beeton.

The above placement of 259,259 is the largest made by any employment bureau in the world. It secured twice as much work during its first year for picture extras and atmosphere people as did the 10 labor bureaus operated by the State of California for every field of labor and work during the same period.

Of the amount of money received by those employed during that period practically all of it was spent with the merchants and business people of Hollywood and Los Angeles, as none of those who earned any of this money is inclined to stray away from the sunny clime of Southern California.

8,000,000 Phone Calls

The Central office has one of the largest telephone exchanges of any private industry. There are 42 trunk lines feeding the switchboard, with over 8,000,000 calls being cleared through it during 1926.

The average daily placements during the year were 710 for the six working days of the week. This takes in also the long slack period that many of the studios had, where the average of placements some days was less than 50 people. The average daily wage earned by the daily placements, who received from \$3 to \$15 a day, was \$8.46.

Of the 259,259 placements only 1.62 per cent. worked for the \$3 a day wage, or exactly 4,336. Of this number there were 3,415 men, 822 women, 69 boys and 30 girls. The largest percentage of placements was in the \$7.50 a day class, with the percentage of the gross business being 36.92 per cent., or 108,185 people, which were 41.18 per cent. of the total employed, while the next largest pay doled out was at \$10 a day, or 36.40 per cent., with 79,916 people, or 31.02 per cent. of the total getting employment at this figure. The amount of money earned by the \$7.50 a day people was \$811,387, while those getting \$10 a day drew down a total of \$799,160.

The office also placed people at \$12.50, \$15 and more a day. The percentage, however, was small. But more were used at \$15 than at

\$12.50. At the latter figure 7,231 earned \$90,387.50, while the former wage totaled for those who obtained it \$141,105, for 9,407 people.

Paid over \$15 a day were 2,399, of whom 2,268 were men, 577 women, 23 boys and 31 girls. They drew an aggregate sum of \$103,922.

Though the general belief has been that \$5 people were most in demand at the Coast studios, the report compiled by Beeton shows only 18.42 per cent. of those given employment received that amount for their daily service. Of the number placed at this figure there were 28,424 men, 14,600 women, 2,392 boys and 1,869 girls.

Few Boys and Girls

The figures compiled for the year and printed in another column show that only 1.63 per cent. employed were boys and 1.24 per cent. girls. The impression has been throughout the country that children were greatly needed and used in pictures. A check and average of the children employed show 20 daily, with an actual studio checkup showing this average to be about 22 children a day, school days, as studios try very much to use the youngsters Saturdays or during vacation periods. All of the school children employed at the studios, whether in school time or vacation, are under the care and watchful eyes of school teachers furnished by the Los Angeles Board of Education and paid for by the producers. Each studio has an individual schoolroom where the children get a certain amount of tuition from their teachers each day to conform with the California educational laws.

NON-INFLAMMABLE DRAPES; 150 SUITS

**Action by Chicago Authorities
—'Non-Inflammable' or 'Non-Combustible'**

Chicago, Jan. 18. Suits against 150 Chicago theatres charged with not using non-inflammable drapes have been filed by the city attorney. The cases were continued until Jan. 19 to allow Fire Chief Frank J. Connery time to return from Biloxi, Miss.

Ryan, Condon & Livingston, attorneys, have prepared a new ordinance in behalf of the theatres to permit the use of non-combustible drapes. The fire department demands that non-inflammable drapes be used.

The difference between the two words is for the lawyers to figure out.

E. R. Smith Coming East, Ass't Gen. Mgr. U. Theatres

San Francisco, Jan. 18. Edward R. Smith, manager of the Granada for eight months, leaves this week for New York to assume his new duties as assistant to Jack Schfaller, general manager of the theatres operated by Universal. Smith has been on the coast nine years and has been with the Publix organization since its inception out here, having handled the St. Francis prior to transfer over to the Granada.

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"Variety" now reaches an address in any but the largest cities before it is on the newsstands.

If "Variety" is wanted at the earliest and weekly, the surest way is to subscribe.

Subscription—\$7 yearly; Foreign \$8.

Variety

154 West 46th St., New York City

Enclosed is \$.....for my subscription for.....year.

.....
.....
.....

BELL SAYS FILM COS. FAVOR BASEBALL WAIVER SYSTEM

Director Expects Agreement and Assignment with
F. P.-L. This Week—Talk With Lasky on Base-
ball System as Applied to Pictures

Washington, Jan. 18.
Back in the home town Monta Bell states that everything is righting itself in his controversy with Metro-Goldwyn-Mayer and Famous Players-Lasky.

Enlarging on the report from Los Angeles, in Variety last week, Bell stated the underlying point of the difficulty was the attempt of producers to follow the baseball idea of not negotiating with a director or player until the company

last employing him, even though the contract in question had expired, unconditionally released him.

Bell states he informed Jesse L. Lasky in New York last week that that plan may be all right for baseball as such a condition was incorporated in the players' contract, but that no such stipulation existed in his agreement with M-G-M.

Lasky is reported, according to the director, to have seen the point with Bell now back in New York, having left here Sunday last, for

further conferences with the F. P. officials.

Bell added that he expects to be assigned to the making of an F. P.-L. picture during the current week.

Dinner for Baby Stars

Los Angeles, Jan. 18.

The 13 newly selected Wampas baby stars were tendered a dinner at the Ambassador by the Wampas, for the purpose of being "wised up" to what it's all about and what will be expected of them at the annual Wampas Frolic, Feb. 17.

During the dinner the apportionment of ball tickets for each Baby Star to sell was also made.

McGOWAN RENEWS 'GANGING'

Los Angeles, Jan. 18.

Robert McGowan has signed a new five-year contract with Hal Roach to direct "Our Gang" comedies, effective April 15.

McGowan, in the meantime, is sailing for New York via the Panama Canal for a three months' vacation.

'Opened by Mistake; Made \$30,000 Profit

Chicago, Jan. 18.

The prominent leader of a stage band in a large middle western picture house is sittin' pretty. He turned down a \$10,000 present (bonus) from his employers. The check was returned by him in the envelope received, marked "opened by mistake." A few days later another check and a new and better contract for the leader. This check was for \$40,000, originally promised the leader as a Christmas present. The new contract is for three years at a salary from \$1,500 to \$2,000 a week. The old contract was at lesser salary ar 1 for five years, only a short time of which had elapsed.

Webb Directing "Bed and Board"

Los Angeles, Jan. 18.

Millard Webb is to direct "Bed and Board," an Al Rockett production for First National.

SOUTH'S WEEKLY MAKES DEMAND

Crusade Against Publix's
'Protection' Radius

Atlanta, Jan. 18.

Anna Aiken Patterson, publisher of the "Weekly Film Review," southern regional publication, has taken up the cudgels on behalf of the independent exhibitors against a demand for protection within a 60-mile radius which the Publix Corp. is demanding for its new \$1,000,000 house in Tampa. The ultimatum which Publix has issued she says "has no parallel in southern film annals."

The fight is based on a letter issued from the office of F. R. Little, Publix district booker, with offices in Jacksonville. It was addressed to various exchanges in Jacksonville and Atlanta.

The letter states that patrons of the Tampa theatres are complaining that they have seen pictures in Sarasota, Plant City and Bradenton at 25c. and 35c. admission within a few days after they had been shown at the Tampa at 75c., and that they prefer to wait for the few days to save the extra admission.

The letter continues, "has instructed me to advise all exchanges that if they persist in booking their features ahead of Tampa it will be necessary that we refuse to play their future product, as you can readily see that we cannot get 75 cents admission in a town the size of Tampa, and have the picture shown ahead or just behind our run in one of the smaller towns at a 25c. admission."

Both Sarasota and Bradenton are said to be 60 miles from Tampa and Plant City is 22 miles distant. But in the south it is nothing to jump in the car and take a couple of hours' ride to the "big city" to see a show. On former occasions Publix is said to have made a demand for a 90-day protection for its bigger houses.

The demand from the Publix office has caused a rather taut situation in the exchanges in Atlanta and Jacksonville. It is believed that the matter will be one of the principal topics of the next meeting of the Film Board of Trade and that the controversy will as a result take on national proportions.

More Hollywood Divorces; Santell's Final Separation

Los Angeles, Jan. 18.

Another crop of divorces in the Hollywood film colony. One decree granted, another filed and a well-known screen couple separated for the third time, with a divorce contemplated.

Al Santell, director, and his wife, Ruth, after three attempts at married life, have separated for good. Divorce proceedings will start shortly.

Bertie Mae Rogers, former actress and society girl of Atlanta, granted a decree from her husband, Baron Wilhelm Von Brincken, now a technical director, on a charge of cruelty.

Dorothy Dunbar, screen actress, filed suit against Clifford Carl Dunbar. And the Lita Grey-Chaplin suit against Charles Spencer Chaplin.

Jensen's Portland House U's New Bagdad Open

Portland, Ore., Jan. 18.

C. S. Jensen, formerly president of the Jensen-Von Verberg Movie Circuit, has announced a first run film theatre and hotel to be at Broadway and Jefferson streets, a few blocks from the Broadway.

Bagdad, latest Universal 2,000-seater, opened Jan. 15, with "Her Big Night." Crowds lined the streets for blocks.

Policy of the new house, one of the largest suburban theatres in the town, is to be second run pictures with occasional vaudeville. Leon Strashun and a 12-piece orchestra to be featured with Helen Ernest, organist. Edward Fautz is manager.

Universal is erecting two additional suburban houses.

THE FUNNIEST THING ON FOUR FEET!



If "McFadden's Flats" isn't the biggest comedy hit New York has seen in months and the greatest money-getter offered to exhibitors in years, then Broadway isn't Broadway!

GRAND OPENING SOON



Presented by

ASHER, SMALL & ROGERS

Story by REX TAYLOR

Produced by

EDWARD SMALL

A

RICHARD WALLACE

PRODUCTION

A First National Picture

STOCK MARKET CENTERS ABOUT SHORT INTEREST IN FAMOUS PLAY

Film Leader Makes New Bottom of 110 1-8, Engineering Gossip of Pool Turning for Moment to Bear Side—Orpheum Up to 33 on Clique Move

With conspicuous dullness both in daily turnover and price movements, the center of interest in the amusement group of stocks hung upon the further decline of Famous Players, making a new low since last year's bottom, at 110 1/8 late last week.

Out of the maze of uncertainty for the future the week brought something of a crystallized feeling that stocks for the present are in a liquidating position covering the whole market, with perhaps an exception in the railroads and a few other special issues.

The borrowing demand for a

number of specialties was large and in this group Famous Players was mentioned. Since that stock is recognized as one of the pool favorites two lines of argument came out. One sought to have it appear that the clique in Famous Players was deliberately letting prices retreat for the purpose of attracting an extended short interest as part of a maneuver to get the issue in position where it would benefit greatly from a betterment in market sentiment.

The other view was that the syndicate, sensitive to the undercurrent of distribution all over the list, had taken advantage of the situation to make a turn on the short side itself. Such a campaign would be not at all unprecedented. Bull pools frequently reserve themselves from time to time, without in any way abandoning their bull attitude for the long pull. A profit on a short turn merely decreases the cost of the long holdings, which in the case of a long campaign would be with the banks as collateral.

Nobody appeared ready to suggest that the pool was retiring from action. As a matter of fact, there has been a pool in Famous Players almost since it was listed, changing in personnel and methods from time to time, but always in the field.

Loew Seems Pegged

More than ever before Loew moved independently of the film leader. It is now generally recognized that the Loew stock is "pegged" within a relatively narrow margin. Major holdings are left

intact, while certain blocks are left free for market steady operations without disturbing the clique's general position. Nothing new has come out with reference to the directors' dividend policies for the year. When a policy begins to form itself among the board with some definiteness, it will of course be reflected promptly on the tape. Price movements in the meanwhile appear to forecast something favorable such, as has been here suggested, the establishment of a rate at \$3 with an extra of \$1, which would put the stock on a better than 8 per cent basis at current quotations.

After making motions upward for several months, Orpheum got under way yesterday, advancing to 33 1/4, apparently a repetition of inside Chicago operations as before. At this time, of course, the talk about a new vaudeville-film merger with an enormous capitalization would give the impetus to an upward movement in Orpheum, which is the only listed stock of all the various interests represented in the proposed organization. With a three or four sided deal in prospect it would be strange if the only tradable stock in sight should not be influenced. As it happens, this is not an especially rosy time to put over any such campaign, for the future is exceedingly uncertain.

A good listener doesn't have to go far or look long just now to hear very gloomy opinions. One line of talk is to the effect that the market has tried ever since the Steel dividend to draw the public into the speculative side and has so far failed—as witness last week's big reduction in brokers' loans. If the public won't play at current price levels, say the bears, the market rulers will have to let the list break and break drastically, so the outsider will be attracted by low prices. These views go even so far as a belief that the market is in for a decline until June, when a bull market of a year's duration will start.

Shubert Dull and Weak

Shubert stock continued to look sick. It sank to 56 1/4 (high not long ago at 70) last week and never did get far above that level, with trading lifeless. Daily turnover did not amount to an average of 300 a day, indicating that nobody is sufficiently attracted to the prospect to

sponsor it. All the talk about the possibility of an Erlanger opposition to the Shubert rule next season doesn't help the issue, either.

Among the Curb group American Seating looked best. Announcement was made late in the week that the directors had authorized the calling at \$40 of the 80,000 shares of cumulative preferred issued last summer at \$37.50. Much of this senior issue had already been converted into common. The two issues have held parallel

courses in trading and now are quoted at better than 44. The offer to redeem, of course, merely forces further conversion into the common, which pays \$4 compared to the preferred's \$3, and is quoted at better than the preferred redemption price.

Radio Corporation of America participated in the ease of prices, receding yesterday to 48 1/4. Eastman Kodak stood around 131-132 yesterday, maintaining a good part of its recent gains.

Summary week ending January 15:

STOCK EXCHANGE

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Net chge.
134 1/4	127	9,200	Eastman Kodak (S).....	134 1/4	128 1/4	132	+8
114 1/4	110 1/4	39,200	Famous Players-Lasky (10).....	114 1/4	110 1/4	111 1/4	-2 1/4
124 1/4	121 1/4	300	Do pref.....	124 1/4	121 1/4	121 1/4	+2 1/4
88	83	200	First Nat'l 1st pref (8.44).....	88	84	88	-4
74 1/4	69 1/4	10,800	Fox Film, Class A (4).....	74 1/4	69 1/4	70 1/4	-5 1/4
49 1/4	46 1/4	32,500	Loew (3).....	49 1/4	47 1/4	48	-1 1/4
25 1/4	24 1/4	2,300	M-G-M, 1st pref (1.80).....	25 1/4	25	25 1/4	+ 1/4
12 1/4	10 1/4	800	Mot. Pict. Cap. (1).....	12 1/4	12	12	- 1/4
32	30 1/4	2,800	Orpheum (2).....	31 1/4	31	31	- 1/4
41 1/4	38 1/4	1,800	Pathe Exch., Class A (3).....	41	38 1/4	39 1/4	+ 1/4
58 1/4	56 1/4	2,300	Shubert (5).....	58	56 1/4	57 1/4	- 1/4
90 1/4	88	200	Univ. Pict. 1st pref (9).....	90 1/4	88	88	+2 1/4
45 1/4	40 1/4	24,500	Warner Bros., Class A.....	45 1/4	40 1/4	41 1/4	-5 1/4
CURB							
40	43 1/4	3,900	American Seat (4).....	40	47	44 1/4	+ 1/4
4 1/4	4 1/4	700	Cum. pref. (3).....	4 1/4	4 1/4	4 1/4	- 1/4
23 1/4	22 1/4	1,200	Film Inspect.....	23 1/4	22 1/4	22 1/4	- 1/4
41	37	500	Fox Theatre.....	41	37	41	+4
95 1/4	95 1/4	300	Univ. Pict.....	95 1/4	95 1/4	95 1/4	- 1/4
35 1/4	30	3,100	Warner Bros.....	35 1/4	30 1/4	30 1/4	- 1/4
BONDS							
99 1/4	96 1/4	17,000	B. F. Keith's 6's (Stock Exch.).....	99 1/4	98 1/4	99 1/4	+ 1/4
104 1/4	101	272,000	Loew's 6's (Stock Exchange).....	104 1/4	102 1/4	103	+ 1/4
108 1/4	105	147,000	Warner Bros. 6 1/2's (Curb).....	108 1/4	105	108	+1

* Ex-Div.

Will Rogers' Celeb One Reelers; Own Captions

A new series of one-reel Will Rogers pictures are to be released by Pathe in March. These new Rogers pictures will be distributed under the billing: "The unofficial European Ambassador" and will take in his recent trip around the world.

One will be released every four weeks for 12 months, the initial presentation starting March 6. The first three subjects marked for distribution are "Dublin," "Holland" and "Paris."

Rogers is screened as he comes in contact with each European crowned head of celebrity.

The captions are all in Rogers' slangy, brief dialect. There has been an unusually brisk demand for the new series and the Pathe salesmen are having no difficulty in getting rid of them in the New York territory.

FANCHON & MARCO IDEAS

The Outstanding Picture House Entertainment on the Pacific Coast

West Coast Theatres INCORPORATED

WHAT DO YOU THINK!

"BROWN OF HARVARD"

"THE UNDERSTANDING HEART"

"TWELVE MILES OUT"

All Made for Metro-Goldwyn-Mayer

—BY—



JACK CONWAY

PUBLIX IN NEIGHBORHOODS

(Continued from page 5)

be in on the Publix's new houses, he replied he knew that Loew would not be. That statement was made, he said, upon information that said one of the new Publix houses will be situated in a neighborhood that now holds two Loew theatres.

Famous is selling pictures to Loew's and K-A, dividing their product between the two. Also to the independents. Famous could not afford to chance this business, the exhibitor claimed, unless seeing far enough ahead to know it would be protected within itself.

Fox Also Building

With William Fox also on the point of building theatres in New York, the exhibitor claimed to vision a tremendous battle between all of the straight picture and combination circuit houses of Greater New York.

A report has been around for some time that any neighborhood house in New York, erected by Publix or Loew's would be mutually held. No confirmation of this report has ever been obtained.

The same exhibitor stated that when Loew went into a neighborhood for a new house he permitted any exhibitor then there to participate, and the same policy had been followed by Keith-Albee, he claimed. But Publix, he added, with much positiveness, would not have any partner in its new enterprises.

Asked for the source of his information, the exhibitor named it, also the name of a builder who has entered into an agreement with Publix to build a theatre in one of the neighborhoods and turn it over to Famous upon completion.

Fox's New Academy With Double Features

Fox's New Academy on 14th street is to institute another change of policy Sunday (Jan. 23), when the house will show a double feature picture and stage presentations.

Currently, four acts are used with the pictures. It is reported the double bill, the policy of the old Academy of Music, may change in mid-week.

The playing of acts at the house is said to have cut into the business at Fox's City, about a block away on the same street.

The Academy opened with high class vaudeville and "names." This policy was dropped when it was discovered the neighborhood was not interested in "names."

The prices have been reduced to 65c. top for the loges at night from Monday to Friday; 99c. for the loges Sunday and holidays; 50c. top matinees for the same seats.

The orchestra, replaced with a jazz band for several weeks, is back in the house and will remain.

If the house decides to change the double feature bill in mid-week the Academy will have to book 208 features a year.

L. A. Increased Pop

Los Angeles, Jan. 18.

Los Angeles during 1926 increased its population 56,146 to a total of 1,332,453.

These figures were compiled by the Los Angeles Directory Company.

According to these figures the population of San Francisco is about 42 per cent. of that of Los Angeles.

Selznick Coast-Bound

Lewis J. Selznick left for Los Angeles yesterday (Tuesday). He refused to divulge his plans for the future in the picture industry. Both his sons are on the coast at present and identified with film production.

N. Y. to L. A.

Ben Lyon.
Lois Moran.
Will H. Hays.
Jesse Lasky.
Johnnie Walker.
Frank Currier.
Maurice McKenzie.
James P. Connory.
Lucius Grove.

F. P.'S NEWS REEL MARCH 1

It is reported the first issue of the new Famous Players-Lasky's news reel will be out about March 1.

Horton Taken Ill While With 1,000 Extras

Los Angeles, Jan. 18.

Edward Everett Horton, under contract to Hollywood Productions, controlled by Harold Lloyd and appearing in a series of two-reel comedies, is ill at his home in Hollywood with an attack of acute indigestion. It necessitated a temporary suspension of work.

Horton was taken ill on the set while working with 1,000 extras.

"GESTE" AT CHI'S AUD.

Chicago, Jan. 18.

"Beau Geste" will open at the Auditorium Jan. 31 for run.

The Chicago Civic Opera now occupies the Auditorium, which is leased by the Shuberts.

PERSE DISMISSED

Charge of Receiving Stolen Property Not Upheld

A charge of criminally receiving stolen property made against Isidore Perse, 727 Seventh avenue, in the moving picture supply business, was dismissed by Magistrate Smith in West Side Court.

Perse was arrested after Lee Ochs, owner of the Uptown theatre, 4037 Broadway, reported to the police that on Dec. 20, 18 bundles of carbons had been stolen from his theatre.

As a result of information received by detectives they went to Perse's establishment and conducted an investigation. Following it Perse was arrested. He emphatically denied he had bought any stolen property.

Magistrate Smith said the evidence was insufficient and the complaint was dismissed.

Harry Wilson Handling Houses in Far East

Los Angeles, Jan. 18.

Harry Wilson, who has been press agent for Edwin Carewe during the past year is en route to Singapore, where he will handle a circuit of picture houses along exploitation and advertising lines patterned after American methods.

Wilson expects to be gone for a year. As an assistant in this work he is taking with him Lincoln Quarberg, who represented the United Press in Hollywood.

LEDERER'S FOREIGN FILM

A picture made on the other side, "Paying the Price," has been acquired by James Lederer, who is arranging for its distribution in the states.

The film was directed by Henry Wilder, with the featured players Jean Leslie and Owen Lynch.

POLA NEGRI'S \$15,000 NOTE

Executor Allows Claim Against Valentino Estate

Los Angeles, Jan. 18.

Pola Negri will receive \$15,000 and interest from the estate of Rudolph Valentino on a note she holds purporting to represent a loan made to the late film star. George Ullman, executor, allowed the claim, which has been approved by Probate Judge Crall.

A claim of United Studios for \$21,000 and interest on a note also was allowed against the estate. This amount covered rental of stage space and sets at United Studios for the late star's former wife's (Natcha Rambova) picture, "What Price Beauty."

Gloria Swanson's Publicist

Richard Halliday, formerly picture editor of "Liberty" and New York "Daily News," has been engaged as publicist for Gloria Swanson.



With Eleanor Boardman, William Haines and Carmel Myers. A George Hill production. Screen play by E. Richard Schayer. Titles by Joe Farnham. Directed by George Hill.

FROM coast to
COAST the wise
ONES are signing
BEFORE it's
TOO late!
DON'T delay
YOU'LL never
FORGIVE yourself!

3rd WEEK —Madison Theatre
DETROIT, MICH.

2nd WEEK —Liberty Theatre
PORTLAND, ORE.

2nd WEEK —Coliseum Theatre
SEATTLE, WASH.

5th WEEK —Embassy Theatre
NEW YORK, N. Y.

2nd WEEK —Stillman Theatre
CLEVELAND, O.

It's just
ONE of the BIG THREE

from
METRO-GOLDWYN-MAYER
Scarlet Letter — Tell It to the Marines — Fire Brigade

TITLE CHANGE UPHELD IN CANADA

Fox May Appeal to Privy Council—Exhibitor Made Change

Toronto, Jan. 18. The appeal division of the Supreme Court of Ontario today declared, in effect, that a motion picture exhibitor could change the title of a film if he wanted to. It is possible that the decision on which this finding was based will be carried to the Privy Council in England by the Fox Film Corporation. J. H. Hyland and W. H. Fletcher, owner of Photodrome, a Toronto neighborhood house, decided that "Wings of Youth" was a better name than "Broken Souls" for a Fox picture. They changed it. The Fox Corporation brought action and Judge Tytler allowed them \$907 damages. As the result of their appeal the exhibitors do not have to pay.

MONTREAL CLOSES 4 LAWAND THEATRES

Owner of Ill-Fated Laurier Palace—Syrian, Wealthy, in Much Trouble

Montreal, Jan. 18. Local authorities have closed the four other houses owned by Almes LaWand, Syrian proprietor of the Laurier Palace, in which 77 children were killed in a fire. King Edward, Dominion and Maisonneuve have been dark all week. The other house presents pictures only. The King Edward is on St. Lawrence boulevard, near Lagache. It played local French talent until recently, when American vaudeville began to fill in. The Dominion is on Laurier avenue near Park, another firetrap, constituting a sore on the theatrical map of a fine neighborhood. The Maisonneuve is far out in the east end of the city. Vaudevillians, without exception, report LaWand "a great fellow to work for." No kicks, prompt payments, always ready to do a good turn. LaWand is rated a man of considerable wealth. He will need it if safely emerging from his present troubles.

AFTER FILM SWINDLERS

Boston Police Looking for Promoters of Local Company

Boston, Jan. 18. The Boston police are searching for two men who as officials of the New England Film Production, Inc., defrauded several young girls out of sums of money here within the past few months. They disappeared suddenly last week when things began to look serious for them.

The men sought are Harry Gaylord, self-styled "director-general," and Louis G. Radl. The office which they occupied at 27 School street is closed.

Girls living in the Italian district were the most numerous among the victims. Sums ranging from \$100 to \$200 were paid to the pair on their representation that they could tutor the girls so they could secure contracts with large picture-making companies. Gaylord is credited by the victims with making the statement that he was at one time the director of Gloria Swanson and that he supervised the making of "The Covered Wagon" picture.

Although the victims were several times taken to "locations" in the outskirts of the city there were never any pictures made, the directors always having alibis for their failure to shoot them.

EDERLE IN PUBLIX HOUSES

Gertrude Ederle has been booked for three weeks in the Publix houses at Buffalo, Detroit and Chicago by the William Morris office.

Poor Titles Spoil Films

Judging from the demands for "film doctors," there are a number of pictures in New York being re-edited, retitled or brightened up before further contracts are made with exchanges.

A number of pictures, after having several presentations in New York, have brought back word from exhibitors that the picture stories themselves have not been so bad, but the captions just about ruined what chances the films had of making a favorable impression.

Of the few film "doctors" in New York, Harry Chandlee seems to be the busiest among the independents.

Milton Sills' 'Diamonds'

Los Angeles, Jan. 18. "Diamonds in the Rough" definitely decided upon as title for Milton Sills' next for First National. It is to be produced by Ray Rickett starting Feb. 1.

\$35,000 to \$50,000 Rent For Paramount Stores

Although it will be some time before the Paramount Building at 43rd street and Broadway is completed and ready for full occupancy it is now 85 per cent. rented. The stores on the street floor are bringing prices from \$35,000 to \$50,000 annually, the latter price being paid by McBride's Theatre Ticket office.

At present it isn't determined whether or not Child's or Horn & Hardart will have the basement of the building for a restaurant.

Both Knox and Saranoff, the hatters, are to have stores in the building, one catering to the ultra set and the other offering popular priced headgear.

But one other picture organization will be housed in the building, other than Famous Players-Lasky and Paramount. It is the Educational Film Corp., occupying an entire floor. F. P. will have from the 5th to the 13th floors, inclusive, in addition to the three floors for Publix Theatres in the theatre portion.

A floor will also be occupied by

Saranoff for the executive offices of that chain store corporation, while the Chemical National Bank will be located one floor up on the 4th street end of the building. Two Stock Exchange brokerage firms will have branches there.

Nelson Succeeds Black

Los Angeles, Jan. 18. Bert Nelson has been chosen as guest conductor of the Metropolitan, succeeding Ben Black, starting Jan. 21.

Nelson will be in the house for about eight weeks and then go to the Granada, San Francisco, exchanging places with Eddie Peabody, who will be brought here for a return date.

Davidson's Contracts

Los Angeles, Nov. 18. Max Davidson, screen character actor, has put his signature to two important contracts as far as he is concerned. One contract calls for his services with Hal Roach for the next five years and the other is a life contract, he having been married January 13 to Alice Marty, non-professional, of Hollywood.

'Indecent Film' Charge Dismissed by Court

Newark, N. J., Jan. 18. Otto Reig of the Strand, East Orange, was acquitted by Recorder Edward L. Stasse of showing an immoral picture. The charge was brought by Alfred E. Thistlestone, a former minister. Both the Recorder and the Mayor had seen the picture and neither could see any grounds for complaint.

Leonard's "Smarty"

Los Angeles, Jan. 18. Robert Z. Leonard has been assigned by Metro-Goldwyn-Mayer to direct "Smarty," written by F. Hugh Herbert and Florence Ryerson. The story is a comedy drama about a sidewalk peddler who becomes a star salesman. No cast as yet selected.

B'KLYN'S NEW HOUSE

Ground will be broken for a new picture house, Feb. 5, at 18th street and Kings Highway, Brooklyn. The house will be a 2,000-seater, built by D. Fleischman, owner of the Manor, Brooklyn. It will be in opposition to the Schwartz Circuit.



in "The Kid Brother"

Ready! Now!

PRODUCED BY THE
HAROLD LLOYD CORP.
A Paramount Release

"The Kid Brother" is up to the highest Lloyd standards. That means more than all the superlatives in the world. It has all of the heart appeal of "Grandma's Boy", all of the glorious fun of "The Freshman." GOOD BYE, BOX OFFICE RECORDS!

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NEW YORK CITY

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CLEVELAND

ON HIS VISION AND SHOWMANSHIP
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SOLE OFFICES:

FISK BUILDING

BROADWAY AND 57th STREET
NEW YORK CITY

ESTELLE TAYLOR OUT OF MILDRED DAVIS' FILM

Loaned to F. P.-L. by U. A., Miss Taylor Wanted More Money or Better Billing

Los Angeles, Jan. 18. Estelle Taylor is not playing the heavy in "Too Many Crooks," Mildred Davis' first film for F. P.-L.

It is said that Miss Taylor before the picture started did not feel she was getting enough salary and wanted four weeks' work guaranteed. This the Famous people refused to consider and they, in turn, it is said, took the matter up with John W. Considine, Jr., general manager of United Artists production, to whom Miss Taylor is under contract.

Considine, it is said, countered with a proposition that if Miss Taylor go in the cast she be given equal billing with Miss Davis. This the F. P.-L. executives could not see at all, informing Considine that Miss Taylor could return to his fold.

The result of allowing Miss Taylor to go will save F. P.-L. about \$1,000 a week, as another player, probably Gwen Lee, will play the role.

Lucien Prival Goes West
Lucien Prival, sometimes mistaken for Eric Von Stroheim, has left for the Coast, signed to a long-term contract with First National.

Peters Asks \$103,500 For Injury in Studio

Los Angeles, Jan. 18. Frederick Peters, picture actor, has filed suit in the Superior Court to recover \$103,500 from United Studios, Inc., following severe injuries he sustained during the filming of a picture when a studio tractor ran wild and crushed him against a stone wall.

According to the complaint, Peters was working for the Christie Film Corporation on Aug. 15, 1925, when that concern hired a tractor with its operator from the defendant. During the filming of a picture the tractor got beyond its driver's control, crashed into a picture set and pinned Peters against a brick partition.

As a result he sustained a compound fracture of the left leg and injuries to the spine and abdomen. The complaint states Peters was incapacitated for 13 months, 12 weeks of which he was confined to a hospital bed. As a result he was left with permanent injuries to his leg.

The case will come to trial before Judge Collier on Jan. 24.

GARDNER JAMES IN 'QUALITY'

Los Angeles, Jan. 18. Gardner James will be given his first assignment as an Inspiration pictures star on Feb. 15. Production will then begin on "Quality," being adapted by Tom Miranda from an original story.

The picture will be made at Tecart with Sidney Olcott probably directing.

'Right Way' Negative Can't Be Located

A diligent search has been made for the negative of "The Right Way," the prison story the late Thomas Mott Osborne put on the screen, by William Riley, who has obtained permission from the Osborne estate to show the picture throughout the country.

There is considerable mystery attached to the missing negative, which, according to last reports, was handled by the erstwhile Producers' Security Corporation, which was operated by the late Ricard Gradwell.

Since the recent death of Messrs. Osborne and Gradwell it has been difficult for the Riley interests to obtain the negative and also accessories, ordered at the time the film was held by the Gradwell offices.

In "The Right Way" are shown actual prison scenes, some from Sing Sing and others from the Naval prison at Portsmouth, N. H., the inside shots being obtained through Osborne's official connection with both institutions. Osborne was warden at both places at one time.

In promoting the search for the lost negative Riley has been promised full support of Mr. Osborne's son, a university man not engaged in any phase of picture work.

Owen Davis' Son Acting

Owen Davis' son is acquiring the ins and outs of picture work. He is getting his real baptismal at the Famous Players-Lasky studio.

He is in the Gilda Gray picture, "Cabaret," also Tammany Young. In Miss Gray's support besides Tom Moore as lead are William Harrington, Jack Egan, Charles Byer, and Robert Vignola is directing.

2 Adopted Sons Will Remain with Mrs. Walsh

Los Angeles, Jan. 18. Raoul Walsh and his wife, known on the screen as Mariam Cooper, have formally separated with the latter to bring suit for divorce on charges of mental cruelty. The couple were married Feb. 11, 1917, in Albuquerque, New Mexico, by a justice of the peace and later in a Catholic church in Los Angeles. Mrs. Walsh and her husband have agreed that they were not suited to each other. Walsh shortly after the separation agreement left for El Paso where he is to remain for a week or two. The couple have two adopted sons who will remain with Mrs. Walsh.

Mrs. Walsh, as soon as an interlocutory decree has been granted, will leave for New York where she will make her home with her mother and the two boys. A property settlement was made by the director upon his wife and the boys.

Sunday Bill in Ind.

Indianapolis, Jan. 18. From the rolling Southern Indiana hills comes Representative Earl W. Payne, who plans introduction of a bill in the Indiana House of Representatives banning everything except religious pictures on Sunday.

The sober-faced solon is from Bloomington, the seat of Indiana University. But I. U. co-eds state he does not represent their sentiments.

Payne is not expected to have much support with his "religious legislation." The proposed measure provides that films be non-sectarian, neither Rabbis or priests with apparel of their office being permitted in the pictures.

Winston in Balto.

Boston, Jan. 18. Charles L. Winston was given a farewell banquet Saturday night by the staffs of the local Loew houses in honor of his promotional transfer to Baltimore, where he will take over the three Loew houses.

Winston was publicity director for Loew in Boston and will be replaced by Joseph Dipesa, one of the best-known press agents in New England.

Winston first achieved fame in Massachusetts by doubling in blackface while a house manager to fill in for a cancelled act. Using his own material and his own songs and then reviewing his own act for the local papers as his own press agent. He is auburn-haired and did his blackface act with red hair. He played the full week.

Butterfield's Kleist Houses

Pontiac, Mich., Jan. 18. Effective Jan. 30, the A. J. Kleist theatre will pass to the new Butterfield-Michigan Theatre Co. These houses include the Rialto, Strand, Orpheum, Oakland and the New Eagle now under construction and opening in April. The Rialto, Orpheum and Eagle are on a 15-year lease basis, Kleist owning the property. Butterfield has bought the leases from Kleist on the Strand and Oakland. Kleist started in Pontiac 15 years ago, is 33 years old and has made over a million dollars in property investments.

Butterfield plans to close the Oakland and renovate the house to the tune of about \$50,000, including new equipment, furnishings, etc.

Collison Sells Farce

Wilson Collison's unproduced stage farce, "The Girl in Upper C," has been bought by P. D. C. for a reported price of \$20,000. Marie Prevost is to be starred in the picture.

Mr. Collison left for the Coast Sunday for a three months' stay. While there he will confer with Metropolitan over several other original stories for the 1927 schedule. The author will also put the finishing touches on a romantic comedy to appear on Broadway next season with Lowell Sherman.

Imperial, Frisco, on Grind

San Francisco, Jan. 18. Imperial will convert itself into a 15 cent grind house following the current engagement of "The Scarlet Letter."

A four-change weekly policy will prevail. This reduces the number of first run picture houses on Market street from five to four and the number operated by Publix from four to three.

Publix has another grind house, Portola, but is negotiating to dispose of it for a market as it is in the downtown market district.

ERROL IN 'LITTLE CAFE'

Los Angeles, Jan. 18. Leon Errol will be featured by First National in "The Little Cafe," adaptation of a French musical comedy by Tristan Bernard.

Errol is expected to arrive on the West Coast during the early spring to start work on the picture.

January 13, 1927.
Davenport, Iowa.

Mr. William Delaney,
1564 Broadway,
New York City, N. Y.

Dear Mr. Delaney:

This is the second of a series of letters I am writing to men well known in the show business. Last week I wrote to Wayne Christy.

For the past nine months I have been playing out west where half are scarce and last half are split weeks.

When an act can make good in Topeka, Kans., Pueblo, Col., Phoenix, Ariz., Santa Ana, Cal., Portland, Ore., Yakima, Wash., Butte, Mont., La Crosse, Wis., Dubuque, Iowa, Rockford, Ill., and all points west, it is entitled to the billing which one critic gave me, namely, "The Revue That Bankrupts the English Language."

I am on my way east, so if you need a good flash act for any of your bills, get in touch with Hermine Shone, who is authorized to book me. The proof of the pudding is on the necktie and the proof of the act is in the playing.

Sincerely,

DONNA DARLING
REVUE
WITH
SAMMY CLARK

January 13, 14, 15
CAPITOL, DAVENPORT, IA.
January 16, 17, 18, 19
ORPHEUM, CLINTON, IA.
Watch This Space Every Week

ART KAHN

The PREMIER STAGE ATTRACTION of the BELMONT SENATE HARDING THEATRES CHICAGO

SUNSET 4

VAUGHN—BRYANT—FUGGITE—ANDERSON

800 LBS OF HARMONY

WEEK JAN. 10—WITH PAUL ASH
at Balaban & Katz Oriental, Chicago

California Nighthawks Smash Records at Mark Strand Albany, N.Y.

MARK-STRAND THEATRE
ALBANY, N. Y.

Joe Rea
California Nighthawks,
c/o Mark Strand Theatre,
Albany, N.Y.

Dear Mr. Rea:-

It is our pleasure to inform you that your California Nighthawks Revue pleased our audience to such an extent that we drew a record breaking weeks business for the season of 1926-27. We consider the band itself unusually fine and every singer, dancer and comedian went over solidly with the audience. Your elaborate scenery and properties combined with your very skillful handling of the lighting effects made the act a delight to watch. We wish you the best of success in your future work.

Sincerely yours,
MARKS' STRAND THEATRE CORPORATION
The Mark Strand
Manager

AND KEEPING UP THE GOOD WORK FOR LOEW IN BOSTON—

LOEW'S STATE (BOSTON)

Boston, Jan. 11.

Joe Rea and his California Nighthawks together with the Metro feature, "In Hats," were both big drawing cards, and the house at both evening shows was capacity

JOE REA AND HIS CALIFORNIA NIGHTHAWKS
ADDRESS: 3809 N. 19TH STREET, PHIL., PA.


P.S. THE BOSTON OFFICE OF BERLIN BROUGHT ME "JOY"; WONDER WHAT IS FORTHCOMING FROM THEIR OTHER OFFICES. AM STILL THANKING JOE MILLER, ADDY BRITT & THEIR WATERSON BUNCH FOR SOME REAL SERVICE—AND BY THE WAY, WILL ROCKWELL HAS A GREAT TUNE!

YOUNG BUSINESS MAN

Successful in commercial enterprise
Now desires to enter business end of motion pictures
Realizes He Must Prove His Worth
Hence he is willing to star at the "bottom" anywhere
What have you to offer?
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money*
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Personalities
greatest!

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biggest!

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*Each PICTURE SOLD INDIVIDUALLY
ON MERIT—*

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BOOKING!**

THE MUSIC MASTER

William Fox presents the Allan Dwan production of the William Klein play produced by David Belasco and made famous with David Warfield. Scenario by Philip Klein, son of the author. Lois Moran and Neil Hamilton featured, with Alec B. Francis starred in the Warfield role. Running time, 80 mins. At the Strand, New York, Jan. 15.

Alec B. Francis.....Alec B. Francis
Lois Moran.....Lois Moran
Neil Hamilton.....Neil Hamilton
Andrew Cruger.....Norman Trevor
Richard Stanton.....Charles Lane
Jenny.....Helen Chandler
Miss Husted.....Marcia Harris
Mrs. Andrew Cruger.....Kathleen Kerrigan
August Foons.....Howard Cull
Piac.....Armand Cortes
Fio.....Leo Feodoroff
Mrs. Mangenborn.....Carrie Scott
Pawnbroker.....Dore Davidson

Allan Dwan's picture is a beautifully done sentimental story, set in exquisite taste, acted with admirable restraint and containing honest heart throbs altogether worthy of the fine tradition of the piece. But it is old fashioned, out of line with the screen mood of this year of grace and there is the situation that weighs for and against.

The older generation will love "The Music Master," but the chances are against it inspiring the younger fans educated to a taste for more highly seasoned screen fare.

Viewed apart from the aura that surrounds an institution of the theatre more or less hallowed by the passage of years, this chronicle of a broken-hearted old musician does make quiet entertainment, judged by modern standards.

The producer has bravely refused to compromise with the new order of things, touching the original with a hand almost of rev-

erence. The comedy that was a distinct part of the charm in the Warfield play has paled in the picturization. Notably the spaghetti eating incident is altogether missing. When it was produced that passage attracted more attention than the star's emotional acting, together with its surrounding atmosphere of humble Bohemia in the New York boarding house.

The only comedy element remaining is the romance between Poons and Jenny and here even this is dealt with in a rather sentimental way. Emphasis has been thrown to the sentimental character of von Barwig and in spite of the flawless playing of Alec B. Francis in the title role the sentimental side does at length become oppressive.

The trouble is that the whole pattern of the narrative belongs to a by-gone period, together with straight fronts and balloon sleeves. The role of the heart hungry music master by Mr. Francis stands out for grace and finished etching in portraiture, but it isn't the music master of Warfield's. This is a sort of etheralized music master and the thing that contributes principally to the change is the absence of von Barwig's flavoring of dialect, the distortions of speech that made him so sympathetically human.

The picture is done with amazingly few titles, best evidence that the director's hand was sure and the dramatic values were right. Of course the lines "If you don't want her," etc., came upon the screen. Another title was the line at the meeting of von Barwig and the man who had despoiled his home—"The world has revolved a few times since we met," says the music master. But on the screen it's a pale speech, while in the play it was momentous as drama.

The picture play has a gorgeous wedding scene, perhaps to compensate somewhat for deficiencies elsewhere in emotional punch, quite the loveliest nuptial ceremony of the season.

The wedding scene is like the rest of the screen version in that it completely satisfies the sight, but it doesn't deliver the essence of the thing that made the play the sensation of the decade.

In the cast besides Mr. Francis, Lois Moran stands out like a light-house as the music master's lost daughter. For youthful charm this young actress is comparable to anyone.

RusA.

THE POTTERS

Famous Players-Lasky picture starring W. C. Fields, featuring Ivy Harris and Mary Alden. Adapted from J. F. McEvoy's stage play of the same name. Directed by Fred Newmeyer, with P. C. Vogel photographing. At the Paramount, New York, week Jan. 15. Running time, 71 minutes.

Pa Potter.....W. C. Fields
Ma Potter.....Mary Alden
Mamie.....Ivy Harris
Bill.....Jack Egan
Red Miller....."Skeet" Gallagher
Rankin.....Joseph Smiley
Eagle.....Bradley Barker

W. C. Fields' pictures have been reported in and outers ever since he took to the screen. Whether that's so or not it looks as though "The Potters," which he has turned out, is the best light comedy the new Paramount has housed to date and a picture that will overcome any of Fields' early film shortcomings when the country at large gets a flash at it. The bigger the house and scale the better they will like this picture.

"The Potters" is all Fields. It's doubtful if his ability as a pantomimist has ever shown to better advantage on a screen. They ate it up at the Paramount during a Sunday matinee, laughed all the way and thoroughly enjoyed it. That condition will repeat itself in other houses. It's fast, clean and wholesome. And if the story is

along well known lines, even unto the house anticipating what's coming, it but adds to the credit of Fields and Newmeyer, who directed, that it continues to entertain.

As a Broadway show this script carved out a neat run for itself under the guidance of Richard Herndon who produced it in 1923. The play was a study of a middle class drudge. The picture retains the middle class background but it's been hoked away from the drudge idea to show Pa Potter (Mr. Fields) as an office worker with a high finance complex who throws the family savings account into an oil speculation. The oil thing tips off the story and its finish immediately. Yet Fields holds the picture together despite its obvious characteristics. The four \$1,000 shares of stock are worthless, of course, with the one share that the guy throw in as a gift turning out to be the bonanza.

Simple? Certainly. But a delight as Fields plays it.

The counter story is of the daughter of the family (Ivy Harris) in love with a \$30 a week clerk (Skeet Gallagher) who rubs Pa Potter the wrong way every time he walks by the house.

Fields is best folled by Mary Alden, who plays the conservative Ma Potter, well aware of her husband's misdirected financial ideas. The scenes between these two are standouts with Gallagher and Fields also making the situations count every time they get together.

An instance of two former vaudeville performers fencing in the good of the cause, with the early schooling showing its value. This may or may not be Gallagher's first effort before the camera. Anyway, this boy carries a corking appearance to the screen and should be able to find plenty to do around the studios.

Ivy Harris, if the memory isn't too far off, is a product of the Paramount school. Okay too, although not given much to do. The same generalization apparently covers Jack Egan as the heir to the Potter troubles. Joseph Smiley and Bradley Barker are cast as the oil manipulators.

Fields always has been known for his accomplishments as a pantomimist. It's what brought him to the front as a comedy juggler until he finally got away from juggling altogether. If there is any doubt as to his ability as a screen subject this performance should smother it. Little bits crop up all through the picture that ordinarily wouldn't mean a thing but which Fields turns into laughs. The film opens with a guffaw and his chasing of a taxi which holds his grip for blocks, finally catching it to ride but a few feet and then having to pay the fare is a new gag wrinkle which got what it deserved. A shot of pathos during the late footage serves as a neat change of pace. Also a word for the titles, which add the momentum.

An all-around good film, on which the technical staff as well as the cast can take a bend. There may not be enough slapstick in it to thoroughly amuse the "shooting galleries" but it's human and everyone can understand it.

Which may explain Fields' brilliant performance. He's human here, and funny. So much so it may prove a lesson in pantomimizing to many of his contemporary screen comics.

Sid.

SPANGLES

(Nellie Revell)

Universal release of Arthur T. Beck production. Screen adaptation by Leah Baird of story by Nellie Revell. Hobart Bosworth and Pat O'Malley featured. Nellie Revell starred as author in billing. Directed by Frank O'Connor. Captions by Walter Anthony. At Loew's, New York, one day, Jan. 12. (Previously played the Keith-Albee split week vaudeville theatres in New York and Brooklyn, perhaps elsewhere). Running time, around 60 minutes.

"Spangles," by Nellie Revell, is now in book form. Readers of it will form their own opinion of the adaptation of the Revell story by Leah Baird for this picture. In former days Miss Baird starred in feature pictures, some produced by her husband, Arthur T. Beck, who also produced "Spangles." It's an open question always for stage or screen whether there should be so close communion between writer and producer; also if such team work is not apt to become set, routinized or from habit. However, this is a very fair view of a circus and can fit in for the mediums, even the shorter run neighborhoods, because of the possibilities in the advance publicity on Nellie Revell, a nationally known figure in and out of the show business.

Miss Revell was brought up on the circus lot, so she knows her sawdust. Her "Spangles" between covers fully substantiates that.

Here "Spangles" is a romantic mellerdrammer told in somewhat of

a stolid style, relieved with but the slightest of comedy, and only the circus itself through its animals providing a sole thrill here or a bit of mild excitement there. If there should have been more of either, maybe the Bairds can blame it upon the director, Frank O'Connor, although Mr. O'Connor may be said from the outsider's view to have done very well with what he had to do it with.

The circus employed looks like Al Barnes, since the picture was made on U.S. coast lot. Barnes has a zoo out there as well as a circus that travels within the coast zone. The herd of elephants looked too large for Barnes' show on road travel, while there was a harnessed rhinoceros, recalling the Wallace-Hagenback Animal. The opening pageant held a glitter and numbers, with the performers somewhat at long distance when performing, while the Hippodrome track appeared to be in front of a poorly painted drop.

And the star of the troupe, "the world-famed bareback rider," Spangles (Marion Nixon), did no bareback riding either by herself or through a double. This seemed to sound the economy of the thing as well as at other times when holes appeared that could have been made enlivening.

An animal trainer (Gladys Brockwell) was screen named Mlle. Dazie, the same as in the book, and named by Miss Revell after her friend, Mlle. Dazie Fellowes. The book "Spangles" is dedicated to May Wirth, who is the greatest bareback rider in the world without any doubt.

Hobart Bosworth gives a likable characterization as the boss of Bowman's Circus. Pat O'Malley as the hero and juvenile who falls in love with Spangles while escaping from the police, has a walk-through part, except when he drives in the chariot race, with a bit of business neatly lifted from "Ben-Hur." As a lifted bit it should have been much better done and to a real thrill instead of its present befuddled finish.

But O'Malley as Dick wasn't guilty of the murder and Spangles didn't marry the circus owner, but Dick.

The real kick, however, in the picture and story that can be set down as Miss Revell's own is that of the elephant Sultana killing the circus' boss. The boss previously had beaten an elephant never forgets a kindness or forgives an injury. That is circus lore.

No outstanding captions by Walter Anthony. It's a wonder Universal said not have Miss Revell write the captions. She should be an uncommon caption title for any picture with her writing talent and witty streak.

Miss Nixon also walked through, but she did look the role; in fact, the characters, even to the freak, looked like it, although the cook tent held screen liberty, and some more of that was displayed in labeling it "Circus Hotel."

"Spangles" will hold an audience's interest without exciting, exhilarating or thrilling them. As a picture and Nellie Revell's first theme for the screen it speaks very well for her future career in the films if she may be induced to continue. Miss Revell's experience in everything pertaining to the show business, besides her newspaper work, must have equipped her as an ideal scenarist of ideas. And she expresses herself very well in the story way.

Time.

STAGE MADNESS

Fox release of a Victor Schertzinger production. Story by Polan Banks, scenario by Randall H. Faye, Virginia Valli, Lou Tellegen and Richard Walling featured. Cameraman Glenon McWilliams. For release Jan. 9. Reviewed in projection room. Running time, 60 mins.

Andrew Marlowe.....Virginia Valli
Madame Lamphere.....Tullio Carmentati
Dora Anderson.....Virginia Bradford
Pierre Doumier.....Lou Tellegen
Jimmy Mason.....Richard Walling
H. H. Bragg.....Tyler Brooke
French Maid.....Lillian Knight
Maid.....Bodli Bosing

A picture that lends itself especially to sensational billing, which

gives it value for all grades of houses. Subject deals with backstage, has the theatre of Paris and Broadway as its background and purports to be the life record of a stage star, all elements of box office pull. Story has several out-standing scenes and situations and the production is elaborate and showy; particularly a series of shots at a ballet performance in which the heroine has her big dramatic moment.

These are the strong points of the feature. Its weakness is a scattered and rambling story which moves by fits and starts rather than in an ordered progress to its climax. The single narrative has the materials for at least three screen plays and this makes for an embarrassment of treatment.

The audience is called upon several times to accept shifts of interest. There is almost a complete story in the marriage of the stage star, her restless urge to return to the stage and her break with her husband when she obeys the summons of the footlights. There is a certain unity in the passage where the famous dancer finds herself suddenly superseded in popularity by a young and talented girl protege, and there is distinctly an entire dramatic unit in the final complications where the star kills her lover and throws the blame upon her younger rival who presently turns out to be her long lost daughter.

But the success of the production will be insured by the high-light incidents. These have plenty of punch. The scene of the great dancer's downfall is splendidly built up with all the spectacular incidentals of a stage ballet pageant. There are fair comedy incidentals of a mild kind, such as the fluttering enthusiasms of the French player

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MARK STRAND SYMPHONY ORCH.

WARNER BROS. present

Chaplin

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WARNER BROS. present

JOHN

Barrymore

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folk and later the scheming of an American press agent who insists upon insuring the French artist's legs for \$100,000, to her vast disgust.

Miss Valli wears some striking costumes in the later footage and the scenes of the ballet rehearsals have the girly atmosphere of a semi-underdressed revue. *Rush.*

Wings of the Storm

Fox film, featuring William Russell, Reed Howes and Virginia Fair. A J. C. Blystone production. Story by Lawrence W. Pedersen; scenario by L. C. Rigby and Dorothy Yost. At Loew's New York, Jan. 5. Running time, 82 mins.

First-class program picture of the action type taking special interest from its scenic beauty. The story is set in the Rocky Mountain locale and has to do with the adventures of a forest ranger, his dog and a rich young woman who goes into her own lumber camp to detect the dishonesty of her superintendent.

A neat turn in the unfolding of the story is that it seems to be told from the viewpoint of the ranger's dog, the police dog Thunder.

The use of a forest ranger in place of the familiar cowboy is agreeable, but the story formula is about the same, made up of the scheming heavy, brave, noble and hard-riding hero and heroine in distress. Moving side by side with the story of the humans is the story of the dog, which was born a weaking pup, had to overcome a streak of cowardice, fought for a mate and won his honorable degree by saving the heroine.

For the melodramatic punch, the hero and heroine are trapped halfway down a mountainside, while above them the villain threatens death by rolling logs in an avalanche upon them. This novel bit is well worked and makes a high spot in the hero's race against time to snatch the heroine from the path of the avalanche.

The mountain scenery is magnificent and the dog gives a remarkable performance. It is made to quit in a fight with another hound, turn tail and slink off, and then, when the story demands, return to the fight and carry it off to victory. In another place the dog, carrying a call for help from heroine to hero, plunges into a roaring mountain torrent, is tumbled about among the rocks, and climbs gradually to the opposite bank in a fine bit of dramatic action.

A great picture for the fans, especially so for the younger division. *Rush.*

WIDE OPEN

Scharlin-Taylor picture starring Dick Grace. Directed by J. W. Grey. Cast includes Grace Darmond and Lionel Belmore. At Loew's New York as half double bill, one day, Jan. 14. Running time, 52 mins.

Dick Grace must be a stunt man elevated to stardom for this picture. Couple of aeroplane shots appear to have Grace out on the wings without a double, hence that conclusion. Grace isn't much of an actor nor is this much of a picture.

A nine o'clock audience at the New York guffawed at it in no uncertain terms, and even applauded to have it stopped. But if that's the worst the best should also be mentioned—the mid-air stunt stuff stopped the laughing and the demonstration.

It's a melodramatic and conventional story badly put together. That's what the house was ridiculing. Grace plays a former service air pilot who becomes attached to a rival plane plant of his Dad's. The girl (Grace Darmond) is also an equation as is that the two fathers were former business partners.

No particular production frames the story and nary a soul in the cast stands out. Purely for the smallest of the small and even without those confines only rates showing on a double bill. *Std.*

Tom and His Pals

F. B. O. production directed by Robert de Lacy from the story by Frederick Arthur Mindlin. Featuring Tom Tyler. At the Stanley, New York, one day, Jan. 15. Cast includes Frankie Darro, Helen Lynch, Dicky Brandon, Barney Furey, Frank Clew, Doris Hill, LeRoy Mason and Wesley Hopper.

Slight variation from the "tried and true" type of western. Frankie Darro, child star, exceptionally good. This impression is gathered because of the contrast furnished by Dicky Brandon, the other child actor in the picture.

A ranch is selected by a movie company on location as a suitable site for some "shooting." The director and his "yes" man good for laughs. On arrival at the station the company is greeted by a gang of fierce Indians who turn out to be innocent ranch cowboys. More laughs.

At evening meal the director registers humorous disgust because he can only get a smell of the food before he is asked to pass something to one cow hand or another. When finally free to attack his plate the chink lifts it.

Tom Tyler, though sincerely in love with Doris, can't help admiring the blond leading lady and almost loses the girl. A debt to a speed-

ing train with the villain is poorly staged, as the wild swinging blows are easily seen going wide of the mark.

MAN-BAIT

P. D. C. release of John C. Flynn presentation of Donald Crisp's production. Story from play by Norman Houston. Scenario by Douglas Z. Doty. Principals include Marie Prevost, Douglas Fairbanks, Jr., Louis Natheaux, Kenneth Thomson, Sally Rand, Eddie Gribbon, Betty Francisco. Ran 70 minutes at Keith's Hippodrome, New York, week Jan. 17.

How this flicker goulash got into a week-stand house is explainable only by the Keith-Albee hook-up with P. D. C. On its merits it's one of those film abortions one might encounter at the Stanley or at Loew's New York as half of a doubleheader.

The many shortcomings provide opportunity for dissection, but it's hardly worth it.

The story, or Doty's adaptation, was much awry basically, which is some alibi for Crisp. The title-writer further fuddled it by seemingly obeying somebody's instructions to jack it up with jazzy titles. The result is sad. The quips and puns are elementary, more like out of "College Humor."

To top it, it's one of those dese, dese and dem dumbells who is being "polished" for a society match. Besides the society stuff being ludicrously impossible, the conventional clinch with the rich bachelor him-

self falling for the comely moron, adds further to its banality.

Yet Crisp permitted the introduction of that dance-hall bouncer and his frail at the heroine's coming-out party, so what else matters? The gal was supposed to have coached up enough to make a decent stab at the debut formalities, and she seemed to be managing quite well but for the creep-joint beeper's nickel-a-dance penchant.

A free-for-all is the wind-up of the social event. The title tries to cover this up with the explanation the heroine, after some energetic persuasion, won her way, since the rough but hearty makes are her pals.

The casting is not happy. Marie Prevost has taken on weight. She doesn't fit the role.

Douglas Fairbanks, Jr., is all right, and that goes for the rest with the exception of Louis Natheaux, impossible as the "chaser."

A happy thought is Kenneth Thomson, who reminds of Wallace Reid and may be somebody's "find" along similar lines, providing Mr. Thomson can be developed on the s. a. stuff. He lacks animation, although his conservative bachelor role held him in check. *Abel.*

WANDA HAWLEY ROUTED

Wanda Hawley, from pictures, has been routed for a complete tour of the Orpheum Circuit in her skit "The Wedding Ring." Two in support.

FANGS OF JUSTICE

Sam Bischoff production, directed by Noel Mason Smith; story by Adele de Vore. Featuring dog "Silverstreak," with Johnnie Walker and June Marlowe. At Loew's Circle, one day, Jan. 10.

Should do well in the double bill semi-weekly change houses. Brilliant work on the part of the animal star appears to all. Able direction and closely-knit, nicely worked out story resulted in an even picture which gathers momentum as it goes along.

Johnnie Walker is the take-it-easy son of a wealthy builder, and June Marlowe is the girl whom Johnnie realizes he loves when it is almost too late.

June isn't extraordinarily interesting and hasn't a very interesting role.

"Silverstreak" is a fine-looking dog. Majestic, powerful, intelligent in the closeups, he puts up three exciting battles and had them shouting advice from the gallery more than once. It is "Silverstreak" who hides the will of the suddenly stricken master in a clothes box and later climbs a ladder in a vain endeavor to save the child.

EVEN UP

Two-reel Bray comedy football picture with Lewis Sargeant and Alice Belcher in leading roles.

Another of those one-minute-to-go but after the football season has

been forgotten. However, it crowds into two reels what the others padded out to five. Besides here is comedy through college characters at a co-ed university and a local game of football.

Some hazing gets laughs, while the comedy tinge is held to. For the mellers is an attempted abduction of the Washington college star player, just in from a prep school, who breaks away and reaches the game with but four minutes left and the score 12-10 against his school. But he did everything in the last minute. The last minute as announced did not run on the screen over eight and the final touchdown was accomplished also as per screen caption in 30 seconds. Fast work, lads.

This is okay for the houses wanting the laughing two-reelers. The younger set, all of them, will like it. *Simc.*

THE STUPID PRINCE

W. Ray Johnstone presentation, produced by Morris Shlak, featuring Bobby Ray, at the Stanley, New York, one day, Jan. 14.

Revolves round princely double, hired to get three fireworks salesmen into the home of millionaire so that they may present their wares.

Trio forget about selling firecracker and start lifting sparklers, once in on the party.

Mostly made up of the old reliable stock gags.

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At the time we negotiated for the exhibition of Reginald Denny in the CHEERFUL FRAUD for the Paramount Theatre, New York, I felt confident that the picture would give satisfaction at the box office for two reasons. First, because of its entertainment value and second, because of the popularity of the star.

However, the results we did obtain as far as our own expectations that we have decided to pay you an additional rental of \$2,000, and enclosed herewith please find check for that amount.

With best wishes, I am

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in the

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A William A. Seiter
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With Gertrude Olmsted,
Otis Harlan, Emily Fitzroy,
Charles Gerrard, Gertrude
Astor—adapted by Rex
Taylor from the story by
K. R. G. Browne



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LITERATI

Lots of Literary Lights

Most of the town's leading literary lights have been invited by George Palmer Putnam, head of the publishing house that bears his name, to attend a dinner to Philip Guedalla, the English historian and biographer, Jan. 29.

Walter Wanger, Ray Long, Carl Van Doren, Ernest Boyd, Ben Ray Redman, Fitzhugh Green, George Haven Putnam, J. Donald Adams, Henry Seidel Canby, Harry Hansen, Henry A. Leach, William Chenery, Lee Keedick, Elmer Davis, Julian Street, Henry Hazlett and Christopher Morley are among those with an invite.

Odd, Even for Cartoonists

Cliff Sterrett, with his "Polly and Her Pals," and Bud Fisher, of "Mutt and Jeff," both in the comic strips of the dailies, presented something to think about last week. Both drew a strip with identically

the same idea, with the two appearing on approximately the same date. The closing "gag" was almost word for word, the only difference being that Fisher had "fifty per cent," while Sterrett said "half."

The strips were of an airship doing a loop-the-loop, with the pilot, after the machine had righted itself, stating to the passenger, the only other occupant of the ship, that "half the people down below thought we were falling." The reply to this was, from the pilot: "Half the people up here thought so, too."

Horace Roos Dies

Horace Roos, 52, southern theatrical writer who had been devoting all of his time lately to writing about the film business, died at his home in New Orleans, Jan. 15.

N. Y. Police on Drive Against Minor Admittance

A drive by the police department and the district attorney has been inaugurated against proprietors and employees of moving picture houses who permit minors into their places unaccompanied by guardians.

Those convicted of this violation in the future face jail sentences instead of fines heretofore imposed. The Montreal theatre disaster inspired the authorities' activity.

This action was made known Monday following the conviction in the Court of Special Sessions of Ralph Rivelle, 19, and his wife, May, 18, both of 229 East 111th street. The couple were remanded to jail pending investigation by probation officers for sentence on Jan. 24.

Rivelle was doorman and his wife cashier of the Belmore, pictures, at 2028 3d avenue. Dec. 11 they were arrested by Joseph McCarty and Theodore Raderick, agents of the Children's Society, who claimed they saw three boys, each about 10, buy tickets from Mrs. Rivelle and that her husband took the tickets and allowed the boys to enter the theatre.

The evidence showed that each child was given a coupon with each ticket and that at each performance there was a drawing. The winner of the number drawn would receive a prize.

Chief Justice Frederic Kernochan in voting that the two be remanded to jail pending sentences said:

"It is hard to send to jail young people of the ages of these defendants. We know this law is being violated all over the city. I think the owner of this theatre is to blame, as it is his business to know whether the law is being broken by his employees. If the owner of this theatre is convicted before me I will gladly vote to send him to jail."

The arrest followed of Edward Mayer of 3572 De Kalb avenue, Brooklyn, in the courtroom, and who was said to be the manager of the Belmore. The charge against Mayer was the same as that against the couple. Mayer will be arraigned in the Harlem court.

2 FILM ATTACHMENTS

Two film attachment suits filed in Supreme Court are by the Agfa Raw Film Corp. against the Ward Cine Laboratory, Inc. and by Abe Carlos against Associated Exhibitors, Inc.

Carlos' suit is on a film releasing contract whereby Associated Exhibitors, Inc., was to pay him \$15,000 for "The Flying Mail," of which a note for \$3,750 was not paid.

Agfa's claim is on trade acceptances for merchandise sold to Ward Cine Laboratory, Inc.

SHERWOODS FINISH AT CAL.

San Francisco, Jan. 19. Bob and Gale Sherwood's orchestra leaves the California theatre after the present week concluding an engagement of about four months. Succeeding attraction is indefinite.

It was the second engagement on Market street for the Sherwoods, they having appeared for a period years ago at the Warfield.

WARING'S

our oPening

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engagemeNt

a senSation at

MealY's

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Permanent Address

Tyrone, Pa.

Woman Off Kansas Board
Kansas City, Jan. 18.
Mrs. Myra Williams has resigned as inspector for the Kansas motion picture censorship board. She was appointed by Governor Paulen about a year ago.

Muller's Departure Delayed
San Francisco, Jan. 18.
A last minute cable caused Harry Muller, agent here for J. C. Williamson, Ltd., to postpone his trip to Australia. He may sail late this month.

West Coast Motion Picture Directory of Players, Directors and Writers

THEODORE LORCH

Just finished C. B. De MILLE'S
"THE KING OF KINGS"

Hollywood, Cal. Hempstead 8436

CHARLIE SAXTON

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LEO WHITE

SANDBALLET in "BEN-HUR"

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—AS—
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Hollywood, Cal. Granite 5264

GRAHAM BAKER

Just Finished Scenario for
"WHITE FLANNELS"
WARNER BROTHERS

ERVIN RENARD

Heavy in "Eagle of the Sea"
F. F. L.—Frank Lloyd
Spanish Captain in "Rough Riders"
F. F. L.—Vic Fleming

MARION AINSLEE

TITLED
"THE TEMPTRESS"
An M-G-M Production

LORNA MOON

"UPSTAGE" "MR. WU"
"WOMEN LOVE DIAMONDS"
Preparing the script of
"ANNA KARENINA"

HAROLD SHUMATE

WRITING FOR FOX
Just Completed
"LOVE MAKES 'EM WILD"

New With
METRO-GOLDWYN-MAYER

JACK CUNNINGHAM

"THE COVERED WAGON"
"DON Q—SON OF ZORRO"
"THE BLACK PIRATE"
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L. G. RIGBY

SCENARIST
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WARD WING

—GAGS—
Now With
METRO-GOLDWYN-MAYER

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CAMERAMAN
Finishing 5-year contract with
METRO-GOLDWYN-MAYER
AT LIBERTY JANUARY 16, 1927
Photographed Norma Shearer
for Past Year
Other Pictures Include: "Ben-Hur,"
"Greed," "His Secretary," "Tin Hats,"
"Devil's Circus," "Slide, Kelly, Slide."

FRANK CURRIER

Metro-Goldwyn-Mayer's Leading
Character Man
Under Contract to
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SCREEN PLAYWRIGHT
Under Contract to William Fox
LAST RELEASE
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Including
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"ROCKY MOUNTAIN GOLD"
"THE ROAD TO THE YUKON"
"THE SKY SENTINEL"

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UNDER CONTRACT TO M-G-M
Translated
"The Torrent"; "The Temptress"
FOR GRETA GARBO

JESSY TRIMBLE

Under contract with
METRO-GOLDWYN-MAYER
Specialist in the Criticism of Stories

JOHNNIE GREY

WARNER
BROTHERS

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in "CARMEN"
A WILLIAM FOX PRODUCTION

JOHN J. (Jack)

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JUST FINISHED
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FARR and MACKAY

Featured in JOHN MURRAY ANDERSON'S

"THE BOOK OF DREAMS"

THIS WEEK: TIVOLI, CHICAGO

Direction ROSALIE STEWART

PALACE

(WASHINGTON)

Washington, Jan. 13. Billed as the second jazz week, this house has a combination so well outlined as to make it an almost perfect show under its billing.

The greater portion of credit is due to the newly imported production manager, Colby Harriman, with the first novelty feature, and one that clicked solidly, being a combined revolving globe of the world, via the projection machine, and the placement of a platform upon which a local dancer, Helen Dulin, does a combined black bottom and Charleston "on top of the world."

Leading off with Tom Gannon's overture, "Jazz Thru the Ages," the bit is incorporated into the finale of this number with excellent effect. It is to go over the Loew circuit, with Miss Dulin going along, too.

Followed by the International news reel and "Topics," as well as Dick Leibert's organio, with Dick all dressed up in golf togs, the presentation feature is next in order.

Colgate Collegians are used as a background throughout with their own demonstration of threefold doubling on various instruments being an added attraction which lifts them out of the classification of being "just another band." The boys went over well.

The week also serves to introduce to Washington for the first time Robert Stickney and his stunts. Stickney closed to a big finish.

Sonia Meroff with two "blue" numbers scored also, while Sammy Lewis, confining himself to his comedy dance plus an excellent black bottom, also clicked.

Altogether the line-up was splendid, with each feature down to the minimum in running time and no forced or stalled-for bows.

Another reason why this picture house is getting the better break at the box office than any of its competitors.

Meakin.

STATE

(HARTFORD)

Hartford, Conn., Jan. 15.

The ejaculation of a wise, showman—widely known—as he entered the beautiful new state theatre here and looked over the vast expanse of nearly 4,000 seats on the main floor was, "It's another white elephant." But he quickly amplified this statement, adding that "It will be a white elephant unless it's circused."

The State's problem is to fill the 4,000 seats at one show. It's not being done so far, not even Saturday night, when this reporter saw the show. The night was stormy, but the other houses—the State is away from Hartford's Rialto—were packed.

The State opened Christmas day, announcing vaudeville, feature films and a 25-piece orchestra. Four acts were presented until last week, when two held the stage. But it's not vaudeville; it's presentation. That word should be instilled into the minds of the theatregoers, for there are two Poll houses, both playing five, and sometimes six, acts with films.

The State lacks showmanship and in this respect it has overlooked the opportunity of playing up the Publix system of usher and other service. The State's ushers need a lesson in politeness.

The 25-piece orchestra, under the direction of Bert Williams, former conductor in the Strand here, should be on an elevator; the men are buried too deep, and the sensation—to Hartford—of seeing the largest theatre orchestra in the city is at once lost. Williams has a good band and plays well for the pictures, although the men are not up on dance time. To put over the orchestra smash that is needed in this immense house the drums are woefully lacking in volume. Two drummers are needed, with the accent on the bass and cymbal, especially in the heavy overtures.

At the show this latter half the overture was "The Bohemian Girl." Admirably played considering a comparatively new aggregation of musicians and lacking only the "picture house punch" of more drums. Howard Prutting and Roy Tuttle are the associate conductors and Willy Weiss is concertmaster.

Unit 2 was a scenic reel with excellent orchestra accompaniment. Then the State News, with all Fox shots of a magazine nature except one.

Unit 4 was the William Mosconi Revue, company of eight. The man and woman classic dancers were splendid, but the Spanish songs and dances failed to click. This reporter saw three presentation shows during the past week and each had Spanish dancers. Too much. The number with the four girls dancing up and down a flight of steps was excellent. A male hoover was clever, but he didn't have a chance to satisfy the audience. Applause was mild at the finish. The act needs pepping up for a bill, though probably okay as a presentation feature by itself.

Castle Short Shots subjects fairly entertaining, with a variety of novelty views. "Four Indian Love Lyrics" took a flop. This film-song presentation was at the Rialto, New York, during the run of "Kid Boots" and smash there. Ida Yudowitch

and Earl Styers, Hartford singers, were the vocalists. The projectionist started off the reel in unison with the orchestra and it also was in unison with Miss Yudowitch when she began to sing. But the operator soon began to speed the picture. The result was that he got about 10 yards ahead of the singers, with the verses on the screen ahead of the voices. A bell rang, probably in the booth. Then the operator slowed the picture in a futile attempt to get back to the singer, but Mr. Styers, who sang the closing verses, had not yet finished singing when the picture ended. He was still singing when the picture sheet was raised. Worse than terrible! And the drummer played the bells instead of chimes for the scene showing chiming.

Irving Aaronson's commanders held over from the first half. This band evidently had made a hit with first-half audiences, for it got a welcome for its appearance and scored its usual bang hit.

"The Marriage Clause," feature, but the print was none too good. Projection was good. To overcome the long throw the projection room is placed in a curve of the ceiling between the balcony and dome. Its only entrance is from a stairway on the outside of the building. An organ played the feature picture and showed that the State needs a Jesse Crawford type of music maker on its excellent instrument.

Two other short subjects were programmed, one a comedy, but the usual Saturday "pruning" undoubtedly prevailed. Eleven units are advertised, including an organ solo by Bert Williams.

The stage of the State is 68 feet wide and 35 feet deep. The front curtain—of the draw type—is of crimson velvet, solidly beaded in crystal. Another draw curtain in one is of gold silk. The tormentors, grand drapery and teaser are of old rose. The stage is wonderfully lighted, with a brilliant intensity.

The State Amusement Corporation of Connecticut built and operates the State. Martin D. Harris is president and managing director, Theodore Harris vice-president and Samuel E. Harris secretary-treasurer. All are New Jersey theatrical operators.

Chff.

GRANADA

(CHICAGO)

Chicago, Jan. 12.

A picture house without pictures! That is an ambiguous statement, but true in a sense. Surely, the Granada plays pictures but it may as well not for all the good they have done the house.

The Granada is owned and operated by the Marks Bros. The Marks Bros., in turn, are opposing picture house operators of Balaban & Katz, who, before becoming a part of the Publix theatre system, tied up Chicago showings of all F. P. Metro and First National releases. Marks Bros. have been, or have had to be, content with the weak P. D. C. product, even so far as taking them as second runs, a week after they have played the downtown State-Lake, and a scattered few Fox first runs.

The Fox pictures have averaged very well in worth. But the first run idea has not been played up at the Granada. "First runs" or "first time in Chicago" (or any other city, for that matter) should be advantageous slogans in picture billing.

Through a deal consummated last week the Granada may appear on the brighter side of the book. In conjunction with the Cooney Bros., who own the Capitol and Stratford, south side theatres, here, the Marks Bros. contracted for United Artists' products. It is expected that the U. A.'s will let in the sun.

That's that as to pictures. As to stage entertainment, the Granada shows the best, not excepting the Oriental, in Chicago, which is the supposed leader of picture theatres.

When a stage band conductor can out-dance a first-rate dancer, he is something unusual and an attraction for that. Ben Meroff has outstepped any single dancer that has yet appeared at the Granada. His orchestra is improving in a picture house way after schooling in vaudeville. Four orchestra numbers in this week's show are very fine.

"Kit Kat Kapers" is the presentation produced by Dave Murray. Mr. and Mrs. David Murray was a standard dance team on the west coast. Murray is becoming established as a producer in Chicago. His acceptance of the job here partially dissolved the dance team. The Murrays will dance irregularly at the Granada, probably getting the urge. Maybe they had the urge this week, the fourth week of their dancing stagnance, for they are dancing in "Kapers." Classy is their ballroom waltz and they scored, qualifying Murray as okay at both ends.

The Williams-Sisters, in their third week here, where they double from the Green Mill (carbaret), answered four recalls at the show caught. They shake 'em, kid, and shake 'em good. This dust of pep is set for the new Dillingham show. It is reported. That's where they belong, though they'd fit anywhere. High-pockets Givot still has them hanging on his chin. This is the

seventh or eighth week here for George. It looks like they want to hold on to him.

A "cat" dance by Anna Chadova, in accordance with the presentation's title, started the specialties off in good style. She is an excellent acrobatic stepper. Bobby Burns, who has become the house singer, got his share of encores, doing two after ballad, and neither forced.

Albert F. Brown, this town's exponent of the production idea organ numbers, showed again that he is topnotch hereabouts. An arrangement of "Along Miami Shore," with a soprano paddling a prop canoe and singing behind the scrim, was a superb organ novelty. The soprano was off key around toward the end of the number, but Brown managed to drown her out with the pipes.

With the above array of talent, a picture house show can't help being good. Murray's arrangement slipped it an advantage that almost doubled its worth.

Business off with "Bertha, the Sewing Machine Girl," the film feature.

Loop.

PARAMOUNT

(NEW YORK)

New York, Jan. 16.

A condensed program as to numbers, but the conventional two-hour show holds sway. Main reason for the curtailment is the stage feature, "Opera vs. Jazz" (Presentations). It runs 46 minutes and was to have gone 55 before someone found out that the screen leader ran 71 minutes instead of 68. Cambria's presentation was minus two programmed principals at that, neither Jack North nor Mabel Hollis appearing. The stage flash looked good and played nicely, although the choice of the finishing item was questionable inasmuch as it failed to close out to applause. The house wasn't tired either, a slowing up of pace being the handicap.

On the screen is "The Potters" (F. P.-L.), starring W. C. Fields, and the best light comedy this house has held since it opened. A corking program leader for any important house and a great picture for Fields.

An Out of the Inkwell cartoon also failed to put in an appearance at one of the Sunday afternoon shows. The third and concluding item was the news weekly. Fox practically had the theatre to itself during this interim, for, of seven shots, six were turned in by the Fox boys. Kinggrams served to keep the former firm from reaching a perfect percentage on the news reel.

The usual overture was included in the presentation, as was Jesse Crawford's weekly recital at the organ. Crawford seemed under wraps on the schedule mapped out for him, only playing a pop melody and an operatic selection, with no fireworks attendant to either rendering.

Over capacity at four o'clock with a line waiting on the loges. That's an unusual occurrence for this theatre, as to date the \$1.65 chairs have invariably been the last to fill, and that none too often, no matter how many times the house may turn over.

Sid.

METROPOLITAN

(LOS ANGELES)

Los Angeles, Jan. 14.

A big improvement at the Met this week over the class of entertainment previously. No regular presentation. Program consisting of a number of variety turns, including several holdovers and one or two new ones, but all of the satisfying sort.

Albert Hay Malotte, organist, offered a repertory of songs of the sea. He wore a slicker and rain hat to lend color. His organ selections always register with the Met customers, with his current program scoring.

The stage show proper, running 45 minutes, revealed the orchestra in white flannel Tuxedos, with black bow ties, on a raised stage in front of a shimmering silver backdrop, with black velvet to set it off. A lively opening overture, with Ben Black directing, Lee Kent with her uke, put over two blues numbers.

Back drop down to reveal raised stage, back stage, on which Bernoff and Josephine executed a difficult adagio. Josephine made her appearance seated on a silver crescent moon, which was lowered from the flies. The couple do some unusual adagio stunts, especially the girl with her toe dancing backward while her body is bent completely back. Sam Ash on for a couple of ballads which got over nicely, but that's about all.

Black then read a telegram, supposedly from Paul Ash, urging him to play a certain new jazz number, which sounded very much like a direct "plug," but the song was a real hot one and the crowd ate it up. The orchestra boys sang a part of the chorus and individual English and French versions clicked. The number was played as a novelty and not big applause.

Badger and Mucssler, new team hereabouts, working along the lines of Crosby and Rinker, with a miniature piano, put over three corking

good song numbers. Badger is a son of Clarence Badger, screen director.

A novelty came next when Doris Walker, black bottom dancer, called on several of the band boys to execute the new dance. The drummer, banjoist and trombonist all clicked as did also Miss Walker. For an encore she and Ben Black showed the customers a double which went over with a wow. Finale by the band playing "Little White House," with back drop again flown, revealing three couple in Colonial costume.

SENATE

(CHICAGO)

Chicago, Jan. 14.

"And what," asked the vaudeville Oldtimer, "are those?"

"Those," replied the film house manager, "are customers."

"They look slightly familiar," murmured the Oldtimer. "But why aren't they at home when there's a snowstorm carrying on like this?"

"I don't know," parried the f. h. m. "Maybe they are of the new era."

"And what," countered the Oldtimer, "is that?"

The f. h. m. frowned. "An era," he wheezed, "is a three-letter word found in all crossword puzzles."

Nevertheless, the Senate lobby was packed with damp customers, the house was filled, and a snowstorm was raging outside. No unusual draw—average good feature and a stage band attraction.

Mark Fisher and his 14 musicians have improved greatly. Their music has quality now, where it formerly had the desire, and all the men have acquired that knack of being at ease though on display. Their production this week is titled "Resolutions of 1927." While the theme is not used at all, the thing lines up as good.

This production starts in "one," with Fisher as Father Time and the eight Gould Dancers parading across the stage in pairs doing dances of the seasons. Nice start. The curtains then split and Fisher heads his band into a pop number.

Another bit staged by Dave Gould, "Horses," had the girls in horse costumes. The kick in this came at the finish, when George Riley led the girls in a race spectacle done under a flicker spot. Took great.

Jerry, who came in with the Charleston craze, has added an accordion bit to his opening but still forties with a semi-Charleston, both fast and in slow motion. He took an encore regardless of this dance's supposed death.

Corinne Arbuckle, up from burlesque, did well here, as she does in all the film houses, with her pop songs. Miss Arbuckle is a personality—so distinct that some groan audibly when she comes on—but the majority like her immensely. She was followed by Fisher, who let his band carry on alone while he delved into a ballad. Fisher is a good master of ceremonies and a better singer. His voice is blessed with clarity and a volume sufficient for any size house. The customers asked for an encore from him but he wouldn't take it.

Tinah Tweedie, happy combination of good looks and a classy classification of tap dancing, did excellently both in her solo spot and as leader of the chorus in a heebie jeebie number.

Helene Heller and George Riley, reviewed several times recently, mopped up here as usual. Riley runs his comedy throughout the presentation and then comes on as a nancy single for some nifty song and monologue humor. Helene Heller also works as a single first in semi-classical song and then teams with Riley for some closing harmony. This pair have demonstrated themselves as always surefire around the local palaces.

The finale bit, a la musical comedy "spec," had the girls posing on a raised production set with "attention center" on a large electrically lighted ball supported by three of the girls. Globe revolved slowly, revealing first "1926" and then "1927."

The eight Gould girls added plenty of quality to "Resolutions." They were on several times and left to loud hand music.

Edward K. House, solo organist, had the slides of several pop songs mixed, and challenged the customers to follow him without a hitch as he slipped from one to another. Then, with no slides, he asked the crowd to whistle while he played a jumbled medley. Drew good results on the idea, with the mob getting enthusiastic trying to follow him.

"The Canadian" was the feature. "Aesop's Fables" and Pathe News completed. Business, as has been stated, not bothered a bit by a snowstorm.

Loop.

PRESENTATIONS

"OPERA VS. JAZZ" (16)

Publix Unit

46 Mins.; One and Full

Paramount, New York

Frank Cambria's production, a standby for him at the B. & K.'s Chicago. Maybe this one is not exactly in the same form, but the general idea is there with different people. Cambria probably emphasized hot music in the mid-west

town which likes its melodies sunburned. At the Paramount, the scales seem to lean in favor of the classics. If not in quality, then in quantity, and that through the time each of the operatic renditions consumes.

This is the first big presentation which ever played a film house. Hence, it can be classed as something of a revival, although the idea has certainly been hashed over plenty since Cambria first introduced it to screen patronage. The familiar masks of tragedy and comedy carry voice amplifiers for the debate, the audience to be the judge. In the line-up for opera there was an operatic medley from the house orchestra (allowing for the usual overture), a duet from "Faust," Crawford at the organ, and a quartet singing a "Rigoletto" selection which finished this stage offering.

For jazz there was the Foursome Quartet, Jesse Crawford with a pop number, Boyd Senter and Cy Landry. Jack North and Mabel Hollis, both programmed, didn't appear.

Senter was accompanied by Jack Russell at the piano and had a good-looking set to work in. A platform rolled both men down stage and then back. Senter confined himself to two numbers, elongated sax and clarinet. This boy has always been able to heat up a clarinet, and there was no exception in this instance. He could have done more, but the time limit interfered. The same for Cy Landry. The latter's loose eccentric stepping won considerable acclaim, but he, too, left while the clamor was on.

The Foursome Quartet opened the running with three quick pop numbers sung without instrumental aid. Arturo Imparato and Rosalind Ruby sang the "Faust" duet in a well-conceived set which had Miss Ruby before a scrim and Imparato behind, spots picking out each figure. Senter had a big set as did the "Rigoletto" interlude, a garden scene. Otherwise, everything was before a plush drop.

Finishing with "Rigoletto" seemed to lack a decisive punch with which a presentation of these dimensions should have climaxed. The pace was slow and needed something to lift it at this point. No ensembles at any time nor a chorus. The rather long-winded overture listened as somewhat too heavy for the orchestra of 35, and plus the "Faust" insertion it gave opera more time than that department warranted.

Using Senter for a finish, and perhaps having Landry return for one or two steps while he's playing, should wind this affair up in better shape and give it a definite applause finish. It needs that. Sid.

MARK STRAND FROLIC

24 Mins.; One and Full

Strand, New York

What they talk about in this bijou specialty bill will be the final display, designed as prolog to the current feature, "The Music Master." It is a distinctly clever novelty, a song and dance bit against a background of a fashionable drawing room of 1900, with its post-Victorian furniture, its elaborate social manners, the dancing of the "polka" and the "lancers," and the singing of one contemporary ballad.

The song and the dancers are not more real than the whole picture which is the period to the very life, take it from one who remembers New York of 1900 very vividly. The setting and the costumes are triumphs of fidelity, and the feminine fashions make good comedy because they are recent enough to be ridiculous and not ancient enough to be picturesque.

The presentation opens with The Admirals, a new singing and string instrument quartet, appearing in white Navy dress uniform and making a smart appearance against a background of a ship's deck. They have agreeable harmony, never descending to "barber shop" stuff, but still getting rich harmonic effects. They play mandolins and guitar, but this detail is lost against the Strand orchestra.

A pretty ballet follows with an ensemble toe dance effect for the finish in which a gorgeous gold backing opens fan-wise across the sombre back drop of dark velvet for a stunning effect, while the girls maneuver in lovely dresses of pink, blue and green. Allan Prior's return engagement is held over for the second week, the Sunday night audience making it plain that he would be welcome for as long as the house could keep him.

Rush.

PALACE

(St. Vaude)

Eight acts in a house that plays nine without thinking twice about it isn't much to get riled about. But when two of the acts run over a half hour each and another comes within five minutes of that mark it's liable to make a twice-daily show appear longer than it is.

If the schedule of acts took its weekly dip away from vaudeville that isn't anything to cause a surprise reaction. Palace shows have a tendency to do that. Business was good Monday night. Downstairs, and even the side boxes, looked solid. It's worth recording for a capacity floor isn't such a common sight here as it used to be.

Credit most of the business to Ben Bernie and his band. The boys are over from the Hotel Roosevelt again, and next week hop to the Brooklyn Strand, a picture house, which they have also played before. Bernie is even using the stage set from the house, east of the East River. E. L. Hyman, manager of this particular stop in the Strand chain, gets Palace program acknowledgment for the designing, but there is no mention of the theatre from which it comes. Because it's poison to the Albee, Brooklyn. If the Palace had cared to spend some dough in Bernie's cause it could certainly have equalled the set without disturbing the national debt.

Anyway, Bernie and 14 men (New Acts) fulfilled their mission for 35 minutes. Bernie actually washed up in 28, but George Raft and a colored youngster tacked on the extra ticks through hoofing.

The epidemic of speech making in this house is still hectic. At least two acts mentioned they had been forbidden to talk after completing their routines, while getting in the customary words of thanks, and two of the night's three speeches were legitimate. Marguerite and Gill (New Acts) forced the issue.

Harry Burns counted No. 4. The act remains all Burns, although the feminine harpist, Carlena Diamond, cut a slice for herself. A nifty plucker of strings, this girl, and if not mistaken she's the same who played Confrey's "Kitten on the Keys" maybe on the same harp, when the Palace, Cleveland, opened a few years back—and didn't get a rise out of it in that burg. Her rendition of a couple of pop melodies got more Monday night than she possibly drew that entire premier week on Lake Erie. No wonder the Cleveland Palace went blooey. They liked Burns' Italian dialect, and let him know it. His playing of a clarinet in a low register was something of a novelty in itself and could stand prolongation, or repetition in the encore.

Two female impersonators in the lineup, but one was on a wire. Jackie Collier was it. Billed as Jackie Collier, and Sister (New Acts), the former never gets off the steel strip, while the "sister" seems a genuine specimen of femininity, has appearance and dresses the act. The Gaudsmith Brothers are minus their clown makeups, but the turn is recognizable, for all of that. The effort for comedy is more pronounced now, and not without results. The dogs, of course, are a standout and, placed No. 2, this veteran turn frolicked by without feeling any strain. The Bernie musicians closed the first half.

After intermission only three acts, and each carrying the name of a man—Bert Errol, Joe Laurie, Jr., and Harry Carroll, in that order. The Carroll flash is a holdover, and conforms pretty closely to last week's design. Harry Burns worked with Carroll Monday eve for gag skills to make it seem different, the combo getting the kidding across without threatening to blow a fuse through surplus power.

If you're so inclined you can stop at the Palace on Tuesday, Thursday or Friday afternoon this week and get a lesson on how to do the "Carroll-ina," Harry's new dance. Not only that, but if you're proficient enough you can go on in the finale of the Carroll act at the Friday matinee. If you're at all curious it's not a bad hunch, for it's a cinch you'll never see this terpsichorean invention on a dance floor or outside the Carroll turn. And if you do go for that lesson and can take your eyes off any of Carroll's instructresses you may learn or hear something, or nothing.

Joe Laurie, Jr., is back in vaudeville after having been with "If I Was Rich" since last spring. Laurie's work is too well known and of too pure a grade to need extolling here. However, Laurie is at his best in a show, and never found that out till he went west with "The Gingham Girl." A natural comedian, possessing an effortless manner of delivery, Laurie has a world of pathos in his pocket which he doesn't slip over on a vaude stage. He can always come back to vaudeville, but the show's the thing. Just a boy who needs a script "break."

Bert Errol is a repeat here, as are some of his costumes and songs. The second male in skirts of the night passed fairly if not vociferously. A new travesty lyric on England's famed Queen Bess served as an encore and could be moved forward to strengthen in lieu of the familiars.

They're dropping into the Palace now as late as 9.30 and 9.40. Evi-

dently looking for that second evening show. The picture habit. If they keep on dropping in long enough at that hour they may walk into the second show some night, at that.

81st ST.

(Vaude-Pcts)

Vaude section long on quality this week, with diminutive Sascha Bragowa, dainty little adagio dancer, in "Petite Revue" (New Acts), drawing breathless admiration from a crowd long satiated with every variety of this business.

Two comedy acts were placed side by side, but did not detract from each other's value owing to different brands of humor dispensed. "The Faker," James Diamond, spoke long and wittily on the snares emanating from all unmarried females toward all unwary, hapless, unattached males.

While he spoke, the scenes he described were enacted in the background by Sybil Brennan and Davis Newell. Sybil's dulcet intonations as she spoke wistfully of "a little home and children" were cold-bloodedly characterized for the benefit of the audience as memorization from "yesterday's Graphic." The Faker finally ended up by being "made" himself by a girl in a crimson hat and a black coat. Laughs all the way through without slowing up for a minute.

Robey and Gould practised short, sharp, snappy repartee with a slight touch of irony and even one daring dig at the mob. Great pair of funsters, who not only have the goods, but also know how to deliver. Stopped the show. Gould is a good feeder, earnest, expressive with an intelligent intonation. Also has a trick warble that registers. Have acquired a raft of "different" material since they were last around.

Meehan and Newman "made" the deuce spot, finishing to several bows and could have taken more. Customers were fooled, as they thought the pair were coming back and, when they didn't show, started to applaud, but too late. Have snappy finish. Meehan plays tune with mouth organ, hands in pockets, while doing eccentric dancing. Gertrude Newman has peculiar Swiss yodel for encore that ought to be a winner spotted a little earlier in the act.

The Sarattos, "unique gymnasts," opened. Feature film was "The Lady in Ermine," with Corinne Griffith.

Lots of room on the ground floor.

STATE

(Vaude-Pcts)

The first of a group of leading headliners who until recently clung to big-time vaudeville trotted out in Loew's big combination State Monday. It is Herb Williams. Loew has booked in, among others to follow, Nora Bayes, Irene Franklin, Frances Williams and McIntyre and Heath. All appear to have tardily realized that big time isn't big time any more.

If the others are surrounded with bills as well as is Williams the State is going to present more excellent entertainment. The bookers had the right idea in selecting other clever people in the show, which in playing merit and scoring rates with the best the house has yet offered. On top of that a high-class film feature finished the show, "The Winning of Barbara Worth" (U. A.) Williams with his conglomeration, "Soup to Nuts," aroused the most stolid of the audience to laughter. There is no clown in his class in vaudeville. The wonder is that a Broadway revue has not grabbed him. The dog business is funny, especially the little mut that rides on the subterfuge dress train.

As the world's worst life guard, Williams started to talk about the evil of professional baseball, only to switch to the Bulgarian pianist bit, an extended riot. The audience stunt went for giggles, too, and is one of the best of such nut ideas. Williams was around for 30 minutes before he took his big yellow shoes off with him.

In the last spot on the six-act bill was the Miller Sisters Revue (New Acts), an excellent contribution. On just ahead of Williams was the very clever Jean Sothern, who had J. Edwin Liebman in the pit leading and playing fiddle. Miss Sothern's boy characterizations, carried forth with songs, stamp her an unusual single. She makes a classy boy in summer togs and looks so cute as a Dutch boy and a gob. Her satire on a small-town beauty contest winner earned an encore, and Miss Sothern easily scored a hit. Her routine is pretty much the same as last spring and looks good for some time to come.

Winifred and Mills, with the comedy skit, "China," were spotted third, where the colored boys landed. The Chink character toned some of his stuff too low for a large house, but when he yodeled to a finish the act was a push over. Bernard Weber (New Acts) was second, the show opening with the Santiago Trio, a versatile turn that combined acrobatics with dancing. It was well received, in line with the entire bill.

The overture was cleverly worked out. Entitled the "Syncopated Ship," a rhymed introduction of some length preceded the "sing."

When it was time for the audience

to participate, a girl out front sang so clearly and well that the rest of the day warblers layed off pretty much. The girl did not appear to be a plant, one of the house managers smilingly ranging the aisles trying to spot her. She won a hand several times, and so did Joe Jordan, the leader. Dec.

ACADEMY OF MUSIC

(Vaude-Pcts)

Fox's new Academy of Music, on 14th street, hasn't quite hit on the right policy. At present it is in the throes of another change, booking four acts to augment its feature picture and short films.

The layout this week includes three big-time turns and a straight singing quartet, reflecting the picture house stand against comedy acts.

It will be no news to the management that the 14th streeters don't crave "class" acts. Guy and Pearl Magley, assisted by the Melville Sisters, and Frank and Fred Dell, in one of the classiest dancing acts in shoes, received as much applause as any of the four acts, but it was mild in comparison to what they deserved. The Magleys were the closing turn of the vaudeville portion, which started at nine o'clock and ran about one hour, with the feature, "The Auctioneer" (Fox), following.

Evans and Perez, one of the best perch and risley teams around, opened the vaudeville. The act is a thriller and both men specialists of the highest ability. The work of the risley expert in spinning and kicking three large colored balls at the same time was a feature. The perch work was on the pole, and later on a ladder supported, risley style, on the feet of the understander was spine curdling. The finish is a flash, the understander risleying a miniature ship, with electrical effects, while the top mounter does a hand-stand atop.

Bert Lewis, back in vaudeville after the night clubs, deuced, subbing for "Adrina," programed but not appearing. Lewis sang pop songs, gagged in between and finished in the safety zone. He was assisted by male pianist. Even the snapper in the lyrics of "Little Red Riding Hood," in Lewis' version broader than the original, failed to arouse the worshippers of darkness.

The Metropolitan Opera House Quartet, mixed foursome, are probably the same four that have been playing the picture houses as the Metropolitan Stars. It's a straight singing act of excellent voices offering a classical repertoire. The peasants down here went for the Italian offerings and received the act much more cordially than is usually the case with a straight singing turn.

Business was fair on the lower floor and considerably off in the balcony. Con.

5TH AVE

(Vaude-Pcts)

Peculiarly composed bill at the 5th Avenue this first half, yet running pleasantly somehow. In six acts were three "class" turns, but the blend held good and true, also somehow. It wouldn't happen again in months.

That organ at the 5th Avenue is seemingly due for featuring, for it's becoming popular as played by Alexander Klipper in his interwoven medleys with tinted comic slides. Klipper just misses drawing the audience with him.

It's a wonder Bill Quaid has not thought of inserting Mabel Burke into this condition. Miss Burke could swing that audience any way leading the songs Klipper plays. That would push the interlude right over into a smash hit. Besides Miss Burke is always popular here. Also a wonder Bill hasn't utilized a Mabel Burke Week. Much better than some of those noisy "contests."

Walter Murray announced Marie Vere as a young girl aimed with her voice for the Metropolitan. Let's hope Marie doesn't believe everything she hears. If she does, slip a little query to the Keith-Albee bookers as to how she will reach the Met singing three times daily while she is young, and if they esteem her voice so highly, why place her No. 2 at the 5th Ave. besides?

This sort of "ragging" for "showmanship" is sickly. If the audience only knew what chumps the K-A people seem to take them for. This same sort of stuff has been peddled around before with this girl. And then they discount her by position.

A nice enough youngster, nice in appearance and a light soprano. Whatever chance she has with apparently an untutored voice will be wrecked in this kind of continuous engagements. A girl pianist accompanies her, also youthful. If this girl does not need the money and really wants to cultivate her voice, she should quit vaudeville immediately.

Two laugh turns, Billy Glason, who captured the show's hit, and McLaughlin and Evan, that sweet pair of kid characters.

Billy Glason looks pretty good as a master of ceremonies for a large picture house. He would be well worth it without an orchestra, just as a kiddier. He's flip, has plenty of laughing gags and of the "Mammy" style of singing for pop

stuff. Glason had the laughs break in on some of his stories. Several of the Yiddish ones are pips. His singing also pleased with a diction that never loses a point in his snappy verses, probably many of them extra verses. He used "Me Too," knowing he was following the organist's comedy rendition of the same song, yet he put it over plenty and added a verse the house howled over. His "Smile All the While," ballad, also went over big for his closer. It holds a well written recitative bit.

That little Evan girl of the two-act is a peach, getting better all the time. She's just Eddie Dowling's type for his east side shows and Eddie had better take a look at this young singing comedienne. Her cute delivery will get to any audience. Their tenement house front skit has a little new stuff in it, although they take the singing finish too seriously. All of their turn previously is comedy and they should not overlook that at any time.

"Haunted," the mystery sketch, back from the Orpheum, got some thrills and laughs. It's finish is the best through the audience plant, a woman. Better casting could have been done here though, perhaps it's the salary that tells. All the Broadway mystery plays have been worked in. It's "The Haunted House," the old afterpiece, rewritten, and probably some of the legit comedy mystery dramas were from the same old reliable source.

Prince Nyria and a Hungarian string orchestra (New Acts) seemed so new to the stage that the descending drop almost caught a couple of them. It's not for vaudeville, though getting a couple of bad breaks Monday evening. The Prince looks well in uniform and has a monogram or crest on either trouser's leg that may be neither but came with the suit. It looked new, but no newer than the act played.

The Wilson Aubrey Trio, all men, opened on the horizontal bars, doing something new with hat throwing and having a comedy wrestling bit in "one" for the encore. Not a bad opener as now framed, and the closing in "one" makes it very adaptable to a bill. Horizontal bars nowadays are all new to this vaudeville generation.

"Blonde Saint," feature film. Capacity business Monday night, but few standees. However, an improvement. Sims.

BROADWAY

(Vaude-Pcts)

Slowly, but surely, that upper deck bunch at the Broadway are trying to take things into their own hands or mouths so to speak, judging from the way that several of the more raucous voices up there intermittently tried to make themselves heard when they should have been otherwise stilled Monday night.

Once a darkened dome gives a few of the boys a chance to break loose B. S. Moss' Broadway will have to just about close off the gallery or call in the police.

The section that was trying to get unruly or bolsterous may have been in for the "opportunity contest" that was given special billing, but it really seemed a miracle that there were not a few sporadic outbursts during some of the quieter and placid minutes of several of the acts that passed in review.

Not in a long, long day at the Broadway or any other local vaude house has an act slammed over such a resounding hit as Art Frank and Harriet Towne. Frank is a comic; he's of the old soldier type that vaude thought was passe long ago, yet Frank is plenty of proof in his inimitable way to show that he's just as amusingly refreshing as in yesteryear. And when he starts in to dance the rest of the show might as well start playing dominoes.

The Florens started the show. A posing act, man and woman, making a picture with its novelty arrangement; the duo working their statuesque poses on a pedestal above a fountain, illuminated, has running water and a bevy of feathered pets enjoying a showery siesta during the turn.

Several nice hand balances, but style of act forces it along a slow and apparently laborious way.

The Eddie Miller Duo, with Eddie standing out with his yodeling "bit," Eddie Miller has been along the big stem some years and his pipes are in excellent trim. The act hit several typical numbers that were applauded.

The Willie West-McGinty Trio glommed up the stage worse than any Charles Withers or Willard Simms turns; it's all the veriest hoke ever hoked on any man's stage yet amusing in a way and absurd in another.

Clara Barry and Orville Whitledge did well. Just before the California Ramblers appeared Harry Shaw made an announcement that the band had worked the afternoon show minus their baggage, but that it had arrived about 20 minutes before show time (said to have been delayed by the storm on the way down from Canada) and while the boys would have their instruments, etc., that they would have to appear without scenery.

The Ramblers outside were billed

as "Pat Rooney's original California Ramblers." That Rooney name may or may not get them something at the box office. The band does well; it has novelty and specialties presented by Marcella Hardy, a prepossessing gingery little blonde dancer, and Bobby Hale, who also is a hard and willing hooper.

The band uses much the same style of numbers heard along the street before, although makes a stronger play on the axes than others. The Ramblers pleased, and with the dancing also a type popular at the Broadway the act registered.

After the Frank and Towne show-stopping stunt the Ted Lorraine and Harry Minto act appeared. This act has its main interest centered in the dancing of Marguerite Davies; the vocal work of the featured men is all right in its way, but it seems to be too much of the straight solo kind and slows up proceedings noticeably.

The feature film was "Blonde or Brunette" (Famous Players).

Running toward midnight were the "opportunists." Mark.

AMERICAN ROOF

(Vaude-Pcts)

Paraphrasing Shakespeare's boast about the play, it was the feature picture, "Navy Now," at the box office Monday night. Both floors packed with standees downstairs.

Vaude also better than usual with the customers getting a double break on the first half show. A fast bill, perhaps a bit over-balanced on dancing turns and short on comedy with the film feature overbalancing the lack in the laugh department. Eight acts, consisting of five standards and three new ones, the latter Dutch and Dutchie, acrobatic duo, in opener; Marty and Nancy, mixed team of steppers, and "On Tour," zippy dancing flash, in No. 4 (New Acts).

Spacing the new ones in the first section of the bill were Kirby and Duval, mixed comedy duo, scoring heavily with knockabout comedy and songs that got over neatly, through being the first comedy offering thus far on the bill. The elongated male member doing a "hick" registers for the laughs with his smaller sized fem partner making a corking feeder and both working well for general results.

Walter O'Keefe, on after intermission, also managed a few laughs in some chatter prefacing his songs to take accompaniment. O'Keefe is a clean-cut chap with his personality counting for much in his present offering. After the small talk he got down to business for three vocals to take accompaniment, which included two comedy numbers spaced by a ballad, and all three getting the desired returns.

Billy Miller and Co. followed with "The Sign Post," sketch somewhat reminiscent to one done over the big time by Harry Holman. It's the story of a mismatched couple wanting a divorce for no reason at all with Miller as a hard-boiled attorney eventually grabbing his fee for effecting a reconciliation. Better than the average sketch and got plenty of laughs at this showing.

Sissie and Blake, headlined, mopped up in next to shut with their piano act. The main smash was Sissie's recitation follow up on "Dream of the Big Parade." It legitimately stopped the show and brought the colored songsmiths back for an encore.

Gardner's Maniacs, with Fred and Hazel Gardner putting two performing dogs through some unusual paces, made an adequate closer well worth remaining in for.

"Navy" (Paramount) followed. The latter itself was worth the 60c, top tariff for the roof. Edba.

HIPPODROME

(Vaude-Pcts)

Dancingest show at the Hip this week; everybody but the ushers hoofed.

Fantino Sisters and Co., two couples in all, mixed up their aerial and "Iron Jaw" stuff with dance interludes. The Du Fors (Harry and Dennis) showed nothing else but.

Fenton and Field's comedy registered consistently, they, too, stepping, and the class dance flash of Chaney and Fox's with a quartet of gals in support, went through the dance gamut. The gals are strikingly contrasted, two of them titans, a brunet and the preferred kind.

Will and Gladys Ahearn, with the kid brother contributing, mopped up. Will Ahearn is a glutton for labor, doing two extra steps sessions, following an assortment of energetic squat terps. The novelty of their entertainment is the complication of basically difficult and perfected dancing with rope twirling. Did it ever occur to the act that the effort expended in one show could be split-up four-times in a picture house with the conservation of 50 per cent of their labors?

Elsie and Paulsen were not content to ice skate conventionally, but also went in for Apaches and other fancy diodes on the icy preparation. "Man-Bait," the feature, under Film Reviews, must have been booked on Christmas—only as a holiday gift. Abcl.

WANDA HAWLEY & CO. (2),
 Comedy sketch,
 11 Mins.; Full (Special),
 Orpheum, Los Angeles.

In the third edition of the Music Box revue there was a scene written by Al Boasberg relative to a matrimonial sparring match. It was done by Joseph Santley, Ivy Sawyer and Hugh Cameron.

Being short of comedy skits, Max Gordon had Boasberg mix the vehicle up for vaude. The latter has taken some of the material, added new and fly stuff to it and decided to call the turn "Squaring the Ring." With names needed, it was conjured that Wanda Hawley, former picture star, meant something to the boxoffice. She possibly does, if the present generation recalls her screen endeavors. In addition to Miss Hawley, J. Stuart Wilkinson, former actor and picture director, is in the cast, also Oscar Briggs, as a butler.

The action takes place in a ring which is squared off in the domicile of the couple. Both enter in bath robes but discard these for evening wraps. Briggs announces that the battle will be three rounds to a finish. First round has couple seated in living room drinking cocktails with the man getting the best of dialog battle. In the second round they are seated at dinner table with the result a draw. Third round has them discussing whether or not the husband takes the wife to the theatre or goes to the club. It gets hot and heavy with the wife finally winning by throwing books and what not at him, butler-referee giving her the decision.

Boasberg has lots of rapid fire laughs talk in the skit. However, Miss Hawley and Wilkinson seem to miss many of the high laughing spots, with Briggs getting few opportunities with his stuff but clicking each time.

No harm can be done from a boxoffice standpoint in letting Miss Hawley handle the vehicle over the Orpheum circuit. Folks on the route have not seen the skit and may enthuse over it. It might have been an idea to have folks accustomed to comedy skits handling material of this sort.

PETITE REVUE (5)
 Singing and Dancing
 22 Mins.; one and full (Special Sets)
 51st St. (V-P)

George Choos' presentation staged by J. J. Hughes, with music by Gene Lucas. Honors go to Sacha Bragawa and Webster Taylor in novelty interpretation of the adagio, partly made possible by Miss Bragawa's slight build and amazing dexterity.

Billed as "a magnificent singing and dancing revue," the presentation is almost completely a dance turn, with song numbers almost as brief as they deserve to be. Both embryo songsters, Mr. Carrie and Eileen Dee Cee, do well in the hoofing, while neither can pretend to vocal ability.

Miss Eddy, sharing feature billing with Carrie, is an expert acrobatic dancer, but has to work much too hard to cash in when she follows Bragawa.

Carrie, in dress suit, poses in "one" to explain everything and to introduce Eileen Dee Cee, who first sours the mob with a song and then changes the situation with a dance. Miss Eddy follows to prove that she knows her black bottom.

Switch to special set showing green forest in marine blue light. Taylor and Bragawa in "in-tight red costumes. The girl makes a startling leap from the top of a tree into Taylor's arms, winning the audience with the daring opening. She is so light and graceful Taylor swings her round in the palm of one hand, sweeping her up from the ground gradually. A hit. In making the running jump Bragawa does not fall into the arm-catch as usually done.

A Dutch costume scene with a typical Netherlandish red-topped cabin in the offing follows with Carrie and Eileen. Start with short song and end in dance. The cottage is erased for the next scene, which is devoted entirely to Miss Eddy, who registers with a wide assortment of acrobatic dancing including a couple of things that are new.

Another forest scene with Bragawa in a filmy white flowing gown and silver bodice, looking as humanly like a wood nymph as is humanly possible. Taylor in grey suit and soft white shirt. The pair finish this number to the heaviest applause of the evening.

SMITH BROTHERS (TRADE and MARK)
 Song and Instrumental
 8 Mins.; Orchestra Stage
 Mark Strand, Brooklyn, N. Y.

"Scrappy" Lambert and Billy Hillpot, whom Ben Bernie fostered into the limelight, are the Smith Brothers of the radio, exploiting the famous bewhiskered kin's cough-drops via the ether on WEA and a network of broadcasting stations. They are also identified as Trade and Mark. Ed Hyman, the Brooklyn Strand's managing director, who has capitalized radio favorites at his house right along, grabbed them literally out of the air for their picture house debut on their own.

Lambert and Hillpot are not so long out of Rutgers and are football letter men. Their different pop vocalizing with banjo and piano accompaniment commanded Bernie's attention, who presented them at his own spot at the Hotel Roosevelt and also in night clubs.

With the popularization of the Trade and Mark and Smith Brothers' name on the radio—although the latter needs none—the boys should assume Jones and Hare (Happiness Boys) standing as attractions. They are yet a bit too new on the ether to be as well known as the other "commercial" features, but for Hyman's local purpose, because of a seeming acute interest in radio from the Brooklynites, the team is a good entry.

They open in hirsute adornment complaining "They're Always in the Way" (meaning the whiskers), which is their radio trade-mark. They doff the alfalfa thereafter, making nice appearances, and vocalize a couple of show tunes with pop numbers intermingled for a nice eight minutes.

SYD MOOREHOUSE
 Talk and Songs
 15 Mins.; One
 5th Avenue (V.-P.)

A British idea of a male single in "one," immediately verifying it by announcing this as his first appearance in America. If that isn't enough, Moorehouse states he will sing one of his own compositions titled "Yankee Rose." The first line of the verse reads, "Where the Hudson flows." And that's the conquerer as to its English origin.

And Moorehouse will probably bowl 'em over in the neighborhoods. A powerful set of vocal chords, an out and out vaudeville voice, is Moorehouse's big gun. When he opens up with this it's a cinch. But he does tramp, red wig and all, and talks. The monologing is the fall down. Something or other about work, a road knight's version of the futility of labor, aimed to be funny and missing. He also whistles, an excuse for this being the carrying of a bird cage. Not an essential sidelight.

Off stage strains of "Pagliacci" supposedly cue the surprise tramp entrance with two songs being inserted between the following talk. A reduction of the chatter in favor of another song is a logical remedy for this foreign visitor. His voice will carry him through the vaude houses here and if the conversation cannot be improved it should go.

Enormous applause for his voice here, which led to his conception of an American song plus a few words of thanks. Vocalizing is the odds on choice.

JEAN HOUSTON and Co. (2)
 Dancing
 2 Mins.; Full Stage
 City (V.-P.)

Pretty, refined looking girl in a routine of dancing, assisted by man partner and girl piano player. Open in drapes with number by man and legmania by pair. Off for piano solo which is a bad let-down. Pianist goes after those "brilliant" effects without the technique necessary to get over.

Miss Houston is back for classical dance, bare legged and semi-undressed, involving some remarkable contortion. She does extremely well in this style of work, making what often looks grotesque take on a certain grace.

Man partner has a solo bit for a song and a good bit of soft shoe stepping. For the finish Miss Houston does a "Sis Hopkins" character making much of a slow, straight-up kick, the partner joining in "rube" get up for a double comedy dance. Girl's appearance and legmania are the foundation of the turn.

Good closing number for spot on intermediate time when tightened and the gan caused by the piano solo patched.

BEN BERNIE'S BAND (17)
 36 Mins.; Full (Special)
 Palace (St. V)

Ben Bernie has always had a great bunch of boys with him. He's nice to his boys and the boys are nice to Bernie. The proof is that a majority of the gang who started are still with him. And they can play dance music. Bernie hasn't stuck at the Hotel Roosevelt just because the management may care for him in a tuxedo or that he went in hock for the stock.

Benny (not Jack) is using 14 men on the stage outside of George Raft and a chocolate youngster who dances. Instrumentally the band is turning in five numbers, closing with a Gershwin medley that has an excerpt from "Rhapsody in Blue" as the climax. The reharsing of this composer's melodies brings to mind that New York has yet to hear a band play "Fascinating Rhythm" and get as much out of it as Bernie's bunch does. That went for the dance places when this number first got around and still goes.

Bernie can't count the times he has played the Palace or the picture house engagements between those Palace dates. The film house atmosphere is so ingrained in him that he currently has the Brooklyn Strand's set framing him on this ace vaude house stage. He's due at that film house across the bridge next week. Maybe the set will make the jump with him, but there's a doubt. As film house settings generally rate this one is not out of the ordinary. For the Palace, okay, but it may already have been used by the Brooklyn theatre.

Fiddling isn't Bernie's best stage bet. It's his personality and he has plenty of that. If it doesn't show to as good an advantage in "talls" as in a tux that's Bernie's worry. It shouldn't be a bad idea to roll out the camphor pills and park the full dress attire until the February college proms are due. Anything goes at one of these proms, and that's where Ben may have first tried out the costume, probably falling for the idea when someone said, "Good evening, Mr. Whiteman."

Bernie's chatter is going to need revision sooner or later. He's running a little late on this schedule right now. On the other hand the Roosevelt maestro has a couple of new gags that are surefire. In front of a half professional audience Monday night these items easily made their mark. The orchestration stands for themselves, though, with the dancing of Raft the sky-rocket for the fireworks finish.

The band carries a baritone who holds a sax between times and retains the xylophone player who hammers plenty of voltage into a keyboard. He stopped the act that stopped the show.

No question that Bernie is standard entertainment for any theatre. The question is—la Bernie a draw because of the picture houses, the Palace, radio, Roosevelt, or Bernie. He's been in on all so much that his own opinion as to which is the best recommendation should carry some weight.

LINTON and RAY
 Talk, Songs, Instrumental
 12 Mins.; One
 5th Avenue (V.-P.)

Two men, straight and comic, warbling, talking and instrumentalizing. A haphazard routine, bordering on nut stuff, is the framework, the boys eventually easing over to a piano where they apparently cut loose their main bid. This comes through a double on the one keyboard and a combination of a stringed instrument (mandolin specie) and the piano. Hot and to the liking of followers of "low down" music.

The talk and comedy off-key singing are not too heavy as regards amusement poundage but suffice. If these items can be reinforced the percentage value of the act, of course, will jump.

A hunch would be for the boys to try lengthening their instrumental efforts. As is, okay for the thrice daily emporiums, and with revision picture house material.

MYRTLE BOLAND
 Song and Talk
 14 Mins.; One
 Lincoln Square (V.-P.)

Rid of her female panic accompanist Myrtle Boland did very well with her personality renditions of popular numbers. Talks of sex appeal and her three former husbands. Great subjects for gagging but girl doesn't take advantage of opportunities. Real humor woven round this topic would make it a big act.

Wore neat black evening gown. Got as much applause in the deuce spot as next to closing turn did.

ROSS GORMAN
 Instrumentalist
 7 Mins.; One
 Mark Strand, Brooklyn, N. Y.

Ross Gorman, reed virtuoso, is billed as "the world's most versatile instrumentalist." He plays a gamut of reeds, including 18 instruments, and presents an active seven minutes on the rostrum, switching from sax to clarinet, to bagpipes, and to this and that branch of the reed family.

Gorman seems to be generally known. It may be his radio work or his long association with Paul Whiteman's orchestra or from the records, but he was recognized generally at this house.

He builds as he progresses, trying hard not to impress so much with his saxophone solo prowess as his versatility, although he is an excellent virtuoso. Compared to Rudy Wiedoeft, the acknowledged premier saxophone soloist, Gorman's work is just as legit, but more variegated. He essays to convey quantity instrumentation, the special stand supporting an assortment of reeds, each snatched up in turn for brief renditions. The clarinet portion of "Rhapsody in Blue," "Song of India" and "So This Is Venice," all Whiteman numbers in which Gorman was featured at the time, along with others, are novelly dovetailed.

Gorman is an excellent picture house proposition. Nothing subtle about his work, impressing the veriest layman with the general purpose and effect of the difficult variety instrumentation. He clicked solidly here.

GEORGE P. WILSON (1)
 Comedy, Talk, Songs, Piano
 15 Mins.; One
 American

George P. Wilson is a natural comedian and handles a Dutch "nance" character that builds to an impressive total. He has a pretty blonde girl for an unbilled partner, probably due to the "audience" angle of the act.

Opening with a comedy song, "They Forget," Wilson pulls laughs immediately on dialect and delivery as well as the comedy lyrics.

This is followed by a monolog on women. His partner interrupts him from a stage box and bawls him out for picking on her sex. Funny crossfire, both getting their share of the laughs. Wilson finally makes a date to take the girl to supper.

He turns in a likeable piano solo while she is changing. The girl walks on the stage to keep her date and more crossfire registered for laughs. Announcing she can sing the girl vocalizes shrilly until he guzzles her. Well rendered double song concludes.

Spotted third downstairs in the American, Wilson took one of the hits of the bill. He is a capable comic with a real sense of travesty. His partner is a looker and has oceans of personality.

The act can't miss on any straight or combination vaudeville bill.

JACKIE CLIFFORD and SISTER
 Wire Walker
 7 Mins.; Three
 Palace (St. V)

Reported to be a female impersonator, with no surprise disclosure made. The wire technique is fast and to the point, featuring a leap over a toe hold, similar to the dance step.

"Sister" is a good-looking girl that will make close observers suspicious of the feminine garb on the active member of the team. The former cuts in for a Charleston, but should either slow the orchestra down or speed herself up.

Opening here, and did just all right. Snatching off of the wig might help. It should be worth a try if not already having undergone experimentation.

MARTY and NANCY
 Singing and Dancing
 14 Mins.; One
 American Roof (V-P)

Mixed dancing team offering a fast routine that should set them for an early spot. Both work in male attire with the girl going to fem garb for her finish number.

Introductory with a song leading into a double tap, they remain on for a buck, later introducing another tap, announced as "a dancer's flirtation," and planted well. The man follows with a good acrobatic solo with partner returning for a song and going into a fast finish dance with the man for getaway.

Nothing extraordinary but should hold its own in deuce for this type of house. Liked here.

MARGUERITE and GILL (3)
 Songs and Dancing
 25 Mins.; Two (Special)
 Palace (St. V)

Here's an act that's a cross between a revue and a stage wait, its revue angle is that the principals program a reminder that they were in a Music Box edition besides working along those lines, and the wait thing is that nothing happens in the act during the first 13 minutes. It runs 25.

Marguerite and Gill are known as dancers. In the present act the basis for that rep is kept a secret until half-way has been passed. Neither should sing, but both do. A third party is a male, who also vocalizes fairly. More than anything else, the turn is a costume display by Marguerite. She wears seven or eight.

An impression or vaquet Meller held the faintest resemblance, was unnecessary and should be cut entirely, as also the mimicking of an announced Parisian team, Mile, Aubert and somebody. No one knows and no one cares. That can also be sacrificed for time. The finale came in a series of dances of various styles in as many countries. A Spanish black bottom by any other name would have been just as bad.

The inclination is that the cycle for ballroom dance teams has passed. One reason may be the current wave of popularity that surrounds adagio pairs. The picture houses and revues have been full of such duos. Good ones, too, all getting money and results. No denying that adagio work has been particularly popular lately. That's what Marguerite and Gill will find themselves up against, and to combat it they'll have to condense. Prolonged semi-ballroom dancing is now not flashy enough. Maurice and his wife evoked little interest the night the Paramount opened.

This is a colorful act, but not enough vaudeville. The team will have to revise to stand up. Monday night's applause was spotted down stairs rear and light.

PRINCE NYRIA and Gypsy Band
 Music and Dancing
 Full Stage
 5th Avenue (V.-P.)

Looks like imported Hungarian group, especially with the figure and title of the "Prince" leader of the string orchestra of six. Not a bad looking fellow. Just how they fell into vaudeville may be unknown to these foreigners. If anything a class night club if they can get down to enough jazz music for the different styles of dancing. For waiters they should hit.

If the "Prince" thing is on the level, even from Hungary, this couldn't miss in a class place. It would solve a lot of difficulties this foreign bunch looks due to meet if trying to get over in vaude or a picture house.

A couple of girl dancers also there, to give more ginger. One of the girls, the straight character dancer, has much animation and looks nice in the foreign way. The other girl is a toe stepper but didn't show so well Monday through a couple of unfortunate missteps. That really sent the turn out of gear also, but in any event, it's not vaudeville.

Nice stringed music, especially the cymbalon. Though exceptional in the playing, it's not for the vaude horde that wants the pop, no matter how played.

Should the cabaret idea not pan out here is an excellent turn for a variety road show, such as Lauder's or Bill Rogers'. However, give this turn a chance at the Hip, just to try it for the big houses.

"ON TOUR" (4)

Singing and Dancing
 15 Mins.; One and Full
 American Roof (V-P)

This one is a fast dancing flash projecting a quartet of competent steppers. It is sold with a gusto that should make for easy sailing in either vaudeville or picture houses. Act carries special scenery not displayed on the roof. The dancers include Dorothy Barnette, featured; Shirley Adelle, Mickey Brown and Jimmy Green.

Brown, Green and Miss Adelle open in "one" with a neat trio dance to accompaniment of an off-stage introductory medley by Miss Barnette. The latter follows on for a corking acrobatic with a mixed team taking it up later for a tough song and dance which registered for comedy. Brown and Green followed with a double eccentric that hit squarely with the four on for fast stepping in the finale.

Scored upon its merits as a fast dancing act in No. 4 here and should have little trouble duplicating elsewhere.

16 GAG MEN ON ONE SHOW

"Comedy Constructors"
for Fannie Brice Revue

Los Angeles, Jan. 18.
If too many cooks can make a soup out of a pot of broth—what are 16 gag men going to do to the Fannie Brice revue, which opens here Feb. 2 at the Music Box?

There are that many "comedy constructors" from flimdom working on the musical, according to reports.

Sam Ash, Don Barclay and Martha Vaughn have been added to the cast. Blanche Merrill is writing special songs for Miss Brice, Arthur Freed is scoring melodies and George Cunningham will stage the numbers.

Small Town Pop House With Orchestra of 18

Uniontown, Pa., Jan. 18.
With the introduction of an 18-piece symphonic orchestra the local State can boast the largest theatre orchestra in Penn., outside of Pittsburgh and Philadelphia. Ernest Florio is director.

The theatre plays a mixed program of pictures and vaudeville, split week with occasional road attraction. No change in prices with the augmented orchestra is contemplated. Top prices are 30c. matinees and 50c. nights.

SOREL IN VAUDE

Cecile Sorel, French star, imported by the Shuberts and now touring in "La Du Barry-Maitresse de Roi," may play several weeks of straight vaudeville.

M. S. Bentham is offering the French woman to the Keith-Albee bookers and tentative Palace opening has been set for Feb. 7.

For vaudeville, Mme. Sorel will offer the first act of "La Du Barry" with the original scenery and cast. Miss Sorel will play in French. She is now on tour and is scheduled to close in Boston.

Nattova at Roxy

Natacha Nattova, Russian dancer at the Richman Club, is to be featured at the new Roxy theatre. She will appear with her partner, Rodion, for an indefinite period.

2-Act in 2-Reelers

Lang and Haley will enter pictures after playing out their current route on the Loew Circuit.

The comics will be featured in two-reelers.

PERFORMERS SAVED PROPERTY

Fall River, Mass., Jan. 18.
Fire caused damage of \$100,000 in the Empire, vaude-films, Wednesday morning. While flames were raging, performers, summoned from their hotels, removed all their property.

Those on the bill were Peggy Mackenzie, Three Silvers, Hayes and Mayo, Adeline, Bill and Nick, and the Margo and Beth Revue.

"GORILLA HUNT" FOR K-A

"The Gorilla Hunt," a novelty hunt film, is billed to appear in the Keith-Albee picture houses around New York.

It lately showed at the Cameo, New York, a Moss tiny theatre.

Florence Hedges in Town

Florence Hedges, former prima donna of a road company of "Rose Marie," has arrived in New York. She has signed for two years with Lew Cantor, to star in a vaudeville act written for her.

WINTER GARDEN SUNDAY CONCERTS

BOOKED BY

ED. DAVIDOW

1560 Broadway, New York

Paid Off in Laughs

One of the night clubs on the padlock list is doing a \$1,000 nightly gross at its upstairs room seven days a week, the regular room downstairs with its band and show being passed up. It isn't so much because of the \$3 convert, but the patrons find things more interesting around the bar with its tables and chairs.

The principal hostess practically telephones her stuff downstairs to the alleged night club and makes merry while perched on the bar crooning her sentimental ballads. Besides which the management gets a great break through her spending most of her week's salary back with them at their bar. It revolves itself down to the songstress being paid off in trade and laughs.

OSMAN-GRAY REINSTATED

Trouble Started in Franklin Over Abuse of Daughter

Vess Osman and Helen Grey resumed their Keith-Albee tour last week after a three weeks' layoff by which the team were innocent victims of unwarranted penalization, as the subsequent findings made certain when the duo were restored to favor and additional time on the K-A. Circuit.

The rumpus leading up to the layoff and star chamber proceedings dates back four weeks ago, when Osman and Grey were appearing at the Franklin, New York. Their eight-year-old daughter had been watching the act from the wings when a stage hand is alleged to have booted the youngster and emphasized the swat with an uncompensated remark. The couple's 18-year-old son was also back stage. He overheard and witnessed the ill treatment of his sister. He resented it, and after a verbal setto with the offending stage hand proceeded to beat him up.

The act was to have gone to the Regent the last half of the week, but were notified the following day that the date was out. They were also invited to the main office of the K-A. Circuit to answer the allegation of the belabored stage hand, who accused them of carrying "guerillas."

After two weeks of red tape in the booking office Osman finally got his story before the powers and was restored to his route. No action has been taken as yet against the offending stage hand.

Osman is the son of Vess Osman, banjo champ of yesteryear, and does an act similar to that of his dad. Prior to framing the present two act with his wife Osman had been doing a single in picture presentation houses.

Harry Hines in Holdup

St. Louis, Jan. 18.

In a daylight cigar store hold-up on Jan. 15, opposite the Statler Hotel, which netted three robbers \$100 from the cash register, Harry Hines of the Statler, who happened to be on the premises at the time, was separated from \$323 in cash and a wrist watch.

Louis Fishman, proprietor of the store, who shot after the retreating yeggs as soon as he had a chance, hit William Rausche, American Railway Express driver, by accident.

Walter Brode, a guest at the Mayfair Hotel, was robbed of his watch and \$15, and Sol Schlachman, the store clerk, gave up \$150.

Manicure's Chance for Career

Pauline Sherman, Sully the Barb's champ manicurist, is going to leave him flat. Pauline will inaugurate a stage career in the chorus of LeMaire's "Affairs" when it comes into New York March 14.

Rufe LeMaire got a flash at Polly while being shaved one day, the offer following. Since then Polly has been "stretching" and studying at Croc's dance studio, sent there at the instigation of Pat Casey. She will join the troupe two weeks prior to the Manhattan opening.

The premiere date being Polly's birthday, Sully's gift to his former employe, will be an offer to return at will, with or without costume, but billing if with.

Beth Berri With West Coast

Los Angeles, Jan. 18.

Beth Berri has been engaged by Fanchon and Marco for a tour of West Coast Theatres, Inc.

MAX HAYES EXAMINED IN FEINBERG'S ACTION

K-A. Agent Denied Receiving
"Side Money"—K-A. Reported Investigating

Max Hayes, Keith-Albee agent, appeared Friday in the offices of Kendler & Goldstein in an examination before trial in the suit of Abe Feinberg for commissions alleged due from Hayes for acts which Feinberg sent to the K-A. representative.

While Hayes denied having received extra money in excess of his regular commission, it is understood that all artists who have paid agents more than their regular commissions have included the amounts in their income tax returns.

It is reported that this information is now being investigated by the K-A. executives and will probably lead to an investigation of the K-A. agents involved.

Will Oakland Booked by K-A on Radio Rep

Another name popularized via radio has been booked by the Keith-Albee Circuit. Will Oakland and his Little Chateau Orchestra will open at the Riverside, New York, next week.

Oakland has been broadcasting from his night club and is well known to radio fans.

The answer is the scarcity of "names" and standard acts left to straight vaudeville.

Murdock in Office

J. J. Murdock returned to his office in the Keith-Albee suite Monday, after an illness of three weeks.

CARROLL REVUE ROUTED

The Harry Carroll Revue has been routed by the Keith-Albee Circuit for a tour of the eastern houses. Its New York debut was at the Palace last week.

Ken Murray, who doubled into the Carroll act at the Palace, may be jointly booked. Charles Morrison arranged the Carroll bookings and also secured a short straight vaudeville route for Ledova, the dancer.

Mattons' New Skit

"Taxi Talks," by Frederick and Fanny Matton, is being produced by Rosalie Stewart and has been booked for the Palace, New York, week of Jan. 31.

The act is in three scenes and staged by B. S. Stewart.



ANITA SANTIAGO

SPANISH SOLO DANCER of the
SANTIAGO TRIO

Booked Solid Loew Circuit

This Week (Jan. 17):

LOEW'S STATE, NEW YORK.

Direction ARTHUR HORWITZ

SHEA'S HIPPO, BUFFALO, GOES TO FOUR-A-DAY

New Routine Starts Within 2
Wks.—All Twice-Daily Contracts on Court Used Up

Shea's Hippodrome, Buffalo, will install a "grind," or four-a-day policy, within the next two weeks. The installation will leave Buffalo without a two-a-day straight vaudeville house. Shea's Court Street closed some time ago when big time flopped as a standard routine.

The Hippodrome intended to install four-a-day immediately following the closing of the Court, but booking angles prevented. Many acts which had received twice daily contracts for the Court were induced to play three shows daily at the Hipp but refused to carry out the four program.

All contracts issued against the Court with the two-a-day clauses, have been played out, hence the four-a-day switch of the Hipp.

Jack Dempsey will continue to book the Hippodrome, the policy being six acts and pictures.

Shea's Buffalo (Publix) is unaffected by the change at the Hipp.

MARJORIE RAMBEAU AS ACT

Marjorie Rambeau is being offered the Keith-Albee bookers by Rose & Curtis in a sketch, "The Moderns," by John Bowle, who also authored "Just Life," the legitimate play in which she recently closed.

TUNNEY WILL NOT BOX AT ANY SUPPER SHOW

Champ Claims Too Soon After
Dinner and Protest Allowed
—Going to Coast for Pan

Gene Tunney will continue in vaudeville and play out his Pantages route to the coast. Tunney has not proved himself a decisive "draw" on his showing to date in the Loew houses. He has been strongly opposed in the opposition houses. Paul Whiteman was played against him in St. Louis.

A concession has been granted Tunney by the Pan Circuit, via the William Morris office, in excusing him from boxing at the supper shows. Tunney protested that the boxing, following so soon after his evening meal, was hurting him physically. His protest was allowed, and in future he will only talk during the "supper" performances.

Minneapolis, Jan. 15, is the champ's first week on his Pantages bookings.

Tunney is receiving \$7,000 weekly for his vaudeville appearances. This week he is laying off.

Stanley Co. Doesn't Care For K-A's Fox Supply

Fox's, Philadelphia, is once again a bone of contention between Keith's and the Stanley Company, according to report, because the Keith-Albee Circuit, desperate for "names" and attractions, has been playing acts right back into the K-A houses after appearing at the Fox house.

Ben Bernie, at the Palace, New York, this week, is an example. He is said to have drawn a protest from the Stanley office. Bernie played the Philly Fox house twice and the Palace bookers were glad to welcome him back.

Some time ago the K-A office declared Fox's, Philadelphia, "opposition." At the time the K-A Circuit was pretty well supplied with acts.

With the open field developed through picture houses playing "names" and the Loew and Pantages circuits going after the biggest and best, Keith's threat became impotent; acts booked and played where and how they pleased.

The result has been strong bills for the Fox house in Philadelphia, opposition to both Keith's and the Stanley over there.

Reports of a booking agreement between Fox's and the Stanley were current a few weeks ago, but meanwhile the booking duel has gone on.

KAPLAN VICTORIOUS

A fight with the membership to prevent New York Motion Picture Operators Local 306 from making a present of \$10,000 to its president, Sam Kaplan, resulted in a victory for Kaplan. An effort followed on the part of the same members to keep Kaplan from being re-elected. Kaplan again triumphed.

In addition to Kaplan's return to the presidency the following were also elected: Vice president, Charles Elchhorn; treasurer, Max Feinberg; recording secretary, F. R. Day; sergeant-at-arms, I. Inder; financial secretary, David Engel; executive board: H. Paxton, Fred Castle, I. Feldman and H. Luck.

It was a complete victory for the Kaplan crowd and for the present has put a stop to the chain of anonymous letters that were distributed by the members who were arrayed against the Kaplan "machine."

Orph. 3 in Feb.

St. Louis, Jan. 18.

The Orpheum Circuit will convert its present twice daily vaude house here to a three-a-dayer the second week in February.

7th St. Splitting

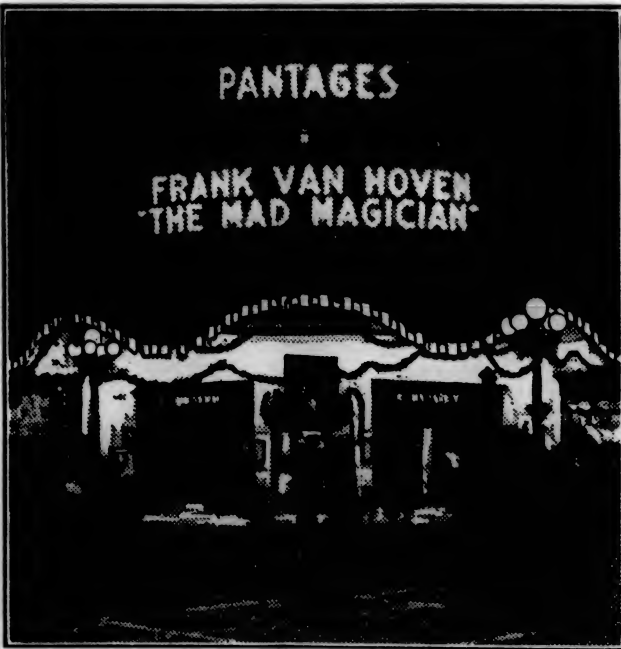
Chicago, Jan. 18.

The Seventh Street theatre in Minneapolis, formerly the old Orpheum and now playing Ass'n vaudeville, goes into a split week policy starting Jan. 30.

Western Turn in Publix Unit

Chicago, Jan. 18.

Helene Heller and George Riley, playing picture houses here for several months, will open in a Publix unit produced by Frank Cambria at the Paramount, New York, Jan. 24.



Denver Post/ Chicago Tribune/ Fay King/ Manchester, England, Guardian Ace/ Seattle Post Intelligence/ O. O. McIntyre/ Brooklyn Eagle/ Times Picayune, New Orleans/ Cincinnati Enquirer/ Minneapolis Journal/ Omaha Bee/ Carlton Miles/ Kansas City Star/ Brisbane/ London Referee/ Long Beach Telegram/ Eddie S. Diamond/ Los Angeles Examiner/ Low Oosterlee/ Cass Baer Hicks/ Baltimore News/ Atlanta Constitution/ J. Lloyd Dearth/ Memphis Scimitar/ His Royal Highness/ Kendricks/ Harry Van Hoven/ Salt Lake Tribune/ Otto Floto/ Van that was a crazy ad in "Variety" this week. I know it, for nineteen years I've been writing crazy ads in "Variety."

Booked many more weeks Pantages tour by NEVINS & SINGER.

Advance Exploitation Man E. J. SPERRY

FRANK VAN HOVEN

MISLAID TRUNK OBLIGES ACT TO CANCEL

Point in Substantiation of Max Hart's Claim of In- terstate Commerce

Because Joe Young and Co.'s wardrobe trunk did not arrive in time for the Halsey, Brooklyn, N. Y., first half of the week of Dec. 18, he was cancelled and Young (not the songwriter) is claiming his salary as damages from the New York, New Haven & Hartford Railroad.

Young subsequently recovered his baggage, but a shifting of checks delayed immediate delivery. On the Saturday before at Mount Vernon, where Young had closed, he tipped the baggage transfer man, stressing the theatrical purpose of the consignment.

If Max Hart's case against the Keith-Orpheum interests were still alive this would have made a strong point in Hart's contention that vaudeville was interstate commerce, dependent on the transportation of theatrical properties.

Bob Albright Marries J. H. Kunsky's Daughter

Detroit, Jan. 18. A real theatre romance developed here when Bob (Oklahoma) Albright played the State theatre here for several weeks and acted as master of ceremonies.

The State is a Kunsky theatre. Albright is said to have met Myrtle Kunsky, daughter of John H. Kunsky, head of the Kunsky theatre circuit, with Albright proposing marriage. Their recent marriage is now confirmed.

Band Leader Sues Wesley Barry on \$623 Note

Boston, Jan. 18. A bill in equity has been brought in Superior Court by William Burton, commonly known as Billy Burton, against Wesley Barry and Julia A. Barry, and against the G. E. Lothrop Theatre Co., to reach and apply to Barry's pay for a performance given Sunday night to satisfy a claim on a note for \$623 given for the services of the plaintiff's orchestra.

The court granted a temporary order restraining the Lothrop company from paying Barry any money for his performance Sunday, except such sum as might be in excess of \$623.

Burton claims that Barry gave him a note for \$623 in full for services rendered by the former's orchestra and that the note was payable in New York City on or before Oct. 27, 1926, and that the note bore the signature of Barry and also that of Julia A. Barry.

Barry appeared at the Bowdoin, with the Franklin Sisters, all last week.

Rutledge Returns to Legit After 18 Years

Philip Rutledge is in the cast of Philip Goodman's "Wild Man of Borneo," by Marc Connelly. It opens at the Belasco, Washington, next week (Jan. 24).

It's 18 years since Rutledge left the legit stage to appear in vaudeville with his wife, since retired. They formed a sketch team, known as Rutledge and Pickering.

Wilton's M. P. Bookings

The Alf Wilton office has booked Meyers and Hannaford at the Capitol, Detroit, this week; Betty Wheeler and the Stroud Twins at Fox's, Jamaica, and Freeport, Freeport, L. I., the last half; Rimano and Gola and Betancourt's Band at the Capitol, Great Neck, L. I., the last half, and the Ben Hassan Troupe at the Cameo, Jersey City, and the Jersey, Morristown.

Betty Wheeler and the Stroud Twins are doing the former Bert and Betty Wheeler routine in addition to the Twins' dancing specialty.

Radio-Made 'Name' Jumps 800% in Salary

Salary value of a radio "name" for actors was demonstrated in Chicago last week when "Sam 'n Henry" (Correll and Gosden) opened at the Chicago for a tour of the three B. & K. houses at \$2,000 a week.

A year and a half ago this team came to Chicago and opened at McVicker's for about \$250. Later they signed for a nightly broadcast over WGN. The difference in the two salaries is a result of radio reputation.

EDNA DAVENPORT'S PICTURE JOB FOR SON

Mrs. Tinney in Los Angeles, Says Frank Can Live With Them—Alimony Irregular

Los Angeles, Jan. 18. Edna Davenport Tinney, divorced wife of Frank Tinney, is in Hollywood endeavoring to land a job in pictures for their son, Frank, Jr., nine years old.

Mrs. Tinney says though she and the stage comedian are divorced, that she would be very happy to have him come to the Coast and make his home with her and their son.

Mrs. Tinney has been in Hollywood for about a month and states that though she is not exactly broke, the alimony received from her husband is not regular, so both she and her son must find something to do.

Goodwin's Stay

Los Angeles, Jan. 18. Rev. Philip A. Goodwin, actor-priest, was not executed at San Quentin last week for the murder of Joseph Patterson, local bond broker.

Goodwin's attorneys, at the last minute, appealed to the State Supreme Court for a new trial, so, pending the decision of this tribunal the hanging has been delayed.

Dinner for Lubin Friday at Friars

Celebrating his 30th anniversary in the show business, a dinner will be tendered Friday night at seven (Jan. 21) to J. H. Lubin, booking chief of the Loew Circuit. The scale is \$10 a plate.

At first intended as a surprise affair for the very popular Jake, it leaked out, with Mr. Lubin only becoming aware of it early this week.

A couple of days later he will start for his vacation at Havana.

Mahoney, Coast, Week

Los Angeles, Jan. 18. Will Mahoney will come here to play for one week at the local Orpheum, opening Jan. 23. His agent, Ralph Farnum, arrived yesterday. While here a test will be taken of Mahoney for pictures.

Following the Orpheum engagement the "single" will rest for about six weeks out here, going into the mountains. Returning east, he will play until June on the Keith-Albee time, when his contract with that circuit expires.

Orpheum Wives on Coast

Los Angeles, Jan. 18. Mrs. Sam Kahl, wife of the Western Vaudeville Manager's star booking executive is in Hollywood to spend the winter with her children. She is living at the expensive Gaylord apartments and expects to remain there for several months.

Also here is Mrs. Ben Kahane, wife of the attorney for the Orpheum Circuit.

Warwick's New Playlet

Robert Warwick, from legit, is returning to vaudeville in "One of the Finest," by Elaine Sterne and John Gray. Warwick will shape the piece in independent hideways. Two in support.



WM. AND ELSA NEWELL Offering

NEW SONGS AND DANCES
By BENNETT & CARLTON.

"If there is a smarter comedy couple, we have overlooked them."
—"TIMES," Washington, D. C.
This week (Jan. 17), Keith's, Boston
Direction TOM KENNEDY.

JOE SCHENCK, OF TEAM, ATTACKED ON PENN. AV.

2 Drunken Gov't Clerks Hit Singer—Brought About by Cars Colliding

Washington, Jan. 18. Joe Schenck, of Van and Schenck, has a badly cut lip which necessitated six stitches to draw it together, as the result of an attack on Pennsylvania avenue directly in front of the White House at 11:15 p. m.

Proceeding along the avenue toward the Carlton hotel, along with his chauffeur, in his car, according to Schenck's account, his machine was struck by another car. The two men occupying the other machine immediately attacked the singer and his driver, pulling Schenck from the seat of his car. During Schenck's endeavor to get off a big fur coat, a blow from one of the attackers knocked him on the upstanding license plate of his car with the cut lip as a result.

After a lapse of 20 minutes (in the heart of the town) the police are reported to have arrived arresting all four, with Schenck released upon establishing his identity. Contrary to Schenck's belief that the men were hi-jackers, bandits, or something equally as bad, a check up disclosed the attackers to be two alleged drunken government clerks with heretofore excellent records.

With the police bringing this information to Schenck he refused to prosecute the two men who were turned loose, according to the singer's statement.

Schenck was operated upon here Sunday morning to have a bone removed from his nose, a piece of surgery planned before the attack.

Scale Boost for Tunney; Pan Prints Salary

Minneapolis, Jan. 18. For one of the few times in its history, Pantages has boosted its prices this week with Gene Tunney as its headline attraction. The matinees are scaled the same as nights—75c. for boxes and loges and 50c. for the balance of the house.

The public is advised in newspaper advertisements that the tilt is made necessary by the "excessive cost of Tunney's appearance." The same advertisement states that "Alexander Pantages paid \$7,000 to bring you Gene Tunney." Five complete performances were given Saturday, the opening day of the Tunney engagement.

Loew in Florida

Los Angeles, Jan. 18. Marcus Loew leaves for Palm Beach Friday for the balance of the winter, in a private car of the Southern Pacific, with Mrs. Loew and his son, Arthur.

Louis B. Mayer and family, who are accompanying the Loews, will leave for New York after a week at the Beach.

Arthur Loew will leave Jan. 29 for the South American countries where his father has picture house interests.

Getting It Right

At the Friars, Benny Ryan, who hoofed with George White 10 years ago, was having a talk with "Buck" Miller (Miller and Mack). The argument for no reason at all switched to marriage.

"If I recall correctly," said Ryan, "it was George Washington who said: 'It is better to be alone!'"

"You're wrong again," retorted Miller, "it was George White!"

JUMPING FROM PALACE TO B'KLYN FILM HOUSE

Bernie Using Strand's House Set at Palace This Week— Another Radio Band Jan. 29

Ben Bernie and his Hotel Roosevelt orchestra, this week at Keith's Palace, New York, go into the Mark Strand, Brooklyn, next week. Bernie's Palace booking seemingly does away with a triple "anti" edict in that Keith's was allegedly opposed to "doubling" hotel or night club attractions, as well as side-stepping playing a radio broadcasting band or anything from picture houses.

Bernie has been "doubling" around in conjunction with the Roosevelt right along, William Morris booking him into the outlying Fabian and Stanley houses. The Roosevelt maestro's Brooklyn engagement next week is a quick return within two months.

As a courtesy this week at the Palace, Bernie is using the Brooklyn picture house's scenic and lighting lay-out, a program note at the Keith house acknowledging Edward L. Hyman's courtesy. The latter is the Strand's managing director.

Another radio-made "name," Joseph Knecht's Goodrich Silvertown Cord Orchestra, comes into the Palace, New York, Jan. 29.

Virginia Leffingwell Is Missing—Parents' Theory

Los Angeles, Jan. 18. Virginia Leffingwell, actress, and daughter of Roy Leffingwell, former vaudeville actor, has been missing from her Santa Monica home since Dec. 21. Her parents advance the theory that she has been kidnapped. However, they continue to refuse to ask the police to search for their daughter.

Pan's Daughter Marrying Fred Martin, Musician

Los Angeles, Jan. 18. Carmen Pantages, daughter of Alexander Pantages, will marry Fred Martin, trombone player with Abe Lyman's Brunswick Recording orchestra, Feb. 14, at the Pantages home in Los Angeles.

Mannes Divorced

Chicago, Jan. 18. Lillian Bernard Manne, of Bernard and Henrie, secured a divorce from Joseph E. Manne, her former singing partner, in Judge John P. McGoorty's court on grounds of cruelty.

In the petition filed by Attorney Charles E. Erbstein it was declared that she was married in February, 1919, and separated five years later when Manne became abusive.

Lucas on Vita

Two recording artists are slated for Vitaphone recordings. Nick Lucas, just returned from London, is a Brunswick disk maker who will "can" for the talking movie and Clyde Doerr and his Davis Saxophone Octet, WEAF radio stars, will similarly function.

Lucas called short his continental engagements owing to throat trouble but with his return to America, has recovered his voice and may resume in pictures.

TRYING RADIO ANNOUNCER

Keith-Albee is trying out Norman Brokenshire as a vaudeville entry.

Brokenshire is a prominent radio announcer, formerly with WJZ and last with WPCB, having left that station.

FRISCO MAKES K-A GIVE IN

Salary Met at Palace, N. Y., This Week— Canceled, Ill

Joe Frisco, the jazzist comedian, was forced to cancel the Palace, New York, this week, following an attack of grippe last Tuesday. The comedian had just finished five weeks' booking for the Amalgamated and had turned a deaf ear to all Keith-Albee offers, at less than his vaudeville salary.

It is authentically reported he accepted the Palace at \$1,250 for a "showing," although he had played the house before. Future bookings from K.-A. were to be negotiated at his asking salary, said to be \$1,500.

In the independent vaudeville houses which Frisco has been playing, rather than cut for K.-A. he has been receiving \$1,750 weekly. It is reported he has refused \$1,500 offers to play several of the Fay houses.

Frisco has been battling the K.-A. and Orpheum Circuits on the salary question for the past three years. His success at the Wintergarden, New York, followed by similar triumphs at the Palace and other K.-A. houses, brought offers of routes, always at less than Frisco's figure and including many cut salaries weeks. He has consistently turned them down.

Frisco is confined to his room at the Alamo Hotel, under the care of a physician and trained nurse. The K.-A. people secured Joe Laurie to replace him at the Palace this week and offered Frisco the last half at another local K.-A. His physician refused to allow him to work for the next few weeks.

Joe Laurie is playing the single week in vaudeville preliminary to beginning rehearsals next week for a legit piece by Willard Mack, untitled as yet.

MASON AND KLING OFF AGAIN

Mason and Kling have dissolved again, the latest reunion lasting but three weeks.

Florrie Mason is going into a new musical, while Frank Kling has teamed up with Mae Sully, with the new combine continuing the former Mason and Kling act.

DONALDS WEDS WILDA MOORE

Los Angeles, Jan. 18. S. W. Donalds, former manager for Wilmer & Vincent at Union Hill, N. J., at one time manager for Joseph Jefferson, married Wilda Moore, of "Gentlemen Prefer Blondes" company in Judge Ballard's Court Jan. 17.

"HERB" WILLIAMS' Reminiscences

Looking over my little Red Books I find the following programs:

This Week, 13 Years Ago:
GRAND, PITTSBURGH
UNIVERSITY OF PITTSBURGH
GLEE CLUB
DU FOR BOYS
CHAS. MACK and CO.
PAUL MORTON and NAOMI GLASS
EDDIE FOY
"HERB" WILLIAMS and HILDA WOLFUS
THE ROSARIOS

This Week, 10 Years Ago:
ORPHEUM, OMAHA
ALICE LYNDON DOLL and CO.
BRENDA FOWLER and CO.
CRAIG CAMPBELL
ALEXANDER KIDS
SOPHIE TUCKER
"HERB" WILLIAMS and HILDA WOLFUS
FRANK CARMEN

This Week, 5 Years Ago:
PALACE, NEW YORK
DALY, MACK and DALY
LEW and PAUL MURDOCK
HARRY CARROLL and CO.
"THE FLIVERTON," with JIM HARKINS
IRENE CASTLE
BERT ERROL
PAUL MORTON and FLO LEWIS
"HERB" WILLIAMS and HILDA WOLFUS
SIX HASSANS

BOOKERS LEAVE K-A OFFICE WITH 9 HOUSES

**Carlin and Hutchinson,
Walk-Outs—With Or-
ganization for Years**

Harry Carlin and Bob Hutchinson, Keith-Albee bookers in the pop vaudeville department, quit the organization Monday, taking nine houses with them, according to report.

The pair will open a vaudeville booking agency, becoming competitors of Fally Markus, Harry Fisher, Jack Linder and other independent bookers.

Dissatisfaction over salary is said to have been the reason back of the walk out. K-A. bookers are notoriously underpaid, it being reported that Carlin, one of the biggest bookers in the pop department,

If You Believe "The Graphic"

"Vaudeville needs a gland operation to restore its vitality. It is too lady-like. 'It needs boisterous blood' ...—Graphic (Jan. 17, '27).

received about \$75 weekly and Hutchinson about the same amount. Carlin was with K-A. 19 years. Carlin quit the K-A. forces once before and allied himself with the Linder office. He returned after an absence of about one year.

Hutchinson has been with Keith-Albee for 13 years, having started as an office boy. He and Carlin worked in double harness, booking many K-A. pop houses.

It is predicted that with the open field now current and the loss of prestige of the former K-A. trade mark on a vaudeville bill, the pair will take many of the houses they formerly booked out of the K-A. Agency into their own.

Gold Dust Twins on Orpheum Goldie and Dusty (Gold Dust Twins) have been routed for a tour of the Orpheum Circuit.

The harmony duo won overnight popularity through radio broadcasting.

Levey Circuit's New Two

Chicago, Jan. 18.

The Bert Levey circuit has annexed two more towns on its route to the coast from Chicago.

The dates are Maryville, Mo., and Rawlins, Wyo.

BIRTHS

Mr. and Mrs. Jack Robbins, Jan. 13, at the Woman's Hospital, New York, son. The second boy in the music publisher's family.

Mr. and Mrs. Dell Lampe, Jan. 5, in Chicago, son, father is director of the Trianon orchestra at the Trianon ballroom, Chicago.

Mr. and Mrs. Ulrich Busch, at the Hollywood (Cal.) hospital, Jan. 12, son. The father is production manager at Metro-Goldwyn-Mayer. Mother, professionally, Eileen Percy.

Professionals, Amateurs For One Night Only

Chicago, Jan. 18.

The amateur status of professional players has become a question hereabouts. A question of to eat or not to eat. The "professional amateur" racket is in vogue throughout the country, but elsewhere it hasn't reached the stage it has in Chicago. Here they go out of town, to small burg theatres to do "amateur" stunts for "prizes" of two to \$5.

Last Thursday night 12 professional vaudevillians tramped to two theatres in Hammond to appear as stage prospects. The case is the same almost every night. There seemingly is no room for them in what is left of regular vaudeville.

K-A'S CIRCUS UNIT

The magnetic power of all-circus units as demonstrated by independent houses has prompted the K-A Circuit Family Department to angle also for this type of attraction to offset independent opposition in far out stands.

Barton Brothers Circus, carrying 28 people and trained animals has already been booked and several other similar units are in preparation.

The circus units have been figured a good draw for independents in all houses played but because of the expense entailed on guarantees many of the smaller independents have passed them up.

INCORPORATIONS

New York

Lee-Kendall Productions, New York City, theatrical, musical and motion pictures, \$30,000; Herman L. Feldblat, Harry Hedeman, Lester Lee. Filed by Arthur J. Carleton, 151 West 42d street.

Rosenbrod Holding Corp., motion picture films and photographs, \$10,000; Emanuel Stempel, Charles Rabinowitz, R. Oschever. Filed by M. Schmer, 291 Broadway.

Comedienne Producing Corp., New York City, theatrical performances, 10 shares common no par value; L. G. Singer, Mates Deixler, A. Lipper. Filed by Saul J. Baron, 342 Madison avenue.

Unity Theatrical Agency, New York City, manage theatres and vaudeville acts, \$20,000; N. William Stephens, George King, Benjamin Bernard. Filed by Leonard R. Hanower, 1560 Broadway.

Abco Enterprises, New York City, theatre proprietors and managers, 100 shares common, no par value; Lillian Langsam, Norma O'Connor, Fanny Rosenzweig. Filed by Barron, Rice & Rockmore, 220 West 42d street.

Film Products Export Corp., New York City, motion picture films, 100 shares common no par value; Mollie Shackman, Dorothy Karpel, Philip Abrahams. Filed by Thomas & Friedman, 2 Rector street.

A. T. A. Producing Corp., New York City, places of amusement, 2,500 shares \$10 each, 5,000 common no par value; Frank Lea Short, V. Clement Jenkins, Katherine Grey. Filed by Richard Townsend, 36 West 44th street.

Dissolution Park West Theatre Co., New York City. Filed by George J. Chryssikes, 63 Park Row.

JUDGMENTS

Cornelius Vanderbilt, Jr.; B. A. Gunn; \$22,637.50.

George B. Van Cleave; F. L. Van Cleave; \$5,077.50.

Schoolmaster Pcts Corp. and Whitman-Bennett Finance Corp.; J. A. Gausman; \$8,323.69.

V. E. B. Fuller; N. Y. Tel. Co.; \$132.07.

Fairmount Dem. Club; Elsmere Theatre Holding Co., Inc.; \$476.06.

West Side Times Co., Inc.; Henri Rogowski Co., Inc.; \$3,837.85.

Am. Sandow, Inc.; Wrobel Bros.; \$327.85.

Anton F. Scibilia; C. A. Sallabury; \$54.65.

Sanger & Jordan; G. B. McCutcheon; \$382.66.

Jas. W. Elliott Prods., Inc., et al.; F. Benureau; \$610.70.

Satisfield Judgments Erwin S. Kieblatt; B. F. Connor et al.; \$411.99; Oct. 20, 1921.

Wm. Moore Patch; A. G. Fontana; \$1,689.81; Jan. 22, 1920.

Leroy Scott; J. Corbett; \$17,639.75; March 7, 1925.

Judgment Vacated Jesse Crawford and Nat. Surety Co.; People, etc.; \$1,000; Oct. 7, 1926.

FORUM

New York, Jan. 14.

Editor Variety:

Variety's review of the Palace this week gives credit to Ken Murray for a "corking laugh" in going into dance without announcement when he thinks a gag has flopped. This piece of business is mine.

Have been doing it for seven years and have received credit for it from your paper many times. I am still using the business, not only following gags that flop but as a laugh after singing off key in a ballad or playing blue notes on the clarinet.

Mr. Murray played with me when he was with a big act and lifted this and many other things from my routine.

Ed Lowry.

ILL AND INJURED

(Miss) Del Estes, mistress of ceremonies at the Granada cafe, Chicago, received minor injuries about the legs when a cab in which she was riding overturned.

Hazel Bond (Bond and Leon) has recovered from her recent illness which caused the team to cancel several weeks of their route. The couple will resume their vaude tour the second half of this week.

C. T. Cameron, eldest of the 4 Camerons, was operated upon for appendicitis Jan. 5 and is rapidly recovering. He is confined at the Polyclinic Hospital, New York.

Fred Bennage, owner of the act "Tiga and Girls," is in the Lakeview hospital, Chicago, recuperating from a major operation on his skull and ears.

Harold Worden (Four Wordens) is in the Hospital for Ruptured and Crippled, New York, suffering from severe injuries. The act is now billed as Three Wordens until Harold's health permits him to return to work.

Frisco was out of the Palace, New York, show. Grip kept him in bed at the Alamac.

Eldridge Has Theatres

Harold Eldridge, agent and booker, is branching out as a theatre operator as well, through an association formed with M. J. Levenson.

Agent's Award Affirmed Against Irving Yates

The New York Appellate Division's affirmation of a \$1,179.46 award in favor of Irving Masloff and Al Herman, vaudeville and orchestra bookers, against Irving Yates, Loew agent, which is the first of three separate actions, is causing Yates to offer a settlement.

The total claim is for \$3,800. Yates has offered \$2,500 which Harold M. Goldblatt attorney for Masloff and Herman refused. Yates is understood to have considerable of his funds tied up in Long Island real estate.

The Commodore Orchestra was involved in the litigation, Masloff and Herman being guaranteed \$100 a week for 35 weeks. Their band first toured with Grant and Wing and later with Virginia Baron under Yates' direction.

The first suit was for 104-7 weeks' due at \$100 a week. Since then the additional \$100 weekly remittances have accrued and the Appellate Division's affirmation makes the balance a matter of course proposition as a legal procedure.

Vesta Victoria Opens for Pan

Vesta Victoria opened a tour of the Pantages circuit at Toronto last week. The English girl will play Seattle Jan. 24 and continue over the Pan time.

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OF THEATRES BOOKED
IN CONJUNCTION
ACTS! Desiring this time,
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CONLEY TRIO

VERSATILE BITS OF ORIGINALITY

Loew—SAM FALLOW—Direction—Keith—GLADYS BROWN

DE KALB DODGES VAUDE COMPETITION; NOW TABS

S. & S. Circuit Change Policy of Brooklyn House—Continuous Performance Now

The De Kalb theatre, Brooklyn, switched from vaudeville to stock burlesque tab revue Monday. Sigmond S. Salomon, district manager of the S. and S. Circuit states the change is due to the superabundance of vaudeville houses in the district. With Gates, Bushwick, and the Halsey within a few blocks, the De Kalb has been on the wrong end for some time past.

The stock has a chorus of 18 and



World's Only Monopede Comedian and Dancer (Blackbottoming) This Week (Jan. 17) Loew's Metropolitan, Brooklyn

\$25 "Silent Salesmen"

Several independent bookers are increasing their revenue through placement of silent salesmen vending machines in houses on their books.

A new corporation has been canvassing the bookers and offering bonuses of \$25 for each machine placed in on a season's contract.

One booker placed 20 of these contrivances last week and received a check of \$500 for his trouble.

nine principals in a 60-minute performance. A continuous performance is expected to raise the grosses while at the same time doing away with restrictions applying on legit offerings. This means in one instance, that the show will be allowed to run Sunday.

Coughlin's Tab

Jim Coughlin, from musical comedy, is entering vaudeville, heading a tabloid musical, "The Rest Cure." He opens on the K-A circuit in two weeks.

Four others are in the support cast.

MARRIAGES

Jinette Vallon, 19, of the dance team of Carlos and Jinette, in San Francisco, Jan. 10, to Ronald Hurst, saxophone player at the Boulevard theatre, Los Angeles.

Jack Benny, comedian, to Sadie Marks, non-professional, in Chicago Jan. 15. Benny is in Chicago with "Great Temptations."

OVER-PRODUCED FLASH ACTS; FROM MANY DANCING SCHOOLS

Congested condition of flash acts due to the obligatory conditions of the various dance schools to provide employment for pupils has created a supply of this type of offering far in excess of the demand.

The oversupply has even the independent bookers, who formerly welcomed these ensembles at a price, shopping carefully.

The influx recently parallels the band craze in vaudeville two years back. In that instance when a few "name" bands clicked all sorts of "scrub" organizations were grouped together for vaudeville with wise promoters with a producing complex taking in ambitious young musicians with money to finance acts figuring that if the standard circuits passed up their product, the independents would take them. Their prophecies materialized while

the band craze was new but soon petered out.

25 Dance Schools

A survey on dancing schools in operation shows 25 operating, all guaranteeing placements of pupils when courses have been completed.

Any sort of placement is an "out" on the agreement between school and pupil. The flash act was pounced upon by the dancing school operators as an "out" on the employment-guaranteed clause. With this channel closing the school heads are in a quandary as to the next move.

The guaranteed employment clause when written in the pupil's agreement puts it up to the school to deliver or else court a jam for misrepresentation. Since the flash act craze has at least temporarily flopped the smarter school operators are no longer guaranteeing placement in writing as they had previously done.

KEENEY'S ELMIRA PROFIT

Comes Out in Suit by M. D. Gibson for Salary

Elmira, N. Y., Jan. 18. Malcolm D. Gibson's claim for salary as manager from Frank A. Keeney of New York was up before Justice Abraham L. Kellogg, of Ontario.

Gibson was former manager of the Keeney theatre.

Attorney William Flannery, for the defense, was granted five days in which to put in a supplemental answer and additional arguments. One of the original points of defense against recovery by Gibson was "impossibility of performance of contract because the theatre had been sold."

Attorney Phillip Lonergan attacked this defense, declaring that when Keeney entered into the contract to hire Gibson he knew he was fighting competition and was doing so for a purpose. Lonergan pointed out that Keeney was not at an ultimate financial loss because his program had been carried out so successfully his competitors had been forced to purchase the lease of the Keeney theatre under terms by which they are to pay \$100,000 in rentals above that paid by Keeney.

Willis' Latest Manager

Once again the Willis (Bronx) has changed managers. When Harry Leighton seemed set for the season he is leaving and Ely Frankel is now manager.

The Willis is playing pictures and vaude with three splits. Sunday is one of the change days.

Organs

Organs are being installed at the Hippodrome, New York and Bushwick, Brooklyn, according to information.

LEVEY'S M. P. BOOKINGS

Coast Agent Going After New Field—Change on Books

San Francisco, Jan. 18.

Phil A. Frease, for many years booker for Bert Levey, is off the book due to a near-nervous breakdown. He is booking picture houses for Levey. One of his first bookings in the new field was Ben Nee One for 20 weeks with Fanchon and Marco.

The Levey office is going after the picture houses strong.

Bert Catley is handling the book for Frease.

PAN LAY OFF ELIMINATED

Kansas City, Jan. 18.

Starting Jan. 8 the entire Pan-tages bill goes to the Gillioz Theatre, Springfield, Mo., instead of to Memphis. The Springfield house is managed by Walter Feeney, formerly of this city.

By the new arrangement, Pan acts have the benefit of the extra three days at Springfield, without the three-day layoff between here and Memphis.

MARION SUNSHINE

ORPHEUM CIRCUIT



Director MILTON LEWIS

"If more spontaneous entertainers of this type were in vaudeville instead of in musical comedy, the subject of 'Is vaudeville dead?' wouldn't have so many affirmative debaters."

—VARIETY.

BACK TO THE STATES

And once again at B. F. Keith's Palace, N. Y. (Week Jan. 17)



BERT ERROL

INTERNATIONALLY FAMOUS

Direction JENIE JACOBS—ERNEST EDELSTEN

SPECIAL ANNOUNCEMENT!

ALBERT S. UYENO AND CO.

SEVEN (7) IN NUMBER

Formerly Known as

UYENO JAPS

Now in Their 20th Anniversary

BETTER THAN EVER

GREATEST COMBINATION OF:

Pyramid Hand Balancing
Contortions, Tub Juggling
6 People Ground Tumbling
2 and 7 People Risley

FEATURING:

35 Spot-Flip-Flaps on Table and
45 Back Somersaults in Risley

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JOHNSON & LOWENSTEIN, Inc.

STRAND THEATRE BUILDING
NEW YORK



HEADLINING

HIPPODROME, NEW YORK

This Week (Jan. 17)

MARIS

EDWARD

CHANEY AND FOX

"DANCE VISIONS OF 1927"

A HARRY ROYE PRODUCTION

Next Week (Jan. 24)

HEADLINING, EARLE, PHILA.

Dir. LEW GOLDER



YOU CAN'T GO WRONG

The Sensational Fox Trot Ballad!

TAKE IN THE SUN HANG OUT THE MOON

(ROCK ME IN A CRADLE OF DREAMS)

by Lewis & Young and Harry Woods

The Big Fox Trot Noise From Chicago!

SUNDAY

by NED MILLER, CHESTER COHN
JULES STEIN and BENNIE KRUEGER

*A Better Class Ballad For Singers
Of Higher Class Songs!*

BESIDE A GARDEN WALL

by GUS KAHN, ALBERT SHORT
and DEL DELBRIDGE

IN A SPANISH

(T'WAS ON A

by LEWIS and YOUNG

GUS KAHN and WALTER DONALDSON'S

JUST A BIRD'S-EYE

"You Can't Go Wrong
With Any FEIST Song"

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SENS,
FOX TROT

"IT N YOU WHEN Y ME

by WALTER

The Waltz Sensation

NATIONAL -
BALLAD HIT!

MADE
HAPPY

YOU MADE
CRY "

DONALDSON

On Of The Country!

LITTLE
H TOWN "

IGHT LIKE THIS)

NG and MABEL WAYNE

WITH ANY 'FEIST' SONG"

Another WOW by the Writers
of "THAT'S WHY I LOVE YOU"

"THINKIN
OF YOU"

by WALTER DONALDSON and PAUL ASH

The Big Laugh Hit!
"IF I DIDN'T KNOW
YOUR HUSBAND"

(AND YOU DIDN'T KNOW MY WIFE)

by L. Wolfe Gilbert and Abel Baer

The Smart Dance Hit!

Id Rather Be

"THE GIRL IN
YOUR ARMS"

(Than The Girl In Your Dreams)

by HARRY ARCHER and HARLAN THOMPSON

Terrific Song Hit!—Terrific Dance Hit!

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PRESENTATIONS—BILLS

THIS WEEK (January 17)
NEXT WEEK (January 24)

Shows carrying numerals such as (16) or (17) indicate opening this week, on Sunday or Monday, as date may be. For next week (23) or (24) 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.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

(Month of January)

BERLIN
Scala
Arconas
Cronin Bros
Gibbs & Dobbies

Los 4 Chilenos
Schwestern Pacy
Gehr Reinsch
Annette Kellerman
Joe Miller
Kingston
Billy Devoy

PARIS

This Week (Jan. 15)

Casino de Paris
Maurice Chevalier
Tracy & Hays
L. Tiller's Girls
Rowe Sis
Yvonne Vallee
Lorraine Sis
Pasquell
Jeanne St Bonnet
Devilder
Dutard
Flavia
Lilly Scott
Yvette Doria
Andreas
Pierre Dorly

Maryse & Tyma
Tymont
Moulin Rouge
Mme Mistinguett
C Randall
Earl Leslie
Ceborn Norbena
Marthe Berthy
J W Jackson Girls
Yvonne Legay
Rica Mae
Sparks Tr
Gay to Dandy
Florians
Cariel
Nadia Keen
Kali & Wata

Folies Bergere
Josephine Baker
Dorville
Pepa Bonafe
Catal
Beauval
John Tiller's Girls
Leon Barte
Anna Ludmilla
Lyns Coras

Palace
Harry Plicer
Jenny O'Neil
Suzette O'Neil
Doris & Walker
Dranem
Gadmoir Tr
Smailouria & D

LONDON

This Week (Jan. 17)

CHISWICK
Empire
"Brown Sugar"
HACKNEY
Empire
"Bostock's Circus"
LONDON
Alhambra
Lily Morris
Fred Lake
Wilson Hallett
Hyton's Bd
Berat & Ptnr
Alice Lloyd
Hank the Mole
Jack Stanford
Coliseum
De Groot 2
Junetross
Martineks
Griffiths Bros
Norah Blarney
Geoff Bellings
G H Elliott

Cliva Mankelyne
Shiell's Wonderers
MANCHESTER
Hippodrome
Hedges & Fields
Chas Heslop Co
Johnson Clark
Los Jull Fernan
Edgar Beynon
Phillips
Julian Rose
SHEPHERD'S B'N
Empire
"Margate Pedlers"
WOOD GREEN
Empire
St Hilda's Bd
Harry Herbert
Jack Lane
Crastonianna
Renell & West
Keeley Beynon
4 Phillips
Julian Rose

PROVINCES

(ENGLAND)
ABDWICK GREEN
Empire
Formby Seeling Life
BRISTOL
Hippodrome
"Dear Louise"
CHATHAM
Empire
"That's That"

LEICESTER
Palace
Clevoner
Nervo & Knox
Schwars Bros
Kirby & Hudson
Burr & Hope
Morris & Cowley
Lee Sis
Eddy Bayes

Picture Theatres

NEW YORK CITY
Capitol (15)
Julia Glass
Caroline Andrews
Joyce Cole
Capitol Ballet
Chester Hale Girls
H Bernberg
"Flesh and Devil"
Paramount (15)
Senter & Russell
Mabel Hollis
Cy Landry
Jack North

Penny Reed & G
Joe Roth
Kerenoft Dancers
"Nervous Wreck"
Central Pk. (17)
Sammy Kahn Bd
Chicago (17)
Boguslawski
4 Seasons
"Blonds or Brunet"
Granada (17)
Baa Meroff Bd

BOOKED

THIS WEEK

SYLVESTER FAMILY
KEANE and WHITE
HAZEL GOFF and BOBBY

MARK J. LEDDY
226 West 47th St. Suite 901

CHICAGO, ILL.
Belmont (17)
Mark Fisher Bd
Heller & Riley
Jerry
Corinne Arbuckle
Tinah Tweedie
Gould
"Hotel Imperial"
Capitol (17)
Del Delbridge Bd
Burns & Foran
Loney 3

George Givot
Rector & Cooper
Bobby Burns
Jack Russell
Walter Vernon
Albert Brown
Harding (17)
Eddie Perry Bd
"The Temptress"

CHICAGO, ILL.
Belmont (17)
Mark Fisher Bd
Heller & Riley
Jerry
Corinne Arbuckle
Tinah Tweedie
Gould
"Hotel Imperial"
Capitol (17)
Del Delbridge Bd
Burns & Foran
Loney 3

No. Center (16)
Al Morey Bd
Eddie Rogers
National City 4
Dede Gould
De Marr 2
"Oh Baby"
Oriental (17)
Paul Ash
Mill Watson
Paul Small

Lang & Vogt
Muriel Kay
King & King
Margie Gillian
"White Black Shp"
Senate (17)
Art Kahn Bd
Johnny Perkins
Chas Bennington
Lee Sis
Jack Kates
Gould Dancers
"The Temptress"
Stratford (16)
M Hillbloom Bd
Ted Leary
Alex 2
Brown & Stark
Cameron & Davis
"Oh Baby"
Tivoli (17)
Sam Henry
Book of Dreams
"Twinkletoes"
Uptown (17)
Bennie Krueger Bd
Ruth Etting
Buck & Bubbles
Master Gilbert

MYERS AND HANFORD
"THE ARKANSAS VALENTINOS"
THIS WEEK
CAPITOL THEATRE
DETROIT
DIRECTION
ALF T. WILTON
INCORPORATED
1560 Broadway—BRY 2027-28

Million Dollar
(Indef.)
Leo Forbstein Bd
Puritan Prelude
"Scarlet Letter"
Westlake
2d half (19-22)
Dave Manley Bd
F & M Varieties
"Twinkletoes"
Uptown (14)
Abe Lyman Orch
"Michael Strogoff"
Milwaukee
Wisconsin (16)
Roy Smek
MINNEAPOLIS
State (16)
6 Tip Top
NEWARK, N. J.
Branford (15)
Gus Edwards Rev
"Great Gatsby"
Mosque (15)
Julian Oliver
Gladys St John
"Barbara Worth"

BALTIMORE, MD.
Century (17)
Light's Blue Jays
Neiloff Russ Orch
"Bardelys the Mag"
Embassy (17)
Will Morris
Spencer & Carroll
The Ginger Snaps
Dunbar & Turner
Browning & Gie's'n
"Love 'Em & Leave"
Garden (17)
Elsie Plicer Co
R & H Cole
Welch & Norton
Eva Thea Co
"Jim the Conqueror"
New (17)
Shirley Dahl Co
"The Auctioneer"
Rivoli (17)
Ukelele Ike
Piatov & Natalie
"The Silent Lover"

BUFFALO, N. Y.
Buffalo (16)
Gertrude Ederie
Pearl of Damascus
Syrian Orch
"New York"
Lafayette (16)
H Shannon Jr
100% Rev
Payne & Hilliard
Tallman & Kerwin
Wright & Dale
"Midnight Lovers"
CINCINNATI
Swiss Gardens (16)
Catherin Parsons
Vic Caplin
DES MOINES
Des Moines (16)
Lambert
HAMMOND, IND.
State (16)
J Kayser Bd
J Whitehead
Jackie & Lill
Johnson & McInt'sh
Mike O'Toole
Bouthorne
LOS ANGELES
Boulevard
2d half (19-22)
Gene Morgan Bd
F & M Specialty
"Sparrows"
Carthay Circle
(Indef.)
Carl Ellnor Orch
Laughlin's Glory
Arnold Glazer
Will Stanton

NEWARK, N. J.
Branford (15)
Gus Edwards Rev
"Great Gatsby"
Mosque (15)
Julian Oliver
Gladys St John
"Barbara Worth"

OAKLAND, CAL.
T. & D. (15)
Aida Kawakama
Carlos & Jinetta

SACRAMENTO
Senator (15)
Fanchon & M Idea
Warren Proctor

SAN FRANCISCO
Warfield (15)
Helene Hughes
Madcap Neil Kelly
Rube Wolf
Sunkist Beauties
TOPEKA, KAN.
Novelty
2d half (20-22)
Belmont's Cannaries
Ryan & Lynn
The Seventh Son
Mossman Co
The Franks
1st half (24-26)
Loos Bros

Paul Yocan
Valentine & Bell
Sonora Ray
(One to fill)

WASHINGTON, D. C.
Metropolitan (16)
Jack Smith
"Silent Lover"

Palace (16)
Syncopeation Frolic
Sally Fields
Christine Marson
Joe Termini

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Sally Fields
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Palace (16)
Syncopeation Frolic
Sally Fields
Christine Marson
Joe Termini

Geo Silvers Orch
Dick Lebert
(31)
Irene Frankin
Dick Lebert
"Stranded in Paris"

Buffalo, N. Y.
State (24)
The Herberts
Hickory
Brown & LaVelle
Marty White Bro
Danceland

CLEVELAND, O.
State (24)
Tom Davies 2
Clark & Crosby
James Kennedy Co
Pressler & Klais
Radio Bd

DALLAS, TEX.
Melba (24)
Palmermo's Dogs
E W Hopper
Hawthorne & Cook
Al Moore Bd

EVANSVILLE, IND.
Victory
1st half (23-26)
Maximo
Temple 4
M Montgomery Co
Chabot & Tortini
Gilbert & Avery Rv

HOBOKEN, N. J.
Lyrie
1st half (24-26)
Lo Lieb
Mason & Bwyne
(Three to fill)
2d half (27-30)
3 Oretos
Ward & Raymond
(Three to fill)

JAMAICA, L. I.
Hillside
1st half (24-26)
Chandon 2
Marion Eddy
Simpson & Dean
Cameron & Howard
Miller Sis Rev

LONDON, CAN.
1st half (24-26)
J & K DeMaco

BOULEVARD
1st half (24-26)
The Franconia
Goldie & Rose
M Livingston Co
Fitzsimmons & P
Henney Sh'man Co

2d half (27-30)
Gorgalla 2
Jahrl & Lastrang
Simpson & Lastrang
Cameron & H Co
J Goldie Rev

Delancey St.
1st half (24-26)
Diaz Monkeys
Frank Gould
Howard & Bennett
Malia Bart Co
Carson & Willard
Elly Co

2d half (27-30)
Hanna & Yama
Mildred Peeler
McCart & Bradford
Cafe Madrid
(Two to fill)

Greeley Sq.
1st half (24-26)
Jahrl & Lastrang
Hardy Francis Co
Adrian Co
Pictorial Flashes
(Two to fill)
2d half (27-30)
The Franconia
Gorgalla & Hall
Ubert Carleton
Seminary Scandals
Elly Co
(One to fill)

Lincoln Sq.
1st half (24-26)
Belasni 1
Goldie & Rose
G P Wilson Co
Ford Dancers
(One to fill)
2d half (27-30)
Dixon Riggs 2
Goldie & Rose
Stones & Ioleen
Carson & Willard
E Costello Co

National
1st half (24-26)
Aunt & Czech
Rita Shirley
Just a Pal
Kerby & DuVal
J Goldie Rev
2d half (27-30)
Diaz Monkeys

Chicago, Ill.
Melba (24)
Dallas Walker Sis
H I Marshall
Morton & Quieres
Kaufman & Lillian
Amalia Molina Co
Tilloy & Rogers
Schapp's Circus

Atlanta, Ga.
Grand (24)
2 Londons
Mabel Drew Co

Chicago, Ill.
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Dallas Walker Sis
H I Marshall
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Atlanta, Ga.
Grand (24)
2 Londons
Mabel Drew Co

Keo Toki & Y
Chamberlin & Earl
Bliss City 4
Joe Rea & Orch

Buffalo, N. Y.
State (24)
The Herberts
Hickory
Brown & LaVelle
Marty White Bro
Danceland

CLEVELAND, O.
State (24)
Tom Davies 2
Clark & Crosby
James Kennedy Co
Pressler & Klais
Radio Bd

DALLAS, TEX.
Melba (24)
Palmermo's Dogs
E W Hopper
Hawthorne & Cook
Al Moore Bd

EVANSVILLE, IND.
Victory
1st half (23-26)
Maximo
Temple 4
M Montgomery Co
Chabot & Tortini
Gilbert & Avery Rv

HOBOKEN, N. J.
Lyrie
1st half (24-26)
Lo Lieb
Mason & Bwyne
(Three to fill)
2d half (27-30)
3 Oretos
Ward & Raymond
(Three to fill)

JAMAICA, L. I.
Hillside
1st half (24-26)
Chandon 2
Marion Eddy
Simpson & Dean
Cameron & Howard
Miller Sis Rev

LONDON, CAN.
1st half (24-26)
J & K DeMaco

BOULEVARD
1st half (24-26)
The Franconia
Goldie & Rose
M Livingston Co
Fitzsimmons & P
Henney Sh'man Co

2d half (27-30)
Gorgalla 2
Jahrl & Lastrang
Simpson & Lastrang
Cameron & H Co
J Goldie Rev

Delancey St.
1st half (24-26)
Diaz Monkeys
Frank Gould
Howard & Bennett
Malia Bart Co
Carson & Willard
Elly Co

2d half (27-30)
Hanna & Yama
Mildred Peeler
McCart & Bradford
Cafe Madrid
(Two to fill)

Greeley Sq.
1st half (24-26)
Jahrl & Lastrang
Hardy Francis Co
Adrian Co
Pictorial Flashes
(Two to fill)
2d half (27-30)
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Elly Co
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H I Marshall
Morton & Quieres
Kaufman & Lillian
Amalia Molina Co
Tilloy & Rogers
Schapp's Circus

Hunter & Percival
Harlequin Rev
(One to fill)

Lincoln Hipp
1st half (23-26)
Little Johns
R & D Dean
Gibson Navigators
(Two to fill)

2d half (27-29)
Lutes Bros
(Others to fill)

Majestic (23)
Hart's Hollanders
7 Flashes
Smith & Barker
(Others to fill)

AUBORA, ILL.
Fox
2d half (27-29)
Mahon & Scott Co
(Two to fill)

BL'NINGTON, ILL.
Majestic
1st half (23-26)
Groh & Adonis
Howard Harris & L
Fiddlers vs Jazz
(Two to fill)

2d half (27-29)
Small & Mays
Lomas Co
(One to fill)

C'D'R E'PIDS, IA.
Majestic
1st half (23-26)
Fred Soaman

HASTINGS, NEB.
Kerr (23-29)
Wally Jackson Co
(One to fill)

JOLIET, ILL.
Malto
1st half (23-26)
Forbes & Frost Co
Hunter & Percival
(Three to fill)

2d half (27-29)
Wills & Holmes
Wright & Dietrich
Delano Dell Co
Doc Baker Co
(One to fill)

JOPLIN, MO.
Electric
1st half (23-26)
Warner & Cole
Stewart & Noblet
Rosemary Dering
(Three to fill)

2d half (27-29)
Watts & Ringold
Sorrentino 4
(One to fill)

KANS. CITY, KAN.
Electric
1st half (23-26)
Sorrentino 4
Watts & Ringold
(One to fill)

2d half (27-29)
Earl Mossman Rev
Melville & Rule
(One to fill)

SIoux CITY, IA.
Orpheum
1st half (23-26)
Sampel & L'ndrd
Ross Wyse & W
Parisiennes
(Two to fill)

2d half (27-29)
4 Foyes
Tobey Wilson Co
Chas Foy
(Two to fill)

SO. BEND
Palace
1st half (23-26)
Synco Show
Jack Mack Orches
Bab LaSalle
Rose Veneer
Johnny's Special
Zastro White Co
(Two to fill)

2d half (27-29)
All Wrong
Joe Mendl
(Three to fill)

SPRINGFIELD, ILL.
Majestic
1st half (23-26)
The Braminos
G Alexander Co
Dora Maughan
Marion & Ford

Walter Fehl Co
(One to fill)

3d half (27-29)
Ruth Budd
Joe Marks Co
Arthur Corey Co
(Three to fill)

SPRINGFIELD, MO.
Electric
1st half (27-29)
Stewart & Noblet
Rosemary Dering
(One to fill)

TOPEKA, KANS.
Novelty
1st half (27-29)
Valentine & Bell
Paul Yocan Co
Loos Bros
(Two to fill)

WATERLOO, IA.
Plaza (23)
Hines & Smith

WICHITA, KANS.
Orpheum
1st half (23-26)
Belmont Canaries
Martin & Courtney
(One to fill)

2d half (27-29)
Margit Hegedus
McLallen & Sarah
Fisher & Gilmore

Keith-Albee
New York City
Broadway (17)
The Florin
West & McGinty
Barry & Whiteledge
Calif Rambler
Frank & Towne
Ted Lorraine Co
Johnny Hyman
E Miller 2

Coliseum
1st half (20-23)
Mack & LaRue
Ella Shields
Stan Stanley
Pierston Newport
(One to fill)

2d half (20-23)
6 Saratogs
Meehan & Newm
Peltre Rev
D'mond & Brennan
Robey & Gould

5th Ave.
1st half (20-23)
Ferry Corwey
3 Sailors
Alexander & Gang
(Two to fill)

2d half (20-23)
All Girl Rev

ASHEVILLE, N. C.
Plaza
1st half (20-23)
Hodge & Lowell
Knights Hosters
Col Jack George
Brooks & Brown
Eddie Davis Co

ASHTABULA, O.
Palace
1st half (20-23)
Sailor Boy
Janton Sis
(Three to fill)

ATHURN, N. Y.
Jefferson
1st half (20-23)
Hickville 4
Murray & D'ghty
Guy Woodcock
Hall Esler
(One to fill)

BALTIMORE, MD.
Baltimore (17)
McWinters & Fox
Kramer & Lamont
Mary Coward
Alma Neilson
Nicola
Kramer & Boyle
Duncan's Colles
(One to fill)

2d half (20-23)
Marie Vero
Armand Bros
4 Kadex
Hastara
(Others to fill)

CLEVELAND, W. VA.
Robinson Grand
1st half (20-23)
Freeman Lynn
Montana
Tom Heilly
Great Shubert
Powell & Rinehart
Chest'n W. VA.

Chester (17)
1st half (20-23)
Paula Lorna
Wilbur Mack
Ray Huling Seal
Althof Co
(One to fill)

CINCINNATI, O.
Keith (17)
Chevalier Bros
Drean & Dagmar
Levan Putnam Bd
Moran & Wiser
Burns & Allen
Royce May Rev
Tom Smith Co
(Two to fill)

2d half (20-23)
Jans & Whalen
Marguerite Padula
Seymour Howard
Oscar Lorraine
Rubini & Rosa
(Two to fill)

Walsh Sis
(One to fill)

FAIRMONT, W. VA.
Fairmont
1st half (20-23)
Baker & Gray
Willie Bros
Billy Swede Hall
Chas Frinck
Welch's Minstrels

GERMANTOWN, PA.
Germantown
1st half (20-23)
Willie's Reception
Philson & Duncan
Lea Kicks
Irving & Chaney
(One to fill)

GLENSIDE, N.Y.
Rialto
1st half (20-23)
M & A Clark
Arena Bros
Chas Martin
(Two to fill)

GLYNSVILLE, N.Y.
Glove
1st half (20-23)
Joe Rich
Colonial 6
Lloyd & Lane
Anna Clifton
Permane & Shelley
(One to fill)

G'D R'PDS, MICH.
Romona Park
1st half (20-23)
The Harringtons

Geo Dormonde
Corinne Fliton
Nazimova
Chevalier Bros
Drean & Dagmar
Basil Lewis Co

ITHACA, N. Y.
Grand
1st half (20-23)
3 Wordens
Mary Zoller
Millicent Mower
Elliott & LaTour
(One to fill)

J'MESTOWN, N.Y.
Opera House
1st half (20-23)
Evans & Barry
Boudini & Bernard
Osaka Boys
Jack Henry
Nathans & Sully

J'EST CITY, N. J.
State
1st half (20-23)
Faber & Margie
Frankie Kelsey Co
Robert Warwick
(Two to fill)

J'ESONVILLE, FLA.
Palace
1st half (20-23)
Bertrand & Raletos
Lane & Harper
P Le Anna Co
Robt Fulgera
O'Brien Sis & M

THIS WEEK
RUIZ BONITA-GELL-MANN REVUE
Loew's Gates, Brooklyn
BILLY MILLER and CO.
American and Mamaroneck
KAY-HAMLIN-KAY
Audubon and Crotona
CHAS. J. FITZPATRICK
160 West 46th Street, New York

JOHN J. KEMP
Theatrical Insurance
33 West 42nd Street, New York

Geo Lovett Co
Brooks & Powers
4 Gilton Girls
2d half (27-29)
Garro & Costello
Billy Gross Co
Sandy Shaw
Williams' Midgets

CHAMPAIGN, ILL.
Orpheum
1st half (23-26)
Eldia Ballet
Belle Montrose
(One to fill)

2d half (27-29)
Marion & Ford
Bobby Jackson Co
(One to fill)

CLINTON, IA.
Orpheum
1st half (23-26)
Williams' Midgets
(One to fill)

2d half (27-29)
Davis & McCoy
4 Lunds

DAVENPORT, IA.
Capitol
1st half (23-26)
Variety Pioneers
Joe Marks Co
Jim Reynolds
(Two to fill)

2d half (27-29)
Larry Comer
Kalyama
Dora Maughan
Walter Fehl Co
(One to fill)

DECATUR, ILL.
Empress
1st half (23-26)
Small & Mays
Lomas Co
(One to fill)

2d half (27-29)
Groh & Adonis
Howard Harris & L
Fiddlers vs Jazz

DES MOINES, IA.
Orpheum
1st half (23-26)
4 Foyes
Daddy
Chas Foy
D'Appolon Co
(One to fill)

2d half (27-29)
Harrison's Circus
Variety Pioneers
Hal Nelman
Baxter & Frank Co
(One to fill)

KANS. CITY, MO.
Mainstreet (23)
Sun Fun Lin Tr
(Others to fill)

LINCOLN, NEB.
Liberty
1st half (23-26)
Swain's Cats & R'ts
Jinks & Ann
Billy Gross Co
Davis & McCoy
Hitchen Kabaret
(One to fill)

2d half (27-29)
Wedge Van & W
Parisiennes
(Three to fill)

MILWAUKEE
Majestic (23)
Harrington Reyn's
Brown & Elaine
Griffith & Young
4 Clovelly Girls
(Three to fill)

MINNEAPOLIS
7th St. (23)
Murray & Irwin
Woodes & Francis
Back to Hicksville
Cuby & Smith
Paisenberg's Bears
(Two to fill)

PEORIA, ILL.
Palace
1st half (23-26)
Wills & Holmes
Wright & Dietrich
Delano Dell Co
Dooley & Sales
Doo Baker Co

2d half (27-29)
Belle Montrose
Forbes & Frost Co
(Three to fill)

QUINCY, ILL.
Washington
1st half (23-26)
Angel Bros
Francis Kennedy
Masters & Grayce
(Two to fill)

2d half (27-29)
Booth & Nina
Herbert Faye Co
Guy Voyer Co

ROCKFORD, ILL.
Palace
1st half (23-26)
Gibson & Price
Day & Allen Rev
America's Prem 4
(Two to fill)

2d half (27-29)
Synco Show
Jack Mack Orch
Bob LaSalle
Rose Veneer
Johnny Special
Zastro White Co

ST. JOE, MO.
Electric
1st half (23-26)
Valentine & Bell
Loos Bros
Melville & Rule
Paul Yocan Co
2d half (27-29)
Patrick & Rita
Warner & Cole
3 Jacks
Kitchen Kabaret

CHICAGO, ILL.
Palace (16)
Irene Bordoni
Margaret Romaine
Dunninger
The Lockfords
Tabor & Green
Ed Janis Rev
Hickey Bros
Corinne Tilton
Rose & Thorne

State-Lake (16)
Blossom Seeley
Keane & Whitney
Sun Fun Lin Tr
Fishers & Gilmore
Five Stars
Aunt Jennima
Wheeler 3
Mayo & Lynn

DENVER, COLO.
Orpheum (16)
Nazimova
The Parisiennes
Concia & Verdi
East & Dumke
Paul Kirkland Co
Joe & Willie Hale
(One to fill)

KANS. CITY, MO.
Orpheum (16)
Ernest R Ball
Patricia
Rich & Adair
Carr & Parr
Des Kos Bros 3
Ross Wyse Jr Co

LOS ANGELES
Hillstreet (16)
Seasue Hayakawa
Gen Pisano
Dare & Wahl
Lester
Lady Oden Pearce
Christie & Daley

Orpheum (16)
Hackett & Delmar
Rosita
Herman Timbers
Sammy Timbers
The Rebellion

MILWAUKEE, WIS.
Palace-Orpheum
(16)
Calm & Gale Rev
Solly Ward Co
Bill Robinson
Eli Ghezzi

MINNEAPOLIS
Hennepin Orpheum
(16)
Theodore Roberts
Daniels & Korman
Thos J Ryan Co

Paul Sydel & S
(One to fill)

OAKLAND, CAL.
Orpheum (16)
Alleen Stanley
Wm & Joe Mandell
Owen McGivney
Sylvia Clark
The Wager
Hoffman & L'mb'rt

PORTLAND, ORE.
Helig (16)
Hello, Good Bye
Irene Ricardo
Jean Bedini
Hurst & Vogt
The Diganatos

ST. LOUIS, MO.
Orpheum (16)
Franklyn Ardell
Bob Hall
Hewett & Hall
Carl Schenck & S
Jones & Rea

St. Louis
Doc Baker Rev
Wills & Holmes
Delano Dell Co
Walter Fehl Co
Dora Maughan

SAN FRANCISCO
Orpheum (16)
Brallie & Palle Rv
Galla Rini & Sis
Joe Darcey
Jack Norworth
Odiva & Seals

SEATTLE, WASH.
Orpheum (16)
Orph Cir Rev
V & E Stanton
Much Ado Nothing
Jean Boydell
Judson Cole
Peter Van Lane
Emil Boreo

V'NCOUVER, B. C.
Orpheum (16)
Trickie Frigiana
Billy House Co
Lucille Ballentine
Jack Clifford
Mme Hermann
Stewart & Olive
Sankus & Sylvers

WINNIPEG, CAN.
Orpheum (16)
Lane & Travers
O'Donnell & Blair
Tabor & Green
Franklyn Royce

HERMINE SHONE
INCORPORATED
BOOKING FOR KEITH-ALBEE
AND ORPHEUM CIRCUITS
1560 BROADWAY, NEW YORK
Suite 906 Bryant 3955

Fordham
1st half (20-23)
Freehand 3
4 Covans
John I Fisher
Memories of Opera
White & Tierney
(One to fill)

Franklin
1st half (20-23)
Cath Sinclair
Stepping Along
Hollier & Nichols
4 Mortons
(Two to fill)

Hamilton
1st half (20-23)
Osta Co
Gold Medal 4
Alexander & Peggy
Murray & Allen
(One to fill)

Hippodrome (17)
Fantine Sis Co
Du For Boys
Visions
W & G Ahearn
Elsie & Paulsen
(One to fill)

Jim McWilliams
Carrie & Eddie
Pettie Reo
Weber & Rednor
(Two to fill)

Jefferson
1st half (20-23)
Florrie Levere
Jean Germane
Chas J Hill
Jane Dillon
Tobey Wells
Thos Swift
(Two to fill)

125th St.
1st half (20-23)
McNally & DeWolf
Senna & Weber
Telaak & Dean
James Cullen
(One to fill)

Palace (17)
Jackie Collins
The Gaudsmiths
Marguerite & Gill
Newell & Most
Ben Bernie Bd
Bert Erroll
Francis
Harris Carroll Co
(One to fill)

2d half (20-23)
Jim Thornton
(Two to fill)

Bushwick
1st half (20-23)
Martini & West
Nita Bernard
Mason & Keeler
Berrens & Fifi
Let's Pretend

Flatbush
1st half (20-23)
Zella Sis
Huntley & Francis
Rhodes & Santora
Ryan & Lynn
Bobby Folsom

Greenpoint
1st half (20-23)
Pat Daley
Collins & Peterson
Martin's Varieties
(One to fill)

Orpheum
1st half (20-23)
Fuller & Stryker
Entrance & John
Raymond Bond
Linton & Rae
Matinee Idols
(Two to fill)

Elvira
1st half (20-23)
Hashi & Osal
Levan & Doris
Pallet Dancers
(Three to fill)

Prospect
1st half (20-23)
Boyle & Della
Richy Craig Jr
Keeney Carney
Rodeo Rev
(One to fill)

AKRON, O.
Palace
1st half (20-23)
4 Readings
J & H Reyes
Bernard & Keeler
Roberts & Hayes
Hamilton & Hayes
Tiebert's Seals

1st half (24-26)
Lyle La Pine
Will Higgle Girls
(Three to fill)

2d half (27-30)
Wally Sharples
Healy & Cross
Arco Bros
Jim Thornton
(Two to fill)

B'NGH'TON, N.Y.
Binghamton
1st half (20-23)
Jones & Morgan & R
F Whirman
Mildred Crewe
(Two to fill)

BIRMINGHAM, ALA.
Majestic
1st half (20-23)
Dave Scholer
5 Jansleys
Selbini & Albert
Texas Four
Jean Granes
(One to fill)

Boston, Mass.
New Boston (17)
Burns & West
Romas Tr
Jack Hughes 2
Johnny Barry
Cook & Lacey
Thomas & Fr'dicks

Gordon's Olympia
(Seolly Sq.) (17)
Kelo Bros & D
Dancing Franks
Maggie Coates
G & L Gardner
(Three to fill)

Gordon's Olympia
(Wash. St.) (17)
Calvin & O'Conner
Kokin & Galletti
F Webster
3 Aces
Myron Pearl

Keith (17)
Perez & Marg'rite
Ryan & Ryan
Pasquali Bros
Dollie & Billy
Eddie Leonard
Ken Murray
Harvard Holt & K
(Two to fill)

2d half (24-26)
Le Grohs
Burns & Allen
Premier Ree
Harry Kahn
E & M Beck
Moran & Wiser

DETROIT, MICH.
Temple (17)
The Del Ortos
Dixie 4
Briscos & Rauh
Daphne Ford
E & M Beck
Ida Mae Chadwick
Billy Hallen
Gautier & P Boys
(24)

BRADFORD, PA.
Bradford
1st half (20-23)
Foley & Welton
T & A Waldman
(Three to fill)

BRIDGEPORT, CT.
1st half (20-23)
Les Gellie Rev
Foster & Seamon
Fisher & Hurst
Will J Ward
(One to fill)

ALLENTOWN, PA.
Colonial
1st half (20-23)
Redmond & Wells
5 Mounters
Folles Bergere
Shafer & Bernice
(One to fill)

ALBANY, N. Y.
Proctors
1st half (20-23)
Les Gellie Rev
Foster & Seamon
Fisher & Hurst
Will J Ward
(One to fill)

ALTOONA, PA.
Mischler
1st half (20-23)
Brems Fitz
Thompson & Kemp
(Three to fill)

AMSTADAM, N.Y.
Rialto
1st half (20-23)
Josephine Leonard
Chappelle & Cliton
(Three to fill)

ASHBURY P.K. N. J.
St. James
1st half (20-23)
Billy & Ethel
Honey Sis & Fine
Harris & Pink
(Two to fill)

CANTON, O.
Lycum
1st half (20-23)
Sterlinga
Tock Murdock
Jans & Whalen
Flo Carroll Bid
Herbert & Clifton

ERIE, PA.
Erie (17)
Delvey Sis
Keno & Green
Mr & Mrs J Harry
Healy & Cross
(One to fill)

2d half (20-23)
Warren & O'Brien
T & A Waldman
Billy Regan

Donovan Girls
Frakson
Nevin & Foster
McLallen & Sarah
Marion Wilkens

1st half (24-26)
Stepping High
Long Tack Sam
Lewis & Dody
(Three to fill)

2d half (27-30)
Marion Gibeay
Lahr & Mercedes
Jeanne
4 Diamonds
L & M Britton
(One to fill)

GREENSBURG, PA.
Strand
1st half (20-23)
Fitch Cooper
Julie Bernard & M
Wiegands
7 Stylish Steppers
(One to fill)

GEN'TLED, MASS.
Victory
1st half (20-23)
B & Bella Donna
Ross & Hayes
Scanlon Deno Bros
Sen Murphy
Joy Bros & Bloom

H'CKENS'CK, N. J.
Keith
1st half (20-23)
Joe Young
Damar
(Three to fill)

1st half (24-26)
John Olms Co
Willie Solar
Wainwright's Debs
Smith & Canton
Stanislof & Gracie
(One to fill)

2d half (27-30)
Clark & O'Neill
3 Golfers
Grace Eline
(Two to fill)

HARTFORD, CT.
Capitol
1st half (20-23)
3 Good Knights
Gaston & Adore
Paul Rahn
Jack Conway
(One to fill)

Palace
1st half (20-23)
Gerbert's Jesters
P & B Concia
Edwards & Finch
Neil Roy
Sibylla Bowman
(Two to fill)

HOLYOKE, MASS.
Victory
1st half (20-23)
Miss Dumbell
Laddie & Gardner
Stutz & Bingham
Zeller & Wearn
Billy Stenard

HORNELL, N. Y.
Shattuck
1st half (20-23)
Caulfield & Richie
Spencer & Williams
Milt Bill Co
T & D Ward

HUNT'GTN, W. VA.
Orpheum
1st half (20-23)
Bond & Leon
First Night
Northlane & Ward
Haveman's Anim's
T & B Waters
(One to fill)

INDIANAPOLIS
Keith (17)
Jerome & Evelyn
Marg Padula
Kelson & DeMond
Shaw & Lee
Seymour & Howard
Harry Holmes
Parisiennes Art
(24)

Ida May Chadwick
T & A Waldman
Billy Regan

WILLIAM F. ADER
Attorney and Counsellor
11 S. LaSalle St. Chicago

(Two to fill)
2d half (22-29)
Paul Brilliant Co
Eldia Ballet
Morris & Shaw
Night in China
(One to fill)

FREMONT, NEB.
Empress (23-26)
Bewly & Flourny's
Swain's Cats & R'ts

GALESBURG, ILL.
Orpheum
1st half (23-26)
Booth & Nina
Herbert Faye Co
Guy Voyer Co
(One to fill)

2d half (27-29)
Angel Bros
Francis Kennedy
Masters & Grayce

ST. LOUIS
Grand O. H. (23)
May & Kilduff
Lydia Harris
3 Red Peppers
Burns & Kissen
(Others to fill)

ST. PAUL
Palace
1st half (23-26)
Harrison's Circus
Lewis & Lavarre
Hal Nelman
Baxter & Frank Co
(One to fill)

2d half (27-29)
Sampel & L'ndrd
Ross Wyse & W
Dave Apolon Co
(Two to fill)

FT. WAYNE, IND.
Palace
1st half (20-23)
Gruber's Animals
Niblo & Spencer
Gerber's Gaieties
(One to fill)

HAMMOND, IND.
Parthenon
1st half (20-23)
Angel Bros
J & F Bogard
Francis Kennedy
(One to fill)

INDIANAPOLIS
Palace
1st half (20-23)
Frank La Dent Co

Three Taketas
Louis London
Ray Conlon
Morris & Shaw
A Night in Paris

LEXINGTON, KY.
Ben Ali
1st half (20-23)
Barber & Jackson
(Two to fill)

LIMA, O.
Faurot O. H.
Oliver & Lee
Bronson & Gordon
Ireland's Rev
(One to fill)

MUNCIE, IND.
Wysor Grand
1st half (20-23)
The McCreas
Burr & Elaine
Adel Jason Co
(One to fill)

TREE HUTE, IND.
Indiana
1st half (20-23)
Curtis & Lawrence
Romantic Youth
Gordon & Groff
(One to fill)

2d half (20-23)
Dainty Marie
McPhersons
Daisy
Seed & Austin
(Two to fill)

CONY ISLAND
Tilyon
1st half (20-23)
Gordon & Day

DR. ALBERT S. EPSS
Surgeon Dentist
1576 BROADWAY, NEW YORK
Publicity Building Phone: Chickering 0615
This Week: MR. KNIGHT

Arnaud Bros
Bobby Jarvis
Harry Breen
Alleen & Marjorie
(One to fill)

Denno-Rochelle
Kitty Doner
Jack La Vier
Powers & Wallace
(Others to fill)

Royal
1st half (20-23)
Dainty Marie
McPhersons
Daisy
Seed & Austin
(Two to fill)

ALTOONA, PA.
Mischler
1st half (20-23)
Brems Fitz
Thompson & Kemp
(Three to fill)

AMSTADAM, N.Y.
Rialto
1st half (20-23)
Josephine Leonard
Chappelle & Cliton
(Three to fill)

ASHBURY P.K. N. J.
St. James
1st half (20-23)
Billy & Ethel
Honey Sis & Fine
Harris & Pink
(Two to fill)

CANTON, O.
Lycum
1st half (20-23)
Sterlinga
Tock Murdock
Jans & Whalen
Flo Carroll Bid
Herbert & Clifton

ERIE, PA.
Erie (17)
Delvey Sis
Keno & Green
Mr & Mrs J Harry
Healy & Cross
(One to fill)

2d half (20-23)
Warren & O'Brien
T & A Waldman
Billy Regan

Donahue & Barrett
Bill Hamilton Or
Jackie Hoaray

ELMIRA, N. Y.
Keeney's
1st half (20-23)
A & B Gypies
Frost & Morrison
(Three to fill)

ERIE, PA.
Erie (17)
Delvey Sis
Keno & Green
Mr & Mrs J Harry
Healy & Cross
(One to fill)

2d half (20-23)
Warren & O'Brien
T & A Waldman
Billy Regan

HUNT'GTN, W. VA.
Orpheum
1st half (20-23)
Bond & Leon
First Night
Northlane & Ward
Haveman's Anim's
T & B Waters
(One to fill)

INDIANAPOLIS
Keith (17)
Jerome & Evelyn
Marg Padula
Kelson & DeMond
Shaw & Lee
Seymour & Howard
Harry Holmes
Parisiennes Art
(24)

Ida May Chadwick
T & A Waldman
Billy Regan

ART MILLER
BABCOCK and DOLLY
Now Playing PANTAGES CIRCUIT

HUNT'GTN, W. VA.
Orpheum
1st half (20-23)
Bond & Leon
First Night
Northlane & Ward
Haveman's Anim's
T & B Waters
(One to fill)

INDIANAPOLIS
Keith (17)
Jerome & Evelyn
Marg Padula
Kelson & DeMond
Shaw & Lee
Seymour & Howard
Harry Holmes
Parisiennes Art
(24)

Ida May Chadwick
T & A Waldman
Billy Regan

M'NCHESTER, N.H.
Palace
1st half (20-23)
Credon & Davis
Tulip Time
Edgar Bergere
Michael Partl Co
Raymond Pike
(One to fill)

J. P. Harris
1st half (20-23)
Esmond & Grant
Co-Eds
Tuck & Clnns
E & V Walsh
MEADVILLE, PA.
Park
1st half (20-23)
Cody & Day

JACK LAIT SAYS WHEEL'S 'KONGO' LAUDABLE

Likes Legit Reproduction
at Columbia, Bur-
lesque

By JACK LAIT

KONGO
(Columbia)

Phil de Angellis presents the melodrama by Chester Devonde and Kilbourn Gordon, produced by the authors at the Biltmore, New York, in April, 1926; staged by Desmond Gallagher, in the original cast as Kirk.

Whippy.....Johnny Hughes
Lil' Mim.....Blanche Burnette
Kirk.....George Johnson
Flint.....Charles B. Middleton
Zombie.....Ray Earley
Native.....August Golden
Fuzzy.....Clarence Redd
Kingsland.....Don Trent
Mrs. Mowbray.....Geraldine Lewis
Annie.....Jett Duval
Choloman.....Mekko Ula
Wash.....Billy Owen Kent
Kregg.....Ferdinand Hant

A significant commentary on the tastes—or the ethics—of burlesque wheel patronage may be drawn from the generally cleaned-up character of the script of "Kongo," this week at the Columbia, New York. One of the most brutal and foul-mouthed of dramas when it opened at the Biltmore, legit Broadway house, less than a year back, it now speaks itself in comparatively decent lingo, with almost no profanity or obscenity in its jungle palaver in the burlesque theatre.

Phil De Angellis, who is a bill-posting magnate, gives the piece as good a presentation as it had in the higher-priced place, and the cast is creditable. Charles B. Middleton, who plays Dead-legs Flint (the character so ably created by Walter Huston) is at times a bit obvious, but in all delivers the bestial cackle with conviction. The dainty Betty Bruce Henry as the youthful high-brown sweetie is replaced by the rather plump Blanche Burnette, whose lines are not Ziegfeldian, but who probably looks a Kongo gal far more accurately than did the slender Betty; and she plays her cutely, too, though the part is and always was a terrible hodge-podge of pidgin-English hogwash.

The Columbia was packed Monday night and the audience was orderly, intelligent and representative of the town it gathered from. There was no boisterous laughter at the often pointedly pornographic dialog, no clamorous applause at malapropos moments, and one could remember only now and then by the lighting of a cigaret that it was a burlesque house and not the balcony of a legit temple.

If the dramatic visitations at the Columbia wheel houses do this sort of business consistently, they should pad out the season prettily. Here are 18 people with one set, giving an entertainment that sells out—there is certainly something in that all around, as against the big musical revues of this class, which carry more than that in the chorus, eat up stage hands and extra musicians, pay heavy hauls and jumps; and who can't do more than clean the rack at their best.

With the passing of the Stair-Havlin circuit, pop legit passed practically out of American life. And, while "Kongo" is not such nourishing food for the mind, soul or spirit, it still is a play, had a fair encouragement in the uppermost stratum of our native drama, and has an educational value surely beyond the average burlesque show. In that it is stimulation to many who cannot or do not attend the high-priced theatres, and as such is a contribution to community morale it is not morals.

The Columbia Circuit is thus doing a laudable work, even though the selection of the material is and must be from the more lurid possibilities among the straight productions. Plays by good authors, done cheaply, are far preferable to plays by cheap authors done at all.

"Kongo" carries a mixed cast. Two of the portrayals of the colored race were in the original cast, Clarence Redd and Mekko Ula. Redd is a good actor, one of the foremost among his people. There are other colored men, mostly atmosphere and bit-stuff, but they keep the action exciting and picturesque.

The white players are, without exception, ably cast and do their work in professional style, if not brilliantly, at least always intelligently and ably.

There is nothing about the savor or flavor of any part of it that isn't entirely palatable to regular theatre-goers; in truth, if "Kongo" is typical, that class of pieces may be seen less offensively at the Columbia than at the stands of first call.

Lait.

GOOD LITTLE DEVILS (MUTUAL)

Comedian.....Bobby Wilson
Straight.....Jack Harrington
Straight.....Ed Griffin
Juvenile.....Fred Wilson
Soubrette.....Dolly La Salle
Ingénue.....Reggie White
Principal.....Loretta Lee
Featured.....Frankie (Red) Moore

"Good Little Devils" is a long way from being a good Mutual. It's stupidly produced and not particularly long on talent in any department.

The bits are not only aged, but sloppily done, and the enunciation of the most of the principals would make the Tower of Babel sound like a lesson in phonetics.

Ed Griffin, the straight, is the principal offender in the mashed potato league. Griffin is an old school straight, and from the time he steps out in "one" to prologue the show with a recitation ballyhoo until the final ring-down he maintains a perfect average for unintelligibility. Playing a "muck" in a cabaret scene, he was perfectly made up for a carnival Barker. His other contributions consisted of uninspired straight work opposite the equally uninspired comedy efforts of Ed Wilson, an unfunny second comic. Wilson's characterization of a Rube would pull a laugh in Emporia, Kansas. He sure sloughed it.

Bobby Wilson, tramp comic, who uses the shovel at all times, and Frankie Moore an overweight soubrette prima donna are featured. Wilson has some talent as a comic despite his leaning to physical illustration, at times so vulgar, even the stage pass it up. Given the assistance of a good second comic and some material, he would rate the feature billing he gets.

Miss Moore is a veteran burlesquer and a big league grinder. Her big moment approaches in a cabaret scene when she recites "Ace in the Hole." In the same scene Harrington turns in his "Rube" bit and Griffin essays the role of the wandering brother. The bit played seriously is rank travesty. It is doubtful if anything could possibly be played or staged worse.

Other bits equally sloppy were the tried and true motion picture bit, a police court scene, dependent upon dirt and smut; "Shooting Stars," a weak imitation of a thousand and one black outs, and three-quarters of the others.

One of the few old ones that clicked was "The New Champion," the boxing bit in which the second comic socks the wrong pug.

Of the women Loretta Lee, an Amazonian principal, uncorked the best voice of the ensemble, and Dolly La Salle copped the form honors. Dolly worked with vim and pep, pulling more legitimate encores than the rest of the girls save Frankie Moore's "strip" number. In the latter Miss Moore appeared coyly wrapped in newspapers. The choristers snatched away a couple of editions on each appearance, and the number was good for several encores, the boys going as usual for the "possibilities."

Scientifically the show was up to standard and the chorus also deserve a nod for their peppy, enthusiastic grinding on the runways and on the stage.

Harry West is the producer, and the book is by Bobby Wilson and Gus Flagg. The show needs material and a casting director. It just about makes the grade as is, even though taking all the liberties allowed. The comedy department is very awack. Con.

TANGUAY AS BURLESQUE ATTRACTION AT \$2,500

Eva Tanguay will be an added attraction with Jack Singer's "Merry Whirl," Columbia burlesque, for two weeks, opening at the Casino, Boston, the week of Feb. 7 with the Columbia, New York, to follow. Salary is set at \$2,500 a week.

The booking is Miss Tanguay's first appearance in burlesque. For the past few seasons she has been playing independent vaudeville and motion picture houses.

The Columbia, New York, is scaled up to \$1.65 and is located one block above Loew's State, where Tanguay last appeared on Broadway at 55 cents top.

Mutual's Billing Survey

The Mutual Burlesque Circuit has completed a survey of the cities of its circuit which will be used in determining the advertising policy of the Mutual next season.

In cities which respond to billing, the posters, window displays and photographs will be used heavily. In the others, the newspaper space will be increased.

A more effective and costly line of lithographic and block work will be employed.

UNDER COVER NIGHT LIFE

(Continued from page 1)

stood, he didn't want school children and workmen to see them staggering out of the late joints at 3.30 a. m.

The new law doesn't affect many that are all through doing business, if not actually closed, by 3 o'clock. Other, smaller "night clubs" on side streets, some of which run with a closed door, would be put out of business by the new law, but have found ways of circumventing it.

The Parody Club is hardly hurt at all by the closing order. Most of its business is done at dinner time and the night play is such that it's all over by three. Observance shows that there has hardly been a crowd in there at that hour before the law went into effect.

Across the street, at the Everglades, only one show a night is given and the business has been over early, except for a few parties which formerly hung around. The three o'clock closing didn't hurt here at all.

At the Deauville, run by Charley Hanson on 59th street, the closing order was a blow, so much so that the floor show was let out and entertainment suspended.

The Monte Carlo was hurt slightly, although the bulk of their business was over by three o'clock. Its show goes right on.

Big Money Getters

The two biggest money getters on Broadway, Frivolity at 52nd street, and the Silver Slipper, have been hurt but not enough to put them out of business or run into the red. The great bulk of their trade came in after the theatre and they were usually filled up at 1 o'clock. They have lost all their "after hour" business, but not to a sufficient extent to make them howl calamity. These places are strictly observing the law. Music stops promptly at three o'clock. A few guests may be in the place at that time, but there is a general exodus. The patrons seem to understand the law and leave quietly. There has been a few squawks from those who hold out for personal liberty, but not many.

The three o'clock closing hits particularly hard on Saturday nights, and was felt during automobile week. The bigger places have been doing several hundred dollars a night after three on Saturday. It is now cut off. As a result of the great injury done to them on this one night it is understood that a friendly delegation of restaurant men will call on the mayor, and, taking advantage of the "exception" clause, ask for an extension of an hour for their patrons' Saturday night and special nights only. In view of the manner in which the owners of the bigger places have complied with the law it is understood that the mayor may feel kindly disposed toward such a request.

Sam Weiss's Club Alabam is affected about to the same degree as the Slipper and Frivolity. Weiss has labored diligently to organize the other night club men in town, but they refuse to stick together.

Tex Guinan Hurt

The law is a tremendous blow to Texas Guinan, but she's taking it like a major, although her place is due for a padlock any minute. Most of the Guinan Club business was done before and after five. Texas now obeys the law and is dark after three, thus letting her little girls get some sleep. But that Texas closes doesn't indicate that her patrons go home and to bed at that hour. They go somewhere else.

Wandering around among the speakeasies and private joints which remained open in defiance of the law and saw some of "our best people" hanging out in them until six and seven o'clock in the morning. In one place, a little room containing about 20 tables, with a long bar at one end, hostess and entertainer were seated on the bar, and various "celebs" gathered around, having a good time, while a few entertainers and a little portable organ drifted about crooning songs. In the crowd were two newspaper men who write about Broadway and its doings, but never the inside dope. The place had been raided a few nights before and the owners summoned to answer a charge of keeping open. The police were expected again at any moment but never arrived. The penalty for conviction of remaining open after 3 was the cancellation of the license, which didn't

mean a thing to the owners, for they had other places and planned to quit this place anyway.

At about 5 a. m. the crowd was steered into another "night club," some distance away, which didn't open until 3 and remained open until the crowd left.

Even some of the regular clubs remain open, without difficulty. One place, fairly well known, was running full blast at 4 a. m., still admitting patrons known to the management. Inside were a flock of automobile men and a plethora of "singing hostesses."

No Effect on Regulars

The new law has in no way affected the people who remain up. It has merely resulted in driving the stay-outs from the regular, open Broadway haunts into stuffy, evil-smelling and airless joints. It has developed a big trade among taxi men at the regular night clubs who reap a harvest from strangers anxious to go to some place still open.

Everyone thought that the early closing would help some of the hotels, but it has meant nothing. The rumor was out months ago that hotel owners had contributed a huge fund to have the law put through but if they did they're stung. Not even the Manger Grill, in a decidedly favorable location in the heart of the White Light Belt, benefited by the law. Those who wish to remain up after three want two things, entertainment and liquor. No hotel grill or dining room can supply that.

Paying Guests at Parties

Apartment parties, with paid guests, are the thing now. One big apartment on 72nd street, which never objected to all-night sociable parties, now houses at least four apartments where the customers pay for their liquor by the round. The entertainment is furnished by so-called "guests," paid by the management. They consist as a rule of "singing hostesses" from the cheaper night clubs. In many of these private apartments the guests are "shilled" into contributing a fund for a "special" dance by the girls. In some of these places ville parties are staged. People now go there who never thought of such things before they were turned out of night clubs at 3.

Another phase of the racket is the running of private parties in hotels or apartments by a group of individuals with paid entertainers, again of the questionable character. Business men who formerly went to cafes are arranging among themselves to take small rooms in hotels, contribute from \$10 to \$25 each, have a supper party with a flock of paid hostesses and running in the entertainment later. Booking agents who arrange legitimate club dates for performers are having a big call for private parties, most of them including the request for nude dancers or other forms of "peppy stuff."

To the "stranger within our gates," the visiting hardware merchant from Des Moines, or the automobile man from Detroit, Broadway, the great White street, is closed at 3, as the mayor orders, but to the native New Yorkers who know the ropes, it runs full blast under the surface.

The new law has driven night life under cover, and made it wilder, more vicious, than before. It has opened up new avenues of revenue for the bootlegger, the owner of a speakeasy, or the ghoul who runs the vicious apartment party. The police know about most of these places but do nothing about it.

The consensus of opinion of the owners of legitimate cafes is that they would be content with a very slight extension of the present law. Another half hour or hour added to the present law, particularly on Saturday nights, would be agreeable. If they could run their music to 3:30, and have everyone out by 4, they would be content. This they could have had had they organized and demanded it. It is understood that Max Steuer was willing to act for them, but wanted \$7,500 as a retainer, in cash, not promises, and another \$7,500 later. This the club owners never could raise.

High Noon Night Stuff

The prediction of a high noon "night life" is coming to pass in the case of one hotsy-totsy sawdust place. The owner actually counts up around noon, the all-nighters

"Variety" Sold in Burlesque House

A stock burlesque house in the metropolitan area sold "Variety" during the performances for several weeks, without any one of Variety's staff aware of it.

The first knowledge was when a member of the show remonstrated because Variety had not reviewed the performance.

During the performance an "audience" number permitted the soubrette to parade up and down the aisle. She offered Variety for sale, charging 50c. a copy and is said to have disposed of quite a number. The surplus at each show over the cost of the papers she divided among the stage hands.

Absent House Manager Fined for Nude Posters

Milwaukee, Jan. 18.

Walter Scott, former manager of the Empress, local burlesque house, was fined \$100 or 6 months in the House of Correction when he failed to appear in Municipal Court to defend himself on a "nude poster" charge on which he was arrested in 1925. Scott is now with Manheim in Cleveland. Judge George A. Shaughnessy expressed the opinion that as Scott is no longer in Milwaukee the city will be unable to collect the fine.

Empire Averages \$5,500

Chicago, Jan. 18.

Mutual Burlesque which leased the Empress last September for one year with an option of nine more, is reported ready to continue its lease.

The house, at 63rd and Halsted, did \$3,700 the first week and jumped to \$6,700 week before last. Its average is around \$5,500.

Mrs. Beatty Robbed

Chicago, Jan. 18.

Mrs. E. Thomas Beatty, wife of the secretary of the Mutual Burlesque wheel and owner of the Englewood (vaudeville), was robbed of \$10,000 in jewels and furs by two burglars. They entered the Beatty home during her absence and locked up two maids.

Columbia's Signs

The corner sign of the Columbia, New York, is being removed. A duplicate has been erected above the marquee of the house. The old sign interfered with vision.

The new sign runs the height of the building with the name Columbia spelled out in large electric letters.

Dinty to Use Own Name

"Bringing Up Father," now playing the Columbia Circuit, will drop that title for "Jiggs, Maggie and Dinty" when the attraction plays the Gayety, Boston.

and all-morningers calling it quits around 11 a. m.

This place is real "hot" at day-break and the owner conceived the idea of dodging the curfew law with a 4 a. m. opening. The law, however, specifically bans dance music and entertainment from 3 a. m. to 8 a. m., the place taking a chance on a pinch.

As has happened, the doorbell has been sounded without any response although the cops have expressed themselves certain there were people inside.

Walker's Glean of Hope

Mayor Walker's statement that "there is no desire on my part and it never was the intent of the Curfew Law to permit the police to annoy or intimidate the patrons of cabarets or night clubs" is the brightest beacon of hope that the night life entrepreneurs have had since New Year's.

Orders to enforce the law have been construed too literally, with police meddling, and Mayor Walker officially has indicated his impatience with over-zealous bluecoats who invade night clubs from 10-15 minutes before the closing hour, warning "time to leave."

This statement by the Mayor immediately does away with the dread of police intimidation, not to mention a sizeable operating item

(Continued on page 54)

JELTED LOVER IS CHARGED WITH ARSON

Forty Years If Vaclah Balis Is Convicted—Met and Loved Frances Jiraeck

The love of Vaclah Balis, art student of 344 East 72nd street, for Frances Jiraeck, 25, restaurant proprietor, of 415 East 72nd street, has landed him in the Tombs on a charge of arson. If convicted he faces a term of 40 years.

Balis met Miss Jiraeck several months ago and fell in love with her. Up to a few weeks ago she reciprocated. They became engaged. Several of her restaurant patrons began to flatter her and otherwise pay her marked attention with the result that she frequently gave the art student the air. When she commenced going to the movies with other men he showed his jealousy in numerous ways.

Finally on Dec. 14 Balis trailed his girl friend with a man to a movie house. Ascertaining that they would be in the place for a couple of hours, Balis, according to the police, purchased a can of benzine, returned to Miss Jiraeck's restaurant and spread the liquid over the place. He then applied a match and the place went up in flames. Balis was later arrested after an investigation and, it is said, confessed to the deed.

Virginia Gillman, Alleged Toe Dancer, Sent Away

A young woman who gave her name as Virginia Gillman and claimed to have worked in several productions as a toe dancer was sentenced to the State Prison for Women at Auburn, N. Y., for not less than one year and three months or more than two and a half years by Judge William Allen in General Sessions.

She had pleaded guilty to stealing merchandise valued at \$700 from James McCreery & Co., 34th street, Dec. 10 last. Despite the efforts of probation officers, she refused to give any information concerning the relatives or where she came from.

Detectives told Judge Allen that the young woman lived at the Hotel Pennsylvania and for several weeks made a practice of secreting herself in the McCreery store after the doors were closed. During the night she would make the rounds of the counters and select small articles of value. She cleverly eluded the watchman and after the doors were opened in the morning leisurely left the store with a suitcase filled with stuff.

The detectives were long puzzled over the thefts and at first thought they were due to dishonest employees. Finally the idea came to them that someone might be entering the store during the night. They set a watch, with the result of the arrest of Miss Gillman.

Search of her room revealed articles valued at \$1,400. Officials of the Hotel Pennsylvania told Judge Allen the young woman was not accustomed to using her room during the night. She owes the hotel a bill of \$31.

Capt. E. J. Lennon Now In Command at 47th St.

Captain Edward Burns, who for two years commanded the West 47th Street Station, has been promoted to Deputy Inspector and transferred to Police Headquarters. Realizing the importance of this precinct, one of the busiest in the city with most of New York's theatres and night clubs in its territory, Commissioner McLaughlin assigned Capt. Edward J. Lennon to command of the precinct succeeding Burns.

Capt. Lennon is familiar with Times Square, having done considerable duty here in years past. Captain Lennon is one of the city's best known detectives and has made many important arrests. He was assigned to almost every big case during the past 20 years.

The new skipper announced his intention of keeping after night clubs to enforce the new curfew law. Since his assignment he has personally accompanied his detectives in their visits to the clubs.

JOYS AND GLOOMS OF BROADWAY

Broadway looked like the Broadway of old last week. Visiting automobile men infused the breath of life into the fading cafes and filled the theatres. They came loaded with dough and had very little opportunity of getting rid of it. The better class cafes wouldn't sell them anything, and they had trouble getting into the speak-easies. After 3 a. m. they had to go home or wander the streets. And how they did hate to go home!

The biggest events of the week were the private parties given by the captains of the auto industry in the hotels. Several of the big companies engaged the main ballrooms of the leading hotels for their parties. In some cases their entertainment consisted of entire shows from the night clubs.

Fred Beebe's Foreign Idea

Fred Beebe, rodeo king, who ran his recent show at the Garden for the Broad Street Hospital a few nights ago, told of his plans to take his rodeo to London, Paris and Berlin, and perhaps Australia and South America. The sensation created by the common rodeo at the Wembley exhibition gave Beebe the idea that London would flock to another one. Beebe would have to charter a steamer to carry his stock over, for all steers, calves and horses must accompany the riders. It was lack of their own horses which ruined the Cossacks' exhibition over here.

At the Guinan Club

Mitzi was the guest of honor at the Texas Guinan Club some time ago. In her party was an Englishman, newly over, who had fought through the war. Immediately after the finale of the first show, in which the chorus girls and customers throw snowballs, confetti and whatever is handy and commit assault and battery on the guests (in a nice way, of course), the star and her soldier friend were called upon for a speech. The Englishman rose slowly, received strict attention and said:

"I'm so happy to be here in America. I love Texas and her club. But until I came in here tonight I thought the war was over."

Before the 3 o'clock closing law went into effect the story went the rounds that the hotel owners were forcing it through and expected to clean up plenty. If they did they're fooled. Not a hotel has benefited by the law.

"Heel" Outside

Frank Bannister, writer, and Guy Kendall, producer, were conducting a public dress rehearsal of the new show at the Caravan Club. The costumes were there, but the boys did their work just the same.

As the girls were lined up on the floor one of them couldn't continue because, she said, "I lost my heel."

"He's waiting outside," was Bannister's answer.

Kitty Banks in Need

Kitty Banks is a lovely little girl. She was the "McFadden Girl" and traveled about giving physical culture exhibitions. She twice won at Atlantic City in the professional division. She was for months in the Texas Guinan Club. She had a wonderful figure and beautiful face and popular with everyone. All last winter, while working for Texas, she was without a warm coat, because most of her money went to take care of her mother in Philadelphia. She is now in a sanitarium. The following letter, written to a friend on Broadway, explaining itself:

Sunnyrest Sanitarium,
White Haven, Pa.

Dear —

No doubt you will be surprised to hear from me.

I have been a very sick girl. The doctor says it is my lungs. I have been trying to fight my way back to health here at the sanitarium, but the doctor advises me to go to Arizona.

I have sold all my clothes, insurance, everything which I could turn into money to help pay expenses here, and now my funds are exhausted.

I didn't know who to turn to for help and advice, and then I thought of you, who had always been so good and kind. I was wondering if there were any societies in New York that

(Continued on page 35)

Heavy Lifters

A couple of flat-footed sleuths were sent prowling around the Earl Carroll Theatre building to solve the mystery of "The Vanishing Typewriter" last Wednesday. The story runs that when a vaudeville booking agent came out of the inner sanctum into the general office to use the machine he had left standing on the desk five minutes before it was gone.

The only consolation offered was that a piano was stolen from the Hippodrome recently. The piano hasn't been traced to date and the same hopes are held out for the recovery of the bang-bang outfit.

SPECS AROUND GARDEN; PLENTY OF TICKETS

Ticket speculators at the New Madison Square Garden did a land office business at the Dundee-Roberts fight. Captain Edward Lennon, the new commander of the West 47th street station had his hands full.

As early as three in the afternoon an interminable queue of "Gallery Gods" were in line. The severe weather apparently bothered them not. They came warmly dressed and the hot dog vendors made plenty.

Long before the first bout went on tickets were "sold out" at the Garden. "Specs" had plenty. Stores that are apparently lifeless during the course of the week took on new animation.

Captain Lennon, who knows the "Big Stem" and its environs, with his limited force of plainclothes men kept a vigilant lookout for the scalpers. Despite that close watch, the "scalpers" made money.

The spec condition around the Garden at a stellar bout is becoming worse. How the tickets seem to fall into the hands of scalpers is nothing new. They always have them.

One alleged steerer was arrested by Detectives George Meyers and John Murphy of Captain Lennon's squad. He gave his name as Harry Simon, ticket broker. He was fined \$10 in West Side Court by Magistrate Earl Smith. He paid the fine from a stout bankroll.

Bugs Baer Off 'American'

Bugs Baer is off the New York "American," by his own action of abrupt departure. Bugs says he's off for good this time, although his Hearst contract does not expire until Jan. 1, 1929.

In March the lightning wit will leave for Europe and likely remain over there until after the expiration of the Hearst agreement.

Bugs previously has left the "American," where he has been for seven years, "in bondage," as Bugs calls it. His final leaving came about as per the usual, dissatisfaction over many things.

\$10 for Hitting Jacobs

It cost Edward Edwards, 27, salesman, 650 West 204th street, \$10 to punch Charles Jacobs, ticket broker, 313 West 50th street, in the eye.

Edwards said he went to Jacobs to collect a \$20 debt for a friend and that Jacobs and his brothers began to assault him.

The ticket broker said he was assaulted when refusing to pay the \$20 because he claimed not to owe the debt. Magistrate Smith decided Edwards was the aggressor and imposed the fine.

Clowning

Leave it to the Broadway clowns to burn up anybody.

Back stage at the Century, New York, Sunday evening where the Level Club held its annual show Lindy, himself a Leveler, outfitted a huge table with eatables and other delicatessen delicacies. It was a proud contribution to the cause from Lindy's delicatessen shop.

But Al Jolson, Lou Holtz and other wags crushed poor Lindy by displaying a hurriedly made card on the table which read:

This Food Was Given By REUBEN'S.

"VARIETY'S" BROADWAY GUIDE

(Note Changes Weekly)

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 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.
"Old Ironsides" (Rivoli). Inaugurated that Publix house as reserved seat "run" policy.
"Big Parade" (Astor). War type with plentiful comedy.
"Tell It to the Marines" (Embassy). Another war special, featuring Lon Chaney.
"The Fire Brigade" (Central). Good thriller for juveniles; of popular appeal type.
"What Price Glory" (Harris). As good as "The Big Parade" and those who have seen the Metro picture will want to see this.
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—"Flesh and the Devil" (second week).
Paramount—"The Potters" (W. C. Fields).
Rialto—"Sorrows of Satan" (in for a run).
Strand—"The Music Master."

NIGHT CLUBS

(Hotzy-Totsy or "Sawdust" Cabarets)
Dover Club—"Those three boys," Jimmie Durante, Eddie Jackson and Lou Clayton. Enough for the "wise" mob. Couvert \$2. Always lively.
Merry-Go-Round—This is a new "spot." Address and admission secret excepting to the initiated. Those who know "Hymie" know all. "Dirty," music and torrid atmosphere. Getting a brisk play from the jaded wisenheimer.
Texas Guinan's 300 Club—\$3 couvert. Known as the Human Museum; not a misnomer.
Small's Paradise—7th Ave. and 135th St. Holding place all its own in New York's night life. Unlike the black belt black and tans. Here floor show with no couvert and reasonable. Other places mostly take 'ems. Dancng at Small's by couples of either color most colorful in town. The hottest syncopated band in New York.

(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; Frank Libuse and Keller Sisters and Lynch also worth while. Libuse is biggest individual night club novelty in New York.

Helen Morgan's 54th St. Club has Miss Morgan presiding. Good show. \$2 and \$3. Now the new professional rendezvous.

Silver Slipper is a big money maker in the pop priced night clubs. Gets a good play and the crowd helps the merriment accordingly. Parody Club, Frivolity, and Everglades in same category.

(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 couvert.

For the dress-ups (not that the dinner jacket is open sesame; if they need you badly enough, you can come in overalls, providing you look like a b. r.) during the winter season, the Lido, Montmartre, Mirador, and Club Richman are more or less high-hat spots. Not so much the latter; the climbers and the actuals play the Lido, Montmartre and Mirador.

Villa Venice at 10 East 60th street is snobbish about insisting on the "right" people, and the dinner jacket is a prerequisite regardless of the b. r. Smart dine and dance place, Eddie Davis at the baton, at east part of town.

KILL TIME SPOTS

Recommended for those with several or many minutes hanging heavy in between dates is Hubert's Museum on West 42d street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53rd and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotzy-totsy stepping by the adolescents look in on the Orpheum and Tango Palace, situated 46th to 48th streets, on Broadway.

RECOMMENDED DISK RECORDS

Victor No. 20270—Jean Goldkette outdoes himself with "Hush-a-Bye," a waltz, and "Idolizing," a melody fox trot, both California products. Superbly played, smooth and inspiring, with Frank Bessinger also vocalizing the chorus interludes.

Columbia No. 826—Ted Lewis and Sophie Tucker on one record. Wotta combo! The ancient indigo classic, "Some of These Days," has Soph featured on the vocal end, and in "Bugle Call Rag" Lewis and his jazzists wax plenty "hot" on the dance end.

Brunswick No. 3312—The Merry-makers, as the Revelers (Victor) are identified on the Brunswick label, show some fancy vocal harmony with "Sunny Disposish" and "Banks of the Old Yazoo." The first is the "Americana" novelty ditty.

Columbia No. 815—Peggy Bernier from the Chicago picture houses, where Paul Ash sponsored the cute songstress, has a sensational disk "personality." The cute manner in which she registers the lyrics of such familiar hits as "Me Too!" and "Sweet Thing," will soon command attention. For a debut disk, Miss Bernier sounds like a "find."

Victor No. 20392—Some more of the "Oh Kay" hit music. One side Jesse Crawford at the organ with Nat Shilkret's Victor Orchestra are teamed for "Maybe" and the reverse has George Olsen and his Musio offering "Someone to Watch Over Me."

Vocalion No. 1048—Sizzling syncopation by the Kansas City Blue Strummers that puts the white jazzists to shame, is evidenced with "String Band Blues," and "Broken Bed Blues," a couple of mean ditties.

RECOMMENDED SHEET MUSIC

"When I First Met Mary," "Tell Me Tonight," "Hush-a-Bye"
"Deed I Do," "I've Got the Girl," "Sunny Disposish"

Elks' Cashier Accused Of Stealing From Club

Mauritz Hultman, 39, cashier in the Elks Club, 108 West 43d street, was held in \$3,000 bail for further examination when arraigned before Magistrate Earl Smith in West Side Court on a charge of grand larceny. Hultman is accused of having stolen \$1,552 and then manipulated the books to cover the theft. A few

days ago auditors were called to examine the books and the deficit was discovered. A. P. Wallace, manager of the club, questioned Hultman and it was said he admitted having taken the money.

He said he had taken various sums between Dec. 10 and Jan. 11 and that he had lost it betting on the races. Besides the money he took from the club, he said, he lost \$2,000 of his own funds.

Hultman told club officials and police that he expected to make restitution as several friends had volunteered to come to his aid.

AMONG THE WOMEN

BY THE SKIRT

Good Show at Palace—Maybe

The consensus of opinion around the Palace Monday afternoon was that the show was good. Maybe.

It hardly lends to the Palace dignity making a hodge podge of the acts by calling on talent from the audience.

Ben Bernie with as pretty a stage set as has been seen around in a long time was going splendidly until he introduced the Kellar Sisters who "obliged" from a stage box.

Bert Errol back once again with new clothes and one new number that will be worked into a laugh riot. It is "Good Queen Bess of Merrie Old England."

The period gown was of a green and gold brocade with dash of red in the bodice. Mr. Errol first appears in a painted chiffon cloak. The predominating colors were red and green, with sleeves of gold. Underneath was a dress made solidly of gold sequins. Ray Errol does her familiar dance in a black dress having a flowered decoration applied on the skirt.

Harry Carroll has several girls with him all nicely garbed Marquerite and Gill pleased as usual. Marquerite is showing but one new costume, a pretty shade of green velvet. The skirt cut in points was edged with fringe. There was no bodice to speak of, just a diamond brassiers. A very gorgeous blue shawl was recklessly dragged across the stage.

Jackie Collier is so beautifully dressed the illusion he is a girl must deceive many. The dress is white satin sprinkled with diamonds and edged with feathers. The sister in the act wore the loveliest of soubret costumes. The skirt cut like petals of a flower was a mauve and green with a silver top.

Carolina Diamond (with Harry Burns) proved to be a fascinating miss with her harp. A dress of many colored, kerchiefs formed the first change while blue net cut in panels acted as a second.

Mrs. Laurie (with Joe) wore a plain black one piece dress relieved by a white lace collar.

About the Chaplin's

Charlie Chaplin and his friends should not have so much concern over the notoriety his wife has pushed him into. Understanding people are with him. He might better wait for final decision by all of the people after all of the facts have percolated through.

From Mrs. Chaplin's father's comment, it would seem Mrs. Chaplin is her mother's own daughter. Her father, who must also know the girl, said she should be taken into the woodshed and given a good hiding.

These women who sound as though they have lost the best things in life and therefore become reformers to make everyone else miserable also, will have to do a whole lot of reforming to turn the public in its vast majority against such a universal mirth maker as Charlie Chaplin has proven to be. The same women like their local publicity too; like to pose and a chance like this to bellow over.

What would they do if they deprived their towns of all of the pictures. For the picture business must have something to say once in a while. Supposing the picture business said if you reject one picture you reject all and get none. That could happen—reformers could start almost anything, from breaking the law by buying liquor to a revolution.

"Watermelons" Good, But Some Pep Missing

"Watermelons" seems to have lost some of its burlesque pep. It looked that way at the Columbia at any rate. But at that it is a good show. The tap tango of Garland Howard and May Brown still remains the most entertaining feature. Speedy Smith seems to be a colored Willie Solar. Very amusing.

The chorus aren't showing anything in the line of new clothes. They change with every number but clothes would look like nothing at all anyway with those dreadful black tights. Most of the girls seemed to have fallen into a flour barrel, their shoulders and necks were so smothered in white powder.

May Brown wore two very pretty frocks. A silver dress was short with a full skirt having a design in pink flowers. A straight white chiffon gown was embroidered in crystal. Miss Brown also showed a white shawl with colored flowers. She displayed very good taste in wearing pink stockings.

Mr. Howard in his two first suits was unfortunate. Always the dapper he retrieved himself later by showing some very good looking clothes.

Beatrice Lillie Starring

Beatrice Lillie, starred, opened at the Fulton in a musical called from a familiar phrase, "Oh, Please," made famous by the star herself.

Happily for those present most of the three hours are consumed by Miss Lillie and her travesties. Helen Broderick, given proper opportunities, would have given the star an interesting race for honors. On for only three short scenes, Miss Broderick had the satisfaction of hearing a goodly reception when she came on at the finale, looking stunning as Mme. Sans Gene.

Miss Lillie rather burlesqued her own dressing. Appearing first in a simple green jumper dress she changed to a yellow chiffon negligee that shaded to orange. Miss Lillie got a lot of comedy out of a red velvet sort of Queen Elizabeth gown. The entire affair was edged with a black fur. Underneath was a metallic gown made with a draped effect. A black pleated skirt had a white top and even with this costume comedy was forthcoming.

Draped in a red table cloth Miss Lillie was never funnier. She made a good looking boy in tails and white tie.

For the finale the first real girlish outfit was shown. A black velvet cape had a sumptuous white fox collar and was worn over a white evening frock embroidered in silver.

The chorus were well dressed at all times. Their first dresses were of white organdie made with moire bands. At the left side of the belts hung bunches of luscious cherries. Large hats were adorned likewise. A deep shade of yellow followed. The material was georgette and fashioned in two tiers from long bodices. Buttercups were used for a trimming on both frocks and the small hats worn. Night gowns were effectively shown with the usual electric candles.

All the girls in buffante dresses made a lovely stage picture. Made mostly of organdie with wide bands the color schemes such as purple with cerise, yellow and silver, orange and gold and all tied with green sashes, most artistic, especially with the very large hats.

Jumper dresses of rose with pleated skirts and bands running obliquely and small hats to match brought the stage back to present day, but soon switched to King Arthur's period with the Ladies and Knights in the most elaborate court costumes. Hoopskirts and colors ran riot.

And for Heaven's sake where ever did that awful red-haired masculine girl come from?

The Guitry's 2d Play

Again have the Guitry's conquered. "L'illusionniste" is a bit of fluff and just as exquisite. To be sure Mile. Printemps has little to do but that little is a joy. And even her poor dancing. Her two English songs were gems to the ear. As a vaudeville performer supposedly of the smallest time Printemps was lovely in a very blonde wig and diamond cap. The dress was a three-tier taffeta of the palest pink shade. The ruffles were in large scallops edged with a narrow lace. The slippers were silver.

In a dressing room scene her robe of black velvet had a green figure. The last word in smartness was an ensemble of sand colored cloth.

LIKED PANAMA CLUBS

Misses Nugent and Morgan's Report Considerably Different

Two young women, night club entertainers, Cleo Nugent and Billy Morgan, are back from long engagements in Panama, reporting favorable treatment.

Miss Nugent, singer and dancer, was at Kelly's Ritz for seven months. Miss Morgan, soprano, was at Bilgray's place at Colon.

This boost for Panama is decidedly different from other reports brought back by girls who have worked in tropical clubs and hotel shows.

F. & R-F. P-L DEAL

(Continued from page 9)

take over the theatre at Northfield, Minn.

The Publix lease of the new Minneapolis runs for 25 years with an option for 25 more. Under the terms, Famous Players must be responsible for the payment of the \$165,000 per year rental and taxes, aggregating another \$35,000, for the life of the lease, but there is nothing to prevent a transfer of the lease to F. & R.

U Buys State for One Night

F. & R. did a novel business and publicity stunt by selling out the entire State theatre, their leading movie house, to University of Minnesota fraternities at the straight 60c. per ticket rate for the second performance last Wednesday night.

The box office, in fact, discontinued selling tickets after 7 p. m. The entire first floor was reserved for the men and the balcony for the women. About 3,000 students and a number of university and state officials attended the show at which special stunts were staged.

Detroit, Jan. 18.

Following "The Sorrows of Satan" and "The Fire Brigade" some time in February, the Madison theatre will become the permanent Detroit home of Vitaphone.

The deal was consummated last week between John H. Kunsky and Warner Bros. "The Better Ole" will be the opening unit at the Madison under the new arrangement, and it will be followed by other Vitaphone units. "Don Juan" is now finishing an eight-week engagement at the Shubert-Lafayette, and "The Better Ole" was scheduled to follow, but with the Madison deal the Shubert theatre will return to legitimate attractions.

Springfield, Mass., Jan. 18.

Vitaphone opens at the Capitol (films), Springfield, Mass., Sunday with "The Better Ole" and orchestra accompaniment, the Three Aristocrats, Marion Talley and "Volga Boatman Song."

Bridgeport, Jan. 18.

The longest run for a film program in any Connecticut theatre has been established by Vitaphone and "Don Juan" at the Cameo, Bridgeport, Conn. The program is now in its fourth week.

It has been decided to call the new Publix house in Minneapolis the Twin City theatre. The theatre is to be one of the links in the chain of de luxe theatres that will play Publix Units when completed. Seating capacity will be 4,500. Craven & Mager, formerly with Rapp & Rapp, are the architects.

Mme. Frances Sells

(Continued from page 1)

at \$25,000 a year to the purchasers, who will remain there and continue the present policy.

For a time Frances & Co. was one of the leaders in making stage wardrobe, but of late the patronage has been almost exclusively from the topnotchers of society all over the country. The business grossed well over the million-mark annually during recent years. The purchase price is not disclosed, but is known to exceed \$600,000.

Spingold, who before his marriage was general representative for William Morris, and before that a Chicago newspaper man, has several offers to enter other fields (he has contracted not to re-embark in the same business). Mme. Frances is now in Paris on behalf of the new ownership. She will return late this month.

Mr. Field was formerly vice-president of Ford & Thomas. His wife was Helen Paul, modiste of international repute. She will be associated with the new combination.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

Charming Palette Dancers

The Palette Dancers, charming girls in colorful costumes, with different light effects on a back drop for each dance, are worth watching in vaudeville, but the singing pianist was probably suffering from a cold. If not, his voice is no asset.

A butterfly dance and a whoopee dance and a scarf dance were graceful, and another done by two girls in blond wigs and tight black velvet bodices had lots of speed. These girls wore bracelets under the right knee. A solo dancer wore a costume of navy blue metallic cloth coat and orange silk trousers. The finish was a riot of color on a fantastic dance.

At the Hip

Channey and Fox and four girls at the Hip Monday presented a lovely and graceful dance revue with a number of attractive costumes. The girls posed first in frocks of pastel shades of georgette with panniers of satin, which they removed for their dance. Miss Fox wore an effectively trimmed yellow chiffon during a waltz. It had a small red and black figure in each of the petals of the hem and the left side of the bodice was trimmed with appliqued black velvet in a scroll figure.

Another effective costume worn by two of the girls had a long train of georgette with a half moon effect of satin edging it. The satin was blue on one side and red on the other, matching the trunks. Costumes for a Spanish number included two in deep fringe, another of white trimmed with red velvet flowers and red girdle, and Miss Fox, representing the bull's end of the fight, wore green velvet, perhaps thinking that was the way a bull must feel.

The Fantino Sisters are graceful dancers as well as acrobats. There are so many women with powerful right arms it is a wonder any man would dare address a strange one for fear of meeting one of them.

Gladys Ahern is wearing the same costumes as a Mexican girl that she wore before and, the blue satin bodice still fits badly in the back, gapping between the snappers.

Two Girls in Two Acts

The girl with George P. Wilson (Loew vaude) wore a black velvet gown that had a large bow made of rhinestones at the waist and a wide band of white fur at the bottom of the skirt. She wore a small black hat with a feather on the left side, and completed an effective costume with silver slippers.

Miss Page (Lockett and Page), on the same bill, wore two pretty frocks, one of silver bodice and ruffled net skirt and the other of lace in a golden brown shade with flowers of silk trimming the skirt. She had the same red slippers with the lace costume and they were not as appropriate as with the first frock.

Masks in Jane's Revue

The Jane Johnson Revue in vaude reverses the usual order by having four men and two girls do everything from ballet to black bottom. A couple attired in black satin costumes with a large ruff of black edged white georgette at neck and sleeves, wore small black face masks. In the next number the men wore large grotesque head masks, something unusual. A black satin and silver costume was pretty and one made the same but in white and black was not quite so effective. The girls both wore a sparkling bracelet on the left ankle.

Opera With an Edge

Jazz doesn't get an even break in the contest with Opera at the Paramount. When the little heads come slowly into view, we know that the orchestra is here—just like spring—playing selections from the operas and playing them splendidly. Two beautifully staged and sung scenes from "Faust" and "Rigoletto." To oppose these only one clever set for Boyd Senter's syncopation and Mable Hollis singing one number. The quartet harmonized nicely but they opened with "Red Robbin" which instead of bobbin' must be having hardening of the arteries by now. Cy Landry delighted the audience with steps that vaudeville patrons hardly notice, so accustomed to seeing them. Boyd Senter into high for jazz but otherwise it didn't get a show, although the audience got a very good one.

The black velvet curtain with its colored flower center is exceptionally beautiful.

Lavish Production No Story

"The Masked Woman" has practically no story but what is there is smothered under enough gorgeousness to tell the history of ancient Rome. Anna Q. Nilsson, wife of a young doctor who gave most of his time to an orphanage, wears a different gown in every scene, each more elaborate and expensive than the other, from trailing metallic brocade negligees to beautiful silk velvet wraps with chinchilla collar. A ring with one huge pearl, diamond tiara, etc., and then the doctor looks mournful and tells the villainous Baron, "I wish I could give my wife beautiful things."

If she were the wife of an American doctor her clothes wouldn't be surprising considering the prescription trade. Excitement was supposed to be killing the Baron and it didn't accomplish it too soon for the audience. There were dances by the Morgan Dancers and more gorgeous gowns by the Baron's lady friends, of which Ruth Roland was one, to say nothing of the robes and rings the Baron himself wore.

A ridiculously lavish production for no good story at all.

Preferred Blonde Now Common

"The Cheerful Fraud" made a cheerful audience. Who doesn't like to see an impostor faced with the person he pretends to be and a dashing Earl win the lovely secretary—all in one day. That wasn't half of it but Reginald Denny, his facial expressions working faster than his fists used to when he worked with leather not laughs, saved the day and the jewels and only lost three umbrellas and no opportunities.

Gertrude Olmstead, drenched one minute and arriving in the office nice and dry the next, was the lovely lady and Gertrude Astor was a blonde whose stock had changed from preferred to common. Being newly rich, Emily Fitzroy had to appear as a one woman exhibition of the Russian crown jewels.

Marie Prevost's Right

Marie Prevost in "Man Bait," a "rags is royal raiment, but silk is just as virtuous" and more effective story. She is another woman who has everything in her own right—first. On more than one occasion she had to put a man's head between his two ears, but it looked as though she were removing it from there.

Marie goes into her bathing suit specialty again, making as pretty a picture as ever. And the salesgirl married the big boss and probably the store had a sale of silk stockings to celebrate the occasion—unless they stopped handling them because they started all the trouble.

Error with Elephant

"Spangles," from Nellie Revell's book, is the real film thing in circuses, both inside and out of the tents, and accordingly enjoyable. It's an exacting life, though, where they have to keep friendly with all the animals, to say nothing of each other. The Big Boss foolishly made Sultana, the elephant, sore at him, and his murder became another trunk mystery. Marion Nixon was the lovely "Spangles" who saved a young man from the clutches of the law and captured him herself, and Pat O'Malley did a fine imitation of Ben Hur in the circus chariot race.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The 2,000th performance of "Able's Irish Rose" caused more editorial comment than any theatrical event in months. The dailies dealt with it editorially and the "Herald Tribune" featured a signed article by its humorist on the event. One of the things that have helped publicity for "Able" was the fact that all the reviewers said it would be a flop in the first place. When it began to break records they joined in a chorus of raving themselves, the public taste in plays and the whole subject of play standards, lay and professional.

Texas Tommy Guinan's Play-ground, 201 West 52d street, was padlocked for six months on one of those "consent" decrees by the landlord, Nuttime Theatre Enterprises, Inc.

About three months ago a story appeared in "Liberty" in which Gene Sarazen was quoted as taking a rather patronizing attitude toward Walter Hagen, British open and American professional champion. Hagen came back tartly and there were hot exchanges between the two, together with threats of suits against the publication, when Gene denied he had made any such utterance. At the time the wise golf pros around New York winked cannily and observed sagely: "It's all the bunk. The talk is framed as a preliminary for a match of these two, probably in Florida."

Last last week the Associated Press announced that Miami business men had contributed \$5,000 to back Sarazen for a 36-hole match in Sarazen's Golf Park course in Miami, and Hagen had accepted the date on condition that a return match be played at Hagen's Pasadena course at St. Petersburg, Fla.

Merton Clivette ("Clivette"), one time vaudeville illusionist and a Greenwich Village character, who disappeared from the Village several years ago, crashed into print this week with an art exhibit of his own work at a Madison avenue gallery.

Edna Purviance refused to see Paris reporters, declaring she was suffering from "Klieg eyes."

Earl Carroll won a stay of 30 days from the execution of his sentence to a year and a day in Atlanta for perjury in connection with the "bath tub" party. His attorney obtained time to prepare papers in an appeal to the U. S. Supreme Court, from the ruling of the U. S. Circuit Court of Appeals affirming his conviction.

Two Harlem (New York) film theatre employees were held for trial and three are awaiting arraignment, charged with admitting unaccompanied children to their shows. The Children's society has been crusading.

Rigo, Gypsy violinist, who got international notoriety when he eloped with Princess de Chimay, the former Clara Ward, Detroit heiress, is ill and broke in the French hospital, New York. He is 63 years old, and has played in many New York restaurants.

Arch Selwyn, in Paris, has bought rights of "The Black Shirt," dealing with the Italian Fascisti.

CHICAGO

Robert Tripett, of the Y. M. C. A., was sentenced to six months in the House of Correction for annoying a woman in a local picture theatre.

Federal agents say they found several cases of liquor in a raid on the Auditorium Smoke Shop, located in Auditorium theatre.

Mary Garden seldom muffs the front page. She was ill last week.

Frederick Lonsdale's "On Approval" is to be Charles Dillingham's production at the Erlanger Jan. 31.

Sophie Lobell, pianist, was awarded \$50,000 by a jury in Judge Brewer's court for injuries received in an automobile accident last year. The car, driven by Dominick Mangano, 5529 Flournoy street, injured her right leg to such an extent that she cannot work the pedals of a piano.

LOS ANGELES

Bert Bradley, operator, was severely burned and Dolly Case, cashier, suffered slight burns when a 2,000-foot reel of film exploded in the projection room of the Photo-

play theatre, Pasadena. Bradley's quick action saved the building from serious damage.

Anita Stewart bought unimproved business property on Canyon Drive, Beverly Hills, for \$65,000. She will improve it with a four-story apartment house and stores.

Los Angeles police arrested two alleged robbers and their wives on suspicion they are the ones who held up Jack Kearns, fight promoter and manager, and relieved him of his sedan recently.

Marie Mosquini, screen actress, awarded interlocutory decree of divorce from Roy G. Harlow, non-professional.

A Sundberg, aged 30 years, a carpenter, fell 30 feet from a scaffolding on the new Stern Bros. studio in Hollywood and died instantly from a broken neck. On the same afternoon Walter M. Hollowell, carpenter, 47 years old, fell from a scaffolding at the Pickford-Fairbanks studio and was instantly killed.

Gladys Hulette, screen actress, awarded judgment in the sum of \$725 against Fidelity Pictures, in payment of services for one week at \$650 and one day at \$75. Her claim was disputed on the ground that her wardrobe purchases, charged to the company, had been excessive, but Municipal Judge Galbraith ruled otherwise.

Calaway Rice, screen actor, arrested on suspicion his claim for injuries against the Yellow Cab Co. was an attempt to obtain money under false pretenses. Rice is alleged to have sought \$2,500 from the cab company for alleged injuries obtained when he was thrown from a taxicab when it struck a culvert. Police contend Rice can dislocate his wrist at will.

Log Cabin Roadhouse, Culver City, patronized largely by artists, destroyed by fire, with a loss of \$10,000.

Theresa Cornell, screen actress, granted a divorce from Roger Cornell, athletic instructor for a Hollywood film company, on charges of cruelty.

Irma Stark, wife of Peter Stark, occasional screen actor, granted a divorce on desertion grounds.

Pyle on Wrong End

Los Angeles, Jan. 18. Brick Muller's Californians defeated Red Grange's New York Yankees at Wrigley Field in a football game Sunday by a score of 30 to 6.

Tut Imlay, skipper of the U. of C. team last year was star player on Muller's team and played rings round the famous "Red," whose team suffered their first defeat of the season at the hands of the Muller aggregation.

The game was promoted by Charles Pyle and did about \$60,000. Pyle was the bamboozled boy inasmuch as the arrangement was 65 percent of the gross for the winning team.

Muller has received offers to star in single pictures.

OWN RUBBER CHECKS

(Continued from page 1)

own are said to have received so many bouncing checks from proposed owning members that the project was forthwith abandoned. Checks were for \$100 each.

A night club proprietor considers any check received during business hours in payment for food or refreshment or both, a bounce until informed it has been paid. What this had to do with the rubbers of their own no one has been able to explain. Nor how many of the nighters gave the bad paper has not been mentioned, other than "several."

Poor Trade

One of the contributing causes to the bad night business that has descended in pall-like manner upon the mid-section's night life, started with publicity preceding the 3 o'clock in the morning ordinance. It has continued to the dismay of night club people.

A few patrons now constitute a crowd in a night club, with not over

five of the night places doing actual business.

The places remaining open after hours (8 a. m.) do so with locked front doors, depending upon the trade inside at the time. This peters out within an hour or so later with no fresh money showing. One of the most obstinate night clubs to the enforced closing, at first remaining open as usual until seven or eight in the morning, is now closing nightly at 4 or 4.30 through absence of any business.

Daily it is being recalled that a couple of night club men who pronounced early in December, "The racket is through," knew whereof they spoke.

For Racing in Utah

Salt Lake City, Jan. 18.

A bill repealing the present law against pari-mutuel betting on horses has been introduced in the Utah Legislature by Charles Redd. Redd sponsored the law two years ago which created the state racing commission and authorized racing meets with supervised betting. He says there is excellent prospect of the repeal bill going through.

It completely repeals, carrying no corrective measures or amendments to the present law.

Joys and Glooms of B'way

(Continued from page 33)

would help or would Equity help me, my fare to Arizona, etc.

Please let me hear from you soon.

Best wishes. As ever,

Kitty.

Texas Guinan has started a fund for Miss Banks and would like to have her friends contribute. She welcome checks at her home, 15 West Eighth street, or sent to Miss Banks at the above address.

Jack White's Gag

Jack White is using a gag at the Silver Slipper which is going the rounds. He says gentlemen prefer blondes because they get dirty quicker.

I believe it was Walter Winchell who first used the story about two chorus girls. One said:

"Who was that gentleman I saw you on the street with yesterday?" Said the other: "That was no gentleman. I'm a brunet."

Tracing

In the Saturday Evening Post this week, including George Rector's story, "The Girl from Rector's," he uses the gag Harry Richman and this writer have used for years, "So dumb they had to burn the schoolhouse down to get him out of the second grade." I believe Eddie Cantor did that in the "Follies" four years ago. Incidentally, the entire Rector series interested Broadway show people. They have been written in the vernacular by a smart Broadwayite. The real writing was done by a nationally known humorist, a pip around the Friar's Club.

The Popular Jake

Jake Lubin, chief booker for Loew, is to be given a dinner at the Friar's Club Jan. 21, to celebrate his 30 years in show business. There are few men in our profession more loved than Jake. He was manager of Miner's Eighth Avenue when Warfield played there in burlesque. Marcus Loew used to sit in his box office and chat with Jake while the money came in. That's where Loew first got the idea of money in show business.

Wore Official's Badge

A musical revue recently played Detroit, where they have some sort of a vice squad or vigilance committee to keep the morals of that town pure—funny in itself. A Hawaiian number was presented, with a former chorus girl doing the solo work in the middle, including the "grind" and everything that went with it. The committee on purification saw the show and somehow one member of it, wearing an official badge of office, met the dancer, who, incidentally, is a mighty nice girl, married and has a child.

The guardian of public morals became enamored of the "wicked" dancer. In the course of the evening he became quite potted. The dancer, a smart girl in spite of the fact that she was comparatively new to the show business and was

INSIDE STUFF

ON SPORTS

Toronto Hockey Fans Have Own Ideas

The men behind the Toronto Arena Co. and the St. Patrick's Hockey Club of the National League are a sadder but wiser lot in their knowledge of how to get box-office receipts.

A few years ago there was only one artificial ice rink in Toronto—now there are six. At that time practically all hockey games, either senior or junior, amateur or professional, had the S. R. O. sign out hours before the game. And there were games where the results didn't count for anything in league standing. The St. Pat executives decided that as the demand was so great every person who wanted a seat should become a subscriber. Tickets were to be bought before each game and the subscriber must claim seats for all but one game per month. Fans took to this grudgingly. This year the management went further and demanded that the subscriber buy a season ticket, paying for all games of the entire season at once.

The idea was a 100 percent flop. The team which is far from a world-beater played to rows of empty benches. At present the St. Pat's are trying to regain lost ground and have gone back to the old idea.

A press story sent out this week by Terry Turner, Loew press representative, attempts to prove that fighters who oversell themselves to vaudeville are hurting their own profession. Turner's argument is that many fight fans are made from theatregoers and points out that women in particular, seeing a champion work on the stage, are apt to want to see him fight.

The article says Jack Delaney is asking \$5,000 a week for vaudeville and Mickey Walker \$4,000. It also gives Jack Dempsey and Luis Firpo the call over any fighter played by the Loew Circuit for gross business.

It is extremely doubtful that the Loew Circuit will be so liberal in its future dealings with pugilists. Gene Tunney was signed for \$7,000 weekly and has failed to reach anywhere near the grosses credited to Jack Dempsey.

INDIANA'S BOXING COMM.

Senator L. G. Bradford Will Introduce Bill—3 Members Plus Sec.

Indianapolis, Jan. 18.

Senator L. G. Bradford, South Bend, Ind., will introduce a bill in the Indiana Legislature asking for a boxing board for the Hoosier States. The proposal has the backing of Andrew Weisburg, South Bend hotel man, who attempted to negotiate the Dempsey-Wills fight last summer.

The bill provides for creation of a State athletic commission of three members, with a secretary to be named by the Governor. With headquarters in Indianapolis, commission members would receive \$10 a day and the secretary a regular salary.

Sunday bouts would be barred and the commission would be empowered to license promoters, officials, fighters and wrestlers and force posting of bonds by each.

Another Sunday Admission Bill for Massachusetts

Boston, Jan. 18.

A bill has been filed permitting the charging of admission at Sunday sports in Massachusetts. Judge Edward L. Logan, is the sponsor of the bill which has wide backing here. A similar bill was introduced last year but was not successful.

The act provides that the regulation and restriction of games would be placed in the hands of municipalities. Licenses, or permits, would be issued by the Selectmen, or City Council, who must accept the act before it becomes effective in their cities or towns.

Games would be lawful only between two and six p. m., and horse-racing, boxing, automobile racing, wrestling or hunting with firearms would not be included within the scope of the law. No games would be allowed within 1,000 feet of a place of worship. Players and managers would be allowed to receive remuneration.

Jack Kearns' Crash

Los Angeles, Jan. 18.

Jack Kearns, former manager of Dempsey, and Teddy Hayes, former trainer of the ex-champion, were named defendants in a \$2,000 suit filed in the Superior Court by Mrs. Louise C. Gates. She charges her son, Lester, was injured when his car collided with one owned by Kearns and driven by Hayes two years ago near Puento.

The complaint states Hayes was speeding at 50 miles an hour when he crashed into Gates' car and wrecked it.

senting the attentions of the committee, appropriated his badge of office and the next night wore it on her costume right where it would be most noticeable.

The entire Frivolity Club show was engaged for the supper party given by the Fisher Bodies and General Motors crowd in the main ballroom of the Ritz during auto show week.

JOE DUNDEE SQUARED

Unanimous Decision Over Eddie Roberts—Record Crowd at Garden

By JACK CONWAY

Joe Dundee squared himself for his one-round knock out at the hands of Eddie Roberts when he decisively defeated Roberts Friday night at Madison Square Garden in one of the best battles seen there in months.

Roberts proved tough and a good puncher. In the fourth round he demonstrated a near repeat of his one round victory when he dropped the Baltimore wop for a nine-count with a heavy right cross to the button. Dundee also showed he possesses the stuff of which champions are made. He arose and at the end of the round was still on his feet, through masterly stalling.

Roberts was always dangerous, but Dundee had too much for him. He shellacked the coaster with left hooks, jabs and rights until the latter was weary and groggy. Roberts crossed every once in a while and when he landed the punches shook Dundee, but the latter forced the fighting.

Dundee by his victory again assumes his place as the logical contender for Pete Latzo's welter-weight crown. Roberts will stop any of the welters he can hit, but he lacks Dundee's class. Eddie is a trifle slow, and doesn't like to lead. He's a counter puncher solely.

Meyer Cohen Led Away In the semi-final Willie Harmon stopped Meyer Cohen in the seventh round, the referee stopping the bout. Cohen looked good in the early rounds, but Harmon was giving him plenty of pasting when Lou Magnolia led the Holyoke lad to his corner.

Nick Testa, the Troy wop, hung the Cluett and Peabody on Jack Fleming of Scotland in the third round of another ten. Testa has been knocking the middleweights bowlegged up in the collar city and was making his big league bow at the Garden. He will probably be seen around here a lot after his socking exhibition.

Pete August of Bridgeport stopped "Gats" Gargano of Staten Island in the last round of a four-rounder. "Gats" looked tough, but he was duck soup for Peter. August knew too much and was far too clever for the stolid "Gats." The referee stopped hostilities in this one also.

A record crowd of 18,154 paid \$62,535 to see Dundee re-establish himself. Joe has a great local following among his own countrymen, as well as the fight fans in general, and they were all out to see just how Roberts turned the one-round trick in the western ring.

They saw a whirlwind battle full of thrills all the way. Roberts copped the opening round and the fourth, but Dundee took every other. The referee and two judges both voted for him.

Jimmy Moore, coast negro middleweight, looked good winning the opening four-rounder from tough Charley Picker, an army fighter. Moore is a stable mate of Roberts and has been fighting 10-rounders on the coast.

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15 YEARS AGO

(From Variety and "Clipper")

Pat Casey had a device for projecting motion pictures in a fully lighted theatre. J. J. Murdock had a similar appliance.

Harry Pilcer and Gertrude Vanderbilt teamed for an engagement as a dancing combination in England, opening at the Palace, London. Leo Maase (deceased) negotiated the contracts.

Assessed values for tax purposes set the Metropolitan Opera House down at the top of the list at \$3,050,000, Madison Square Garden next at \$2,450,000, and others in this order: New York, New Theatre, Hippodrome, \$1,675,000. The Empire stood at \$500,000, and the City was last on the list at \$220,000.

Nat Goodwin received a Keith route which did not include either Hammerstein's or the Williams houses. When Percy G. Williams learned of the booking he demanded to know why the act had not been submitted for his houses. As a result the booking was called off and a new route included both Hammerstein's and Williams' houses.

George C. Tilyou built his first fun house modeled on the idea of having the patrons furnish the comedy. The scheme was suggested by watching the crowd at Steeplechase, Coney Island, gathered by the antics of people entering the park between hedges and passing a space with a mild charge of electricity.

Alf Reeves, manager for Fred Karno in this country, married Amy Minister, soubrette in "A Night in an English Music Hall," in which Charlie Chaplin first appeared in the United States. (Reeves is now Chaplin's personal manager.)

50 YEARS AGO

(From "Clipper")

Light is shed on stage salaries in 1877 in the statement of Nat Hyams, manager of the National Comique, Cincinnati. One Billy Wylie, comedian, had charged that Hyams had failed to pay him and Hyams took advertising space to reply that he held Wylie's receipt in full on the statement that the comic's salary was \$25 a week, from which the manager deducted "Board, \$6; extra fire all night, 7 nights, \$1.75; paid for trunk, \$10; bar bill and laundry, \$1.40. Balance paid, \$5.85."

Frederick May publicly horse-whipped James Gordon Bennett, owner of the New York "Herald." Bennett's engagement to May's sister had been broken just before. As that week's "Clipper" went to press, a report was in circulation that Bennett and May had fought a duel in Canada and that Bennett had been wounded.

Another duel was involved in a controversy between Col. F. C. Barlow and Lawyer Elihu Root. The two had quarrelled over a lawsuit in which they were concerned. Barlow challenged Root to a "street encounter" or a duel. When the correspondence was published, Barlow declared he had meant the challenge only as a joke.

Avery Smith, circus man, died in Newark, N. J. He had been associated with P. T. Barnum, had operated several circuses abroad and in the United States and had run Franconi's Hippodrome on the site of what was afterward the Fifth Avenue Hotel, New York. What made Smith famous was that he never would permit the use of his name on any billing or allow it to be mentioned in connection with his circus enterprises.

CHAPLIN AFFAIR AND WILL HAYS

Will Hays doesn't want to mingle with the Chaplin affair. Mr. Hays can hardly be blamed for that. But Mr. Hays should mingle and should have mingled.

Charlie Chaplin's private business is nobody's business. But it seemingly is. While Chaplin can stand for what he wishes to do and does that, an affair such as has broken out over the Chaplins kicks back on the picture industry. That's where Hays comes in, or should.

Mr. Hays seems to be about the best barn-door locker in the show business on matters of this kind, the scandal stuff that hits pictures so hard. If that isn't in the welfare department Will ought to broadcast his definition.

Precaution, or whatever the Hays office attempts about the inside picture flare-ups or breakages, doesn't seem to carry very far. Perhaps if Hays would set the punishment penalty and let it be known the scandal item would be reduced to its minimum.

With the tabloid newspapers ever ready, the Hays office might know that nothing will remain a secret—very long. Perhaps the Chaplin matter could not have been avoided. The very prominence of that comedian ensured the front page. But there must have been another way, the Hays way, if he will or can find it.

Mr. Hays, personally, is very influential in many directions. He has been a Gibraltar for the picture business. He might also and for the best interests of the same business go into the welfare thing and much farther.

That the present notoriety will affect Chaplin's value as a drawing card is a silly thought. All that Chaplin need worry over in that respect is the turning out of another funny film.

INSIDE STUFF ON LEGIT

The Couthoul agencies in Chicago having undergone a complete renovation in the last year as to its methods of procedure in handling legit theatre ticket sales has been watching the present scrap among the independent brokers in Chicago with weathered interest. Because of the assistance some of the theatres have been extending a certain broker in the loop the broker went "over his head," so-called, and now finds himself in hot water with the theatres that evidently "used" the concerned broker for alleged troubles with the Couthoul agencies.

Once the broker involved got his hands on all the tickets he wanted for the theatres known to have been in his alleged "plugging list" it was discovered the broker was utilizing all sorts of methods to boost his sale standing with the favored theatres.

Investigation proved a lot of things. The concerned broker couldn't even hold in line his own crowd among the independents, because one of them wired to New York and got the favor of buying his own tickets from certain houses. There's no doubt but that the concerned broker has cleaned up for himself, but the losses are now coming and the total sum of the scrap promises to be that the independent broker will find himself out in favor with the general layout of things, politically, when the squawking starts in Chicago. The syndicate houses have benefited by the scrap, and it has taken a lot of investigation to get the up-and-up on the whole matter, with the slowness for the showdown coming from the theatres concerned. It was curbstone gossip on Randolph street how the sales made by the broker were in excess of the regulated stands, even when some of the independent brokers were buying from the stands and not from the concerned broker after they failed to get the locations desired.

This situation has been the first uprising in the Chicago "specs" situation since a regulation of everything was made by the aldermen. It may be added that the theatres formerly accustomed to charging attractions their share of 30 cents commission on tickets sold at the Couthoul stands no longer include this item in their list of "extras."

Many show people say that if the Earl Carroll bathtub criminal action had been conducted differently, "laughing it off," the producer would have escaped the perjury charge. Other counts in the indictment were thrown out by the jury. They convicted Carroll for perjury in his statement that Joyce Hawley did not go into the bathtub nude.

Before his trial and while Carroll was about to produce another musical revue at the same theatre where the bathtub escapade occurred, it was suggested to Earl that he place in that performance a travesty of the bathing incident, thereby kidding his own case on his own stage. Carroll looked askance at the suggestion and ignored it.

It might have opened the way for his attorneys to have kidded the entire affair as well in court, making the whole matter a jocular one. The chances are, that if any of the bright theatrical attorneys had had charge of Carroll's defense, those tactics would have been resorted to. It's not difficult to convince the lays, and especially on a jury, that everything in the show business is for publicity or a laugh if properly set forth for that purpose.

The players in the London company of "Broadway" are playing but six performances weekly since opening, but are receiving full salary. It seems the American end of the management did not know the Strand was committed to special matinees of "Treasure Island" (daily) until arriving on the other side. Next week "Broadway" will move to the more spacious Adelphi. That house is also leased for special matinees of "Peter Pan," which, however, conclude this week. Thereafter the usual eight performances will be given.

When the premiere performance was over the American company was somewhat terrified at the vocal din out front. They did not know if the show was being booed or cheered until reassured by the stage hands that "They like you alright." Roy Lloyd understudy for the lead in the New York company, who joined the London company at the last minute, was the most affected. He cried with joy in his dressing room.

Estimates are that "Broadway" will run at least six months in London, discounting the welcome given some American shows and subsequent falling business.

ON VAUDEVILLE

M. E. Comerford whose vaudeville is booked via the Amalgamated Vaudeville Agency, New York, recently acquired some Kenev houses and may build in three New York state cities. Comerford is on friendly terms with Keith-Albee, yet his houses in several K-A spots are a thorn in the K-A side when business at both theatres is compared.

A report says K-A will make an effort to take Comerford and his houses under their wing. It would combine the independent agency business as the Amalgamated Vaudeville Exchange. In the present alignment of the Amalgamated are several managers who would veto any proposed alliance with K-A.

The Amalgamated now has access to all the acts it wants to consider and with the acquisitions, will be in a position to offer quite a solidified circuit of Amalgamated-booked houses.

Where a year ago some seven and one-half weeks were on the books, with most of them split weeks, the Amalgamated come to the unbuilding

RIGHT OFF THE DESK

By NELLIE REVELL

The passing this week of Bruce Edwards, general manager for C. B. Dillingham, recalls my first meeting with him at a time when he was fresh from newspaper work and holding down his first job as a theatrical advance agent. He was representing Julia Marlowe in "When Knighthood was in Flower" and arrived in Minneapolis. The late William Raymond Sills another advance agent, a great friend of Mr. Edwards, was also there.

The latter had to leave for Duluth early in the week and asked Bill Sills to take care of his Sunday advertising in the Minneapolis papers. Mr. Sills assented and promised to wire just what he had done. On Friday night this wire went to Mr. Edwards:

"Minneapolis is the biggest flour-manufacturing city in the world. Appreciating that fact and believing it will be a good business stroke. I have made your Sunday advertisements read, 'Charles Dillingham presents Julia Marlowe in Charles Major's romantic play "When Knighthood was in Flower." This should make a big hit with the Pillsburys, Washburns and all the rest of the local playgoers. Also advise me if I have done right."

The earliest train brought Mr. Edwards, purple and indignant, to Minneapolis, only to find that his advertisements still read the way they should and that his confere had discreetly departed from Omaha.

Mr. Edwards particularly liked to dwell on the amusing incidents that occur "on the road." One of his stories centers around John Pollock at a time when Mr. Pollock was in advance of Willie—I mean, pardon me, William—well, anyway, in those days it was Willie—Collier. C. B. Dillingham was in the same town attending the opening of one of his attractions and when Mr. Pollock met him in the lobby of a Des Moines hotel he greeted him.

"How's business?" inquired Mr. Dillingham courteously.

"Great—immense," replied Mr. Pollock, lying like a good advance agent for the greater glory of his firm.

"How was it in Minneapolis last week?"

"Pretty good—we did about \$14,000."

"And in St. Paul the week before?"

"Not so good—we got not much over \$12,000."

"Thanks for the information, Mr. Pollock," said Dillingham. "I'll have to take up those figures with those I get from Mr. Frohman—they don't agree. You see, I own half the show."

Speaking of the Frohman's our own Daniel F. is leaving today for Hollywood. No, not to get into the movies. Yes, to take a vacation.

We know now where William de Lignemare gets that suave delicious accent of his. It's from the aristocratic phone equipment he uses and a specimen of which he presented to me as a Christmas present. With one of those Continental, one-hand-driver, phones, it's impossible to say "Hul-lo" or "Whaddayawant?" And now my friends will know why I have begun to answer their rings with "Are you theah?"

Incidentally the phone probably constituted the most unique Christmas present received by any of Mr. de Lignemare's friends. As the advance agents say in their copy to out-of-town papers, "Not duplicated in your city."

From now on if "Bugs" Baer's copy reads like a lullaby and he forgets to roast Mr. Mellon because somebody named Mellon makes baby food, be lenient with him. For the Baer family is expecting a cub. It won't be old enough for a while to be a Baer, so that's all we can call it—"Bugs" Baer's Cub.

point where today it is one of the most important independent booking organizations in the east.

A new vaude booking phase bobbed up in New York last week with an effort by a radio station to effect an arrangement whereby a full vaudeville show in an independent house in New York be radioed twice a week. It intimated the vaude house would receive sufficient remuneration from the radio to not worry about the box office returns.

Recently an independent house tackled a radio hook-up, but after starting off favorably, dropped its apparent intention of becoming a radio feature indefinitely.

As a result of the proposed radio-vaudeville tie-up, several independent bookers sounded out several of the bigger radio stations regarding the booking of an out-and-out variety bill, using turns adaptable for the air. So far none of the propositions was considered seriously.

ON PICTURES

Prior to the selection of Joseph Bickerton, Jr., as arbiter between the legit and picture producers, a meeting of New York play brokers was held in the offices to discuss the angles.

Several of the brokers are of the belief that the arbiter will relieve them of detail. The brokers have no organization but may organize one eventually.

Quite a number of prominent picture players are now in the East and not contracted for present picture work.

The latest on Broadway is Francis X. Bushman. Lowell Sherman is doing show service, on tour with "The Woman Disputed." Pauline Garon is again idle. So is May Allison, now in New York with her husband, James Quirk, editor of "Photoplay." Mae Murray, who recently severed her Metro-Goldwyn relations, is still unattached. Frank Mayo is disengaged in films and has been playing a few vaudeville dates. Johnny Walker is being sought for prospective pictures, with no assignment at present.

January is the open season for film reviewers mostly on dailies, to name the 10 best pictures of 1926. Many have done that. With some it is an annual custom. Just how much weight these selections carry is problematic, among the readers of the dailies that print them. A reviewer is bound more or less by opinions written during the year.

A goal may be looked for by some of the selectors. He or she may want to be recognized by the trade as an expert in picture reviewing. In an address the other day in New York, Francis X. Bushman stated there were too few general reviewers of films with sufficient knowledge to point to the exact cause of a defect or fault in a picture. That was equivalent and Mr. Bushman may have so stated, to saying a picture critic should have had picture experience, either from observation of picture making or perhaps from having film acted or directed. The same argument could be set against dramatic reviewers.

It follows with pictures as with plays; if the reviewer finds himself attuned in taste or choice with his readers on plays or pictures, his reviews will satisfy them. Too many reviewers get away from the box office idea and rant on the artistic quality of the film or the merit of its story.

Box office drawing power with a picture as with a play indicates most surely its success or failure.

With pictures having passed out there remains little value to the 10 best for days gone. It's something based upon the All-American football teams picked for so many years and authoritatively accepted, by the late Walter Camp. If picture press departments continue to ignore the 10 best things by not referring to such a selection for advertising or publicity purposes the practice probably will die out. It's not of the slightest value to the picture trade.

DRAMA LEAGUE FAVORS EQUITY'S PLAN FOR "ROAD" REJUVENATION

Special Companies in B'way Successes Touring Under Auspices—Organizer Going for Test—Not in Operation Before Next Season

Equity's plan for rejuvenating the road by touring special companies under the auspices of the Drama League, is rounding into concrete form. Following a conference with the executive committee of the Drama League in Chicago last week, Frank Gillmore reported the plan was virtually accepted by the League's people.

The idea is along the lines of the Chautauqua system, the principal factor being to guarantee a profitable gross to traveling attractions in various cities and communities. The Equity-Drama League plan will be tried out next season and three companies will be toured for 20 weeks, provided the guarantees are forthcoming. If the idea is found a success, more attractions will be added and the seasons extended.

Before Equity will lay out the entire program a test of the plan will be made. An individual armed with credentials from the Drama League will be sent on the road for six weeks, visiting various cities between here and Chicago. He will be known as an organizer, calling on chambers of commerce and other civic bodies and organizations. If the guarantees are secured so that consecutive bookings could be made, the proposition will be pushed forward to completion.

New York Manager
One of New York's managers will be invited to form the companies and make the productions, the plays to be decided on later. For the first season three such companies are proposed. Each will be up on two plays and in some stands will give each play for three days. If a large cast is required, a play suitable to that approximate number of players will be teamed.

The idea is not to select the outstanding successes on Broadway, since such shows will eventually be toured anyhow. Other plays which for one reason or another did not go on the road but which are regarded as good performances, will be used. One such play is "The Wisdom Tooth" which never got to Chicago but which may be presented there under the Equity plan.

Equity will defray the expenses of the organizer and other preliminary items. If the plan is successful such disbursements will be repaid from the profits but no profits would go either to Equity or the Drama League.

It is realized some cities may not be easily booked, particularly in the middle west where legitimate shows are out entirely. In those spots a picture house will be sought for a limited booking and if that fails, the local lyceum will be resorted to.

ABIE'S KIDS INHERIT OLD MAN'S IMITATORS

Leon De Costa, author-producer of "Kosher Kitty Kelly," has written a sequel which he will place in rehearsal next week. The new one is called "Kosher Kitty's Kids" with De Costa rushing the piece into rehearsal to beat in the proposed sequel to "Able's Irish Rose" tentatively captioned "Able's Children."

The Ann Nichols office has not announced an opening for the sequel which probably will not be launched until "Able" departs from the Republic, New York.

Channing Pollock Titling?

Channing Pollock may or he may not title the UFA production of "Metropolis" which Paramount is to release.

Pollock was to undertake the job and viewed the picture several times. Early this week it was stated that it was not at all certain whether or not he would do the titling.

The picture is now in 18 reels and is reported to have cost UFA \$2,000,000.

According to present plans Paramount will not release it until next fall.

Do Shuberts Know?

Ed. Davidow, the all-around booking agent for the Shubert shows and Sunday night concerts, is advertising in Variety for acts for Sunday nights at the Shuberts' Winter Garden. Just in case Lee doesn't know—

C. K. GORDON BACK

Paying Off to M. P. A., Producing New Play

The Managers' Protective Association have accepted \$5,000 from Charles K. Gordon and will allow him to stage a comeback as a producer with a new play now being doctored by Willard Mack.

Following his last stage failure Gordon owed approximately \$12,000 in salaries. M. P. A. paid off.

The present arrangement is that the balance of \$7,000 is to be repaid to the M. P. A. from the first profits of the new production. Gordon is entitled to 50 per cent of the profits while his backers get the balance.

Mack's Forgetfulness; Placed Play Twice

"Honor Be Damned," a Willard Mack play opening at the Morosco next week, may become entangled in dispute over production rights. The new piece is being presented by Sydney Cohen, known in picture circles.

It is understood Mack sold the play to A. H. Woods a year or so ago. The actor-author seemed to forget all about that when production was arranged by Cohen. An offer to adjust the matter was suggested by Woods.

Cohen is equally interested with Mrs. H. B. Harris in "The Noose," current at the Hudson, although his name does not appear. Martin Sampter was mentioned as having a "piece." If so it is part of the Cohen holdings. Sampter was supplanted as company manager of "The Noose" several weeks ago. Wallace Munro taking the post. Munro is also representing Mack in the "Honor Be Damned" production.

Friedman with Zieggy

Leon Friedman is back with Florenz Ziegfeld, resuming as special publicity man, though Bernard Sobel remains and will still continue to handle Zieggy's New York attractions. Friedman was acting as general manager for Rufus Le-Maire for the past month or so but suddenly resigned.

Some seasons ago Friedman was regarded as a fixture with Zieggy in the press department. He saw a better opportunity with George White and "Scandals" and left Flo flat. It was claimed by Friedman that he was to receive a percentage of the "Scandals" profits, the reason for his leaving Zieggy. Whether this arrangement existed when he left White last summer is not clear.

George Le Maire, brother of Rufus, is retiring from the stage to become his general manager.

The opening of the new Ziegfeld theatre with "Rio Rita" has been set back officially until Feb. 1. "Rita" moves from Philadelphia to Baltimore to fill in the time next week.

During the Boston engagement it is understood Guy Bolton and Fred Thompson who wrote the book differed with Edward Royce, with the result that John Harwood was called in to handle the dialog direction. That led to Royce's withdrawal, with Ziegfeld himself attending to other staging details.

JESSEL DOES \$22,000

St. Louis, Jan. 15.
Accepting St. Louis as the real test for the road of "A Jazz Singer," George Jessel at the American here last week did \$22,000 on the week with \$2 top matinees.

Jessel believes this sufficient to counter the predictions of the Broadwayites who said his show would not do for the road. In this Jessel excepts Chicago, where he recently had a run approaching the sensational for his type of play.

Bruce Edwards' Death

The sudden death Sunday of Bruce Edwards, general manager of the Charles B. Dillingham attractions, called a halt in the new show producing plans of Mr. Dillingham while arrangements were made for Mr. Edwards' interment.

Rehearsals for the new Mary Eaton show, scheduled for Monday and this week were temporarily delayed.

Mr. Edwards died of cancer, a condition he himself did not know until last week. About six weeks ago he had a breakdown but it was attributed to overwork.

There was not a single thing in the Dillingham show schedule that Mr. Edwards was not personally cognizant of.

Mr. Edwards' modesty was most amazing to newspaper and magazine people seeking interviews. He never permitted his name to appear on a program; interviews were tabooed and he was never photographed save for an occasional snapshot.

DECORATIVE PAINTING MAY DELAY ZIEGFELD

Urban's Art Work Hung But Not Approved by Building Department

The opening of the new Ziegfeld Sixth avenue house Jan. 24 depends upon a painting.

This work of art covers the entire interior of the theatre (ceiling, dome and walls) bordering on the proscenium.

The doubt concerning whether the house will be able to open is because the city building department is reported to have cast dubious glances at this piece of work out of respect to the fire laws. The painting, made in strips, is almost entirely in place. If it must come down the premiere will be delayed at least six weeks.

Joseph Urban executed the art work in his Yonkers studios. The painting cost \$50,000, and another \$10,000 to hang.

"Rio Rita" is due at this Hearst-owned theatre, for which it is said Ziegfeld is paying \$144,000 yearly rent besides splitting the net 50-50 with the owner. Reports that Arthur Brisbane is "in" on the building are said to be erroneous. Brisbane originally held an interest, but withdrew due to differences with Ziegfeld.

MacMahon Got \$12,500 From Elliott—"Castles"

John MacMahon has settled his claims against James W. Elliott, accepting \$12,500. The settlement was arranged by Richard Mackey of the O'Brien, Malevinsky & Driscoll law office, acting for MacMahon. Elliott paid the claim after two actions started by MacMahon were decided against the defendant. One action was to establish MacMahon's claim of 10 per cent ownership in the stock of "Castles in the Air." Elliott denied that claim but the books showed MacMahon's interest, even though the actual stock certificates were not issued to him.

MacMahon resigned as general manager for the Elliott productions last fall.

MacMahon has been under treatment for stomach trouble at the Polyclinic hospital but is expected out this week. No operation is contemplated.

Carter DeHaven, Writer

Los Angeles, Jan. 18.
Carter DeHaven, theatrical producer and actor, has become a scenario writer. He is now in the Warner Brothers' Studios doing originals and adaptations of stories.

Sunday Deadline, 11 P.M.

Washington, Jan. 18.
Theatres here will have to beat an 11 p. m. deadline on Sunday performances hereafter, the police having called the managers' association attention to the regulation which specifically names the hours of from 3 to 11 for theatres on Sunday.

The present regulation setting a time limit was put through principally because of the demand for Sunday baseball many years ago. Previously the town had closed on Sunday.

SUMMONS FOR CARLTON OVER \$350 "BOUNCER"

"Lace Petticoat" Winds Up with Criminal Charge—Adelaide-Hughes Complain

Carle Carlton's musical production, "The Lace Petticoat," which closed Saturday owing two weeks' salary to the cast, encountered a criminal charge when Judge McCreey in the West 54th Street Court issued a summons against Carlton on behalf of Adelaide and Hughes for the recovery of \$350. The check, drawn on the Hamilton Bank of New York, was returned marked "insufficient funds" and when later put through payment had been stopped.

Harold M. Goldblatt of Goldsmith, Goldblatt & Hanover, investigated the flop musical comedy last week on behalf of the principals. They included, besides Adelaide and Hughes, Tom Burke, Vivian Hart, Stella Mayhew and Jimmy Morton. Carlton's proposal was that the principals take over the operation of the show, agreeing first to pay off the chorus, musicians, stagehands, operating expenses, etc., and then split the difference among themselves.

At first blush this was a reasonable proposal, until Goldblatt found that the 60-40 terms with the theatre (Forrest) would have left \$4,200 as the show's share should the attraction gross \$10,000 weekly. This just about covered the salaries of everybody, leaving \$1,200 for the principals after \$600 royalties was deducted. It was figured out that "Lace Petticoat" would have to do \$13,000 for them to make full salaries. As it was, Monday's gross last week was \$612, Tuesday's \$713, etc., with the average takings for the week not looking more than \$7,000, which did not cover the operating expenses less the principals' salaries.

Johnny Hughes Wednesday left for Chicago to doctor up "Yes, Yes, Yvette," and the same day Adelaide's mother died, which eliminated her from the show. Tom Burke besides suffering laryngitis Wednesday, but the show went on, closing on Saturday.

Carlton is understood preparing to leave for Florida, hence the criminal summons on the \$350 check.

"Gertie" Out of Leblang's; 2-for-1 Punishment

Leblang's cut-rate board Monday night disclosed the absence of "Gertie" at the Bayes from its usual position since the inception of that show's run, the explanation being Matty Zimmerman's decision not to handle the "Gertie" tickets. The objection is because of Gustav Blum, the producer, doing the bulk of his trade on a two-for-one mail order basis, through solicitation to organizations and individuals from directories.

Leblang's gross for "Gertie" averaged \$1,000 a week, the bulk of it on Saturday nights, when that was practically the only show in cut-rates. During the week days when the attraction needed the cut rate succor most, the returns were as low as \$27 some week nights.

Blum states he resorted to the 2-for-1 direct mail business as a result of Leblang buying up attractions like "Katja" and others to force them.

Blum is of the opinion that "The Night Hawk," atop the Frolic, and "Sex," at Daly's, have been doing the same thing as he has with "Gertie," but that he was being singled out.

"Gertie" has been doing over \$5,000 weekly, an extra Friday matinee helping matters. The low overhead represents quite a profit from the \$5,000 gross.

N. T. G.-Carroll Revue

An agreement has been entered into between Harry Carroll, at the Palace this week, and N. T. Granlund, (N. T. G.) of the radio to jointly write an intimate revue for the spring.

Joe Pincus, with Fox films, is handling the business details. Carroll has written some new melodies for the new show.

Granlund has been extremely successful in writing numbers for the cafe shows, including the Silver Slipper, Privilege and Guinan clubs.

NO STAND-OUT AMONG LATEST BATCH OF PLAYS ON BROADWAY

Auto Crowd Helped Some Last Week, but Grosses Below Expectations—Same Hit Leaders on List with Rapid Withdrawals of Flops

Rapid withdrawals of flops mark the week along Broadway. No less than eight attractions are dropping out of the list. Only one of the group approximated success.

The automobile show last week helped the leading attractions, though the agencies complained trade was not quite up to expectations. The motor enthusiasts aided in the shows generally maintaining a very prosperous January business average.

Nothing among the most recent entrants looks promising. "Piggy" opened the new Royale last week, getting about \$12,000 in seven performances. Regarded as light for a show scaled at \$5.50 top. "Bye Bye, Bonnie," opened at the Ritz late in the week, with mixed comment resulting, though fairly good business prospects. "Tommy," at the Gaiety, was hailed as a clean play, but got little money, estimated around \$6,000. "An Arabian Nightmare" looked poor at the Cort, and though the title was changed to "The Galloping Sheik," it is not slated to

(Continued on page 48)

LAURETTE TAYLOR'S CLAUSE WON \$4,000

Given in Arbitration Against Woods and Miller in "Cardboard Lover" Matter

Laurette Taylor was awarded a decision in a claim against A. H. Woods in a matter of breached contract covering the star's engagement in "The Cardboard Lover," which closed out of town after a try-out last fall. Both Woods and Gilbert Miller for the Frohman office were concerned in the award, the latter being associated in the production.

The run of the play contract called for the show to open in New York at Henry Miller's or another house to be mutually agreed on or before Oct. 4 last. Miss Taylor was not exactly suited to the leading role and the play was closed. Under Equity rules, it could be presented after a lapse of eight weeks with a new cast without contract violations ensuing.

According to the terms of Miss Taylor's contract, "The Cardboard Lover" should not have been closed prior to a Broadway opening. Three arbitrators appointed by the Arbitration Society so decided. Joseph Bickerton, Jr., umpire; Messmore Kendal and Charles L. Wagner heard the case.

The arbiters awarded Miss Taylor \$4,000, the result being something of a surprise. The sum represents four weeks' salary, representing \$800 weekly minimum guarantee or 10 per cent of the gross. It was felt that had the show opened it could not have played less than four weeks (two weeks under a stop limit and an additional two weeks under notice).

Miss Taylor will appear in her husband's play, "The Comedienne," opening in Chicago Feb. 14. J. Huntley Manners is directing rehearsals. A. L. Erlanger is sponsor.

Impersonated L. O'Keefe

Larry O'Keefe, treasurer of the Broadhurst, New York is steamed up over the actions of a grifter who has been impersonating him around theatres and Broadway hotels.

The phoney O'Keefe tried to touch the desk at the Hotel Astor for \$5 last week.

Larry was sent for and looked the grifter over. When the man claimed to be "O'Keefe of the Gaiety theatre," Larry was ready to go. Instead he was restrained and the man was led towards the 47th street station and given a "lesson" by two "dicks."

The man has been working his curious racket for sometime, apparently not knowing that O'Keefe left the Gaiety last fall to take the Broadhurst berth.

Shows in Rehearsal

"Willow Tree" (Shuberts).
"Collette" (Trebitsch & Garron).
"The Dark" (Brady & Wiman).
"Aint Love Grand" (Oliver Morosco).
"Show Boat" (Florenz Ziegfeld).
"Night Hawk" (road) (Lapine Productions).
"The Captured" (James Osborne).
"The Drag" (C. W. Morgenstern).
"Fellow Workers" (Carlo & Kuhlman).

FUTURE SHOWS

"The Ragged Edge" has been acquired by Brady and Wiman and will go into rehearsal in two weeks. George Abbot has touched up the original script by Francis Danger. Robert Ames will be featured and Marion Gering will direct.

The piece was announced for the Fifth Avenue Playhouse, New York, last season with Ben-Ami as star, but these plans were abandoned.

"Girl Overboard," farce by John Alsbrook, produced by John Craig, will bow in at Stamford, Conn., Jan. 19 and after several other New England dates will proceed into Boston for a run.

Cast, headed by Mary Young, includes Phyllis Joyce, Lewis Willoughby, Edward Donnelly, Walter Regan, Mathilde Baring, Agnes Lombard, Kate Mayhew, Bert Pennington, Alfred Cross and Howard Benton.

"The Fog" will get under way in Atlantic City Jan. 31 with Lorton Productions, Inc., as producer. It is due for New York two weeks later. Cast includes Helen Baxter, Robert Keith, Charles Dow Clark, Frank McHugh, Hugh O'Connor, Edward Colebrook, Ben Hendricks, Wilfred Jessup and Wryley Burch.

"The Triple Cross," mystery melodrama by Edward E. Paramore, will be the initial venture of Alexander Leftwich, starting out as Homeric Productions, Inc.

"The Spider," by Fulton Oursler and Lowell Brentano, has gone into rehearsal under direction of Albert Lewis, who will present it in association with Sam H. Harris. It will get under way at New London, Conn., Jan. 31, and come to New York two weeks later.

Cast includes John Halliday, Thomas Findlay, John Morrissey, Paul Everton, Priscilla Knowles, Betty Weston, William Morris and others.

"The Red Lily," Sanford E. Stanton's production which opened at Mamaroneck, N. Y., Jan. 13, is due in New York City at either the Garrick, 49th Street or another Times Square house, Jan. 24. The author is David Arnold Balch, editor of Success.

"Ain't Love Grand," a comedy by Willis Goodhue, went into rehearsal last week with Oliver Morosco figuring as producer. Morosco recently withdrew from the Morosco Enterprises to produce individually.

"Courage," by Isobel Kemp, has been placed in rehearsal by the Threshold Players and will open at the Princess, New York, Jan. 17.

Cast includes Lillian Foster, Reginald Poole, Jessamine Newcombe, Dorothy Major, Ruth Vivian and Harry Mowbray.

"Fog," a mystery melodrama by John Willard, goes into rehearsal this week with Lorton Productions, Inc., sponsoring. Cast includes Robert Keith, Helen Baxter, Charles

(Continued on page 54)

Rosalie Stewart's Revue

Rosalie Stewart is planning an elaborate revue for the spring to feature a host of specialty people recruited from the night clubs and vaudeville.

George Kelly is to do some of the skits. Rodgers and Hart among others will contribute songs.

'VANITIES,' AT \$18,000, A WASHINGTON BRODIE

"Affairs," Hailed by Reviewers, Not Very Good at \$23,000 in Capital Slump

Washington, Jan. 18.

The wails as to business could be heard on all sides last week. The capital did a box-office brodie.

This included Le Maire's "Affairs," at the National, which the local reviewers classed as the best revue yet presented here after seasons of "Road" (another name for turkeys) editions of New York successes.

Also Earl Carroll's "Vanities" died at Poli's. This was not unexpected, after what was put over on the town last year. When the scribes again jumped on this one there was no hope for it.

Alice Brady in the new one, "Lady Alone," brought divided opinions, with the consensus that the star alone should be able to put it across.

Personal draw of Miss Brady brought house a little more than the usual for new ones at the Belasco.

Estimates for Last Week
Belasco—Alice Brady in "Lady Alone" (Lawrence Weber-David Wallace). A trifle above the usual for tryouts, running to about \$4,000.

National—Le Maire's "Affairs" (Rufus Le Maire) Advance publicity appropriation curtailed held the show down. About \$23,000 at \$3.50.

Poli's—"Vanities" (Earl Carroll). Never got started. About \$18,000 at \$3.50.

This Week

Belasco, Jane Cowl in "Road to Rome" (new); National, "Cradle Snatchers"; Poli's, "Ching-a-Ling" (new).

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"PAGE MR. GINSBURG" ON TRIAL IN YONKERS

Warburton theatre, Yonkers, N. Y., following an expenditure of \$3,000 for redecoration, now under the direction of Fluke O'Hara, is to be used as a try-out house for new plays before they hit Broadway.

Two new plays by Martha Stanley are under consideration, the first to be produced to be called "New Houses." Another play now being written by Eddie Dowling, "Page Mr. Ginsburg," will be given a trial at the Warburton before it is placed on Broadway later on, featuring Mr. O'Hara.

"Suicide Love," by Desmond Gallagher, the director, and an undubbed vehicle by Walter Plimmer, Jr., complete the production schedule for the present.

Banton on "Dirt"

District attorney Banton talking to newspapermen Monday on the topic of salacious plays on Broadway, made a lengthy statement ending up with the explanation he is trying to find the best way to check dirt plays, believing a suggestion from the dailies might furnish solution, he said.

The official declared he did not believe the play jury system effective, since "if 12 representative citizens are unable to arrive at an unanimous opinion regarding the morality of a play, it is doubly difficult to obtain a conviction through a petty jury. There are only two ways to determine whether or not a play is immoral. One is through the machinery of the criminal law; the other by means of what is called a play jury."

Mr. Banton stated the methods of enforcing the law "are clumsy." He explained that there were but two convictions in cases of immoral plays within the past 30 years. One was that of "The God of Vengeance" which the Court of Appeals reversed. The other was a pantomime exhibition, the conviction standing.

Marston Cort's Partner

Lawrence Marston who sued John Cort and Forbiddin, Inc., producers of Sidney Rosenfeld's play, "Forbidden," was sustained in his court action to be adjudged a co-partner in the play. Justice Ingraham has ordered a receiver appointed for the play to preserve the property. Cort is also restrained from disposing of any rights in the show.

Marston, besides staging "Forbidden," invested \$2,500 for a 40 percent interest, Cort to have contributed \$6,000 for his 60 percent share of the profits.

The defense was that the play was a financial loss but Cort has been ordered to render an accounting of his dealings as regards that play.

8 SHOWS OUT

The heaviest closing list in weeks marks the withdrawal of several mid-winter flops and intermediate attractions. Eight shows in all were listed up to Tuesday, among them two suddenly taken off last week.

"Castles in the Air," presented by James W. Elliott leaves the Century Saturday, the engagement in total being 20 weeks. The show opened at the Selwyn, moving after three months. For the Century the show was guaranteed under a cut rate arrangement. Business started around \$25,000 weekly but dropped to \$17,000 or less. After removal takings increased, going as high as \$36,000 during Christmas week. The average uptown was about \$20,000.

"CASTLES IN THE AIR"

Opened Sept. 6. Liked by those who saw it. Few first-string men got there. Variety (Lait) said: "sure of a lengthy run."

"Howdy King," presented by Anne Nichols, leaves the Morosco for the road after a limited engagement of six weeks. The show averaged between \$6,000 and \$7,000.

"HOWDY KING"

Opened Dec. 13. Mixed opinions and a no opinion from Osborn ("Evening World"). Variety (Ibee) said: "indications not favorable for a run."

"We Americans," presented by Sam H. Harris and Albert Lewis, tours from the Eltinge after playing 14 weeks to moderate trade. It opened at the Harris to about \$9,000 and rose to nearly \$11,000.

"WE AMERICANS"

Opened Oct. 12. Dale (American) believed "its appeal irresistible," but others not so impressed and some detrimentally compared it to "Jazz Singer." Variety (Abel) said: "looks like a negative."

"Katja," presented by the Shuberts, will leave the 44th Street. It will have played 14 weeks to disappointing business. The show which is the same as London's "Katja, The Dancer" went into cut rates early and revenue from that source accounted for average grosses around \$14,000.

"KATJA, THE DANCER"

Opened Oct. 18. Ignored by variety critics, with "World," "Herald Tribune" and "Times" rating it as okay. Variety (Abel) said "not a hit musical."

"This Woman Business" independently produced closes at Wallack's, where it moved after opening at the Ritz, the engagement being for seven weeks. This English comedy had no chance, business being \$5,000 and less. For the last two weeks it has been co-operative.

"THIS WOMAN BUSINESS"

Opened Dec. 7. Rejected by all papers with the exception of Osborn ("Evening World"). Dale ("American") penned, "tedious." Variety (Ibee) said: "doubtful of going very far."

"Lace Petticoat" was taken off at the Forrest last Saturday by Carl Carlton after playing but two weeks. It got about \$7,500 the first week and much less the second.

"THE LACE PETTICOAT"

Opened Jan. 4. Best it could get from the senior critics was two moderate-run notices by Mantle ("News") and Vreeland ("Telegram"). Coleman ("Mirror") and Dale ("American") each turned in bad verdicts. Variety (Ibee) said: "a sure flop."

"Junk," independently produced at the Garrick, passed out after Tuesday night of last week, having played but one week to trade less than \$100 per performance.

"JUNK"

Opened Jan. 5. Panned by all the boys, a majority mentioning the temptation to pun the title. Variety (Ibee) said: "can't go very far."

In addition "The Honor of the

MRS. GALLOWAY NAMES GRACE GLOVER IN SUIT

Appeals for Separation from Husband—Humiliated in Atlantic City

Another musical comedy romance went on the rocks via the "Passing Show" when Selby Galloway, specialty dancer in the 1926 edition and now with the Shubert revue, "A Night in Spain," was allegedly enamored of Grace Glover of the "Passing Show." Mrs. Gudrun Galloway, who married her husband in Hartford, Conn., Jan. 17, 1924, when both were in "Little Nellie Kelly," is asking for a legal separation and will argue her cause in Supreme Court tomorrow (Thursday), leaving it to the court's discretion as to the amount of separate maintenance.

The wife alleges that because of Galloway's attentions to Miss Glover while in the "Passing Show" (Mrs. Galloway was also in the revue at the time) during the Atlantic City engagement, she complained of the humiliation, resulting in his leaving her and taking residence apart. She is now stopping at the Knickerbocker hotel, in New York; Galloway's metropolitan address is the Forrest.

Mrs. Galloway set forth that an Atlantic City judge awarded her \$30 separate maintenance, which she has not been receiving, excepting for the first week.

Their joint salary as a team was \$350. Galloway is alleged to be earning \$150 a week in "Night in Spain."

JOHN CORT TAKES OVER 2 WOBBLY MUSICALS

Morrissey's 'Polly' and Trebitsch's 'Duchess'—Latter Squared With Equity

John Cort has taken over two musical comedies which were in financial difficulties. One is Will Morrissey's "Polly From Hollywood." Morrissey was unable to cast the show because he did not meet Equity's bond requirement guaranteeing two weeks' salaries. Cort is understood to have guaranteed salaries up to \$6,000 weekly.

The other Cort acquisition is "The Daring Duchess" which stranded in Springfield and never played New York. It was produced by Paul Trebitsch against whom there are salary claims amounting to \$6,000.

Trebitsch had his name removed from Equity's managerial delinquent list this week by entering into an arrangement to liquidate the claims. He paid \$450 in cash to Equity and guarantees to pay \$250 monthly until the claims are fully paid.

The manager's inclination to pay off squared him with Equity.

McGuire's Contempt

William Anthony McGuire, playwright and producer, faces a jail sentence for contempt of court unless he appears tomorrow (Thursday) in Supreme Court for examination in supplementary proceedings as to why he cannot make good a \$3,400 judgment. McGuire has also been assessed \$30 court costs.

Helen Neary is the judgment creditor, she having settled her suit against McGuire for \$3,400 after alleging she had invested \$12,000 with McGuire in all of the playwright's future efforts.

McGuire proved that the hits he wrote happened before or after the contractual period and Miss Neary's money was solely utilized for flop productions.

"Tragic" Judgment

Charles Hopkins, Inc., controlling the Hopkins theatre on West 49th street, has taken judgment for \$2,057.73 against Fuguet, Inc., which produced "Tragic 18" at the house.

The claim is for house rental, plus advertising, stage crew and Equity charges paid for salaries.

Family" will bow out of the Booth and "Illusionist" will make way for a repeat of "Mozart" at the 46th Street.

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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 (244th week) (C-901-\$2.75). Automobile show helped Broadway maintain excellent January pace last week; "Abie" celebrated passing 2,000th performance by going to nearly \$14,000.
- "Arabian Nightmare,"** Cort (2nd week) (C-1,046-\$3.30). Not much chance, according to general opinion and poor trade after opening; estimated under \$5,000; show guaranteeing house; title changed to "Galloping Sheik." "The Constant Nymph" due to move here Jan. 31.
- "Americana,"** Belmont (25th week) (R-515-\$5.50). With six months' run behind it, intimate revue ought to coast through winter; estimated around \$12,000.
- "American Tragedy,"** Longacre (15th week) (D-1,019-\$3.85). Still making money; may stick through winter; recent pace around \$12,000.
- "Betty,"** New Amsterdam (4th week) (M-1,702-\$4.40). Not heavy-weight but getting some trade on strength of cast names; using some cut rates; last week slightly above week previous; about \$24,000; "Trelawney of the Wells" due in Jan. 31.
- "Broadway,"** Broadhurst (18th week) (CD-1,118-\$4.40). Scale went up during Christmas week and will stick at that price; boost means weekly capacity close to \$30,000.
- "Brothers Karamazov" and "Pygmalion,"** Guild (7th week) (D-914-\$3.30). Latter show, a revival, playing without subscription add, went to \$14,000 or more last week.
- "Bye Bye, Bonnie,"** Ritz (2nd week) (M-945-\$3.85). Opened Dec. 13, drawing hot and cold notices; difference of opinion might indicate chances.
- "Castles in the Air,"** Century (20th week) (M-2,980-\$3.85). Final week; operating under cut rate guarantee; average gross about \$20,000; "Rose Marie" returns for repeat date next week.
- "Chicago,"** Music Box (4th week) (D-1,000-\$3.30). Steadily increasing business points to real success; last week, with nearly \$18,000 grossed, virtual capacity maintained.
- "Crisis Cross,"** Globe (15th week) (M-1,416-\$5.50). One of three best musical money getters; rated over \$35,000 consistently and expected to run into and beyond next summer.
- "Countess Maritza,"** Shubert (19th week) (O-1,395-\$5.60). Reported away off; started like smash, but did not maintain pace after first three months; estimated under \$25,000 last week; moves to 44th Street Monday; "Yours Truly" coming to Shubert.
- "Daisy Mayms,"** Playhouse (13th week) (CD-879-\$3.30). Another week; moderate money from start, with best figures around \$8,500; Jane Cowell in "The Road to Rome" week of Jan. 31.
- "Damn the Tears,"** Garrick (1st week) (D-567-\$3.30). Expressionistic play by William Gaston, presented by Alexander McKays; opens Friday (Jan. 21).
- "Gay Paree,"** Winter Garden (11th week) (R-1,498-\$5.50). Will probably last until spring; not exceptional but apparently satisfactory business; \$25,000 to \$30,000.
- "Gentlemen Prefer Blondes,"** Times Square (17th week) (C-1,057-\$3.85). Dropped behind leaders after agency buy expired; rated around \$15,000 last week.
- "Gertie,"** Bays (10th week) (C-860-\$3.30). Playing nine performances, matinee trade being rather good; cut rates principally; claimed over \$7,000 last week.
- "His Own Way,"** Comedy (4th week) (CD-682-\$3.30). Little change indicated for successful engagement; show ready to close two weeks ago, but suddenly shifted here; first called "Padre"; estimated under \$5,000.
- "Honeymoon Lane,"** Knickerbocker (18th week) (M-1,042-\$3.85). One of best liked musicals of season; hitting capacity since holidays, with gross over \$25,000. Remarkable at scale and location of house, 38th street.
- "Howdy King,"** Morosco (6th week) (F-893-\$3.30). Final week; going to Chicago (LaSalle); business moderate, \$6,000 to \$7,000 estimated; "Honor Be Damned" next week.
- "Junk,"** Garrick. Closed suddenly Jan. 18. Played one week to less than \$100 night; "Damn the Tears" this week.
- "Katja,"** 44th St. (14th week) (M-1,326-\$4.40). Final week; never got real money; cut rates supported show most of way; "Countess Maritza" moves over from Shubert Monday.
- "Lace Petticoat,"** Forrest. Withdrawn Saturday after playing two weeks; "Lady Alone" opens Thursday.
- "Lady Alone,"** Forrest (1st week) (D-1,000-\$3.30). Won excellent comment last week in Washington; booked here upon sudden withdrawal of "Lace Petticoat"; opens Thursday (Jan. 20).
- "Lulu Belle,"** Belasco (50th week) (D-1,000-\$3.85). Best Belasco production in recent seasons; holdover hit got share of auto show crowds and bettered \$15,000.
- "New York Exchange,"** 49th St. (4th week) (D-708-\$3.30). Raw billing attracting trade at box office though little advance selling; rated around \$10,000 but doubtful of holding up.
- "Oh Kay,"** Imperial (11th week) (M-1,446-\$5.50). Musical smash; last week even better than week before, bettering \$41,000; only "Scandals" beyond this mark.
- "Oh Please,"** Fulton (5th week) (M-913-\$5.50). Smart draw continues and should last to good money for time; last week takings up bit, around \$24,000.
- "Piggy,"** Royale (2nd week) (M-1,200-\$5.50). Some doubt about chances for this new musical comedy; in first seven performances about \$12,000, not so good at scale.
- "Pirates of Penzance,"** Plymouth (7th week) (O-1,043-\$3.30). Repeating success of "Iolanthe," and may last as long; between \$15,000 and \$16,000 last week.
- "Peggy-Ann,"** Vanderbilt (4th week) (M-997-\$4.40). Intimate musical comedy rightly spotted and doing very good trade; up to \$17,000.
- "Queen High,"** Ambassador (20th week) (M-1,168-\$4.40). One of popular musical successes; around \$21,000 and looks good until warm weather.
- "Sam Abramovitch,"** National (1st week) (D-1,161-\$3.30). Anne Nichols produced serious play in verse by Francis Porche; opens tonight (Jan. 19).
- "Scandals,"** Apollo (32nd week) (R-1,165-\$5.50). George White's gold mine; revue rated best in years; leading candidate for summer continuance; \$43,000 and over.
- "Sax,"** Daly's (39th week) (D-1,173-\$3.30). Continues at surprising pace with last week above normal; between \$10,000 and \$11,000. Made plenty for house and show.
- "The Barker,"** Biltmore (1st week) (CD-1,000-\$3.30). Play of carnival life presented by Charles L. Wagner and Edgar Selwyn; regarded fairly out of town; opened last night.
- "The Captive,"** Empire (17th week) (D-1,099-\$3.85). Back to eight performances last week, with virtual capacity all performances; \$22,000 and bit more.
- "The Constant Nymph,"** Selwyn (7th week) (C-1,067-\$3.85). With agency buy off, call in agencies appears to have improved; average pace around \$15,000.
- "The Constant Wife,"** Maxine Elliott's (8th week) (CD-921-\$3.85). Virtual capacity here and run seems certain; last week again over \$18,000; agency sales strong.
- "The Desert Song,"** Casino (8th week) (N-1,447-\$5.50). Seemed to attract visitors and steadily climbing business sent gross around \$30,000; no doubt about this musical having landed.
- "The Ladder,"** Waldorf (14th week) (D-1,142-\$3.30). Going along to light trade, but will remain through February; attraction guaranteeing house; estimated at \$7,000.
- "The Little Spitfire,"** Klaw (23d week) (CD-830-\$2.75). Moved here from Cort last week; business somewhat better, with estimated gross \$9,000; profitable.
- "The Nightingale,"** Jolson's (3d week) (M-1,776-\$5.50). Not highly regarded for run; business reported light; scale appears too high for one thing; estimated under \$18,000 last week; less than 50 per cent at the prices.
- "The Noose,"** Hudson (14th week) (D-1,094-\$3.30). Business here up and down with some weeks at \$13,000 and others down to \$10,000; making money, however, and should stick.
- "The Play's the Thing,"** Henry Miller (12th week) (CD-946-\$3.85). Excellent business since start; takings between \$17,000 and \$18,000 rate it among the best draws of season.
- "The Ramblers,"** Lyric (18th week) (M-1,400-\$3.85). Jumped last week to nearly \$35,000, indicating big demand among auto show bunch.
- "The Silver Cord" and "Ned McCobb's Daughter,"** John Golden (5th week) (CD-860-\$3.30). Latter show played last week, with gross quoted \$13,000; subscription included, but very good money.
- "The Squall,"** 48th St. (11th week) (D-969-\$3.30). Strong feminine appeal, for which reason extra

CRAVEN PLAY, \$17,000, PHILADELPHIA'S BIG HIT

'Rio Rita' Did \$30,000 Last Week—Jolson Closed to \$37,000

Philadelphia, Jan. 18. Business generally improved in the legit houses last week with the arrival of four new attractions. Three were hits, with one of those three the sensation of the week for the non-musicals.

The bad weather at the end of the week winding up in the Saturday blizzard put a dent in the grosses, but only to the extent of depriving some of the shows of the outstanding attendance they would have otherwise had. At that, there were no complaints.

The musical leader was again "Big Boy" at the Shubert. The Al Jolson musical comedy has held up solidly, and although, naturally off from its original pace, will complete one of the most successful four-week engagements of any musical here in recent seasons, due to the high scale and the big capacity.

Flo Ziegfeld's "Rio Rita" was the other outstanding musical, at the Forrest. Although not getting the first-string boys won a flock of wildly enthusiastic notices, many more laudatory than the show seemed to warrant. The talk in the lobbies has "Rio" lined up as one of the most gorgeous of all Flo's productions (many say the most gorgeous) but sorely lacking in comedy, and it is understood that the management feels the same way. Business big throughout the week without touching capacity except at perhaps one performance.

The dramatic leader was "What Every Woman Knows," the real sensation of the week, not far under (Continued on page 48)

matinee inserted; gross went to nearly \$14,000 in nine performances; very good.

"This Woman Business," Wallack's (7th week) (D-770-\$3.30). Final week; was going along with company co-operative; estimated \$4,000 or less.

"Tommy," Galety (2d week) (C-808-\$3.30). Got good notices, but business for initial week away under expectations; estimated around \$6,000.

"Twinkle, Twinkle," Liberty (10th week) (M-1,234-\$4.40). Arrangements call for engagement going through season; last week pace improved, as true of most musicals; \$24,000.

"Two Girls Wanted," Little (20th week) (C-530-\$3.30). Looked unlikely for run in early weeks, but now rated among moderate successes of season; averaging over \$8,000.

"Vanities," Earl Carroll (22d week) (R-998-\$6.60). Attendance jumped last week; one of shows favored by auto crowd; estimated at \$25,000.

"We Americans," Eltinge (14th week) (C-892-\$3.30). Final week; moderate money comedy that averaged between \$9,000 and \$10,000, with pace less recently; "Praying Curve" next week.

"What Never Dies," Lyceum (4th week) (CD-957-\$3.30). Another week; excellent production; did not get much of rumble; could not better \$8,000; looks o. k. for road; "The Dark" Jan. 31.

"Wooden Kimono," Martin Beck (4th week) (D-1,089-\$3.30). Only mystery play on list getting fair trade with aid of cut rates; last week approximated \$12,000.

Special Attractions and Rep The Guttrys (Sacha and Yvonne Printemps) in "L'illusioniste" mildly received; takings about \$22,000; next week French stars will return to "Mozart."

"The Honor of the Family" with Otis Skinner again failed as revival here despite excellent support out of town; \$8,000 estimated; "Saturday's Children" next week at Booth.

Mrs. Fiske in revival of "Ghosts" won favorable notices, but not much at Mansfield; another week to go.

Moscow Habima Players playing repertory in Hebrew, Cosmopolitan.

"Beyond the Horizon," revival at Bijou; getting less than \$5,500 and doubtful of making money; reported guaranteeing house.

"The Night Hawk," revival at Frolic; estimated over \$6,000, from cut rates principally.

Civic Repertory, 14th St. theatre. American Laboratory theatre, repertory.

Neighborhood Playhouse, "The Dybbuk."

"Caponsacchi," Walter Hampden's theatre.

Outside Times Square—Little "The Virgin Man," Princess, opened Tuesday; "Courage" at matinee in same theatre; Grand Guignol Players, Grove Street; "The Devil in the Cheese" getting little at Charles Hopkins; "In Abraham's Bosom," Provincetown; "Where's Your Husband?" Greenwich Village, panned; "La Finita," Mayfair; "Faust," to be followed next week by "The Great Adventure," Edythe Totten.

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'BEAU GESTE' TOPS MINNEAPOLIS LEGITS

Minneapolis, Jan. 18. "The Gorilla" goaled 'em at the Shubert, netting the Bainbridge Players (dramatic stock) a whale of a week. It grossed nearly \$7,500.

After a highly profitable week's engagement of "Beau Geste" (photoplay), the Metropolitan was dark. Except for prior bookings, the picture would have held over for a second week. Plans now are to bring it back later in the season. Its gross of about \$11,000 at \$1.65 top was considerably more than many first-class dramatic attractions pull.

"Rose-Marie" opened a return engagement Sunday night to a good house.

"Step Lively, Hazel," did well for the McCall-Bridge Players (musical comedy tab) at the Palace. Total more than \$5,000, which means a good profit.

The Gayety had "Midnight Frolics" (Mutual wheel burlesque) and Emmetta Germaine and her "dancing dolls" working on the runways as an added attraction. A wrestling night helped to pull more than \$4,500.

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'SUNNY' \$40,000 IN BOSTON JAM

Boston, Jan. 18. Last week five of a possible eight Boston theatres housed legitimate attractions. This week there are but four, due to the darkness of the Shubert. The town is more topheavy than ever before in musicals, for three of the four shows are musicals.

The reason given is an absence of attractions that are suitable, with those close to the game claiming that only musicals and shows that are a bit blue can get over.

Two more legitimate houses went over to pictures, the Park, "Michael Strogoff," and the Majestic, "What Price Glory." The Tremont is still showing "Old Ironsides," although the last weeks are advertised.

Business last week was not strong with the exception of the Colonial, where "Sunny," with seven performances (opening Tuesday night) crashed to a gross of \$40,000.

The severe snowstorm of last Tuesday night did not hit the local houses as bad as might be expected. Advance sale took care of "Sunny," "Queen High" and the Shubert with "Princess Flavia." The other two shows, "A Night in Paris" at the Majestic and the Fay Bainter show, "First Love" at the Plymouth, suffered, however.

Last Week's Estimates

"Queen High," Wilbur (7th week). Did about \$17,500 last week, which was about \$1,000 better than was done the previous week. (Through an error this show last week was credited with \$13,000 in this column when actually it did \$16,000.)

"Loose Ankles," Plymouth (1st week). The only non-musical in town. This comedy follows in after a couple of weeks of the Fay Bainter show which did \$12,000 the final week.

"What Price Glory," Majestic (1st week). Had big opening Monday night with the Fox feature priced at \$1.50 for the night performance. In final week "A Night in Paris" did \$16,000.

"Sunny," Colonial (2d week). Did \$34,000 the first week with but seven shows and is a big local hit with capacity houses and a big advance sale.

"Judy," Hollis (1st week). Metropolitan premiere of this musical comedy, with Patti Harrold and Robert Armstrong starred. House has been dark for a week.

"Michael Strogoff," Park (1st week). Universal picture playing at \$1.50 top marking the shifting of the house from legitimate attraction to picture for first time this season.

"Old Ironsides," Tremont (4th week). Did \$8,000 last week. Last weeks announced.

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L. A. GROSSES

Los Angeles, Jan. 18. Legit business had a general tendency to jump last week, despite the leader taking around a \$2,500 tumble. That was "Old English," the George Arliss show, catching an estimated gross of \$19,400 for its third week at the Biltmore.

"The Dove," with Richard Bennett, is causing the talk at present. It came into the Belasco Jan. 14 and in four performances got around \$7,500.

An increase of \$1,000 to \$9,000 on the week favored the Music Box, while "One Man's Woman" finally climbed so that about \$2,500 was tacked on for a total of \$6,000. The final week of "Kiss in the Taxi" was in the neighborhood of \$5,200.

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CHI STILL HAS SAME FOUR LEADERS

Little Change Last Week Despite Bad Weather—'12 Miles Out,' \$11,000

Chicago, Jan. 18.

Prosperity again showered "Shanghai Gesture," "Cradle Snatchers" and "The Last of Mrs. Cheyney,"

not one of this trio of high gross-pullers suffering from the blizzard on Thursday and the below-zero temperature of Friday and Saturday. This condition, plus the solid gross of the "Follies," made for but little change over the previous week.

In spots, where advance sales weren't checked, grosses tumbled, because drop-in trade vanished. Management of some of the theatres found a few of the independent brokers overstocked, and about mid-week there was a switch in arrangements after early sell-outs were noticed at the syndicate houses. The "spec" thing isn't cleaned up as yet. Managers are watching the late returns closer than ever in the houses attempting to "play along" with the brokers who create this condition because of false ideas about their actual strength.

"Twelve Miles Out" drew the only premiere assignment of the week. It is spotted in the right house, and there's reason to believe it's in for a healthy Chicago run at an average \$11,000 a week, which will mean big profits for both ends.

"Woman Disputed" started off lightly. It's going to be difficult for a non-musical attraction to get into real coin with the demand the three dramatic hits now in town are stirring up. Here's a point in favor of those who claim Chicago will turn out for New York successes when they are offered with original casts.

After cancelling some night performances "Dice of God" finished at the Studebaker on Saturday. All sorts of plugging is being done on behalf of "The Trial Divorce." This piece hasn't clicked right as yet, but the local campaign bears watching. "The Poor Nut" left Saturday with enough glory, but it begins to look as if "Butter and Egg Man" should have departed at its original time.

(Continued on page 48)

'Miracle's' Draw Sinks Opposition in San Fran.

San Francisco, Jan. 18. An \$8,000 gross seemed universal around town last week. That about tabbed "Cradle Snatchers" playing a repeat engagement at the Wilkes and covered the total at the Curran for "Magda." Both shows opened exceedingly light. An improvement from Tuesday on took some of the wrinkles out of managerial brows. Huge business of "The Miracle" affected other attractions.

Between \$8,000 and \$9,000 for "The Home Towners" at the Alcazar and "The Little Spitfire" at the President rates as excellent business, these two houses being scaled at \$1.25 top compared to \$2.50 at the Wilkes and Curran.

The Capitol and Columbia dark last week reopen this week, the former with "The Prince of Hawaii" and the latter with Mikhail Mordkoff's Ballet, a concert attraction sponsored by Selby Oppenheimer.

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\$18,000 FOR "GREEN HAT"

Milwaukee's Only "Legit" Stand Dark Despite Good Grosses

Milwaukee, Jan. 18. The Davidson, Milwaukee's lone legit house, is dark this week for the second or third time this season. "The Green Hat," which closed Saturday night, did remarkably well in the face of bad weather, taking in around \$18,000; high grosses have been uniform at the Davidson this season. The Four Marks Brothers got \$25,000, while George Jessel copped about \$20,000 and a bid to come back.

The two burlesque houses felt the drop in temperatures. The Empress (stock) did around \$3,200, while the Gayety (Mutual) probably got close to \$4,000.

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'BLONDE' TRIED AGAIN

Martin Brown's "The Strawberry Blonde" is being resurrected for another try by James Nornal. Julie Ring and George Anderson head the new cast. The piece was tried out on the road last season by William Harris, Jr.

"The show boasts another excellent comedian in Eddie Conrad, who alternates with Mr. Bernard in the merrymaking.

"This fellow Conrad will be starred in a musical comedy yet. He deserves it."

—Robert Coleman.

EDDIE CONRAD

EMPHATICALLY SCORES

WITH HIS COMEDY CHARACTERIZATION IN

SAM BERNARD'S "PIGGY"

At ROYALE, NEW YORK, NOW

SOME OF THE UNANIMOUS COMMENDATIONS OF THE NEW YORK PRESS:

"Two comedians are better than one—when he makes eyes and sighs in the background of Mr. Bernard's sentimental supper party and makes a comic love song of the simple ordering of a meal, both comedians come off to better advantage."

—J. Brooks Atkinson, "TIMES."

"Eddie Conrad—laugh provoker—an immediate change should permit the clown, Conrad, to be on the platform more often and do whatever he thinks will extract abdominal upheavals. For he knows how and has halted shows in varieties and other productions."

—Walter Winchell, "GRAPHIC."

A Salute to Mr. Bernard

"And the light gratitude to the antics and facial explosions of Eddie Conrad, who was broadly and volubly amusing. There are others on whom the burden of absurdity lies, too—but these two hoist it aloft."

—Gilbert W. Gabriel, "SUN."

"Eddie Conrad gave an infectiously hilarious portrayal."

—Frank Vreeland, "EVENING TELEGRAM."

"The waiter was never funnier than Eddie Conrad makes him."

—Burns Mantle, "NEWS."

"He was amusing, seconded by Eddie Conrad as a slightly amorous waiter—the authentic quality of good burlesque."

—Richard Watts, Jr., "HERALD TRIBUNE."

I acknowledge my indebtedness to
MR. SAM BERNARD
for his kind interest and help

Legal Advisor—MR. JULES KENDLER

Management—MR. W. B. FRIEDLANDER

Personal Direction—MR. LOU SHURR

PLAYS ON BROADWAY

PIGGY

Musical comedy in two acts, presented at the Royale by William B. Friedlander, Inc., Jan. 12. Book based on "The Rich Man's Daughter" by Daniel Kussell and Alfred Jackson, originally written by Harry B. Smith and Ludwig Englander. Score by Cliff Hesse and lyrics by Lew Brown. Dances staged by John Boyle.

Butler.....James Jolley
Mrs. Hoggendine.....Lola Lindholm
Hoe, Cecil Puffington.....Harry McNaughton
Bobby Hunter.....Brooke Johns
Signor Chalk-Opin.....Rodolpho Badaloni
Monsieur Hobuho.....Eddie Conrad
Sassane Fair.....Wanda Lyon
Piggy Hoggendine.....Sam Bernard
Lord Tyrone.....Bernard Lovett
Second Man.....Paul Winkop
Valet.....Don Corbett
Deck Steward.....John Crane
Hotels.....Goodie Montgomery
Totals.....George Clifford
Guy Hoggendine.....Paul Frawley
Betty Marshall.....Marion Marchante
Lady Mildred Vane.....Gladys Baxter
Maid.....Rosalind Bernard
Mr. Shapiro.....John Cronin
Edna.....Joan Carter-Waddell
Inspector.....James Jolley
Brooke Johns All-American Collegians.

The Royale, a handsome theatre, opened last week bringing back Sam Bernard to the stage. The house is one of three in the Chanin Brothers' building project on West 44th and 45th streets that will include a hotel. The Royale is the first to open. Its completion is something of a speed record in construction, the play going on after but 70 working days of building.

"Piggy" is an amusing musical comedy, along familiar lines, but brightly produced. It was to have had the title of "That Certain Party." Bernard had declared himself off the boards and his return, according to him, was not a matter of the lure of the footlights, but the desire to keep from being idle.

The first act of "Piggy" looked best with the second section quite improved since the showing in Brooklyn where, at Werba's, the show played two weeks instead of making an inland journey.

Bernard is a funny guy, and his dialect is as funny as it is pre-

war. He looked good in evening clothes, perhaps the best dressed of clowns. Most of the time he was on the stage there was laughter. The score, however, did not seem strong enough, but divulging more than one possible song success. Whether the melodies are there but are not brought out through orchestration may be determined later.

Several exceptionally good ensemble dance numbers made the contribution of the choristers stand out. An alternating step presented with perhaps 10 boys and as many girls was well rewarded, and deserved it. John Boyle directed several other numbers that caught the eye. One with plumed fans was the prettiest. A bell number was not overdone, depending on the dance evolutions to land it.

The story doesn't mean much in telling of the trip to America of the rich Mr. Hoggendine to prevent his son from marrying a shop girl. Of course, when he meets her, pop changes his mind and declares his boy is even good enough for her.

It was the original intention to hook up Bernard with Irene Bordoni, presumably for a repeat of their successful co-starring ventures.

But the management could not come to terms with Miss Bordoni. Seems as though the salary matter might have been adjusted since "Piggy" opened at \$5.50 top without a feminine name in support of the comedian. Next week the scale is to be reduced to \$4.40, the top price it should have opened with.

Paul Frawley and Marion Marchante were teamed in leading most of the numbers and both nicely handled a love ditty that sounded the most tuneful in the score. The number appears to have been inserted just before the premiere at the Royale. It is not programmed. A pleasing juvenile and ingenue team these two.

Brooke Johns weaved in and out

of the first act principally aided by his "collegians" jazz band bunch. Johns, however, didn't get much of a rumble and his peculiar mugging and prop smile were no aid. For one or two numbers Goodie Montgomery, niece of the late Dave Montgomery, worked with Johns. Harry McNaughton was mild as Piggy's social adviser, the part not affording much opportunity. Wanda Lyon looked very sweet as a flirtatious, though polite, gold digger.

Brokers recall that "Hoggendine" originally a musical, did not make much of a run at Wallack's (the original house of that name). "Piggy" got off to a slow start and musical shows either click from the jump or they don't. Looks like "Piggy" won't get real money, though the admission reduction may help.

BYE BYE BONNIE

L. Lawrence Weber production, labeled "A musical box box," book by Louis Simon and Bide Dudley; lyrics by Neville Flessa, music by Albert Von Tilzer. Earl Lindsay put on the dances; Edgar McGregor the book. In two acts and four scenes. Opened Jan. 13 at the Ritz, New York.

Florence.....Laine Blaire
Charles Phillips.....George Hale
Mrs. Noah Z. Shrivell.....Mabel Ackers
John Van Buren.....Douglas Wood
Virginia Shrivell.....Lottie Howell
Richard Van Buren.....John Byam
Ted Williams.....Rudolph Cameron
Dottie.....Dorothy Van Alst
Marge.....Margie Royce
Babe.....Blanche Krebs
Flo.....Florence Parker
Bonnie Quinlan.....Louis Simon
Bill Briggs.....Charles Henderson
Alice.....Sue Saunders
Jefferson Sparks.....Paul Huber
Sanford Alden.....Cecil Owen
"Butch" Hogan.....William Frawley
Warden.....Cecil Owen
Keeper.....Charles Henderson
"Mugsie".....Bernard Cavanaugh
Ruby.....Ruby Keeler
Simpson.....John Simpson
Alan Moran and Walter Feldkamp at the pianos.

Daily reviewers were apparently kind to this one because of the popular Bide Dudley's concern as co-librettist, but looks like the press praise will not carry it beyond a

moderate run at best, and that only with cut-rate help. Although at \$3.85 the scale may figure in favor of the musical.

The most apt description of this newest entry is "conventional." It is most ingenious and naive in its story thread, a meek Jersey soap manufacturer being suddenly metamorphosed into a wild, woolly night club butter-and-egger who becomes involved in a bootleg muddle and inherits a 30-day penitentiary penalty. The prison sentence is capitalized by his political constituents as being martyrdom to the cause of liberalism, and a proud family which formerly snubbed the Shrivells suddenly becomes meek in asking for social forgiveness.

From the dull first act in the outer office of the Shrivell Soft Soap Co. at Shrivellton, N. J., the action is resumed in the warden's office at Welfare Island, where the warden is allegedly carrying his humanitarianism and prison reform to unreasonable extremes.

From the prison to the Shrivell home exterior and then the drawing room itself the prison idea is made use of for comedy as "Butch" Hogan (Bill Frawley) does a little "lifting" of valuables. When the chorus men discover their losses one of them implores, "I wish some good little fairy will return my watch," all of the cast laughing involuntarily at the wheeze. It was the best laugh in the show.

"Bye Bye Bonnie" is not as bonnie as the title suggests, and that goes for several departments, casting and production included. The juvenile for one, Rudolph Cameron, with a Lowellsheeran visage, is ineffective in more than one way. Why Bill Frawley could not have done that part, through softening down his style and gagging up the juvenile role is hard to understand, excepting that Cameron is to be preferred as he was cast rather than essaying the tough "Butch" part which he would never have sustained.

He, along with some others, were apparently unrehearsed, the spontaneity in the entire proceedings being derived wholly from individual dance specialties.

As far as the production is concerned, Earl Lindsay should be starred for his contributions as dance stager. He outdid himself.

The show was a personal triumph for the specialty steppers, notably Ruby Keeler, Georgie Hale, Dorothy Van Alst and Margie Royce. Miss Keeler stopped the show cold and Hale almost did likewise, literally mopping up the stage with his eccentric acrobatic.

The male and female chorus numbers 12 each, including not a few of the night club gals who have gone legit.

Miss Keller's tap dancing was a sensation which carried with a touch of the sentimental as she kept most of her attention focused on Texas Guinan in an upper stage box. Ruby used to be one of Tex's "kids." After a little tiff Miss Keeler stepped out to "double" at the Silver Slipper, Deauville, Mimic and El Fey, where she has met with considerable personal popularity. Hale and the other step specialists are night club alumni.

Of the principals Louis Simon, the book's co-author, as the hapless soap manufacturer was spotty in his impression. Dorothy Burgess as the femme lead was charming and deported herself nicely. Frawley was excellent and Bernard Cavanaugh as "Mugsie" in a brief contribution during the prison scene registered handily. Bill Frawley sustained his comedy end in more than pleasing fashion and could have been assigned extra duty to advantage. John Byam and Lottie Howell's numbers were fair but not flashy.

Alan Moran and Walter Feldkamp, Columbia recording pianists, doing an Ohman and Arden in the pit, did well with a repetition generale of the score.

"Bye Bye Bonnie" is a fair show, conventional and ordinary in musical comedy tastes. Because of the comparative "class" musicals like the Lawrence and Lillie productions, it does not auger well for the L. Lawrence Weber entry. Abel.

"SPRING MAGIC" AGAIN

"Spring Magic," musical version of "39 East," is being groomed for another try by Rachel Crothers and Mary Kirkpatrick.

The piece was tried last spring and withdrawn after a two-week preliminary road tour.

"Betsy" Going Out, "Trelawney" Coming In

"Betsy," Ziegfeld's new musical show with Belle Baker starred will leave the New Amsterdam, New York, after another week. The next attraction at the house will be George Tyler's revival of "Trelawney of The Wells" with an all-star cast.

"Betsy's" short stay will be five weeks. It was not decided early this week whether "Betsy" would be sent on the road.

"Trelawney" is one of four attractions which will be offered to subscribers, presumably with a rate concession, along the principle of the Theatre Guild. The others under the subscription plan are "The Constant Nymph" and "Tommy," which are current and Mrs. Patrick Campbell in "The Adventurous Age," soon due.

LEW BRICE CALLED BACK

Out for over two weeks from "Americana" at the Belmont, New York, the management is said to have sent for Lew Brice. He is back in the show.

During his 2½ weeks' absence Nat Nazarro, Jr., substituted.

WPCH

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NO. 3

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CHAS. B. MIDDLETON
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COLUMBIA THEATRE, NEW YORK
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PLAYS OUT OF TOWN

CHING-A-LING

Wilmington, Del., Jan. 16.

East and west do blend in Lyons, Seabury and Garsson's elaborate revue, "Ching-a-Ling." Under the guidance of William Collier, who acted as sort of a "godfather" for the collection of Orientals, they put on a most artistic modern revue here Jan. 13. So far as scenic effect, costumes and taste in colors, it was one of the most beautiful shows that has ever been shown at the Playhouse.

At midnight, when every one of the thirty-five acts, scenes, sketches and what not had been presented, pretty Japanese and Chinese girls served rice cakes and tea.

While the Orientals performed creditably in dancing, singing and comedy sketches with American and even Spanish backgrounds, they seemed more the artists in the sketches from their own corner of the world. Even the girls, most of them very pretty in their Japanese or Chinese way, danced better and seemed more natural, when in Oriental costumes. The dramatic travesties, such as the Chinese idea of Chicago gunmen, the Chinese way of producing "Able's Irish Rose," were all well written, well acted and good laugh producers.

The outstanding features, aside from the general humor lent by Mr. Collier, were the Chinese wedding in which the song "Ching-a-Ling," from which the play gets its name, is sung very well; the Japanese Toy Shop, in which little Phyllis Kono won the hearts of all; the "Island of Java" with its exotic scenery and atmosphere that seemed to put the Asiatic dancers at ease; "Riveting," a dramatic sketch in which Mr. Collier takes the leading role; "Chopstick Blue" and an acrobatic act by the three Meyakos.

"At the Telephone," a sketch with a play on telephone exchanges of New York may please the Gothamites better than the folks here.

"What Price Vanity," one of the most elaborately staged of the sketches, brings out some rather clever pantomime acting from Hatsu Kuma, Japanese. It was written by Arthur S. Lyons. The travesty on "Able's Irish Rose," in Chinese dramatic style, with the burlesque falling on the traditional property man, was one of the best of the sketches. In this act the Orientals were in their own field and they showed it. Michio Ito, a Japanese actor, well known in this country, took the part of the property man well. Jue So Tai, a Yuki Ito, sang "Ching-a-Ling" well in the elaborate wedding sketch. (Miss) Jue So Tai, with the little Jap "Kiddie" Phyllis Kono, in

the "Japanese Toy Shop," sang "Doll From Japan" very appealingly. The pantomime dancers were well liked.

Miss Hatsu Kuma, who has a very fine voice, sang "Draggin' the Dragon Drag," with zest. The dancing in this sketch was novel and colorful, and in keeping with the Oriental style. A drop brought a huge dragon, with gleaming eyes, in the background. The dancers came through the huge mouth with splendid effect.

The scenery with different set or drop for nearly every one of the sketches was probably as elaborate as any seen here. The costumes were also gorgeous, particularly those of the Orient. The lyrics were written by Roy Turk to the tuneless melodies of Arthur Johnston. Max Sheck and Michio Ito are responsible for the ensembles and dances.

MONEY FROM HOME

Philadelphia, Jan. 18.

"Money From Home," the Frank Craven comedy, "trying out" at the Broad Street, must have gone through considerable metamorphosis since A. L. Erlanger first offered it in Chicago early last fall under the title of "Coal Oil Jennie." At that time, as evidenced by the title, the featured lead was of the feminine sex. As a matter of fact, the woman is still the predominant character of the play, but Craven himself has stepped into one of the male roles, appearing only in the last two of the three acts. But quite prominent after he does come on. A two-fold purpose has been served; i. e., the show now has the benefit of Craven's box office value, and it has his well known cleverness as a quiet comedian, and character actor.

That in itself has undoubtedly added 30 per cent to the strength of the show; another 10 per cent may safely be said to have been added by judicious rewriting, constructive alteration and minor changes in the cast.

It looks like a good bet for moderate success. At a time when sensationalism and ultra-novelty were not at so high a premium, it could be predicted as a hit for Broadway, its very quietness and dignity and lack of pretension must be held against it, as there is no denying it proceeds in familiar channels, and boasts absolutely no shocks, and very few thrills. At the same time, it is not of the saccharine or sentimental type, and cannot be put down as an exclusively "woman's show."

The story, briefly, concerns a discontented country girl of Falls Creek, Pa., who inherits a little money, and, fed up on her prosaic and dull-minded relatives and friends, decides to go to New York and have her fling as long as the cash holds out. A second purpose, frankly avowed, is to meet the man she has in the back of her mind as the ideal husband.

She does both, but the man who she believes is a hard-working doctor from Syracuse, is in reality a fraud, and a swindler, who has given up his practice as M. D. to go out after marks. He thinks she has money; she thinks he's the ideal "hubby." Before accepting him, she is courageous enough to admit to him that she's not the heiress she appears, but he thinks she is kidding and the marriage takes place.

The last act reverts to Falls Creek, whence the couple proceed after their honeymoon. He realizes by now that she was not stringing him, and is on the point of going back to the "big city," with his not-too-scrupulous pal, when an explosion in a powder mill brings disaster and wholesale death to the little town. The old doctor's urge comes to him and the end shows him resigned to an honest life once more.

From an acting standpoint the wallop is found in the work of Roberta Arnold as Jennie. This young actress has even improved over past performances.

Craven, in the two acts in which he works, works quietly and to good effect. It's rather a departure for him, this semi-crook role.

There are three other capital performances in the show, Leo Donnelly, fast and flash and suave as the crook partner; Camille Dalberg, as the old Pennsylvania Dutch aunt, and John Ravold, as the latter's plain and mild-mannered husband. The last two help give body and interest in the first act. Donnelly and Ravold have a delightful scene in the last act. Frederick Graham, Adora Andrews and John Diggs click nicely in minor roles, making an ensemble that would seem to justify Craven's blurb in the ads here that this has "the best cast of any play he has ever written."

The two settings are neat and satisfactory, and the comedy's one thrill, the off-stage blowing up of the powder mill, is nicely effected. "Money From Home" is a well-written, exceptionally played and quietly entertaining comedy. At another time, it should score as a real hit; right now, there's no reason why it can't get over moderately.

Waters.

TRIAL DIVORCE

Chicago, Jan. 14.

By Judge Joseph Sabath and Marion A. McGuire. Rearranged and directed by William A. McGuire. Presented by Mrs. Henry B. Harris and L. R. Simmons at the Playhouse, Chicago, Jan. 7.

Judge Jerome.....William Ingersoll
James Cartwright.....Robert Strange
George Wilson.....Charles Francis
Nora Franklin.....Gilda Leary
Robert Franklin.....Joe King
Margaret.....Annie Mack Berlein
Wing.....Harold de Becker
Evelyn Walton.....Ellin Southbrook
Laura Brewster.....Beatrice Nichols
Jack Colburn.....A. J. Herbert
Pauline.....Carol Chase

Judge Sabath is chief justice of the Superior Court in this town. He is prominent in civic life and a jurist of high ability. In the years spent on the bench adjudicating marital troubles he has accumulated a wealth of experience and understanding in matters of divorce.

The idea of putting into dramatic form the everyday episodes and incidents which passed before him in the courtroom was first conceived by the judge over a year ago. Aided by Miss Marion A. McGuire, a cousin of William Anthony McGuire, and herself a social service worker, the script was completed.

The piece had its premiere, attended by much enthusiasm. Almost every judge and lawyer in this city was present.

The prototype of the author is found in the philosophical and sympathetic Judge Jerome, who sets out to prove that trial divorce is the thing and, given a fair chance, will justify itself in the long run. A triangle is introduced, the wife's attorney being "the other man." Husband and wife have agreed to disagree. She is tired of his neglect and absorption in business, and demands her freedom. The husband loves her in spite of his seeming indifference, but is willing to grant her freedom. The judge's appeal to the mother in behalf of her little girl is of no avail. He grants the decree, extracting a promise from both that neither shall marry before a year is up. The child is placed in the custody of the mother, and with that the "trial divorce" begins.

The end of the year finds the wife distraught and unhappy. A fast and furious pace has left her with nerves shattered and resorting to drugs. Her lawyer-lover is constantly pleading for marriage. A coterie of society wasters is always at her side, making of her house a daily hang-out. The child is sent home from school because of her parental stigma, and is witness to goings on. The father learns of the situation. Coming to take her away, he discovers her mother in the embraces of her lover. A scene takes place, winding up with the Judge being called in at an early hour in the morning. Sizing up the situation, the jurist employing his knowledge of strategy and human psychology, brings about a reconciliation.

Gilda Leary plays the part of the wife for all it's worth, even if it is rather drab. A tendency to overdo her characterization is evident at times. She is better in subdued passages.

William Ingersoll, revealing in manner and speech a good copy of Judge Sabath, is outstanding. Joe King as the husband falls short of convincing, though consistent throughout.

Admitting the literary merit of the piece and the lesson it will convey, the hectic lives in this town are in no wise eager to look into mirrors. An extended run is very improbable, in spite of favorable notices. The fate of its chances all depends on the admirers of Judge Sabath, an admittedly large group. But many instances of this kind may be cited to prove the futility of banking box-office receipts upon friends.

tiful lady and has her sell the idea to Hannibal, the ruthless Hannibal of history, that the "human equation" (to quote the author) is the thing.

The thought behind that was to get away from creating just a clever lady who wanted to spend a night with a real man (which she did after going to Hannibal's camp and in the very person of Hannibal, himself) as a relief from her Babbitt husband. Then Sherwood has his delightfully flippant lady become serious, deliver a preachment against war, which convinces Hannibal, but leaving her to return to her husband at the same time informing him, the husband, that now she would have a son by him.

And there Sherwood missed. Not in the final touches, but in that turn to the serious. Though surrounded with romance it still misses, more's the pity, and in so doing rather effectively kills the "glow" referred to above.

This play still remains a valuable piece of property. It not only is (Continued on page 48)

PLAYERS IN LEGITIMATE

JOE E. BROWN

in
"TWINKLE TWINKLE"
LIBERTY, NEW YORK

EDDIE BUZZELL

PRINCIPAL COMEDIAN

IN
"THE DESERT SONG"
CASINO, NEW YORK

LESTER W. COLE

LEADING MAN

with
"PEGGY-ANN"
VANDERBILT, NEW YORK

WALTER CRAIG

with KOLB and DILL'S

"QUEEN HIGH"
MASON OPERA HOUSE
Los Angeles

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

LULU McCONNELL

Featured with

"PEGGY-ANN"
VANDERBILT, NEW YORK

ONA MUNSON

LEADING LADY

IN
"TWINKLE TWINKLE"
LIBERTY, NEW YORK

MARIE SAXON

WITH

"RAMBLERS"
LYRIC THEATRE
New York City

KAY SPANGLER

FEATURED WITH

Earl Carroll's "Vanities"
Earl Carroll, New York

JULIUS TANNEN

in

"EARL CARROLL VANITIES"
EARL CARROLL THEATRE
New York

CHAS. WINNINGER

Featured with

"OH, PLEASE!"
Direction CHAS. DILLINGHAM
FULTON, NEW YORK

NEW YORK THEATRES

EMPIRE Th., 45th St. Evs. 8:30
Mats. Wed. & Sat. 2:30
CHARLES FROHMAN presents
THE CAPTIVE
Edward Bourdet's World Triumph!
With HELEN MENKEN, BASIL RATHBONE

HENRY MILLER'S THEATRE, 134 W. 43 St.
EVS. 8:30. MATS. THURS. & SAT. 2:30
CHARLES FROHMAN presents
Holbrook Blinn
in FERENC MOLNAR'S
THE PLAY'S THE THING

Knickerbocker Th., 35 St. Evs. 8:30
Mats. Wed. & Sat. 2:30
An Indisputable Success!
A. L. ERLANGER presents

Eddie Dowling
Honeymoon Lane

BELASCO Th., W. 44 St. Evs. 8:30
Mats. Thurs. & Sat. 2:30
DAVID BELASCO Presents
LENORE ULRIG
as **LULU BELLE**
Supported by HENRY HULL and
EXCEPTIONAL CAST

LYCEUM Th., W. 45th St. Evs. 8:30
Mats. Thurs. & Sat. 2:30
DAVID BELASCO presents
E. H. SOTHERN
Supported by HAIDEE WRIGHT in
"WHAT NEVER DIES"
Comedy by Alexander Engel

2 GIRLS WANTED
By GLADYS UNGER
LITTLE W. 44th St. Evs. 8:30
Mats. Wed., Sat., 2:30

PHILIP GOODMAN'S MUSICAL HIT
CLARK and McCULLOUGH
"THE RAMBLERS"
with MARIE SAXON
and a REMARKABLE CAST
LYRIC Th., W. 42d St. Evs. 8:30
Mats. Wed. and Sat., 2:30.

BROADWAY
By Philip Dunning and George Abbot
BROADHURST 44th St.
Evs. 8:30. Mats. Wed. & Sat., 2:30

GENTLEMEN TIMES SQ.
Mats. Thurs. & Sat.
PREFER BLONDES
With JUNE WALKER
EDNA HIBBARD & FRANK MORGAN

NEW AMSTERDAM West 42nd Street
Mats. Wed. & Sat. 2:30
Relinger, Dillingham & Ziegfeld, Mgrs.
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A MUSICAL "ABIE'S IRISH ROSE"
ZIEGFELD **BETSY**
PRODUCTION With BELLE BAKER
458 GOOD SEATS AT \$1.00

GEORGE WHITE'S APOLLO EVS. 8:15
POPULAR MATS. WED. & SAT. 2:30
GEORGE WHITE'S
NEW SCANDALS NEW
World's Greatest Show—World's Greatest Cast
Seats at Box-Office Six Weeks Ahead

"Heaven's Gift to New York."—Vreeland, Telegram
FRANCINE LARRIMORE
—IN—

CHICAGO
A Satirical Comedy by Maurine Watkins
MUSIC BOX Th., W. 45th St. Evs. 8:35
Mats. Wed. & Sat. 2:35

SELWYN W. 42nd St. Evs. 8:15 Sharp
Mats. Wed. & Sat. 2:15
The Great London-New York Success
"ONE OF THE MOST SUSTAINED AND
MOVING EMOTIONAL DRAMAS OF THE
SEASON. PERFECTLY CAST."—TIMES.

The CONSTANT NYMPH
A Play by Margaret Kennedy and Basil Dean

VANDERBILT Th., W. 48th St. Evs. 8:30
Mats. Wed. and Sat., 2:30
HELEN FORD in the
Utterly Different Musical Comedy
PEGGY-ANN
With LULU McCONNELL

Charles Dillingham Successes
FULTON Th., W. 46 St. Evs. 8:30
Mats. Wed. & Sat., 2:30
BEATRICE LILLIE
in the New Farce
Revue
"OH, PLEASE"
with CHARLES WINNINGER
Also CHARLES PURCELL

GLOBE Th., W. 46 St. Evs. 8:30
Mats. Wed. and Sat.
FRED STONE
in a new musical comedy
"CRISS-CROSS"
with Dorothy Stone

PLAYHOUSE W. 48th St. Evs. 8:30
Mats. Wed. & Sat.
LAST TWO WEEKS
DAISY MAYME
A COMEDY
By George Kelly author of "Craig's Wife"
and "The Show-Off"

Longacre Th., 48th St., W. of B'y.
Evs. 8:30. Mats. Wed., Sat.
DREISER'S Exciting Melodrama
AN AMERICAN TRAGEDY
Dramatized by PATRICK KEARNEY

SMALL STATION FADING AWAY-- AYLESWORTH

**Pres. N. B. C. Expect to
See It—Again Denies
A. T. & T. Hook-Up**

Merlin H. Aylesworth, president of the National Broadcasting Co. is frank in stating "I expect to see many of the smaller stations among the 600 to 700 in the country gradually disappear as their owners' interests wane and the big deficits appear." This is pointed out in connection with a proposed \$5,300,000 entertainment budget for talent alone for 1927, of which amount \$1,500,000 will be expended by commercial broadcasters, while the N. B. C. will individually contribute \$3,800,000 for entertainment costs.

Despite this, "the expenses for the year will be greatly in excess of the receipts," is included, introducing again the usual radio plea of poverty despite the huge money amounts involved in the business turnovers.

Mr. Aylesworth opines that the elimination of the small broadcaster is "due to the fact that all broadcasting stations in the United States are operating at a loss and because the public will not permit promiscuous "plugging the trade" broadcasting.

Aylesworth respects the public's objections to promiscuous ether advertising, other than the simple dignified announcement, and for this reason revenue for ultimate profit is said to be limited.

The N. B. C. again refutes Variety's report anent an American Telephone & Telegraph Co. hook-up, maintaining the affiliation was severed with the sale of WEAf to N. B. C. That the N. B. C. is still headquartered at 195 Broadway (A. T. & T. building) is but a matter of exigency until their own building is completed in May, is the claim.

The N. B. C. is seemingly making a bid for newspaper good-will, an informal luncheon yesterday (Tuesday) at the midtown Hofbrau being for the purpose of having Aylesworth meet the members of the radio editorial departments of the different publications.

Hot Jazz Champs

San Francisco, Jan. 18. The annual contest to decide who has the hottest colored jazz band in northern California will take place Feb. 7 at Golden Gate ballroom under the auspices of the West Indian Protective Association. Wade Whaley's Black and Tan Jazz Hounds, present holders of the championship, will be opposed by Eddie Liggin's Knights of Syncopation and Clem Raymond's Syncopators.

Rube Wolf has been invited to officiate as judge.

"Clown Prince" as Title

San Francisco, Jan. 18. Argument here as to who is the "Clown Prince of Jazz." Rube Wolf, band leader at the Warfield assumed that billing last week dropping his former title of "Czar of Rhythm."

Immediately Jack Crawford, band leader at Roseland Ballroom, filed a squawk and produced a government copyright to prove that he was the "Clown Prince of Jazz" by priority and official sanction. Crawford has been using the billing for about five months.

It is understood the Warfield theatre will take the title off its marquee.

Long Stretch on Vita

Waring's Pennsylvanians made two Vitaphone recordings Monday, at the Manhattan opera house laboratories from 9 a. m. to 8 p. m., with the result the boys woke up Tuesday with Kleig eyes.

The Waring's opened last night in Allentown, Pa., on the first lap of their combination concert and dance tour.

'Lemonade Customers' in Volume and Money

Chicago, Jan. 18. A cabaret owner, gazing sadly at the seven couples in his place, had this to say to a Variety reporter: "I'm tired of sittin' in a basement waitin' for some big spender to drop in. "Give me a big place where the young punks will flock to, and I'll collect more from the lemonade customers than I can from the few butter and egg men left."

He described "lemonade customers" as worth about \$3 individually during an evening.

Boycott Threat Cures Air Blanket Nuisance

Minneapolis, Jan. 18. Heeding public sentiment, WAMD, one of the radio broadcasting stations located inside the city limits, has announced its intention of moving its 1,000-watt station beyond the city limits on Feb. 1.

Owners of receiving sets in the vicinity of the station claim it continually blanketed the air to the exclusion of other programs. In letters to the press, it was urged that a boycott be instituted against all advertisers using the station.

An ordinance now pending before the city council here would compel all broadcasting stations of more than 50 watts power to move outside the city limits. WCCO, leading local station, is situated 10 miles out.

ARMY ASKS \$80,000

Wants Double Appropriation for Musical Instruments

Washington, Jan. 18. The Army asks \$80,000 for musical instruments and sheet music for the next fiscal year, according to printed hearings on the appropriation bill just made public.

This is more than twice the amount appropriated for the current year, the increase requested being accounted for by General Rethers, who testified that all Army instruments were in a very dilapidated condition.

MME. BAILEY-APPELBACK DIES

Minneapolis, Jan. 18. Mme. Marie Louise Bailey-Apfelback, 52, pianist of international fame, died after a short illness. She had made many concert tours and also appeared as a soloist with such organizations as the Minneapolis Symphony orchestra. In Vienna after her first series of concerts in 1906 she received the gold cross of merit, an honor given to only one other woman artist, Lilli Lehman, the singer.

WELLMAN ON KMIC

Los Angeles, Jan. 18. Charlie Wellman, premiere radio announcer out here and who was at KFWB, has been made manager and announcer at KMIC, new commercial station opened this week in Inglewood, Cal.

William Ray, formerly with KFI, has replaced Wellman at KFWB.

ROSS GORMAN ALONE

Ross Gorman has abandoned his dance orchestra in favor of a picture house tour as a saxophone soloist, featuring his instrumental versatility. Gorman is this week at the Mark Strand, Brooklyn, N. Y. Gorman is still recording extensively with a combination of picked phonograph musicians who are booked from date to date.

Clyde McArdle Seriously Ill

Boston, Jan. 18. Clyde McArdle, one of the announcers on WNAC (Shepard stores) here, is seriously ill at the Eliot hospital. He is suffering from hemorrhages, and a blood transfusion was ordered.

Paul's Only Hoosier Date

Indianapolis, Jan. 18. Manager Ace Berry has Paul Whiteman at the Circle Jan. 23 (week). It will be his only appearance in Indiana this year.

Bill Virges, formerly with Harry Reser, is now laboratory assistant to Walter (Gus) Haggen, the Brunswick recording chief.

STATIONS VIE FOR CUSTOMERS

**One Broadcaster Calls for
Fans to Sell Adv.**

The New York and New Jersey stations are in a scramble for commercial clients.

So spirited has become the fight for business clients that one station has gone so far as to issue a call for salesmen to take up prospects supplied by the station and go forth to explain the details of the commercial side of the radio. Nothing definite was explained by the New Jersey station making the appeal for fans to accept the invitation to drop in at the station and learn how to make some quick money.

Another station (WMCA) has its announcers giving a lot of "air time" to the system there for commercial clients. Norman Pearce, for instance, put in a busy Sunday telling business men and merchants "listening in" how many millions were tuned in that very hour and what it meant to have their interests broadcast. He told them if they were interested to write in for particulars.

WMCA has a long list of business firms chalked up weekly for Sunday concerts and announcements. The furniture and jewelry stores are in the majority.

Another station that has gone out for clients in New York and Brooklyn particularly is WPCB, while special announcements are still being made by WEAf and WJZ.

There has been also quite a concerted drive for the church business, with most of the stations now having certain hours for Sunday services in particular. However, a number of the churches appear to be severely pressed for funds to carry on their broadcasting.

Last Sunday a direct appeal was made from the Dr. Reinsner church uptown (Lutheran), a letter being read from Dr. Reinsner, who is in a local hospital, saying that unless donations were made the radio phase was a matter of uncertainty. Dr. Reinsner has been ill for a month. One of the Reinsner flock via the radio stated that he hoped a way would be found whereby direct broadcasting could be arranged for Dr. Reinsner from the hospital. This was regarded as an appeal for a donation for such a purpose.

J. Stabler Held in Murder

Jeffersonville, Ind., Jan. 18. Joseph Stabler, 22, Louisville, Ky., violinist, is held under \$5,000 bond after preliminary hearing, to answer to a charge of murder of Herman Roth, 20, of Louisville, at Maplewood Inn, the morning after Christmas.

Lloyd McBride, bartender, testified Stabler shot Roth five times with a pistol while Roth held Stabler down and was beating him on the barroom floor. Roth and members of his party were drunk, McBride charged.

It is said King Lapaille, jockey, with Roth, started the fatal argument by striking Stabler in the face, saying he would get even with Stabler for striking him three years before.

Exclusively for Columbia

Mal Hallett and orchestra, now at the Arcadia ballroom, New York, have been signed exclusively to record for the Columbia. Hallett will be exploited as an important disk maker, his New England traveling prestige being figured to insure a large circulation.

Hallett controls or leases his own ballrooms playing a circuit of one-nighters on percentage only. His advertising budget each season is over \$15,000, of which J. P. Lally, advertising manager of the Boston "Post," advises that \$10,000 per season is spent with his paper alone.

Club Lido, Bayonne, N. J.'s only cabaret, has Billie Champion and June Holman, specialties, replacing Larry Herman. Business is that good. The new night club, formerly one of the show places of the city, is operated by Ike May and Jake Jaffe. Ben Berg, who broadcasts over Station WAAT in Jersey City, heads the orchestra of six pieces.

Announce Hockey Fast

Perhaps the fastest broadcasting ever attempted or accomplished is that from Madison Square Garden, sending out the professional hockey games.

The announcer is lightning fast, as is the game. He must talk faster, to detail the names of the players and the plays. He articulates even at top speed perfectly, although the noise of the excited throng watching the game frequently drowns out his voice.

Interference by Service Wire Penalized in Suit

Milwaukee, Jan. 18.

What probably sets a precedent for radio fans in the country was the upholding of a verdict for \$2,000 damages awarded Peter J. Walter of this city against the Electric company, owners of the light, power and traction systems of the town.

Walter sued the power company for damages in that they constructed high tension wires near his home, interfering with radio reception. The circuit court here awarded him the verdict. The Electric company then took the case to the Wisconsin supreme court, which has just handed down a decision affirming the ruling of the lower court.

It is expected that the matter will go to the United States Supreme Court.

This is believed to be the first case in America where a public utility corporation has been held liable for interference with reception.

OLSEN ON VACATION

George Olsen's first vacation in three years started Saturday when he and Mrs. Olsen (Ethel Shutta) and Walter Donaldson, the songwriter, sailed for Havana. They will be gone three weeks.

In their absence, Julian T. Abeles, Olsen's attorney and personal advisor, will actively look after his interests at the club and generally.

BANDSMEN ORGANIZE FOR PROTECTION

(Continued from page 1)

a. m. Tuesday morning with the expression of whole-hearted co-operation, stating he had intended to foster an organization of this nature for the past two years.

Julian T. Abeles, New York attorney and counsel for the N. A. O. D., is executive chairman of the board of governors. The charter organizers have decided against any other officerships from amongst themselves, unanimously expressing a desire to entrust Mr. Abeles with any and all executive duties. The association will be headquartered at Abeles' office, 1457 Broadway, New York, and meets twice weekly (Tuesdays and Fridays) at the Hotel Astor for luncheon discussions.

The fraternal spirit has been a long-standing want in the orchestra field, the protective association magically accomplishing this from the start, with the common pooling of interests that are many.

These include among others the maintenance of a high standard for "outside" engagements to eliminate financial cut-rating as has been the practice to "land" this or that society orchestral booking.

Co-operation

An important object is incorporated in the clause "to co-operate with music composers, authors and publishers, concerns engaged in the mechanical reproduction of musical compositions, radio broadcasting concerns, and others, having an interest in or that are engaged in, the development and exploitation of music and musical compositions, for the mutual interests of all concerned." In line with this, an important music publishing tie-up has already been effected. Above all the bandmen maintain they are chiefly concerned in co-operating with all music publishers and songwriters.

The bandmen's organization will not be limited to the original eight charter member-organizers. Others will be taken in generally with some 150 applications now pending.

Big "Name" Affair

Their first public expression will be on Feb. 27, either at Madison

Actor's 8-Tube Model

George P. Wilson, of Wilson and Addie (vaudeville), is the patentee-inventor of a new type of radio-receiving set, an 8-tube model. A feature of the set is its ready conversion from a portable to a console model in a few seconds. Its long-distance reception is another feature.

He is now negotiating with the All-American Radio Corp. for marketing.

His set differs from the Radio Corp. of America sets, which are regenerative models, and overcomes all the R. C. A. and A. T. & T. basic patents.

Chi's Colored Ballroom

The Savoy ballroom, New York, having closed, I. J. Faggen has closed for the erection of a duplicate dance place for colored patronage exclusively in Chicago at Forty-seventh and Michigan, in the heart of the colored district. It will be ready by September to accommodate 4,000.

Larry Spier, songwriter and "in" on the New York Savoy, will probably be in charge of the Chicago counterpart and will make a feature of booking all the "name" colored orchestras.

Dance Taught Via Radio

Teaching 'em to dance via the radio is the newest wrinkle, according to one report that Marie Saxon, featured in "The Ramblers," "will be one of the stars whose steps will be heard on the air," this from the erudite "Graphic." Miss Saxon is slated for a radio dance talk Jan. 23 via WRNY.

Natasha Nattova, the Club Richman danseuse, is doing a similar stunt from WPCB Jan. 21.

THREE ORGANS AT ROXY'S

Roxy's new theatre is to have three huge organs, topping every other house in the town with a pair. One of the organs is to be placed in the foyer.

Square Garden or Grand Central Palace when a benefit show will be staged featuring 20 "name" orchestras and a combined syncopean personnel of 500 musicians working in turn under the batons of the different prominent leaders.

Whiteman's idea is to organize similar outfits in Chicago, Los Angeles, and all the prominent cities, to be allied with the parent New York body. The purpose will be for the reciprocal courtesy in out-of-town engagements.

Of the eight organizers, seven (and Whiteman may also do some broadcasting when he returns to New York), are famous radio "names." It is intended to consistently exploit the N. A. O. D. name via the ether with each leader's period on the air. The courtesy idea will be further extended, such as when Kahn precedes Lopez on the air, the LePerquet maestro will make a brief complimentary announcement on behalf of Lopez who follows right thereafter. All are recording artists.

With radio as an important outlet, the leaders are in prominent relation to the general public and feel themselves entitled to mutual protection. The rise of the dance craze and the advancement of popular American music standards because of these maestros of symphonic syncopean, is another important factor.

Possible Clash

The direct relation of the bandmen to the popular song field may precipitate a clash since the music publishers, via the M. P. P. A. and the American Society of Composers, Authors and Publishers are aware of the organization plan of the orchestra leaders.

It is no secret that the prominent band boys are "cut in" on dance tunes, either for frank plugging purposes or as ostensible co-authors. It is the intention of the N. A. O. D. to pool such income and divide it equally among the octet of organizers with further classification for the other members of the association.

THOSE THREE BOYS GOING TO PARODY

Durante, Jackson and Clayton
Leaving Dover Club—Prefer
"Open Door" at \$2,500

Preferring an "open door" spot for wider public appeal, Jimmie Durante, Eddie Jackson and Lou Clayton from the Dover Club open Jan. 27 at the Parody at \$2,500 a week for the first fortnight with a \$3,000 weekly guarantee thereafter. To augment the mass appeal idea the radio will be utilized regularly each week for additional exploitation.

The Parody currently holds a Jack Heisler revue, which has pulled indifferent trade, Sam Rabinowitz and Jimmy Hodges letting the show out with the advent of the Dover boys.

Publication of the padlock proceedings against the Dover precipitated a flock of offers for Durante, et al., strangely enough among others, from the ritzy night clubs like the Mirador, Lido, Montmartre and Roger Wolfe Kahn's Le Perroquet de Paris. Because of other existing contracts at Le Perroquet, which prohibited the additional overhead, the negotiations were held in abeyance, the trio meantime closing for the Parody.

The latter will be sealed at \$2 and \$3 (Saturdays) covert. It seats 350, practically double the Dover capacity.

Beating the Couvert

One way of outpointing the covert charge has been figured out by four youths who walked into a Broadway cafeteria which features a stringed orchestra.

The quartet bought a bottle of ginger ale each, sat down at a ringside seat, produced their own liquor and proceeded to make highballs.

The ginger ale cost them 20 cents a bottle.

TEXAS GUINAN SHIFTING BACK TO 48TH STREET

Texas Guinan will shift her activities March 1, to the former Texas Guinan Club on 48th street, directly across from the Friars Club, where she formerly held forth until padlocked. The room is a one-flight up interior, formerly labeled the Club Moritz and Ostend during George Olsen's tenancy.

The 300 Club's hostess expects to take the Federal veil by request any day now. The formal expiration of the padlocking summonses is Jan. 19.

Tex had a big Florida offer. She turned it down in deference to her partners who are anxious to continue business relations with the champ night club hostess.

CLEMENCY SUGGESTED, BUT SENTENCES SEVERE

4 Yonkers Men Convicted as
Rum Runners in U. S.
Court

In the criminal branch of the U. S. Court in New York last week four citizens of Yonkers, N. Y., were convicted as rum runners. The jury in handing in its verdict reached after an hour and a half of deliberation, recommended "extreme clemency."

When pronouncing sentence the following day Judge Meakin, from North Carolina and temporarily assigned to New York, stated from the bench he would have to observe the law.

One of the convicted men was sentenced to two years and a day and a fine of \$5,000; another to one year and a day and a fine of \$2,500; another to four months and \$500, and the last one to 60 days and \$250.

Provided the fines were paid by Jan. 17, the court ruled, the prisoners could have until Feb. 15 to wind up their business affairs.

Suspension Conditions
It was stated from the bench that the convicted men had gone into their illicit traffic with eyes open and had continued in it for some time. The judge stated he trusted the sentences would act as a warning.

Another statement made by the court was to the effect that if the fines were paid and the U. S. district attorney agreed, the court would suspend the prison terms.

Outside the court room one of the jurors is said to have stated that he thought if the jury had had any notion its recommendation for clemency was to be disregarded, the jury would have acquitted all of the defendants.

ONLY 3 ARMY HOSTESSES

Dropping 10 of 13—Gen. Davis Praises Work

Washington, Jan. 18.
The Army is about to lose all but three of its hostesses.

A development of the war, these sisters of the Broadway hostesses found their job much the same as the other of the bright lights—that of keeping things moving.

The appropriation bill now under consideration in the House provides for the dropping of 10 of the remaining 13 hostesses, with salaries of \$1,740 annually. This is to become effective with the beginning of the new fiscal year of the Government.

Testifying before the House committee, Maj. Gen. Robert C. Davis, Adjutant General of the Army, highly praised the work of these women.

The General also stated that with but three provided for he would order these to overseas assignments.

Shooting at Tearney's

Chicago, Jan. 18.
Stories of a shooting at Al Tearney's Town Club last week end are under investigation by local police. Peter Mannello, wounded in the left foot, and Grant Wonder, his companion, were held for questioning. Mannello's story of a revolver in his pocket accidentally discharging was corroborated by Wonder. The shooting affair was reported to police by the staff at the American Hospital where Mannello was taken for treatment.

Cabarets Appeal Decision

Chicago, Jan. 18.
Maclay Hoyne and John L. McInerney, Attorneys for Al Tearney, have filed briefs in the United States Supreme Court asking for a reversal of the decision enjoining Tearney's Town Club from operation. Counsel for Friars' Inn and the Moulin Rouge, closed with Tearney's place, are expected to follow the action.

Padlock orders against the three cabarets were returned recently on "hip liquor" charges.

CAFE SINGERS FOR RECORDS

Pete Woolery, former student of the University of Delaware, tenor at the Frivolity Club, and Edith Hallissey, of the same club, successfully passed a test for the Okey records.

Both got their chance through singing over WHN.

Hotel Open 'Till Dawn

The hotels are not loath to take advantage of the three o'clock Curfew Law according to the new Chantilly's advertisement that "it's open till dawn." The Chantilly is at 85th street and Madison avenue and is exploiting that "Night Life" has moved to Yorkville.

Hotels generally have picked up trade, since the early closing law has so unfavorably reacted against the night clubs.

BONUSES FOR WAITERS SWELL CLUB'S CHECKS

One exclusive night club had so discreet a staff of waiters that they did not bother "suggesting" food to patrons, figuring they came solely for liquid indulgences. The management conceived the idea of a \$25 bonus weekly to the waiter grossing the largest food checks, the idea being to have them present the menus more often to the patrons without becoming obnoxious.

The stunt has worked out so well that the management has a standing \$25 bonus each week to any and all of the waiting crew who total a certain gross in food checks on the week.

The place is a great money maker on the covert and liquor charges but feels there's enough revenue in the food—such as \$2.25 for ham and eggs and similar fussy prices—to make the bid for trade worth while.

HERE AND THERE

Joe Rea's California Night-hawks have lost their director, Billy Miller, who is succeeded by Jerry Eby. Miller has connected with Joe Friedman's 14 Virginians at the Monte Carlo. Joe Egoff, pianist-arranger from the Great White Fleet Orchestras, succeeds Ray McAfee who has joined the Berlin, Inc. arranging staff. Following their Loew tour, Rea's California Nighthawks open for Stanley.

Roger Wolfe Kahn has contracted exclusively with Jack Mills, Inc., for one year, whereby the latter will publish all of Kahn's popular standard and instrumental compositions. Production songs are excepted. Kahn's "Tango le Perroquet," which is a feature of their radio broadcasting hour, will be immediately issued, along with six rhapsodic compositions.

Feb. 7-8, Eddie Wittstein, New Haven's own Paul Whiteman, who has been furnishing the dance music for the Yale proms for the last 12 years, will stage his thirteenth "battle of music."

Paul Dunbar's orchestra (8 men) opens at the Granada Cafe, Chicago, this week, replacing Ernie Caldwell and his orchestra. Charles Ballenger, violinist, has been booked in by Lou Bolton to direct the outfit.

Edward B. Marks and family, accompanied by Mr. and Mrs. Sol Stern with whom Marks is associated in realty projects, are vacationing aboard the Reliance on a West Indian tour.

Peck Mills and orchestra of 12 will play for the Junior Prom at Cornell Feb. 3-5.

Harry Reser and his Clicquot Club Eskimos will be exploited in the Pepsi-Cola tooth-paste's forthcoming national advertising campaign through a tie-up effected by Milt Hagen, publicist on behalf of Reser.

JACK & JILL'S BEATS PADLOCK

Not Properly Served—
"Stalling" Panned

Jack & Jill's Chop House, Inc., 141 West 47th street, dodged a year's padlock in the Federal Court when Judge Goddard ruled in favor of Jack Kennedy's restaurant on the ground none of the corporate officers had been properly served in the padlock proceeding.

A default decree for a year's closing was entered in October, 1926, the chop-house successfully moving to set aside the decision on the theory they were never served.

Judge Goddard's opinion legally spans the Government attorney's wrists for "stalling" on the proof of service and summed up in Jack & Jill's favor.

Comstock-Almy Publicity

Miami, Jan. 18.
F. H. Fidler on the Miami "News" is steering the publicity for the alleged Comstock-Almy engagement. Employing the name of Peggy Joyce helped it.

It's understood Fidler is selling the stuff to the newspapers. It is also aimed to promote Corinne Almy theatrically. She's in the show business.

Stan Comstock is standing for it, since he's in the auto biz and likes publicity, too.

ART RANDALL

who directs his crack orchestra at the Fontainebleau Hotel, Omaha, Neb., is a huge local favorite. Practically the outstanding dance purveyors in their territory, the orchestra takes pride in its position and is jealous of its reputation, which they preserve through judicious exploitation of choice dance numbers. Robbins-Engel's publications are generously featured in their repertoire.

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Featured Six Seasons on Broadway
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13 times.....\$61
26 times.....100
52 times.....175

BLACK AND TAN RAIDS ON CHI'S MIXED PLACES

Indecent Danc...g Charged— Fines Against Sunset Owners

Chicago, Jan. 18. Police are out on a drive against "black and tan" cabarets. Arrests and fines were an aftermath of raids during the Christmas and New Year holidays.

Joseph Glaser, owner, and William Diamond, manager of the Sunset cafe, 315 E. 35th street, were fined \$200 and costs each, by Judge Haas.

Capt. Schoemaker and Capt. John Stege, of the detective bureau, testified that colored and white patrons mixed in the Sunset and indulged in indecent exhibitions of dancing.

Virgil Williams, colored, one of the owners of the Dreamland cafe, 3520 S. State street, was arrested last week on a warrant of holding a 16-year-old white girl prisoner in the Brookmont hotel, 3553 S. Michigan avenue, and contributing to her delinquency. The warrant was obtained by the girl's father.

Frank McCann, George Brown and Euclid Taylor, all colored, were later arrested on charges of attacking the same white girl.

These were among several arrests that followed raids on the Dreamland, Plantation and Sunset cafes, all alleged to be objectionable places.

No License Suspension

Convicted of maintaining a cabaret without a license, Alma Wright, 22 years old, of 2230 5th avenue, was given a suspended sentence in Special Sessions.

She was the cashier and manager of the Blue Valley Inn, 16 West 133rd street, according to the testimony of Officer Andrew Strinweiss. Strinweiss said that on Jan. 7, he entered the premises and found entertainers singing and dancing for the benefit of people seated at tables, and that Miss Wright admitted she had no permit.

Turned Copper!

A former night club proprietor who has "turned copper" and now consorting with the federal prohibition men, is turning in those who were formerly his pals. The story is up and down the street regarding his defection from the ranks of the regulars and the night club and speakeasy boys have all been tipping each other off as to the fall from grace of the once "one of them."



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

BENJ. LEVY ON TRIAL

Benjamin Levy, former Coney Island Hotel proprietor, is on trial before a jury and Judge Collins in General Sessions on an indictment charging attempted robbery in the first degree, grand larceny and assault. Levy's arrest is an aftermath of the activities of the Whittemore gang. He is alleged to have acted as the "pathfinder" for the gang and also the receiver of the stuff stolen by the bandits. He is under indictment in Brooklyn for criminally receiving stolen property.

The principal witness against Levy is Anthony Paladino, the "Squaler" against the members of the gang. Paladino on the stand told how Levy with others visited the pawnshop of Schwartz Brothers at 299 Grand street, in August, 1925, and stuck up Louis Schwartz, one of the proprietors, for \$2,000 in cash and \$48,000 in jewelry. The case will probably go to the jury on Thursday.

Another Biarritz Arrest

Identified as one of the six men who on Oct. 22 last, held up and robbed patrons and employees in the Club Biarritz, 210 West 54th street, Cerafino Lambraise, 24, 353 Third avenue, was arrested by Detective John Walsh, West 47th street station.

Lambraise was arrested on a bench warrant charging him with first degree robbery and will be arraigned in General Sessions for pleading. Following the robbery Lambraise fled upstate.

This is the second arrest in connection with this case. Benjamin Vesh, 224 Sullivan street, was arrested and pleaded guilty and is now serving a sentence from five to ten years in Sing Sing. Vesh and Lambraise were the only two identified.

A coincidence is that one of the club's former owners, Frank Timpono, who was one of those held up, is awaiting trial on a charge of robbery. He is accused of having assaulted and robbed one of the patrons of his place a short time after the October robbery.

Timpono and Thomas Healey, finance company collector of 208 West 54th street, are scheduled to go on trial before a jury and Judge Nott in General Sessions this week. They are under indictment for assault in the first degree, each free under \$3,500 bail.

The two men are accused of having badly beaten McKewn Whitcomb of South Orange, N. J., early in December when the latter objected to paying an exorbitant price for drinks in the Biarritz. It is claimed that Timpono and Healey took Whitcomb to a private room, beat him and rifled his clothes of \$42 which they claimed was the amount due on bill.

Toronto's Liquor Prices

Toronto, Jan. 18. Liquor prices in Ontario have taken a decided tumble since New Year's. Sellers apparently figure their last big chance to cash in before the coming of government sales.

All sorts of good Canadian whiskeys are now available in government stamped bottles at \$5 an imperial quart (one-fifth larger than the American quart) or \$55 a case. Seagram's Rye is current at \$45 a case, less than the Quebec government price. John Haig gold label is bringing \$6 and "the boys" are asking \$6.50 for Usher's Green Stripe with no takers.

The government liquor bill approved by the people last month will likely pass the house in February and go into effect in May. The government plans to sell beer at cost, light French wines with but little profit and get theirs from the sale of spirits and champagne.

Sam Paul's Request

Sam Paul, recently passed away, is said to have made a final request to "see that the entertainers are paid."

It referred to the performers at the Cameo Club, New York, which Paul had operated.

A benefit performance is due at the same club tonight, it is said, with the proceeds to go to the entertainers.

Can't Have Guests After 3; Night Club Man Fined \$10

Night club owners cannot entertain their personal friends in the places after 3 a. m. was the decision of Magistrate Earl Smith in West Side Court when he fined Col. George Kroupsky, manager of the Kav Kaz, Broadway and 53d street, \$10.

Col. Kroupsky was summoned by Detectives Meyers and Murphy of Captain Lennon's staff, after the officers said they entered the club after 3 and found about 40 people there.

The manager explained that it was Russian New Year's and the people in the place were employees and personal friends. Despite this the detectives left a summons.

When the case came before Magistrate Smith Col. Kroupsky offered the same explanation. He said he had dismissed his patrons just prior to 3, allowing his personal friends to remain and with his employees, celebrate the New Year.

Magistrate Smith decided that there was a violation of law as the new ordinance specifically states that no one other than working employees shall be allowed to remain in the places after the legal hour of closing. He then imposed a fine of \$10 which Kroupsky paid.

This is the first night club to be fined since the new law went into effect and the first time that the question of guests of owners has come up.

CASTLE FARM (CINCINNATI)

Cincinnati, Jan. 15. "America's Dream Cafe" is the descriptive title given the new Castle Farm by A. J. ("Toots") Marshall. The place opened Jan. 14 and represents an investment of about \$250,000. It affords ample accommodation for more than 1,000 couples. The exterior is of stone and in castle design. Inside there is the resemblance of a patio of an aristocratic South American ranch. The dance floor and table space are surrounded by picturesque balconies with softly colored lights, charming niches and dainty arabesques. Tan stucco is the interior wall finish. While dancing holds forth a romantic sky effect, with slow rolling clouds and twinkling stars, is played upon the ceiling. To enhance the atmosphere, awnings are tastefully draped here and there from balconies, and all waiters and other attaches are attired in the colorful costumes of Spain.

The new structure, work on which has been under way for eight months, was erected over and around the handsome building that was a popular rendezvous with night merry-makers for several years. When Marshall picked the country location, about seven miles from the heart of town, and started on the original Castle Farm, many of the so-called wise boys about town stamped the idea as ridiculous. The answer was that the dine and dance emporium proved a winner, Marshall going ahead and being the first in these parts to book in name bands and large floor shows. Now, with the greatly enlarged place, the wise boys are busy guessing as to the reason for a heavier investment and so much more room. The answer is not yet, but early indications are that Marshall will sooner or later create patronage sufficient to tax the limits of the establishment.

The first night the temperature was zero, yet the place was almost filled. And for the initial program Marshall offered three dance bands and an 18-piece revue.

Ernie Young presented the revue, which has 12 choristers and these principals: Eleanor Bendel, dancer and soubrette; Coster and Rich, dancing team; Irene Faery, specialties; Lola Fletcher, prima donna and Harry Hart, master of ceremonies. The revue is in four sections, moves with speed and is well dressed.

Max Fisher's Orchestra, Alex Jackson's Band and the Queen City Strollers were on deck the first night. The opening was heralded by full-page ads in the local dailies.

NIGHT CLUB NOTES

Delaune and Revel, imported dancers, whose original 10 weeks' contract from Oct. 8 has expired, have been held over indefinitely at the Montmartre. Miller and Farrell's contract has been similarly extended.

Jerry Friedman is no longer personally directing the Fifth Avenue Club orchestra, deciding to confine himself solely to the Riverside theatre orchestra. Mike Loscalzo is in charge at the club.

7 Veil Dancer Unveiled Once Too Often for Cops

Indianapolis, Ind., Jan. 18. The Hollywood Cafe, black and tan cabaret, once again drew police attention with the arrest of Mae Berkley, Negress, for dancing the "dance of seven veils."

The dancer "unveiled" once too often according to Sergeant Chittwood. The latter filed a charge of public indecency.

CABARET BILLS

NEW YORK

Cecil Cunningham's Club Mimic Peggy Cunningham Billy Neeson Baby Arganza Margot Watson C. Cunningham Cuties	Everglades Bunny Weldon R Eddie Chester Joe Candulio Bd	Le Perroquet de Paris R Wolfe Kahn Or 4 Aristocrats Rosita & Ramon Morton Downey Blue Blowers	Rule Porterfield Duke Yellman Bd
Club Cameo Joeline & Lamay Irving Bloom's Or	5th Ave. Caravan Jane Grey Arthur Gordon Thomson Twins Jerry Fr'dman Bd	Mirador Babette & Semma Johnny Janson Bd	Pennsylvania Hotel Geo Olsen Bd
Casa Lopez Vincent Lopez Frank Libuse Keller Sis & L D Morgan Henry Gordon V Lopez Bd	Frivolty Parisian Nights R Ben Selvin Bd	McAlpin Hotel Ernie Golden Orch	Richman Club Harry Richman Nate Lepore Evan B Fontaine Dorothy Bacher Dave Bernie Bd
Club Alabam Colored Revus	Helen Morgan's 54th St Club Helen Morgan Al B White Loretta McDermott Mary Lucas Evan B Fontaine Myrtle Gordon 3 Master Melodians Helen Morgan's 6	Meleody Band Box Al Wohlman Flo MacFadden Horace A Rous Virginia Roach Madcap & Lorraine Anne Allison Billy Burton Orch	Seven-Eleven Club Pinkard Rev Bessie Allison Emma Matland Aurelia Wheelon Silm Connors
Club Barney Murphy & Johnson Johnny Marvin Hale Byers' Bd	Hofbrau Fuzzy Knight Frank Cornwell Cornwell Orch	Monte Carlo Hess & Genola 14 Virginians	Silver Slipper George Thorn Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Rudy Keeler Eddie Edwards Bd
Club Deauville Paul Sablin Bernus Lockwood Loretta Adams Marguerita Howard Natalie & Darnell Ben Glaser's Orch	Kentucky Club Bird Sis Billie West Rose Schall Margaret Price June Harrison Bessie King Sonia Cox Jack Carroll Bubbles Shelby Allan Walker D Ellington's Kyns	Meulia Rouge Variety Show Betty Leonard Jack Edwards Specht Bd	Strand Roof Godfrey Rev Dave Malien Tex Morrissey Hal Kemp Bd
Club Lido Duran & Halny Meyer Davis Orch	Conalie's Inn Leonard Harper R Allie Jackson Bd	Falals D'Or Rofis's Revue B A Rofis Bd	Texas Gulan's Texas Gulan Rev Texas Ramblers
Dover Club Jimmy Durante Eddie Jackson Lou Clayton Dover Club Bd	Klickerbocker Grill The Diplomats	Parody Club Jack Edwards	Twin Oaks Specht Revels Paul Specht's Bd

CHICAGO

Alamo Virginia Cooper Jack House Rick & Snyder Al Handler Bd	Bert Frohman Jimmy Ray O'Neal Sis Mirth Mack Babe Kane Phyllis Rans The Waltons C Straights Or	Helen Savages Florence Schubert	Nova Schiller Burdy Dean Ralph Bart Louis Panico Bd
Ches-Pierre F Nuytten's Rev Earl Hoffman's Or	College Inn Jack Fine's Rev Ch'm'b'l'n & Hines Sylvia Joyce Susetta & Jose Maurine Marcellie Maurie Sherman O	Kit Kat Club Karola Alenava Bob Heen Allene Windsor Lucille Toye Myrtle Powers Low Fink Paulette La Pierre Frank Albert Orch	Samovar Bob Heen Leslie Alston Irene Beasley Henry Marshall Olive O'Neill Samovar Orch
Deauville Floyd Dupont's R Margaret White Wallace & Cappel Eddie Burton Bessie Moore Louis Salame Or	Green Mill Gladys Kremer Jos Lewis Doree Leslie Williams Sis Manuel & Vida Sol Wagner's Or	Parody Club Florence Sturgis Phil Murray Clint Wright Orch Slim Greenlow	Terrace Garden Shannon Frolic Gypsy Lenova Susanna Francis Ralph Williams Bd
Flare's Inn Madelon McKinsie Anna Shadkova Billy Rankin's Rev Ann Taddings Bill Paley Orch	Hollywood Barn Owen & Lawrence Miss Belmont The Carletons Frank Sherman Buddy Fisher Flo Whitman M Brunnes Bd	Pershing Palace Ambassador Bd	Town Club Town Club Rev Honore & Florence Pearless Sis
Frolles Roy Mack's Rev Bill Adams	Hotel Antilla Jos Astoria Orch	Rainbow Gardens Bert Melrose Mary Jayne Lowell Gordon Aurivault Craven Rondeleine Katz & Kittens	Vanity Fair Lee Sis Chris Fendler Janna Antrim Thelma Combes Vierra's Hawaiians G & Mae La Fevre Adele Walker Van's Vanity Fr O
Hotel Grande Jimmie Richmond Billie Richmond O Richmond Co George Twyman Jack Cole Orch	Hotel McAllister Horace Volkoun Mannie Gates Orch	Rendezvous Harry Delson Eddie Cox Madelyn Killean Beth Miller Accent & Jansako Rudy & Noway	Venician Jenkins & Br'nd'go Ben Pollack's Or

MIAMI

Casa Grande Jimmie Richmond Billie Richmond O Richmond Co George Twyman Jack Cole Orch	Hotel Antilla Jos Astoria Orch	Movie Inn Kitty Bunell Patricia Baker Mma Ria Malova Connie Allman Bert Morley Irene Marcell Mona Cook Florida Ramblers	Geraldine Karma Ann Stiplon Candria & Capelli Jack Ford Orch
Hollywood Hotel Leon Pini Orch	Hotel McAllister Horace Volkoun Mannie Gates Orch	Rainbow Garden Wells & Winthrop	Sixty Club Jane Lucille Agar Madeline Dardis Peggy Cook Wofford Hotel Music Weavers

MILWAUKEE

Frolie Dot Daniels Synopators Bd	Chicago Ramblers	Jefferson Inn Tom "The Cook" Lucille Williams Buster Pintazzi Jefferson Bd	E L Rice Dix Cotton Pkrs Bd
Golden Pheasant Mimmie Fitzgerald Hugh Angelo Pheasant Rev	Sky Room June Hammond Tune Tinkers Bd	Rathskeller Juanita Art Weber Bd	Moulin Rouge Ras Cox Ralph Knolla Wondra Moulin Rouge Bd

PHILADELPHIA

Club Alabam Lee Marshall Rev Sledge & Sledge Doc Hyder Orch	Roana Lloyd Rene & Fohl Yvone Monoff Madeline White Parodians	Chic Barrymore Bailey & Brown Dooley Sis Hazel Bowman Madrid Revue	Florence McClain Bill Brown Orch
Club Cadix Earl Richard Eddie Davis	Club Madrid Mario Villani	Cotton Club F Montgomery Rev	Pieddilly Club Lydia Hamilton Deli Markee Billie Stout

WASHINGTON

Better 'Ole Vincent Bergen Phil Jackson Orch	La Java Dave Berman T Thompson Orch	Mayflower Sidneys Orch	St. Mark's Ben Bernie's Orch
Carlton J Slaughter Orch	Le Paradis Jack Golden Felix Solari Night in Cabist Art Dick Hunter Meyer Davis Orch	Mirador Phil Hayden M Harmon Orch	Valencia A Borguno Orch
Chantrelle Walter Kolk Paul Fiedelman Meyer Davis Orch		Spanish Village J O'Donnell Orch	Wardman Park Moe Haer I Boernstein Orch

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Appearing Nightly, Strand Roof, Broadway at 47th Street, New York

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51ST STREET AND 6TH AVENUE, NEW YORK

LOU CLAYTON EDDIE JACKSON JIMMY DURANTE
PHONE: CIRCLE 0084

Chaplin Walked Out on Settlement

(Continued from page 1)

the custody of the younger son, Sidney Earl Chaplin. Chaplin had been in conference with many prominent picture men and friends discussing the matter prior to leaving. He was told by everyone the most impolitic thing he could do would be to leave town as he should remain and try to settle the matter, regardless of what it would cost for the sake of his own reputation as well as to the damage it might do to the picture industry. Chaplin is said to have faithfully promised that he would not leave.

Mrs. Chaplin, it is reported, was advised by George Beebe, her attorney, who withdrew from the case prior to the beginning of the suit for divorce, to accept the settlement terms which Chaplin had offered. However, her uncle, Edwin T. McMurray, wanted to hold out for \$1,000,000. Then, it is said, the family of Mrs. Chaplin's had a change of heart in the matter and thought it would be best to accept the settlement offered by the husband for the sake of the children.

The divorce complaint had been prepared about two weeks before filing. When Mrs. Chaplin's new attorneys, Young & Young, and her uncle, also an attorney, found that Chaplin had left, they filed the suit. Then they began proceedings which placed the Chaplin Studio and business holdings and his home in the hands of two different receivers, who are to handle all of the property until the divorce action is disposed of.

Picture Colony Behind Chaplin
The picture colony is prepared to rally to the aid of Chaplin. A statement was prepared in story form by Ben Hecht for the Chicago "Daily News," in which Joseph M. Schenck, B. P. Schulberg, Louis B. Mayer and other prominent picture producers, as well as a number of stars stated they had explicit faith in Chaplin and felt that his side of the case would show he was not the type of man his wife had pictured him in the divorce complaint.

Chaplin, when leaving Los Angeles, is said to have had in a satchel he carried with him about \$1,500,000 in bonds and cash, besides around \$1,000,000 in Liberty Bonds.

Mrs. Chaplin and her attorneys do not hesitate to tell of the way Chaplin treated her and also, of his actions. She states he told her he believed in free love and not in the state of matrimony; told her of intimate experiences with five prominent motion picture actresses. She also told how Chaplin tried to prevent the birth of the second child. It is likely that she and her attorneys will endeavor to call Mildred Harris, Chaplin's first wife, as a witness in her behalf.

The divorce action placed on the regular calendar will probably not reach trial before June or July.

With Chaplin in the east, it is said he will possibly try to induce Nathan Burkan, his personal attorney, to return here with him to adjust the matter.

Occupy Home and Studio
Pending receivership proceedings, detectives employed by Mrs. Chaplin have taken possession of both the Chaplin Studios and the Beverly Hills home. An order was served on the United Artists Corporation restraining it from disposing of any money due Chaplin for pictures. To conform with the law, a newspaper advertisement was printed notifying Chaplin that he has 30 days to answer the complaint filed by his wife in the Superior Court, otherwise the decree will be granted by default.

Efforts were made by Herman Spitzell, one of the receivers appointed by the Superior Court for the Chaplin estate, to open a concrete vault at the studio. He had obtained an order from the judge of the Superior Court. Arriving at the studio he was informed that Alfred Reeves, Chaplin's general business manager, was the only one who knew the combination to the vault. He was informed Reeves was ill at home with a cold and would be unable to come out for at least a week. It is possible that when the vault is opened nothing will be found, as Chaplin is said to have taken his negative and prints of "The Circus" East with him. Also, he is known to have shipped out of the State negatives of other pictures he had, as well as the one of "The Woman of the Sea," which he recently produced with Edna Purviance as the star.

Although Mrs. Chaplin and her

attorneys first claimed Chaplin's holdings amounted to \$16,000,000, now they concede they only want a division of \$10,000,000. Meanwhile they are endeavoring to get hold of the books of Chaplin, so that Edna Purviance, who has been drawing \$250 a week salary; Myrna Kennedy, Henry Bergman and Harry Crocker can be dropped from the payroll. The latter three people have been working with Chaplin on "The Circus" and since production activities ceased continued to draw a weekly pay.

Reports are current here that Mrs. Chaplin, as soon as the divorce proceedings are over, will try to capitalize on the Chaplin name and return to the screen or appear in vaudeville houses and picture houses prior to doing so. Chaplin's first wife, Mildred Harris, did likewise, following her divorce. Miss Harris is said to have received \$100,000 when divorcing the comedian.

Just what steps Will Hays will take in the matter cannot be conjectured at this time. It is understood a special meeting of the Producers' Association will be held Jan. 20, at which time the Chaplin case will be discussed and a statement made to the public as to the standing of Hays on it. He will be here by that date.

It is said that several other matters regarding the moral actions of picture actors and actresses will also be taken up at that meeting.

New York dailies seemed to give Charlie Chaplin a fair break on the report of his marital entanglement. However, an interview credited to Chaplin appearing in the New York "Times" and "Evening World" which mentioned the names of Ernie Tumbler, a young man Chaplin was alleged to have stated was friendly with his wife, sounded ill advised. A Merna Kennedy was mentioned also as a friend of Chaplin's wife, with whom Mrs. Chaplin is stated to have accused her husband of misconduct.

Chaplin may have repudiated the interview. It was lengthy and contained much inside stuff on his latest period of married life.

Opinion was about in the show business that the less Chaplin said the better chance he had of the public swinging his way. There was some thought that if Chaplin continued to mention names his wife might do some mentioning herself.

After a day or so in New York Nathan Burkan, Chaplin's counsel, appeared to take him in hand. One story purported to be a statement from Burkan that Chaplin was close to a collapse. It found no listeners. United Artists issued a statement regarding Chaplin's wealth, ridiculing the report of \$10,000,000 or more. Arthur W. Kelly, vice-president of U. A., and a close personal friend of Chaplin's, clung closely to the comedian, guarding him from the horde of reporters always after him.

Los Angeles, Jan. 18.
Superior Court Judge Walter Guerin has allowed Lita Grey Chaplin \$4,000 a month temporary alimony for maintenance of herself and two children and \$4,000 counsel fees pending trial of her divorce action against Charles Chaplin.

Her request was for \$5,000 per month, claiming she was living at a scale of \$3,000 a month outside of paying rent. She informed the court that she had received one \$50 check from Chaplin's attorney since separating Nov. 30.

Gavin McNab, San Francisco attorney appearing in behalf of Chaplin, stated that legal counsel for Mrs. Chaplin had gone to the Los Angeles district attorney in an attempt to put a slur on the name of Chaplin to be later used for extortion purposes. Evidence was shown that since Chaplin's marriage his salary had been \$495,000, out of which amount he had \$267,000 left in the bank.

Judge Guerin directed receivers to open the safes in the Chaplin Film Corporation offices, make an inventory of their contents and report to him if it was, as claimed, that the Chaplin Film Corporation at the present had assets of \$915,550.

At the same time the United States Government has brought suit, through Internal Revenue Collector Welsh, against Chaplin for \$1,073,721.47 in six separate income tax lien action suits based on alleged incorrect returns made by Chaplin in 1918, 1919, 1921, 1922, 1923 and 1924. The separate amounts for the respective years are

\$134,622.49, \$31,501.31, \$576,968.49, \$71,208.73, \$89,371.83, \$170,048.72.
When the suits were filed in the District Court, notices were served at the Chaplin studios, his Beverly Hills residence and on the two receivers appointed by County Superior Courts, that the action, in case the government wins its case against Chaplin of alleged delinquent taxes, will take precedence over all his personal and business debts. This would cut down the amount of community property held by him and his wife.

NO STAND-OUT ON B'WAY

(Continued from page 38)

stick, since "The Constant Nymph" is to move into the Cort Jan. 31. "The Nightingale" is another musical slider; under \$18,000 at Jolson's last week.

\$30,000 for "Broadway"

"Broadway" lifted its scale to \$4.40 top night during the holidays and maintains that price now, giving the show a normal weekly gross of almost \$30,000; nearest to that figure last week was "The Captive," still capacity, around \$22,000; "Chicago," "The Constant Wife" and "The Play's the Thing" are closely bunched at approximately \$18,000, with "Gentlemen Prefer Blondes" now galloped about \$15,000.

"Able's Irish Rose" celebrated the 2,000 performance and got nearly \$14,000 on the week; "The Squall," playing nine performances now was estimated as good; "Pygmalion" was quoted at the same figure, with "Ned McCobb's Daughter" well over \$13,000; "The Constant Wife" over \$14,000; "Lulu Belle" over \$15,000; "Wooden Kimono," \$12,000; "The Noose" \$13,000; "Sex," \$11,000; "New York Exchange," \$10,000; "An American Tragedy," about \$12,000; "Two Girls Wanted," \$8,500, with the balance straggling.

\$35,000 for "Rambler"

"Scandals," with better than \$43,000, has "Oh, Kay" a close contender; "The Rambler" was rated next with nearly \$35,000, and "Gay Paree" under that mark; "The Desert Song" climbed again to nearly \$30,000; "Betsy" got about \$24,000, but is leaving after another week; "Honeymoon Lane" is packing 'em in to \$25,000; "Twinkle Twinkle" went to about \$24,000; "Oh, Please" rated about the same; "Queen High" going along well at \$21,000; "Peggy Ann" climbed to \$17,000; "The Pirates of Penzance" strong at \$15,500; "Maritza" has been slipping and moves to the 44th Street next week; "Vanities" got a break from the auto show people, about \$26,000.

Changes

Leaving this week and due next week: "Castles in the Air" will be followed by a repeat of "Rose-Marie"; "We Americans" will leave the Eltinge, which gets "Praying Curve"; "Howdy King," tours from the Morocco, which will offer "Honor Be Damned"; "Katja" leaves the 44th Street; "Maritza" moving over from the Shubert, which will offer "Yours Truly"; "The Honor of the Family" closes at the Booth, "Saturday's Children" coming in next week; "This Woman's Business" stops at Wallack's, with no new attraction named up to Tuesday. "Lace Petticoat" was suddenly closed at the Forrest last Saturday, the house relighting tomorrow with "Lady Alone"; "Junk" was pulled off early last week at the Garrick and "Damn the Tears" will debut there Friday night.

"Rio Rita" is expected to arrive Feb. 1 at the new Ziegfeld theatre instead of next week; "What Never Dies" will leave the Lyceum next week, with "The Dark" coming Jan. 31 and "Daisy Mayme" will leave the Playhouse at the same time to be followed by "The Road to Rome."

23 Buys and 32 Cut Rates

There are 23 buys running in the premium agencies of which there are about four hits that there is a demand for. In the cut rates were 32 shows represented Monday.

At that there are but three shows that are doubled up on both lists, "The Honor of the Family" at the Booth, "What Never Dies" at the Lyceum, and "Betsy" at the New Amsterdam. But the premium agencies are howling over the fact that not enough shows are getting a play from the public. They are all concentrating on the few hits and it is hard to switch them.

Of the new arrivals last week "Piggy" at the newly opened Royale, got a buy of 350 a night while "Bye, Bye, Bonnie," at the Ritz, got 200 a night.

The list of buys includes "Queen

High" (Ambassador); "White's Scandals" (Apollo); "Lulu Belle" (Belasco); "The Honor of the Family" (Booth); "Broadway" (Broadhurst); "Vanities" (Carroll); "The Desert Song" (Casino); "The Captive" (Empire); "Oh, Please" (Fulton); "Criss-Cross" (Globe); "The Play's the Thing" (Miller); "Oh, Kay" (Imperial); "The Nightingale" (Jolson); "Honeymoon Lane" (Knickerbocker); "What Never Dies" (Lyceum); "The Rambler" (Lyric); "The Constant Wife" (Eltinge); "Chicago" (Music Box); "Betsy" (Amsterdam); "Piggy" (Royale); "Bye, Bye, Bonnie" (Ritz); "Peggy Ann" (Vanderbilt); and "Gay Paree" (Winter Garden).

In the cut rates the complete list Monday was as follows: "Reperity" (Am. Laboratory); "Gertie" (Bayer); "The Wooden Kimono" (Beck); "Americana" (Belmont); "Beyond the Horizon" (Bijou); "The Honor of the Family" (Booth); "Castles in the Air" (Century); "His Own Way" (Comedy); "The Galloping Sheik" (Cort); "Moscow Art Players" (Cosmopolitan); "Sex" (Daly's); "Faust" (Totten); "We Americans" (Eltinge); "Katja" (44th St.); "New York Exchange" (49th St.); "The Night Hawk" (Frolic); "Tommy" (Gaiety); "Where's Your Husband" (Greenwich Village); "The Devil in the Cheese" (Hopkins); "The Noose" (Hudson); "The Little Spitfire" (Klaw); "Two Girls Wanted" (Little); "An American Tragedy" (Longacre); "What Never Dies" (Lyceum); "Ghosts" (Mansfield); "Howdy King" (Morosco); "Betsy" (Amsterdam); "Daisy Mayme" (Playhouse); "The Constant Nymph" (Selwyn); "Gentlemen Prefer Blondes" (Times Sq.); "The Ladder" (Waldorf); and "This Woman's Business" (Wallack's).

One Show Works Out

One of the attractions that disappeared from the cut rate list this week is "The Squall," which, having been sold as a bargain since it opened, gathered such momentum at the box office that it pulled away from the bargain counter. This is the first show that has achieved this distinction since "Able's Irish Rose" accomplished the feat sometime ago.

THE ROAD TO ROME

(Continued from page 44)

cleverly written, but behind the kidding created by placing a modern group of characters with very modern ideas in the historical setting of Rome, there is a marked strain of delightful subtlety that should place this among the worthwhile comedies.

In addition to that it gives Jane Cowl a role any star would be fortunate to create. Miss Cowl gives a superb performance.

Philip Merivale as Hannibal couldn't have been better; Ritchie Ling as the husband gives a remarkably good performance, while Barry Jones, light comedian, as Hannibal's brother and Louis Hector as the fiery Hasdrubal effectively scored.

Sherwood has not hesitated to use terms from the lips of the lady. He has not lost an opportunity to create the unexpected in situation, nor does he lose a precious bit of laughter, but he has attempted to put character into his lady and in so doing (not necessarily because of that fact alone but because of the preachment that went with it) prevents the prediction of a smash hit for the comedy.

It may get across as it is, that is conceded, but it will not click to the same extent if it is impossible to straighten out this turn to the serious which edges toward the romantic in the drama.

It should finish as it commences—a comedy.

Meakin.

PHILLY BIZ

(Continued from page 40)

\$17,000 in its first week at the Walnut.

Good was "On Approval," at the Garrick. Here it was the very same balcony trade that was the weak link. The orchestra business clicked off neatly with gratifying increase throughout the week.

Frank Craven's new comedy at the Broad, formerly "Coal Oil Jennie," and now known as "Money from Home," had a fairly satisfactory first week, and should pick up because of the exceptional notices. About \$9,000 would express last week's business.

"Able's Irish Rose," in its next to last week at the Adelphi, staged a come-back as expected when the closing was suddenly announced. Gross was probably around \$10,000.

This is another of those off weeks in openings, but with the automobile show and a variety of attractions good business is figured in all except a couple of places.

Next Monday will have the season's biggest batch of new shows, no less than six being lined up and five of them musicals. The only

straight attraction will be "The Donovan Affair" at the Garrick.

At the Forrest, "Le Maitre's Affairs"; at Lyric, the new Shubert operetta, "My Maryland"; at the Adelphi, generally devoted solely to drama or straight comedy, "The Girl Friend"; at the Shubert, "The Vagabond King"; and at the Chestnut Street, "Vanities."

Estimates for Last Week
"Money From Home" (Broad, 2d week). This Frank Craven comedy, formerly "Coal Oil Jennie," differs from most tryouts in that it is in for three weeks in all. Last week fair, \$9,000.

"Big Boy" (Shubert, 4th week). Final week for Al Jolson's highly successful stay. Last week, not daunted by weather, gross between \$36,000 and \$37,000. "Vagabond King" Monday.

"On Approval" (Garrick, 2d week). Smart downstairs draw with fine notices helping later in week and probably more so this week. Between \$13,000 and \$14,000.

"Rio Rita" (Forrest, 2d week). New Ziegfeld show given glowing notices by second and third string men. Business very strong with gross affected by storm to some extent. Over \$30,000. "Le Maitre's Affairs" Monday.

"Artists and Models" (Chestnut, 4th week). Final week for this revenue. About \$18,500. "Vanities" Monday.

"What Every Woman Knows" (Walnut, 2d week). Town's real sensation last week; \$17,000 reported. Great campaign brought results and Barrie revival may stay six weeks.

"The Student Prince" (Lyric, 11th week). Final week of third engagement. \$16,500 reported. "My Maryland" Monday.

"Able's Irish Rose" (Adelphi, 20th week). Last week. Natural comeback with \$10,000. "Girl Friend" Monday.

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CHI'S FOUR LEADERS

(Continued from page 40)

"Craig's Wife" comes to the Selwyn for five weeks.

It's convention time here, which means the musicals will hold up. Yet, going over schedules for the local houses, it may still be said that shows are scarce.

Estimates for Last Week
"Twelve Miles Out" (Cort, 1st week). Off to premiere gross house always registers; tabbed for good run because of house's possibilities; "Poor Nut" checked 20 weeks of real coin.

"Follies" (Illinois, 5th week). Exceptionally strong and should average \$31,000 for weekly gross on six weeks' stay; hotel demand strongest "Follies" has encountered here in years.

"One Man's Woman" (Central, 14th week). All sorts of juggling done with sales, but keeps up profitably; one of the sensations of the year for surprise grosses; skipping along between \$7,000 and \$8,000 at present after a series of hurricane grosses.

"Able's Irish Rose" (LaSalle, 6th week). Going out in two weeks; \$9,000.

"The Last of Mrs. Cheyney" (Blackstone, 4th week). Is pulling house out of a terrific deficit; present pace around \$18,000, with variation only coming via weather conditions; with one exception Lonsdale's pieces have struck Chicago right.

"Cradle Snatchers" (Harris, 4th week). Powerful call with word-of-mouth coming from women; week-end matinee falls of a solid draw; better than \$2,000 nightly, giving little short of \$21,000 on week.

"Trial Divorce" (Playhouse, 2d week). Considerable "papering" done for lower floor with little attention given balcony, which hasn't "moved" in sales; middle class patronage necessary to gain the coin, but \$6,300 encouraging.

"Butter and Egg Man" (Selwyn, 9th week). Has subsided to normal trade attraction; two weeks later, with gross probably around \$11,000. "Woman Disputed" (Olympic, 2d week). Looks like in and out, with no signs thus far for immediate spurt; special party idea ordered; figured around \$11,000.

"Yes, Yes, Yvette" (Four Cohans, 8th week). When "specs" are gone, then are washed out, this one can't climb because of appeal to middle class music lovers; encouragement in improvement of balcony sales; approaches \$20,000 when everything else is off.

"No, No, Nanette" (Erlander, 5th and final week). Got nowhere on return engagement; no further route mentioned; minger grosses for five weeks but Harry Lauder expected to whoop it up for house.

"Temptations" (Apollo, 7th week). With "Follies" sold out, drew road builders who stormed the town for week's convention; second choice at all times at stands; reported \$30,000.

"Shanghai Gesture" (Adelphi, 4th week). Continues hurricane pace with advance sale piling up; promises to vary but little from \$23,000 weekly.

"Vagabond King" (Great Northern, 20th week). With but little hurrah is making a record all its own for continuous high grosses; \$18,000 remarkable for this period of stay.

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OBITUARY

GEORGE A. McDERMIT

George A. McDermitt, 45, manager of the Fox Terminal theatre, Newark, N. J., died Jan. 15 of double pneumonia. He was ill three weeks. Surviving him are his wife, who was known professionally as Gretta Mack, and who was a "single" in vaudeville several years ago, his mother, and two brothers, one Matthew, deputy chief of the Newark fire dept., and James, a lawyer.

George McDermitt had a long and varied theatrical experience and was responsible more than any other person for the opening up of Newark as a Sunday town for theatricals. He was assistant manager

later adapted as an operetta "The Chocolate Soldier."

About 20 years ago Daly with financial backing took over Mrs. Osborne's Playhouse, called then the Berkeley theatre and essayed to give New York a Theatre Antoine, presenting one-act plays, the majority of which were more or less of a gawdime nature. He imported the Japanese actress Hanako from Paris. In his company at the time were Helen Ware and Margaret Wycherly, and at the same time Eugene Walter and Bayard Veiller were loungers about the theatre. Daly went broke on the venture and closed after about five or six months. He was then under contract to Leibler & Company and appeared in "The Regeneration," a play adapted from Owen Kildare's "My Mamie Rose."

His later efforts were in "The Tavern," in which George M. Cohan followed him in the principal role, and "General John Regan," which was produced at the Hudson theatre. He also appeared in "On the Stairs." His latest appearance was as a member of the cast of the Theatre Guild production "Maximilian and Juarez."

Daly was one of the early serial stars of the screen with Pathe and the Wharton Bros. and for a time played opposite Pearl White. He worked in France in a number of screen productions during the last five years.

At the time of the death of the late Richard Mansfield it was generally predicted that it would be Arnold Daly who would fill the shoes of that actor, but it was more due to the eccentric nature of Daly than anything else that prevented him from advancing.

CHARLES LOVENBERG

Charles Lovenberg, 62, for 37 years associated with the Keith-Albee interests, died Jan. 14 at his home in New York.

Mr. Lovenberg had spent 35 years at Providence where he managed the first Keith theatre there and each one thereafter added to the Rhode Island string, at one time nine in number, including the new E. F. Albee theatre there.

He was born in New Orleans March 4, 1864, but moved to San Antonio when a youth. Started professional life as a violinist, mak-

IN MEMORY OF

JOHN BUCK

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May his soul rest in peace!

KENNEDY and KRAMER

ing his public debut when seven and traveling with the concert show of the W. W. Cole Circus.

When nine, Mr. Lovenberg was musical director of a variety show. His first schooling was in Austin, Tex., and later he studied in Cincinnati where the Lovenbergs established residence for awhile.

He returned to the professional stage in 1875 when he and his father joined the Centennial Bell Ringers and then forming their own concert company the following year known as the Lovenberg Family of Swiss Bell Ringers, the family comprising Charles, his sister, Lena; and the father. The following season added Mrs. Lena Lovenberg's two daughters, Adele and Estelle, to the company. The group met with reverses. In 1886 Charles joined the M. B. Leavitt Rentz-Santley show as musical director,

time was torn down to make way for the new E. F. Albee theatre.

It was Mr. Lovenberg who conceived and put into execution the Albee stock in Providence to run in the spring and summer when vaudeville was not played.

About four years ago his health began to fail and Mr. Lovenberg spent some time at his farm in Putney, Vt., later making a trip around the world. Upon his return he resigned his Keith-Albee managership and came to New York where he became organizer and manager of the K-A production department. He had previously produced many acts, mostly musical for vaudeville.

The widow, Sally V. Lovenberg, survives as also do two sons, Clifton N. Lovenberg, Providence, and Albert M. Lovenberg, Putney; a sister, Mrs. Lena Lovenberg, who always retained her professional name, and two nieces, Adele and Stella Lovenberg, Bridgeport. Interment in Providence Monday.

BRUCE EDWARDS

Bruce Edwards, 54, general manager of the Charles Dillingham attractions, died in the Fifth Avenue Hospital, New York, Sunday morning following an operation. The direct cause of his death was cancer.

For almost 30 years Mr. Edwards was managerially allied with Mr. Dillingham. Six weeks ago his condition became such that he was forced to abandon theatrical work upon the advice of his doctor.

Mr. Edwards was a native of Scotland. When a young man he came to this country and settled in Hartford, Conn. There he began newspaper work, starting as a reporter on the Hartford "Post." He

IN MEMORY OF

SAM PAUL

FRANK J. CORBETT

eventually became city editor. It is also stated that with him in his Hartford days was Mr. Dillingham, who came to New York to become dramatic critic of the "Evening Sun." In 1898 Dillingham branched out as a producing manager. The first Dillingham show was "Barbara Frietche," and it also marked the alignment of Mr. Edwards with Mr. Dillingham as business manager.

The only time that Edwards was away from Dillingham was in 1899 when he left the latter temporarily to go in advance of Sir Henry Irving. The following year he was back.

A widow survives, formerly Gertrude Dorema, as also does a son, Sanford Bruce Edwards, by a former marriage.

Mr. Edwards had been a member of the Lotus Club for more than 20 years. In addition to being part owner of the World Travel Magazine he was vice-president and secretary of the company publishing it.

Funeral arrangements provide for obsequies to be held at 11 a. m., today (Jan. 19), from the Campbell Funeral Church, New York.

EDWARD WONN

Edward Wonn, veteran actor, died in Baltimore Jan. 5. Mr. Wonn went to Baltimore about a year ago for a holiday visit when he became very ill of heart trouble. He recovered somewhat although his health was noticeably impaired from that time on.

Mr. Wonn's last legitimate engagement was with William Hodge, playing with the Hodge company for two consecutive seasons. In his earlier stage career Mr. Wonn was a leading man; was with the old Empire theatre stock, and also with Mildred Holland when she was in her prime. In recent years he turned his attention to character roles.

The remains were taken to Washington, his home town, where they were interred beside his wife and parents.

TED SULLIVAN

Ted Sullivan, age 38, formerly with the Shuberts, died Dec. 29 in Brooklyn. He was buried in Philadelphia. He had been ill for about 10 days of pneumonia. A widow survives.

TRAVERS VALE

Travers Vale, 54, pioneer picture director and more recently stage director of E. D. Smith at El Capitan, Hollywood, died Jan. 10 at his home, 6122 Selma avenue, Hollywood, following a long illness.

Mr. Vale was born in Australia and came to this country at an early age, associating himself with

INSIDE STUFF

ON THE OUTSIDE

Carnival Men Losing Interest in Fairs?

Carnival men appear to be steadily losing interest in fair dates. At least for the smaller fairs. At the Maine meeting in Bangor last week with 12 or 14 fairs presented, not one carnival man appeared. This made it easier for the attraction and act sellers.

The same absence of former interest and competitive bidding is said to have been noted in other sections.

Meanwhile it is claimed that so much of the country is being closed to carnivals for straightaway carnival dates that about all left are the undesirable spots where business is light.

From reports a gross of from \$3,000 to \$9,000 is considered a fair week for a carnival. In one town where a carnival did over \$12,000, there came such a rush of carnivals to the town that they practically got nothing, with the town tiring of them to the injury of the first successful show that had become popular there.

Vern Carpenter's Stolen Ticket Brought Death

Syracuse, Jan. 18.

Arthur Cinquato, 14-year-old Cortland boy, was arrested and lodged in the county jail following a statement to Cortland police regarding the theft of a ticket for Elmira from the pocket of Vern Carpenter, elderly animal trainer, who was crushed to death beneath the wheels of a freight car in the Lehigh Valley yards at Cortland Dec. 19.

Carpenter had been put off the train by the crew when he could not produce a ticket. Early next morning his body was found badly mangled.

Cinquato took the ticket from the man's pocket while he slept in the local station. His apprehension resulted from his attempt to redeem the ticket at the depot.

the picture industry in its infancy. He directed many of the present-day stars in their initial appearances before the camera.

Two daughters, Mrs. Violet Hillson of Oakland, and one residing in New York, survive.

EDWARD DENEKEMP

Edward Denekemp, 31, assistant to Col. Tom Campbell at the Tulane, New Orleans, for the past 27 years, died in the Southern City Jan. 15. A widow and three children survive.

AL MCKINNON

Al McKinnon, free lance scenario writer of Hollywood, died suddenly Jan. 11, aboard the steamship Yale, en route to San Francisco, discovery of death being made on arrival of the steamer in the northern port. Death is supposed to have resulted from heart disease. Burial will be in Hollywood.

HARRIET PIASECKI

Harriet Piasecki, 25, coloratura soprano, who appeared in several musical comedies and was training for grand opera, died of pneumonia in Milwaukee, Jan. 12.

ROBERT A. CARTER

Robert A. Carter, veteran vaudeville, died Jan. 13 at his home in Buffalo, N. Y., of pneumonia. Mr. Carter was a member of the Comedy Club and of the White Rats when it was in existence.

With his wife, Kathryn (Waters) Carter, they formed the team of Carter and Waters and were in vaudeville until 1918, when Mr. Carter quit stage work to become associated with the automobile industry. The widow survives.

Robert McGrath, known to the show business as an organ salesman, died Jan. 12 in South Manchester, Conn. He was 35 years old and had been with the same organ concern for many years.

Mrs. Edith Halpin, mother of Mrs. Ched Freeborn, died Dec. 28, 1926, at the Mt. Sinai Hospital, New York.

The mother of Mary Elizabeth, Mrs. Ralph Davis of Memphis, died at the family home, Longue Vue, in Baintree, Mass., Jan. 7, following a protracted illness.

Henry C. Kupfer, Bloomington, Ill., theatre man, builder there of the Scenic and the Columbia (now Rialto), died Jan. 8. A widow, son and a sister survive.

The mother, 65, of Mrs. Alf H. James died Jan. 16 Mrs. James, with her husband, are with "Rita Rio" (Ziegfeld).

Pawnee Bill May Enjoin Pawnee, Jr.

Los Angeles, Jan. 18.

Claiming to be the only and original Pawnee Bill of circus, wild-west and western fiction fame, Gordon W. Lilly of Pawnee, Okla., has filed suit in the United States District Court, asking for an injunction order to restrain Robert J. Homer, Associated Independent Producers, and the Bromberg Attractions Company, from exploiting a motion picture star known as Pawnee Bill, Jr.

Lilly's complaint asserts he has been known as Pawnee Bill for 45 years, and that his fame is such his name was a strong drawing card to any public attraction. Lilly states the defendants had eight western pictures featuring Pawnee Bill, Jr., and in so doing led film fans to believe the pictures had the real Pawnee Bill as the star and hero.

The defendants have been requested to make an accounting of the profits thus far received from the exhibition of the Pawnee Bill pictures.

Jeffries and Sharkey With Barnes' Circus

Los Angeles, Jan. 18.

James Jeffries and Tom Sharkey have been signed for a 35-week tour with Al G. Barnes Circus, opening in Los Angeles early in March.

Horace P. Murphy Dies

Horace P. Murphy, president of the Horace P. Murphy Publishing Company, specialist in theatre program work, and a leading figure in the auto racing world, died in Syracuse, Jan. 16, following a two weeks' illness. At first a printer, he later turned to the editorial side of newspaper work and became sports editor of the old Syracuse "Standard." He left the "Standard" to become racing secretary of the Mineola, L. I., fair.

"JUMPERS" PAY FINES

Harrison Blake, chorister, has been restored to good standing with the Chorus Equity after suspension and fine for having "jumped" the musical, "Poppy." Blake, who had been suspended several months, paid the fine last week. Gladys Calmer, also of the Chorus Equity, was suspended for having quit "The Music Box Revue" without notice.

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the Brooklyn theatre. On the night prior to his death he attended a party with two young women who resided in the same house with him.

The actor was at one time an office boy in the Charles Frohman offices. He was also callboy at Daly's theatre. From that he drifted to the stage as an actor, scoring his first great success when he became an actor-manager and presented Shaw's "Candida" at the Garrick theatre. Later he appeared in vaudeville in "How He Lied to Her Husband," after which he appeared in "Arms and the Man," which was

stage manager and producer, remaining with it two years.

Mr. Lovenberg went to Providence in 1890 as musical director of the B. F. Keith Gayety opera house, then playing "combinations."

He was made manager of the Keith house, Providence, in 1898 and for almost 30 years acted in that capacity. During his Keith managerial work there he is given credit with starting the first regular picture theatre in the country (there had been a few store shows but none given in a regular theatre), known as The Nickel, but which in

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CHICAGO

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With the box office at the Palace declaring a sellout for the main floor, it looked like the scalpers took it on the chin Sunday afternoon after viewing the amount of empties. More over both balcony and mezz. The severe cold spell had something to do with that no doubt, yet the bill this week is also a factor. Despite the clever and always interesting Irene Bordoni and the charming Lockfords.

The persuasive and intelligently dramatic Irene, here for a second week, found a soft spot in the hearts of the matinee crowd. The two French numbers she used for her opening were somewhat of a drawback. The great part of the mob didn't understand a word. She accomplished a good deal more with songs done in English, closing very strong.

The Lockfords, sharing billing with Paul Tisen's string orchestra, were a cinch No. 3. The team showed up great in every one of their three dances, scoring heavily on the acrobatic routines of their golf number. The girl is a whiz and so is he. Tisen's combination drew a big hand playing selections

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of the better kind.

Opening were Carr and Parr in their novel eccentric hoofing. This pair stopped the show and well deserved the honor. Both are clean looking chaps with personable appearance who know their business. Thos. J. Ryan and Company, the latter an unbilled girl, followed in "Father's Comeback," by Hazel Harrington. Ryan looks backward at his professional career, showing the songs and steps of "the days back when—" The girl's attempt to sing a pop number is just a fill-in.

Corinne Tilton, in a cycle of character songs, was in No. 4. She cleaned up easily, going over strong on her "stew" impersonation. Her songs, of the modern girl, were well liked. Dunninger, carrying a screen trailer explaining the why and wherefore of his master mind read-

house on Friday night in half at the Kedzie last week. As an interesting comparison a picture house a few doors away had 'em standing in the lobby.

The bill was all-comedy, considerably better than is customary for Association houses. The one drawback, noted in practically all vaudeville bills, was a strong taint of profanity and a slight odor of dirt.

Wilson and Dobson, on the time several months with their bedtime skit, have altered it for the better and cashed in sufficiently here. Their main bit is worked behind a house drop, the theme being the all-night troubles of a man with a fretful wife and baby. Lights flashed in various "room windows" indicate hubby's sojourns and all characters are invisible.

Ling and Long, with Long true to his name, started the heavy laughs.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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ing, closed the first half after a smart display of showmanship revealing the various tricks of the game.

After Miss Bordoni's curtain raiser, the Hickey Brothers gallivanted around for a spell, amid the hilarious outbursts of a pleased public. The turn is as standard as ever, lacking but new material for new laughs. Ed Janis and Girls, featuring Carmen Hooker and assisted by a quartet of dancers, closed. Nothing unusual about the revue, except that the costumes were neat. Ed Janis is still doing imitations of past and present masters of dancing.

Florence Moore headlines next week. Loop.

It's give and take at the Majestic, with the players giving and the customers taking and neither side benefited very much.

Hal Neilman is the one really worth while part of the ten acts that compose the eight-act bills four times a day. But then Hal, while good, is of the old school of tramp singles.

Anyway he captured this unusually cold audience and appeared as the best on the bill Sunday.

Gordon and Healy have a new production turn in place of their former standard two-act. It looks as though Mr. Gordon sank a b.r. in this venture. If so, he did not get value.

A troupe of seven includes four short, cute girls, who work in ballet, a boy dancer and the two principals. A bedroom set is an eyeful and ditto are the costumes. As for trimmings, this one outsteps many and most turns on the "big time," but as it stands it needs more than that. A better finish would help.

Another full stage turn is Musical Bits, which opened the second Sabbath show. A girl, who should be featured, though in a stronger act she could not be, has a fair singing voice and can step a bit, but looks are her forte. She is a view for bad lamps in three costume changes.

Great Howard, of the double voice, does a dab of a bit in mimicry of a radio that loves its static. He is way up in the list of ventriloquists. Ross and Edwards, songsters and gagsters, of the 47th street (New York) type, look good in walking suits. They rate reliable in vaudeville and better than that in picture houses.

The Three Orantes are acrobats in the usual way. They work well in ladder and pole stuff, in which the understander takes the brunt of the work on his shoulders and dome. Closed the show in good style.

Masters and Gracye and Co. and Cuby and Smith were revolved the previous week as part of a last half show.

Business? Terrible.

Zero weather cut a usually full

Long is a flexible-spined juggling comedian who subdues his actual juggling talent in a profundity of hoke. He carries a girl for appearances and size contrast. Good for the time.

"The Corner Drug Store," six people, is good feature stuff for the Association houses. It is worked full stage and depicts the experiences of a city slicker who has turned soda jerker in a small-town drug store. The company also has specialty talent, presenting a vocal sextet, a quartet, a specialty dancer, and a character singer. This act bears considerable resemblance to the "Al's Here" sketch in presentation, though not in material.

De Haven and Nice, whose hokum is at times a riot and at others a funeral, got the same varied returns as has been their custom. They still do their balloon frolic and the gladiator burlesque. An unbilled party is now carried as a radio announcer, with the boys supposedly broadcasting. Too much intimate wise-cracking among the three men, with the customers kept in the dark. Dialog raw at times.

Closing spot was held by the Four Bradnos, comedy acrobatic turn. Drew best returns on bill. This company's work is so varied it is indescribable, but it's very good Association stuff nevertheless.

"Man of the Forest" (Paramount). Loop.

There's a turn at the Lincoln Hip that is not just another one of those things. It's an intelligence exhibit that has the mental marvel racket stopped. And its personnel are an elephant and a zebra. The trainer of these is Max Gruber, known as one of the cleverest coaxes of brute stubbornness in this country.

When you try to think that not an American circus, barring none, not even the impressively Barnum outfit, boasts of a perfectly trained zebra, then this circus of a cast of two will seem of special importance.

Little Eva, the pachydermic half of the act, is equally as clever as the zebra in her ponderous way. She grinds a hand organ with her trunk at the same time beating a bass drum with her hoof, while the zebra does a sebe black bottom. Eva for over a minute holds the stage by herself, doing a supposed dance, without the help of a trainer or a trainer's spike. The finesse of Gruber's training is easily detectable from the first curtain. His turn rates big circus or big time in big letters.

This act closed the five-act show. Cuby and Smith opened to fair returns. Comedy acrobats with a legit trick for an encore. Nile and Mansfield, man and woman, talk with continuity. Theirs might be a skit. It holds some laughs on the familiar situation of an unthrifty wife. Miss Mansfield is very likable, possessing a manner that gets the most out of the least. The man is there with looks and a nice delivery. A good intermediate turn by virtue of its players.

Masters Gracye and Co. (6) look and play like a new act. The leading girl shows plenty of ability and a three-way lot of talent. Looks and comedy and dancing ability are exceptional and she should go. The act has a host of big time points and

almost as many small time ones, but the latter could be ironed out.

Ray Fern and Maree are standard and above the average mixed team. Their comedy was effective here, more so than is usually the case with gagging at the Lincoln, which is strictly small town as to customers. Ray couldn't have been peeking in on the rest of the show, for he used almost the same line on his encore that the preceding Nile and Mansfield turn pulled.

Business way off, due partially to the blizzard and the rep established at the Lincoln recently as against that of the nearby Belmont, a deluxe picture presentation theatre.

Frank Gillmore, of Equity, came in from New York last Wednesday to address the Drama League's board meeting. He left the next day.

Jack Mills was here last week on biz.

A search is on for Mrs. Lillian Lynn, 23, wife of Randall Lynn, local radio organist, who disappeared last week. The couple were at the home of Mrs. Lynn's parents, Mr. and Mrs. Adolph Hunziker, 7124 Lafayette avenue. Lynn was playing the piano. Upon finishing he turned around and his wife was gone.

Ivan Fehnova, formerly in vaudeville, has opened a dance school here. He is backed by Dorothy Arnold, debutante of this season, announced to have forsaken Chicago society for the venture.

Midnight air mail service between Chicago and St. Louis opened last week. The first trip took 2 hours and 15 minutes, the plane leaving here at 10:35 p. m. and arriving in St. Louis at 12:50 p. m.

H. E. Rowland, of Chicago, is being held for the Kane county grand jury on the charge that he is the man who escaped with \$1,500 after

NEW ENGLAND

Goldstein Brothers' Strand, Westfield, Mass., was robbed of \$1,050 when yeggs cracked the safe last week. After ripping off the outer door of the safe in the Central Square, East Boston, the robbers fled, dropping the money box, which contained \$2,500.

The new Colonial, Hartford, Conn., opens in March, according to Joseph Dolgin, secretary, Colonial Theatre Co. Last year Hartford got 11 new theatres.

Anthony Viano, owner, Somerville Theatre (stock), Somerville, Mass., has protested to city officials against the proposed construction of a \$150,000 picture theatre by Z. E. Cliff, former Mayor of Somerville. Viano claims the Cliff site is too near his theatre.

George LeWitt's new Strand, Plainville, opens soon.

Universal Film Co. has leased the new Ryver Community Theatre (pictures), Ryver, Mass., opening July 4. This deal marks the invasion of U into the Greater Boston area.

Hooper L. Atchley has replaced Fred Raymond, Jr., as lead with the Bljov Players, Fall River, Mass. Raymond's cold steadily grew worse, and on the advice of physicians he sailed last week for Bermuda.

The Kenmore Realty Company, Boston, will construct a 2,000-seat theatre at Fitchburg, Mass.

Arthur Honegger's "Kling David" oratorio will be sung at the 67th annual music festival at Worcester, Mass. Rehearsals started under direction of Albert Stoessel, with 300 in the chorus.

The Globe Theatre Associates of Holyoke, Mass., has been created in the filing of a declaration of trust in the registry of deeds, after which warranty deeds were filed for the transfer of property valued at \$133,000. The trustees are Frank H. Wotton, Chicopee, and Dennis M. Reardon, South Hadley.

The selectmen of Brattleboro, Vt., have set as a rental figure for shows in the Auditorium \$35 a night, replacing a sliding scale in effect for two years. The Latchis interests, which have a theatre in the town, contended the rate should be \$55.

holding up the cashier of the Crocker theatre, Elgin, Ill., Jan. 1.

Ford and Glenn, formerly of WLS, Chicago, are now singing for WLW in Cincinnati.

W. H. Wright Stock opens Jan. 30 at the Orpheum, Pontiac, Mich.

Mr. and Mrs. W. S. Butterfield will sail on the "Caledonia" for an extended trip through the West Indies.

The Rialto, Elgin, Ill., closed last week on account of labor trouble.

A new revue opens tonight (Tuesday) at Ike Bloom's Beauville Cafe. Featured in the show are Jerry Blanchard, mistress of ceremonies; Wallace and Cappel, Eddie Burton, Jeanne Geddes and a chorus of eight. Floyd Dupont staged the production.

Edward J. Appleton, treasurer of the Illinois, Chicago, is engaged to Florence Harper of "Yes, Yes, Yvette."

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NEW ORLEANS

By O. M. SAMUEL

Tulane—Earl Carroll's "Vanities" (Lead).
St. Charles—"Spooks" (Saenger Players).
Liberty—"Forever After."
Tudor—"Bardelys the Magnificent."

For no reason at all this reporter wandered into the Orpheum last week without being aware who was on the bill. The operator was reeling off the clench fadeout of the feature. A minute later Emilie Tasso's bandboys stepped out, the house lights were turned on and a hasty glance at the program vouchsafed the information George McKay and his unit were "holding the fort." The "unitarians" in this instance, in reading along, seemed happily assembled and proved happier in their playing.

The Orpheum, from accounts, has been having a run of good shows, provided by the Interstate people, and business has been profitable. Before that, when Kahl et al. booked in the "oprys," it came to a pass when "the bears" was expected to back up at any time. McKay is all over the place in sending his entertainment across. Announces all acts save his own and dominates the afterpiece, which in this instance proved a laughter-piece.

Juggling Nelsons sent the show away nicely with all their olden dexterity, but there came a sag in Wardell and La Coste. The latter couple proved quite noisome and throaty in song rendition, while their puns were anything but pungent. A two-act with confidence. Plenty!

Anger and Fair were a push-over. Anger was right on top of McKay for the laugh honors and Mary Fair is certainly developing "soubretishly." Mary showed a "black bottom," offering to teach it. Not for New Orleans, Mary. The "bottom" was born here.

Nick Hufford was liked, more for his delivery and ability than his material. McKay and Ardine held their laugh-bound at the end.

Orleanians have come to regard Loew's State as the big-time theatre of the town. The big Canal "streeters" plays heavier shows, runs to really pretentious pictures, and looks a whole lot more regal than the other vode temples hereabouts. For instance, last week the house backed 'em against the wall with a double headline show that had Edna Wallace Hopper in a trifle heavier type than Ensign Al Moore and Band, although both were featured under the pay envelope.

Miss Hopper held the six-to-sixty flappers in the palms of her well-preserved hands as she explained how to "cheat the telltale years," and she's doing quite 'andsome with it all. At least, she's keeping De Wolf from her door. Other "youngsters" apparent were Hawthorne and Cook, preserving the spirit of Joe Miller to posterity. The "boys" were a comedy riot, the guffaws rising into veritable tempests as their bon mots, long buried in the archives of humor, were reincarnated for further service. An evergreen duo, these. Art clowns and heart clowns. Long may they rave! Palermo's canines went through their paces very sensibly at the outset. A sure and certain opener.

Fenwick Girls did not begin auspiciously, but eventually earned acclaim above the customary "deuce" portion. A trip to several music publishing houses would not hurt

them, however. Al Moore and His Band closed. A dapper looking set of harmonists, selling each number for a maximum of effect, with a lot of byplay intertwined that aids in the composite impression. Everything is jake with this one, Mr. Lubin.

George Wint's "Music Box Revue" broke the southern receipt record for this season at the Tulane last week, when it played to over \$21,000 at \$3.30 top.

B. B. B. has been transplanted to Mike Lyman's cabaret in Los Angeles.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark; next week, first half, "Katja"; 20, "Beyond the Horizon," by Boar's Head of Syracuse University; 21-22, Otis Skinner's "The Honor of the Family."

Keith's—Vaude. and pictures. Temple—"Merry Whirl"; last half, pop vaude.

Strand—"Voices of America"; picture, first half, "Just Another Blonde"; 19, Lloyd's "Kid Brother," opening 10-day run.

Empire—All week, "Upstage," with prolog.

Eckel—All week, "So's Your Old Man."

Regent—"The Waning Sex" and "Padlocked."

Harvard—"Siberia."

Palace—"Ermine and Rhinestones."

Art Landry's Orchestra opens week's engagement at Strand Saturday.

Will Rogers pays his first visit to Syracuse Monday when he will appear at the Mizpah.

Schine Circuit has taken over the Pontiac in Saranac Lake.

The new Cumerford theatre in Waverly opened Monday.

Cancellation of "Listen Dearly" for the Wieting here first half of next week followed by "Katja" as substitute.

The Watertown Robbins theatres recently acquired by Universal and turned over to its subsidiary, Schine Enterprises, will be under the direction of Lawrence Carkey, district manager, with headquarters in Ogdensburg.

Every single Mutual Wheel attraction save one ("Hello Parsee") seen at the Savoy here this season has used "Baby Face" for a number, a checkup shows.

The Smith Opera House, Geneva, has been sold to the Schine Circuit. Possession to pass on Feb. 1. E. B. Gutstadt, owner and manager of the house for several years, will continue as manager for two years, under contract. Gutstadt, with his son, M. J., also own and operate the new Palace in Wolcott, 372-seat house, with a blind pianist as an unusual feature. The pianist, it is said, follows the pictures as accurately as a musician with normal vision.

The Mark Strand interests are pushing plans for a 4,000-seat house in Utica on the site of the present Moose Home.

Interest in cross-word puzzles is far from dead. The "Herald" proved that last week when it ran a cross-word puzzle in a tieup on "Upstage" at the Empire theatre here. One insertion of the puzzle brought in upwards of 2,000 solutions. One puzzle fan, in a hurry to cop a prize, attempted to telephone his answer.

PITTSBURGH

By JACK A. SIMONS

Nixon—"Beau Geste" (third week). Alvin—"Yours Truly" (second week).

Pitt—Thurston (second week).

Gayety—"Mutt and Jeff's Honey-moon" (Columbia).

Davis—"The Nervous Wreck" and vaudeville.

Aldine—"There You Are."

Grand—"The Loves of Ricardo" and George Beban Co.

Cameo—"College Days."

Olympic—"Hotel Imperial."

Regent—"Don Juan's Three Nights."

State—"Wolf's Clothing."

Liberty—"Hotel Imperial."

Pittsburgh's legitimate and movie houses played to good business last week. All three shows at the legit houses are being held over. The Aldine and Grand had turnaways.

Edwin J. Smith has been named sales manager of Tiffany Productions, Inc. The announcement was made by M. H. Hoffman, vice-president of the organization.

Manager Albert Kaufman, of the Cameo theatre, has been promoted to division manager for Universal Theatres Corporation. He now has jurisdiction over the Cameo and the Broadway-Strand theatre in Detroit.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco—Jane Cowl in "The Road to Rome" (Brady and Wiman); next, "Wild Man of Borneo" (Philip Goodman).

National—"Cradle Snatchers" (Sam H. Harris); next, "On Approval" (Chas. Dillingham).

Poli's—"Ching-A-Ling" (Lyons, Seabury & Garsson); next, "Student Prince" (Shuberts).

Earle—Vaude-Pets.

Keith's—Vaude.

Strand—Pets-musical tab.

Wardman Park—"Chained" (UFA film in 2d week).

Gayety—"Lucky Sambo" (Columbia).

Mutual—"Happy Hours" (Mutual).

Columbia—"Black Pirate"; next, "Scarlet Letter."

Metropolitan—"Silent Lover" and "Whispering Jack Smith"; next, "Summer Bachelors."

Palace—"Valencia," also Sally Fields, Christine Marson, Joe Termini and George Silvers' Orchestra; next, Irene Franklin and "Stranded in Paris."

Rialto—"Night of Love" and presentation; next, "The Canadian."

WRC had Monta Bell, the picture director but former newspaperman here in his home town on the air for 10 minutes Saturday night. Bell, among other material effectively put across, got in a friendly word for Charlie Chaplin, who gave him his first chance in the pictures.

The Strand, first to give Washington a combined picture and musical tab offering, now has a new stage director in Leo Stevens. I. B. Hamp, formerly of burlesque, is continuing as the featured comedian. Business excellent.

Phil Jackson, late of the Leviathan Orchestra, is now directing his own combination in "The Better Ole," an uptown night club.

The transferring of Ashley Abendachian to the new Stanley-Crandall house in Frederick, Md., caused considerable realignment of the managerial forces of the company here. Abendachian will be succeeded at the Savoy by Joseph Flynn, transferred from the York; Charles C. Clark will be shifted from the Home to the York; and Walter Carlsley will again assume management of the Home; Daniel A. Reynolds goes from the Apollo to the Earle, Reynolds is succeeded by Paul Burely, assistant manager at the Ambassador.

Sidney Sidenman's orchestra, from the Hotel Mayflower, supplied the dance music for a ball given last week by the Swedish diplomatic staff at that country's embassy.

CLEVELAND

By CHAS. S. GREGG

Hanna—"Judge's Husband."

Ohio—"Beau Geste," 2d week.

Palace—Vaude. and "Cheerful Fraud," film.

Colonial—"Love 'Em and Leave 'Em," stock, 2d week.

Metropolitan—"Big Parade," film.

105th St.—Vaude. and "Meet the Prince," film.

Columbia—Sliding Billy Watson.

Empire—Mutual burlesque.

Loew's State—Vaude. and "Perfect Sap."

Hip—Vaude. and "Desert Valley," film.

Loew's Allen—"Blonde or Brunette."

Circle—Stage presentation and "Everybody's Acting," film.

Loew's Stillman—"Tell It to the Marines," film, 2d week.

Loew's Park and Mall—"Faust," film.

Frances Starr comes to the Hanna Jan. 23 in "Shelf."

"Beau Geste," which opened in the Ohio last week at \$1.65, got an unusually big draw. It is the attraction at the Ohio again this week.

"The Big Parade" opens in the Metropolitan, mid-town playhouse, at \$1.50.

MILWAUKEE

By HERB ISRAEL

Alhambra—"Everybody's Acting," vaude.

Davidson—Dark; next, "Ben-Hur."

Garrick—"Damaged Goods."

Garden—"Stolen Pleasures."

Merrill—"The Kid Brother."

Majestic—"Jewels of Desire," vaude.

Miller—"Breed of the Sea," vaude.

Strand—"White Black Sheep."

Palace—"Corporal Kate," vaude.

Wisconsin—"Flesh and the Devil."

Pabst—"German stock."

Empress—"Gambols of 1927" (stock).

Gayety—"Midnight Frolics" (Mutual).

Max Maglio, former owner, "Derby," padlocked night club, has

been granted a license to operate the "Golden Pheasant," road house, recently released from padlock.

Edward Bean, superintendent, Milwaukee zoo for 20 years, has resigned to become manager of Riverside, Ill., zoo project sponsored by Mrs. Edith Rockefeller McCormick.

The Empress has started a new patronage "gag." A radio has been installed in the lobby and every patron gets a key. The person getting the key fitting the lock on the radio wins the machine.

The Arcadia and Wisconsin Roof, rival dance halls, are offering free dancing lessons Monday nights as business draws.

The Garrick reopened Sunday, after being dark several weeks following the exodus of the Gross Players, with a new edition of "Damaged Goods."

DETROIT, MICH.

By JACOB SMITH

Shubert-Lafayette—"Don Juan" and Vitaphone (last week).

Cass—"Green Fruit" (Mitzl).

Shubert-Detroit—Harry Lauder.

Bonstelle Playhouse—"Alias the Deacon."

Garrick—"The Shelf" (Frances Starr).

New Detroit—"Craig's Wife" (Chrystal Herne).

Cadillac—"Speed Girls."

Gayety—"Aloma of the South Seas."

Michigan—"New York"; Victor Herbert Melodies.

Capital—"Summer Bachelors" (Fox).

State—"Man Bail" (Warner Bros.).

Madison—"Sorrows of Satan" (Paramount).

Adams—"The Kid Brother" (Paramount).

Colonial—Billy Allen Stock.

Broadway-Strand—"The Nervous Wreck."

Mr. and Mrs. W. S. Butterfield sail from New York on Saturday for four weeks to the West Indies.

Many new houses open within 30 days. The new Henry S. Koppin Calvin theatre opened in Dearborn this week; the Grand Riviera Annex opens Jan. 28, and the new Orient theatre opens Feb. 10.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Young Woodley."

Missouri—"White Cargo."

Orpheum—Vaudeville.

Pantages—Vaude and pictures.

Mainstreet—Vaude and pictures.

Newman—"Hotel Imperial."

Royal—"The Kid Brother."

Liberty—"The General."

Globe—Lole Bridge Musical stock and pictures.

Garden—Pictures and vaude.

Frank Allen, veteran property man at the Orpheum, was the subject of a special story in the Journal-Post Sunday. Mr. Allen has held the same position during the 29 years. According to his records he has witnessed over 16,000 vaudeville performances comprised of a total of 110,000 acts.

Richard Stevenson has the role of Langford in "White Cargo" at the Missouri this week. He appears as guest-artist and will play the same part with the National Players stock at St. Louis and Cincinnati.

The new Shrine Temple will have as its first attraction in the beautiful new theatre, seating over 4,000, the Detroit Symphony orchestra Jan. 18.

Working three shifts a day and favored by many weeks of spring-like weather, the contractors on the new Midland building and Loew's Midland theatre are making it the fastest construction job ever done in the city. The steel for the \$4,000,000 building is in place and the work of inclosing has commenced. Batteries of flood lights on the tops of opposite buildings are used to light the work at night. It is now thought the place will be completed by the first of August. The theatre has 4,200 seats.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"My Maryland."

Broad—"Potash and Perlmutter, Detectives."

Proctor's—"Vaudeville, 'Jim the Conqueror'."

Loew's State—Vaudeville, "A Little Journey."

Newark—Vaudeville, "Finger Prints."

Mosque—"The Winning of Barbara Worth," vaudeville.

Branford—"The Great Gatsby," vaudeville.

Fox Terminal—"Stage Madness," "The Truthful Sex."

Rialto—"Don Juan," Vitaphone (4th week).

Capital—"Motherhood."

Goodwin—"We're in the Navy Now."

Miner's Empire—"Broadway Brevities" (Columbia).

Lyric—"Record Breakers" (Mutual).

Opheum—"Neath the Southern Moon."

The Newark has withdrawn its ads from the Morning Ledger now that the tabloid has raised its rates from 20 to 30c. a line.

The News, after discussing the question in its offices for years, has finally started publishing a list of the New York plays with brief comment and a long criticism of one. This appears Tuesdays and Thursdays. With it goes also a note of the Newark legitimate shows. It looks like syndicate stuff. When the managing editor asked advice whether this would be a good thing he was told that at any rate it would probably bring in New York ads. "Yes," he replied, "that's just the trouble. And we have more ads now than we want."

BUFFALO

By SIDNEY BURTON

Shubert Tack—"Night in Paris."

Majestic—"Pigs" (McGarry stock).

Buffalo—"New York," Pearl of Damascus, Gertrude Ederle.

Hipp—"God Gave Me Twenty Cents," vaudeville.

Loew's—"Faust," vaudeville.

Lafayette—"Midnight Lovers"; vaudeville.

Garden—"Step Lively Girls" (Mutual).

Gayety—"4-11-41" (Columbia).

Gertrude Ederle in the first of a three weeks' contract with Publix at the Buffalo this week opened Sunday to one of the biggest days in the history of the house.

The opening of the new Fox house at Chippewa and Main streets has been set ahead to April.

"Miss America of 1926"—Norma Smallwood—is an added attraction at the Arcadia Ballroom this week. Captain Warmac's Algerians and Princess Pat's Royal Canadians are the musical features.

The first concert of the season by the Buffalo Symphony Orchestra was given at the Elmwood Music Hall Sunday to capacity. Arnold Cornelissen conducted.

The St. Louis Dramatic Circle, the oldest amateur dramatic society in Buffalo, elected the following officers for 1927: President, John M. Fornes; vice-president, Frank J. Mingen; secretary, Frank L. Diebold; treasurer, Fred Klefer, Jr.; business manager, Edward M. Simon.

The Chicago Opera Co., at the Lafayette Square Feb. 21-23, is scaled at \$3 top. "Il Trovatore," "Resurrection" and "La Traviata" will be sung.

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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.

With mix-ups in bookings, Orpheum is fast losing out with its old-line patronage. It seems to be now catering to an entirely different crowd of people, not vodvil fans and who seem to understand or appreciate nothing of vodvil when presented at \$1.65 without names to warrant it. The show at the Orpheum last week was one of those makeshift affairs with two locals spotted at the last moment. These locals, Wanda Hawley and Leon Domque, meant nothing at the box office, and did not arouse the enthusiasm local artists generally do. The show as a whole was not a bad one, but looked as though some one were cheating a bit in asking the \$1.65 entrance fee.

No matter how hard an act tried or how good they delivered, the cash buyers sat in a frigid state and just would not move their hands and only once their jaws when Walter Brower thawed them out a bit. Possibly the gang had not gotten over the excitement outside a few minutes before showtime when the fire apparatus arrived to extinguish a small blaze a few doors away.

This show last week was another one of those unit affairs where eight girls are used to provide atmospheric embellishment to the turns on the bill.

They were used in three of the turns and could have been eliminated nicely without the audience noticing anything missing in the acts.

First they served as a prelude to the opening turn, Kitaros, two men and a woman. It needed no such slow prelude as it is a thrilling and hair raising pedal juggling turn. This act can bowl over any hard-boiled audience. In the duce spot was Leon Domque, local pianist. The week before he had done a few solo numbers when Sybil Vane, whom he was accompanying, was out of the bill. His endeavors first or second week showed nothing that entitled him to be given individual time as a single entertainer on the ivories.

Treying it were Pearl and Violet Hamilton and Jessie Fordyce in a skit called "Playtime." They had the eight unit girls added to the turn and just slowed down in their labor when the young women came on for a number. These girls can stand on their own when it comes to chanting and comedy. They need no ballast and in this instance it proved to be more than superfluous.

Walter Brower, next, got the first real sign of life with his topical monolog. Brower dwelt heavily on liquor conditions and also discussed on members of the bill. Most of his talk had been tried out and found audience proof of many another monologist before Brower unbundled it here. But, nevertheless, he was the first one to make them take heed out front that a performance was going on.

Closing first part were Jerry and

Her Baby Grands with the stock ensemble making their final appearance as augmentary embellishment on the bill. When last seen here this turn had five feminine pianists who know the racket of tickling ivories like concert soloists. This time only four with the booking office possibly figuring excess baggage could be overcome by adding the octet of chorus ladies. However, rather excess baggage than the ladies of the ensemble who do not enhance matters at all. Jerry and her three aids obliged with an entertaining 20 minutes at the ivories as well as whistling and chanting. The girls of the ensemble were used to illustrate one chanting in tableau poses. That meant nothing to the audience.

Opening second half was Wanda Hawley, assisted by J. Stuart Wilkerson and Oscar Briggs, in a comedy skit. Following in the next to closing groove were Harry Lang and Bernice Haley in another comedy skit, "Who Is Your Boss." Lang in emulation of Solly Ward strove hard to get over a few of his old burlesque gags, stretched as far as they could be. A few laughs with the audience mostly appreciating his finger whistling.

Closing came General Pisano billed as Pisano, assisted by Charlotte Cochran. Pisano has his best shooting turn now. It was a crime to subject as worthwhile an offering to the "shut" spot instead of giving it a featured position. Being used to so many illusion novelties of late the audience just did not seem to take the Pisano turn as on the level and were not convinced until he started doing his finale, playing the xylophone with the rifles. Then they got out of their lethargic state and applauded.

Ung.

Kolb and Dill in "Queen High" begin an indefinite engagement at the Mason Jan. 24, coming here from San Francisco.

John Steven McGroarty, author and producer of the Mission Play, one of the traditions of Southern California, has given full rights to the play, for which he at one time refused an offer of \$100,000, to the Mission Playhouse Corporation, and the people of California, he announced at a banquet at the Hollywood Chamber of Commerce.

Dustin Farnum is returning to vaudeville in a sketch titled "A Man of Peace," by Joseph Jackson.

Charlotte Treadway is with "The Ghost Train," with which Tom Wilkes reopens the Majestic Thursday.

Mabel Forrest, with in "One Man's Woman" at the Orange Grove, returns to the screen after the run of the play for Fox films. Miss Forrest is the wife of Bryant Washburn.

A well-balanced vaudeville bill at Pantages last week, with plenty of novelty, "Gentleman Jim" Corbett headlining. Following on the heels of Babe Ruth, the ex-world's champion easily demonstrated his drawing ability. The crowd packed the opening show to the rafters. Corbett, doing his double act with Bobby Barry, easily copped the honors.

Geraldine Miller & Co. put on a novelty adagio and balancing turn that started the show off strongly. Paris Sisters and Alexander, two girl musicians, and male singer, second, offered a routine of piano, violin and song numbers. The male has a pleasing bass voice, while both the girls are proficient at the piano and violin.

A real novelty was Babe Cecil, billed as the "world's youngest telepathist," assisted by a man, evidently her father. This girl, in her early teens, does a mental telepathy act that is weird because of the speed with which it is worked. Besides describing articles in the audience, the child answered questions and gave out advice.

Verna Haworth and Co. a dancing turn that is out of the ordinary.

Following a dialog song in one between Miss Haworth and male pianist, drop is flown for a dance with two boys who know how to step. Miss Haworth does a routine of toe dancing, far and away the best of its kind seen here in months. Her toe tap is jig time, and her Russian steps on her toes won rounds of applause.

Corbett and Barry on next. Jim works straight, Barry doing the clowning. The veteran, now past 60, drew a good hand as he came on and Barry won many laughs.

In closing spot were the Six Bonhair Troupe in a risley turn that was fast and satisfying.

George Eckhardt and orchestra have been installed at the new "Rainbow Isle," the Hotel Mayfair ballroom, just opened.

Johnnie Grey has left the Metro-Goldwyn-Mayer scenario staff to join the Warner Brothers writers for a five-year period.

His first assignment was to make the screen adaptation of Rin-Tin-Tin's next, "Tracked by the Police."

The T. & D. Jr. Circuit will open its new Tulare (Cal.) theatre, seating 1,500 and costing \$250,000, March 1. Policy pictures and West Coast vaudeville, with occasional road shows.

Warner Baxter has gone to F. P. L. Long Island studios to play a part in Herbert Brenon's next. On his return to the west coast Baxter will be co-featured with Betty Jewel in Zane Grey's "Deer Drive."

Harry Hammond Beall, publicity man, is rapidly recovering from the effects of his recent operation for appendicitis and is about ready to leave the osteopathic hospital.

Opening of the Querrero-Mendoza Spanish players at the Mason, scheduled for Jan. 17, postponed for a week due to illness of Fernando de Mendoza, co-star.

SAN FRANCISCO

"Chronicle" is printing its drama department in tabloid form for the Sunday edition. Local theatres, especially legit, do not carry special space on Sundays, this being a Saturday opening town with Sunday papers not considered a good medium.

The scarcity of seats for "The Miracle" has been a problem here for husbands and sweethearts. The sale was centered in the music store of Sherman Clay and Co., where long lines enduring from early morning to late evening kept frantic box office men swamped by demands. The Sherman Clay people also were squawking loudly claiming "The Miracle" ticket-seekers had ruined their regular music trade. As far as known none of the local scalpers got hold of many ducats.

Understudies of "They Knew What They Wanted" did the first act to a midnight audience of invited professionals at the Columbia theatre. It was pretty bad.

May Cloy, wife of Clarence Kolb (Kolb and Dill) is about after a long confinement in a local hospital.

Walter Chenoweth having been transferred to Duffy's house in Pasadena, the managership of the local President has been vested in J. R. Perry.

It is understood the Music Corporation of America has signed with the St. Francis Hotel to install one of their bands, probably Charley Dornberger. Frank Ellis has been filling in temporarily. Jules Stein, president of M. C. A., is due shortly.

The Warfield is to be completely resealed and eight rows of the balcony converted into loges. Elmer Hanks, superintendent of maintenance, will have charge of the job which will be finished within 60 days without interruption to the theatre's operation.

The first legitimate show to play the new California theatre in Dunsnair was Henry Duffy's production of "Rain."

When leaving Roseland Ballroom on the 25th Jack Crawford's orchestra will go to the Arcadia Ballroom, Milwaukee, instead of to Seattle as first booked.

T. & D. Jr. Enterprises will open a new theatre in Tulare some time in February.

Louie Lurie, millionaire real estate man and owner of the Wilkes theatre here, has assigned Tom Hodgman to watch his interests in the production of "An American Trag-

edy" at the new Wilkes, Los Angeles. Lurie bought in on the show, his money making possible its production.

A social hygiene picture is on Market street at the Rivoli, owned by Dan Markowitz. This is the theatre identified with a rumor that United Artists would take it over.

MINNEAPOLIS

Metropolitan—"Rose-Marie" (Griegory-Berson).

Shubert—"The Home Towners" (Bainbridge Players dramatic stock).

Henriepin - Orpheum - Vaudeville (Daniels and Kornman - Theodore Roberts) and pictures.

Pantages—Vaudeville (Gene Tunney) and pictures.

Palace—"Stubborn Cinderella" (McCall-Bridge).

Seventh Street—Vaude and pictures.

Gayety—"Parisian Flappers" (Mutual).

State—"The Third Degree" and stage show.

Strand—"We're in the Navy Now."

Garrick—"Valencia."

Lyric—"Puppets."

Grand—"Her Big Night."

"Is Zat So?" gave the Bainbridge Players one of the biggest weeks in its history. With a special midnight New Year's Eve show, scaled at \$2.20 top and doing full capacity, the house did nearly \$9,500.

In their newspaper advertisements and billboard announcements Pantages theatre stated it was paying Gene Tunney, new world's heavyweight champion, \$7,000 per week, "the highest salary ever paid to a vaudeville artist." Shunning public appearances outside the theatre, Tunney was not as good a publicity subject as "Babe" Ruth.

Robert Hyman and John Dilsen, leading members of the Bainbridge Players (dramatic stock), have just completed a play, "The Black Sheep," which Managing Director A. G. Bainbridge plans to stage during the winter.

Helen Douglas, 17, who was "Miss Minneapolis" in Atlantic City and who appeared as one of the "Minneapolis Beauties" comprising the local chorus of a vaudeville dancing act last week, has left for Hollywood to start a screen career with Metro.

The Wesley M. E. Church, whose pastor uses sensational sermon subjects and advertises his services after the manner of a vaudeville or movie theatre, has announced plans for the construction of a \$5,000,000 combination church-hotel and commercial structure here.

Harry Hirsch, manager of the Gayety (Mutual), returned this week from Chicago with his bride, a non-professional.

OAKLAND, CALIF.

By WOOD SOANES

Irvan Linesba, former house manager for the MacArthur and a treasurer for Harry W. Bishop at old Ye Liberty and Oliver Morosco in Los Angeles, died in Los Angeles yesterday, according to word received by his relatives here.

Linesba started in the show business as a youngster and put in 20-odd years in the front of the house, varying this experience with a year or so as an actor in short comedies in Hollywood. He is survived by a widow residing in Los Angeles.

Stewart Wilson, juvenile, resigned his post at the Fulton this week and announced his wedding five months ago to Mrs. Ferrill Frances McNutt, non-professional. He is leaving for Los Angeles next week to take a shot at the movies, intending to return to the theatre later.

Wilson is a favorite here, having come back to Oakland last February. Mrs. Wilson is the manager of a local business house and will not join him in the south at present.

Coincident with the announce-

ment of Wilson's secret marriage came the betrothal announcement of Irving Kennedy's stage manager, at the theatre, to Isabel Bally, daughter of the president of the British North American Insurance Co. in San Francisco and socially prominent on this side of the bay. The engagement was announced at a fashionable supper at the Claremont Country Club, attended by members of the stock company.

Shirley Grey was given 15 weeks additional run on her contract as leading woman, the Fulton exercising its option at the conclusion of her first eight weeks. With Norman Field opposite, she is playing "Six Cylinder Love" next week, with "The Patsy" underlined.

The Ackerman & Harris circuit closed the Franklin (pictures) last week after a year spent in trying to put the house over on a grind policy.

Dixie Blair closed at the State this week in favor of Mattie Hyde, who is now doing characters to Lew Dunbar's comedy in the musical tabs. This Nat Holt venture is proving successful financially.

John G. Fee, deputy of Equity at the Fulton, was presented with a silver cigarette case and match holder by the members of the troupe in appreciation of his services during the last year.

"The Pendulum," a new play by and with Minetta Ellen, a semi-professional actress, was presented under the auspices of the Playhouse, an organization founded by Professor George Pierce Baker, at the Playhouse, Berkeley, and proved a diverting comedy drama of some merit and considerable possibility.

Miss Ellen tells the story of a middle-aged woman who decides to sow a wild oat after she is left alone by the desertion of her husband and the marriage of her daughter. She turns to the theatre and becomes successful whereupon the errant spouse returns seeking forgiveness.

The chief interest in the play centers in the snappy, epigrammatic dialog that fairly sparkles when it gets under way, but the author has apparently prepared her plot with haste as the character development is jerky and the exposition amateurish.

The play met with favor on the premiere attended chiefly by friends of the dramatist who are associated with her in the club.

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 "SITTING ON TOP OF THE WORLD"
 "WHY DID I KISS THAT GIRL?"
 "APRIL SHOWERS"
 "DON'T BRING LULU"
 "LAST NIGHT ON THE BACK PORCH"
 "DAPPER DAN"
 "GEORGETTE"

"THE BIRTH OF THE BLUES"
 "COTTAGE SMALL BY A WATERFALL"
 "I'D CLIMB THE HIGHEST MOUNTAIN"
 "IF YOU KNEW SUSIE"
 "MEMORY-LANE"
 "FIVE FOOT TWO EYES OF BLUE"
 "ALABAMY BOUND"
 "YOO-HOO"
 "IF YOU HADN'T GONE AWAY"
 "LOOK FOR THE SILVER LINING"

"THIS IS MY LUCKY DAY"
 "I'M TELLIN' THE BIRDS"
 "JUST A KISS IN THE DARK"
 "FOLLOW THE SWALLOW"
 "THAT OLD GANG OF MINE"
 "AVALON"
 "I'LL SAY SHE DOES"
 "OH ANNABELLE"
 "CROSS YOUR HEART"
 "OH, BY JINGO"

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ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—Dark.
Keith-Albee Temple—Vaude.
Fay's—Pop vaude.
Gayety—"Powder Puff Frolic" (Columbia).
Corinthian—"Moonlight Maids" (Mutual).
Victoria—Pop vaude.
Eastman—"The Kid Brother."
Piccadilly—"The White Black Sheep."
Regent—"The Nervous Wreck."

Managers of neighborhood picture houses in Rochester in session at the Lyndhurst theatre declared Rochester theatres are taking every precaution to assure patrons against fire danger. It was understood that the managers were to take action regarding the weekly kid's matinees, holding that the admission of children without their parents was a direct violation of the state laws, but nothing regarding the matter was made public.

B. B. Gustadt & Son, owners and operators of the Smith Opera House, Geneva, N. Y., have sold out to Schine Theatrical Enterprises, of Gloversville, with Gustadt continuing as manager for the next two years. The Temple and Regent theatres here already are Schine houses.

The Smith, rebuilt next summer to seat 1,500, will play road shows first half and vaude and pictures the last half.

Harry Jenner, manager of the Fisher and Seneca theatres, Seneca Falls, his wife and daughter, were severely injured recently when their sedan left the road in Montezuma Swamp, flamed into a telegraph pole and overturned.

The Rochester American Opera Co., of the Eastman School of Music, is booked for the Guild theatre, New York, week of April 4. The company will do "Madam Butterfly," "The Marriage of Figaro" and "The Abduction From the Seraglio" in English. Vladimir Rosing will direct. The Eastman theatre orchestra, Eugene Goossens, director, will accompany the company.

BALTIMORE

By BRAWBROOK

Auditorium—"Rose-Marie."
Guild—"Patience" (12th week).
Valencia—"The Kid Brother."
Ford's—Le Maître's "Affairs."

Robert Garland, dramatic critic Post, headed his daily column one afternoon last week with a discussion of the traditional policy of critics passing up a musical for a dramatic show on opening nights. Following this tradition Garland covered "Pigs," at Ford's, last Monday, instead of "The Vagabond

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King," at the Auditorium. Garland says never again. Hereafter, he declares, he is going wherever his likes may lead him, and that, apparently, isn't to "Pigs," or the likes of 'em.

The Play Art Guild's "Patience" is the outstanding success of the local season. Twelve weeks is the record run, with a few more to follow. The audience is permitted this week to choose either "Iolanthe," "The Pirates" or "Pinafore" as the next Gilbert and Sullivan opera to be done by the Guild.

The Baltimore Symphony Orchestra in its March 20 concert will feature several compositions by Eugene Bonner, a young composer, formerly of this city but now resident in New York.

CINCINNATI

By JOE KOLLING

Grand—"The Jazz Singer."
Shubert—"The Vagabond King."
Cox—"Easy Come, Easy Go."
Keith's—Vaude and films.
Palace—"Exit Smiling" and vaude.
Olympic—"What Price Glory" (Columbia).
Empress—"The Tempters" (Mutual).
Capitol—"The White Black Sheep."
Lyric—"Winning of Barbara Worth" (2d week).
Walnut—"The Kid Brother."
Strand—"The Lily."
Gifts—"Redheads Preferred."

"Greenwich Village Follies" did good business at Shubert last week, no opposition being offered by the Grand, dark.

Law committee of City Council has recommended passage of an ordinance authorizing the leasing of property on which Music Hall stands to trustees of that institution in amount not to exceed \$750,000, so money can legally be borrowed for improvements to the municipally owned auditorium and exposition hall.

New officers of Film Board of Trade are: President, Frederic Strief (Universal); vice-president, Hugh Owen (Famous Players); treasurer, Maurice White (Educational); Evelyn McNamee continues as secretary and assistant treasurer.

Rudolph Knoepfle, manager of Fox Film Corp.'s branch here since 1915, resigned Jan. 15 and departed for New York. Ira Cohen replaces him.

TORONTO

Royal Alexandra—"The Mikado" (D'Oyly Carte Opera Co.).
Princess—"The Passion Flower" (Nance O'Neill).
Victoria—"It's a Boy" (stock).
Empire—"Mr. Pim Passes By" (Guild stock).
Gayety—"Give and Take" (Columbia).
Hippodrome—Vaudeville.
Tivoli—"The White Black Sheep"—Romanelli Orchestra.
Uptown—"Variety"—Hambourg Trio.
Regent—"The Scarlet Letter" (in for run).
Loew's—"Faust"—vaudeville.
Pantages—"Sweet Rosy O'Grady"—vaudeville.
Standard—Hollander Players (Yiddish stock).
Jarvis—Dickens Players, "Great Expectations."
Massey Hall—Chenilavsky Trio—Roland Hayes.

Ontario is in the midst of the duldest concert season on record. There hasn't been a decent house in Massey Hall, Toronto concert house, this season. This goes for Roland Hayes, the colored singer, who had a big following last year. Bookings are few and far between. The only thing in sight is Fritz Kreisler and the Chernilavsky Trio.

After pondering for many weeks the Ontario censors have decided to admit "Variety" to this province. The German picture made its Canadian debut at the Uptown and showed a running time of over an hour, so it couldn't have been cut much.

SALT LAKE CITY

"Easy Come, Easy Go," was presented by the Wilkes players. Ben Erway and Arthur Loft played the comedy crooks. Two new members of the company are Donna Jones and Bert Bennett.

George Arliss will make his first appearance in Salt Lake in twelve years, when he appears in "Old English" Jan. 28-29.

"Beau Geste" is at the Salt Lake theatre this week.

The museum here has been presented with the organ which was used at the opening of the Salt Lake theatre, March 6, 1862, and which was brought across the plains by ox team in the early '50s.

A large modern open-air dance hall will be built by the De-Eccles company on the property immediately south of Ogden River, Ogden. It was announced by R. B. Porter, manager of the company.

SEATTLE

Metropolitan—"Gentlemen Prefer Blondes."
President—"Laff That Off" (stock).
Orpheum—Vaude.
Pantages—"Wings of the Storm"—vaude.
Fifth Avenue—"The Flaming Forest."
United Artists—"We're in the Navy Now."
Coliseum—"The Scarlet Letter."
Columbia—"The Cheerful Fraud."
Blue Mouse—"Finger Prints."

Palace Hip announced short while ago: "No more advertising. Our money goes into the show." But now advertising again and with change of policy and price. Feature movie and vaude pop.

Harry Langdon in "The Strong Man" opened the new 25-cent downtown, the Olympic, 750 seater.

Jan Sofer revived some "1918" war music for "Tell It to the Marines" last week, and the prelude was a hit at Coliseum.

Seattle music houses lost a round in the Supreme Court when it was ruled that they must abide by the law regulating second-hand dealers, in that they had as a part of their business the resale of used phonographs, etc., taken in on trade.

BRONX, N. Y. C.

The Chrisedge Theatres Corp. has set the first week in February to open its new Wakefield theatre, White Plains road and 231st street. Pictures.

Bernard Kantrowitz will erect a 2,000-seat picture house at Southern Boulevard and Barretto street.

Sidney Cohen may demolish his Bronx Strand theatre and erect a bigger picture house on the site.

Jaffa & Freiberg will name their new house at 170th street and Broadway the Lido. Only a few blocks away is a Loew picture house, the Reo. The titles almost sound alike.

BURLESQUE ROUTES

COLUMBIA

January 24
Aloma of the South Seas—Gayety, Toronto.
Around the World—Casino, Boston.
Battling Buttle—Gayety, Washington.
Big Sensation—Hurtig & Seamon, New York.
Bozo's Show—Empire, Providence.
Bringing Up Father—24-26, L. O.; 27-29, Capitol, Albany.
Broadway Brevelites—Miner's Bronx, New York.
Cooper, Jimmy—Olympic, Cincinnati.
4-11-44—Gayety, Rochester.
Give and Take—Gayety, Buffalo.
Gorilla—Gayety, Boston.
Kongo—Casino, Brooklyn.
Kosher Kitty Kelly—Star & Garter, Chicago.
Let's Go—Palace, Baltimore.
Lucky Sambo—Gayety, Pittsburgh.
Marion, Dave—Lyceum, Columbus.
Miss Tabasco—Plaza, Worcester.
Merry Whirl—L. O.
Mutt and Jeff's Honeymoon—Columbia, Cleveland.
New York to Paris—Gayety, Detroit.
Powder Puff Frolic—24-26, Temple, Syracuse; 27-29, Colonial, Utica.
Rarin' to Go—Empire, Brooklyn.
Red Kisses—Casino, Philadelphia.
Sporting Widows—Hyperion, New Haven.
Uncle Tom and Eva—24, Lyceum, New London; 25, Poll's, Meriden; 26, Stamford, Stamford; 27-29, Park, Bridgeport.
Talk of the Town—Gayety, St. Louis.
Watermelons—Orpheum, Paterson.
Watson, Sliding Billy—Empire, Toledo.
White Cargo—Lyric, Dayton.
Williams, Mollie—Columbia, New York.
Wine, Women and Song—Empire, Newark.

MUTUAL

Band Box Revue—Lyric, Newark.
Bathing Beauties—Gayety, Omaha.
Bright Eyes—Grand, Akron.
Cunningham and Gang—Park, Erie.
Dimpled Darlings—Empire, Cleveland.
Finneil, Carrie—Gayety, Baltimore.
Follies of Pleasure—Star, Brooklyn.
French Models—Gayety, Brooklyn.
Frivolities of 1927—Mutual, Indianapolis.
Ginger Girls—Gayety, Scranton.
Good Little Devil—L. O.
Happy Hours—24, Allentown; 25,

Columbia; 26, Williamsport; 26, Sunbury; 27-29, Reading, Pa.
Hello Pares—Howard, Boston.
Hollywood Scandals—Gayety, Montreal.
Jazztime Revue—Garrick, St. Louis.
Kandy Kids—State, Springfield.
Kuddling Kutles—Academy, Pittsburgh.
Laffin' Thru—Majestic, Paterson.
La Mont, Jack—Gayety, Baltimore.
Land of Joy—Mutual-Empress, Kansas City.
Midnight Frolics—Empress, Chicago.
Moonlight Maids—L. O.
Naughty Nifties—Olympic, New York.
Nite Life in Paris—Garrick, Des Moines.
Parisian Flappers—Gayety, Milwaukee.
Record Breakers—Hudson, Union City.
Round the Town—Trocadero, Philadelphia.
Sky Rockets—Gayety, Wilkes-Barre.
Smiles and Kisses—L. O.
Speed Girls—Garden, Buffalo.
Step Along—Gayety, Minneapolis.
Step Lively Girls—Corinthian, Rochester.
Stone and Pillard—Empress, Cincinnati.
Sugar Babies—24, York, Pa.; 25, Lancaster; 26, Altoona; 27, Cumberland, Md.; 28, Uniontown, Pa.; 29, Washington, Pa.
Tempters—Gayety, Louisville.
Vamps of 1927—Cadillac, Detroit.

Under Cover Night Life

(Continued from page 32)
which had to be added on for "protection."

The interpretation of the law is that cops may call only at 3 sharp to ascertain if the law is being observed, and not to make any civil arrests. The Mayor's version of his own law will doubtlessly automatically dismiss the eight pending charges against as many night clubs, including the Dover, Texas Gulman's, Helen Morgan's 54th St. Club and the Black Bottom, among others.

Evidence of the law's violation should not be laid before a city magistrate as has been the general impression but should be made to the Commissioner of Licenses. The modus operandi of the cops' official procedure should be to note the character of the violation, obtain names of witnesses, if possible (?) and leave it to the License Bureau for official action. The biggest blow to a night club, the Mayor has it, would be the cancellation of its license, which automatically puts the place out of business.

The method of arrest and fines is the least effective means for enforcing the law.

That Ginger Ale

Apropos of Mayor Walker's enlightening interpretation of a law which had Magistrate August Dreyer in a quandary, he acknowledging he would have to read up on the new statute before adjudicating the test cases before him, it develops a Q. E. D. theorem in relation to the License Bureau. It revolves specifically about a deputy license commissioner who has suddenly become a ginger ale manufacturer in connection.

As is developing, it's quite a different story now. With the police eliminated, and the License Bureau as the arbitrary fountain-head of approval or disapproval, it looks like the ginger-ale boys have a great "in." As it was, the cabaret men put in a case just to be obliging, not taking much stock in the ginger ale, which seems destined for some nice turn-overs in view of the new interpretation.

Gest's World's Record

(Continued from page 1)

over \$325,000. Eight performances weekly here with no extra matinees. Morris Gest claimed the spectacle could have remained here two months, but stated the date for Los Angeles necessitated playing only the original booking.

Interest in Los Angeles is as great as in this city. Gest estimates the total gross in the picture city will approach the half-million-dollar mark. "The Miracle" is booked there for four weeks.

Last week two extra matinees were played, with a turnout in evidence for all the final performances.

It is stated the Southern Pacific Railroad carried over 50,000 persons into San Francisco on excursions to see "The Miracle."

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Crawford Nellie	Press Flo
Darr Grace	Randall Earl
Dever Bobbie	Remington Joseph
Edge Gertrude	Ryan Jimmy
Ellisler Edie	Siler Charles
Ferguson Mae	Stoddard Burton
Fields Leonard	Stuart Bert
Fitzgerald Jack	Thomas H.
Gassette George	Valentine C.
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Daniel Maud	Runyon Glenn A.
Ford Geo.	Stetson Duke
Hunter Geo.	

FUTURE SHOWS

(Continued from page 38)

Dow Clark, Ben Hendricks and others.

"Laffy," by Henry Stillman, in rehearsal under direction of John D. Williams, who is sponsoring production in association with Carl Reed. The piece will open "cold" at the Greenwich Village, New York, Jan. 31.

"Souls for Sale," by Arthur J. Lamb, will reach production shortly with the author also sponsoring production. This will be Lamb's second try as author-producer, the previous instance being "Flesh." "The First of These Gentlemen," an adaptation of a French farce by Clifford Grey, has been accepted for production by A. H. Woods and will be brought out next month.

"The Triple Cross," with James Spottswood, Margaret Wycherly and Natcha Nattova (formerly Winifred Hudnut), in rehearsal this week, with an opening at the Park, Boston, Jan. 31. Author, Ted Paramount; Alex Leftwich staging; Homeric Productions, Inc., sponsor.

Leo Morrison will stage a "Jewel Box Revue" for the Jewelers' 24-Karat Club which will celebrate its 25th anniversary at the Waldorf-Astoria Hotel on Jan. 22.

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BILLS NEXT WEEK

(Continued from page 31)

Thalero's Cir
Courtship Song
(Two to fill)

MERIDEN, CT.
Pol's
3d half (20-23)

Miniature Rev
3 Vagrants
Gaines Bros
Melva Sis
(One to fill)

MOBILE, ALA.
Lyric
3d half (20-23)

Knick Knacks 26
Peter Higgins
Brown & Whittaker
Knor Rella Co
Eddie Dennis

MONTREAL, CAN.
Imperial
3d half (20-23)

Mel Klee
Blondie
3 Nitro
Edith Clifford
Whirl of Synce
Driscoll & Perry

MT. VERNON, N.Y.
Proctor's
3d half (20-23)

Moss & Frye
Laura Ormsbee
(Three to fill)

NEWARK, N. J.
Proctor's
3d half (20-23)

4 Aces and a Queen
Smith & Strong
Wm Desmond
York & King
Dance Vogue

N'W B'W'K, N.J.
Rivoli
3d half (20-23)

Carney & Pierce
Jack Lavier
(Three to fill)

NEWGURGH, N.Y.
Academy
3d half (20-23)

Carroll Sis
Arthur Jarrett
Warden Bros
Jim Burchill
Crawford & Ryan

NEW HAVEN, CT.
Palace
3d half (20-23)

Harden
Adler Wild & H
LaFleur & Portia
Flasher of Tent'day
(One to fill)

NEW LOND'N, CT.
Capitol
3d half (20-23)

Olsen & Mack
Lester & Leming
Kody & Wilson
Hansen & Burton
Ruby Norton
(One to fill)

NEW ORLEANS
Palace
3d half (20-23)

Kitayamas
Gene Green
W. M. Ann
F. O. Walters
F. & E. Corman

N'GRA FLS, N.Y.
Bellevue
3d half (20-23)

Bert Coleman
Moran & Barrow
Paul Doves
Leland & St. Clair
(One to fill)

NORFOLK, VA.
Norva
3d half (20-23)

Melville & Stetson
Kranz & Walsh
Dave Harris
Hassouta
Wheeler & Wheeler

NORRISTOWN, N.J.
Garlick
3d half (20-23)

2 Wainwright St
7 Collegians
Wm Sisto
Evelyn & Daisy
(One to fill)

Lyons Park
3d half (20-23)

Wolf Sis
Claude DeCar
Rubeville Nite Club
Good & Leighton
(One to fill)

N. ADAMS, MASS.
Empire
3d half (20-23)

Mona Mura
3 Tasmansians
Naynon's Birds
Lumm & White
Miss Innocence

N'WIT'N, MASS.
Calvin
3d half (20-23)

Alberta Lee
Morrissey & Murry
Cortez & Ryan
Reed & Ray
(One to fill)

NORWALK, CT.
Palace
3d half (20-23)

Ma Cherie
Cyril Brunets
Carney & Jean
Hunter & Bailey
Jua Marconi

NORWICH, CT.
Broadway
3d half (20-23)

Officer Hyman
Ledy & Ledy
Nanette & Nina
Claude & Marion
Morris Bros & D

OTTAWA, CAN.
Keith
3d half (20-23)

H. Warren
Country Club Girls
Packard & Dodge
Fay Elliott & K
Francis & Frank
(One to fill)

P'K'RS'G, W. VA.
Smoot
3d half (20-23)

Terrell & Kemp
Bert Baker
Kennedy & Kram'r
Sidney Grant
(One to fill)

PASSAIC, N. J.
Playhouse
3d half (20-23)

Adele Lenarr
Nyarl Orr
Jungleland
Jim McWilliams
(Two to fill)

PATERSON, N. J.
Regent
3d half (20-23)

Ray & Harrison
Bobby O'Neill
Carnival of Venice
(Two to fill)

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Wigginsville

Richard Keane

Luster Bros

Doran & Soper

P'TH AMBOY, N.J.

3d half (20-23)

Ward & Dooley

Jules First

Annette Dare

(Two to fill)

PHILADELPHIA

3d half (20-23)

Joe Fong

Wilson Trio

Lew & Maud Wilson

(Two to fill)

Broadway

3d half (20-23)

Stan Kavanagh

Philard & Hillard

El Clev

Brooks & Rush

(Two to fill)

Cross Keys

3d half (20-23)

Bits of B'way

Betta's Seals

Artie Mehlinger

Morgan & Sheldon

(One to fill)

Earle (17)

Expo Jubilee 4

Stewart & Lash

Orph Unit No. 7

Joan Acker

(Three to fill)

Grand O. H.

3d half (20-23)

Lane & Golden

Dance Tours

Beche & Rubyatte

Mae Francis

(One to fill)

Keith (17)

Herberta Beeson Co

Frodini

Hyde & Burrell

Roger Imhoff

Powers & Wallace

Deno & Rochelle

Allen & York

Ficott & Schofield

(One to fill)

Clifford & Marion

Bert Lytell

Boyle & Della

Jack Smith

(Others to fill)

Nixon

3d half (20-23)

Dare Helen & Stan

Harry Holman

Teddy Joyce

Billy Farrell

(One to fill)

PITTSBURGH, PA.

Davis (17)

Kuma Co

Hansen Lehman & K

Billy Regay Co

Oscar Lorraine

Hector & Holbrook

3 Swifts

(24)

Shaw & Lee

Hippodrome

3d half (20-23)

2 Sheila

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Ruth Sis Co

Hart & Hill

(One to fill)

P'GHK'PSIE, N. Y.

3d half (20-23)

Sargent & Lewis

Lillian Roth

Dunn & Daye

Barberlans

(One to fill)

SEKMA, ALA.

Academy of Music

(Same bill plays

Montana 22-23)

Rodero & May

Rock & Blossom

Busch & Joy

Ben Benson Co.

SHAMOKIN, PA.

3d half (20-23)

Ziegfeld's Sh'd'aph

Ballet Caprice

Steel 2

(Two to fill)

SHARON, PA.

3d half (20-23)

Albright & Harle

Geo Beattie

Mack Bros

(Two to fill)

S. P'TERS'G, FLA.

3d half (20-23)

(Same bill plays

Orlando 22-23)

Bessman & White

Casillon & Mack

A & G Falls

Francis & Wall

Hill & Margie

SP'G'GLD, MASS.

3d half (20-23)

Shaw & Carroll

May Burt & P

Rule & Tenny

Riker & McDouglis

(One to fill)

STEB'NVILLE, O.

3d half (20-23)

Billy Gilbert

Van & Bell

Bristol & Bel

Janet Kippen

(One to fill)

SYRACUSE, N. Y.

Famous Harms Songs

Another "Song of India"
This langorous Oriental
song will be a distinctive
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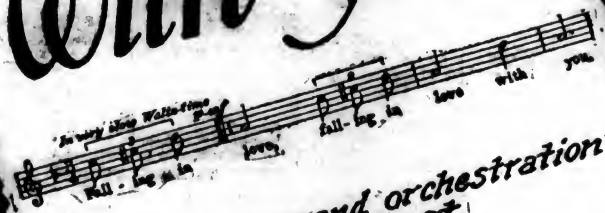
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Wonderful slides for
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heart appeal.

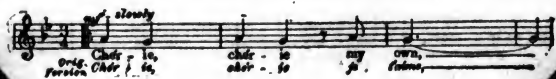
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orchestration
on request

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64 PAGES

AIMEE'S 'COLLECTION' FLOP

FILM WORK TOO RISKY—W. BEERY; REBELLION AT F. P.-L. STUDIOS

Menjou, R. Griffith, Ford Sterling and Cruze Also Ask Release From F. P.-L. Contracts—Beery in Two Recent Accidents—\$4,000 Weekly Salary

Los Angeles, Jan. 25.

Open rebellion in the Famous Players-Lasky Studios among its stars and directors. It may lead to the withdrawal of Wallace Beery, Raymond Griffith, Adolphe Menjou, Ford Sterling and James Cruze.

For some time all of those mentioned have been dissatisfied, they claim, with the manner in which they have been treated by B. P. Schulberg, associate studio executive and head of West Coast production.

Beery, last week, wrote a letter to Schulberg in which he stated that upon the completion of "Louie the XIV" he would like to terminate his contract with the organization.

(Continued on page 12)

EASTMAN, ARBITRATOR IN 'DIRT SHOW' CASE

An involved arbitration was heard by George Eastman, the kodak magnate, the case that of Brandon Evans, who walked out of "New York Exchange" two days before it opened at the Klaw, New York, after refusing to rehearse a fourth act. That act was never presented, the show's sponsors being reported.

(Continued on page 25)

Hardeen Now at \$2,250; More Than Houdini Got

Houdini's brother, Hardeen, appearing as the successor to Harry Houdini in Keith-Albee vaudeville, is receiving \$2,250 weekly, it is said. That is a larger salary than the K-A circuit ever paid the late Harry Houdini during the course of the 25 years he appeared on that vaudeville time.

TRY TO GET IT!

Washington Jan. 25.

The Stuttgart-Degerloch broadcasting station in Germany, which has been under construction for more than a year, is now in operation, reports Consul Conger Reynolds to the Department of Commerce.

It is expected that under favorable conditions this station will be heard in the United States.

LESS STRAIGHT VAUDE; FEWER ACTS IDLE

There are fewer acts laying off than ever before in vaudeville, according to information and despite the shrinkage of straight vaudeville houses in the east and west.

The cycle has been completed with the adding of acts to the picture house programs, to offset in different product in many cases and to offset neighborhood opposition in others.

"Names" and headliners are more in demand than in the days of one major circuit, for many picture houses of large capacity can afford the salaries requested, where the straight vaudeville houses say they cannot.

With the split week houses of the K-A and Orpheum Circuits, booking on a quantity and not quality basis, the picture houses and the increase in the quality of the bills of the independent vaude circuits have proven a godsend to the "names" and "features."

Circus' Travelling Broadcasting Station

Chicago, Jan. 25.

A traveling broadcasting station next season is contemplated by the Hagenbeck-Wallace circus. It will be in a movable car and enable daily exploitation through broadcast.

Jolson's \$250,000 Bonus For New Shubert Contract

Al Jolson, from reports, has renewed his contract with the Shuberts, receiving a bonus of \$250,000 for signing.

Several offers had been received by him from other producers.

Not So Good in Fla.

Palm Beach, Jan. 25.

Lido Venice Club is in the red \$8,000 since Dec. 15.

The Paul Specht band unit, only attraction, took a \$200 salary cut this week.

The club may fold up any day now.

COLLECTED \$616 OVER 2-DAY COST OF K. C. HALL

Little Interest Evincing in Aimee Semple McPherson, Evangelist, If Public Must Pay Admission—Light Collections Before Crowds of 6,500 with Free Gate—Four Showings Brought \$1,816, Gross—Hall Cost \$1,200—Small Margin for Other Expenses

MISS X EXPOSING

Kansas City, Jan. 25.

Aimee Semple McPherson may throw up her tour if they don't come across more plentifully than they did here.

Saturday Aimee only did \$416 on the day, collecting at two showings. Sunday the gross in the baskets was \$1,400, with the rent of the

(Continued on page 25)

G. V. "NATIVES" CHASED OUT BY RITZY MOB

Invading hordes of Park Avenue-ites and other uptowners have resulted in a general exodus of native Greenwich Villagers. Among those

(Continued on page 33)

At 3 A. M.

Taxi drivers are refusing to take fares right up to the doors of hideaway speakies or better known night clubs after 3 a. m.

Instead they let the passengers out a few doors away or on the corner of the street near the destination, explaining they do not want to tip off any plain clothes men in the neighborhood.

The explanation is only forthcoming to people that look "right" or whom they recognize as night owls.

BUMP ON THE HEAD STARTED MAURICE'S WIFE DANCING

Rise in 7 Years to Stellar Dancing Honors Reads Like Fairy Tale to Newton, Kans.—Maurice Denies Hi-Hatting Wife's Friends in Home Town

\$20,000 "BET" CAR FOR EUROPEAN VACATION

George White and Lou Holtz are sailing on the "Majestic" Saturday, and Jack Curtis is primed to make it a threesome on a junket that may take in most of Europe in a brand new Rolls Royce.

The car, just completed, cost Max Dreyfus, of the T. B. Harms Co., about \$20,000, the result of a bet with White as to the number of song hits in George White's "Scandals," playing at George White's Apollo theatre.

It seems that when the show opened in Atlantic City, White bet Dreyfus a 2-R car that there would be more than two hit numbers in the show. After the Broadway premiere it was conceded there were three stand-out songs, "Lucky Day," "Black Bottom" and "Birth of the Blues." It is now claimed there are several additional numbers in "Scandals" selling strongly. In sheet music sales it is claimed "The Girl Is You and the Boy Is Me" is crowding the leaders. Considering that, the gift car is presented with pleasure by the Harms bunch.

White says he is taking Holtz along for laughs, declaring Lou is much funnier off the stage than on. Lou will not take along the guitar. Curtis will function in showing the others the very best style cards to play on board ship.

Teaching Wayward Girls Dancing and Acting

Holyoke, Mass., Jan. 25.

One hundred and two girls who have come under the protecting wing of the local policewoman for various infractions of the law, such as running away from home and waywardness, have been organized into a club. Mt. Holyoke College girl students are assisting the policewoman in teaching a social course.

With the desire being to make them contented in their home surroundings, lessons were started last week with instruction in stage dancing and dramatics.

Wichita, Kan., Jan. 25.

Maurice, dancer, and his dancing partner, Eleanor Ambrose, who have been visiting Eleanor's parents, Mr. and Mrs. Howard Puckett in Newton, 30 miles north of here, will return to New York Sunday on the first lap of their journey to Paris.

Eleanor Ambrose is the wife of Maurice Mouvet, French dancer. She was born Eleanor Puckett in Newton and it is her parents the dancing couple have been visiting. Mr. Puckett is a former chief of police of Newton.

In reference to a published report that Maurice and Eleanor had tried to high hat the former friends of the young girl, M. Mouvet, with

(Continued on page 62)

ALIMONY JAIL CLUB WITH 'ELECTRIC' CHAIR

Battling Thompson, former pugilist active over a decade ago, is the owner of the Alimony Jail Club in Greenwich Village, near the Epinard.

(Continued on page 38)

If Curious About How Show Business Is—Listen!

Palm Beach, Jan. 25.

Arthur Hammerstein's arrival Friday was followed by Edgar Selwyn and Jed Harris Monday. Lee Shubert, Marcus Loew, Adolph Zukor and Jesse Lasky are due Thursday.

Irving Berlin, also due Thursday with his family, may build a winter home here.

Sam Harris says he will call a meeting of managers here next week to consider the censorship agitation in New York and if possible frame a plan for the managers to handle the situation themselves.

Mr. Harris also mentioned that there will be a new Music Box Review next season.

COSTUMES GOWNS--UNIFORMS

FOR EVERYBODY WHO IS ANYBODY
ON THE STAGE OR SCREEN...EXCLUSIVE
DESIGNS BY LEADING STYLE CREATORS

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THE PLAIN TRUTH ABOUT PARIS

By JOLO

London, Jan. 17.

The two outstanding things that strike the foreigner in Paris are still the general filth and incompetence of the theatrical revues, and the dishonesty of tradespeople.

You are told by those who should know that the best way to handle the tipping system is to inform your hotel that you wish to add 10 percent to your bill in lieu of wholesale tipping. Despite this, everybody connected with the establishment, although knowing your wishes, has his or her hand out. It is impossible to run the gauntlet without parting with individual "pourboire."

You ask for your bill the night before you are leaving, but it is not forthcoming until your taxi is waiting at the door and then they give you "the bum's rush," and you find they have added 10 percent to your C. O. D. packages. If you have time enough it is taken off with profuse apologies, but if you must catch the train you charge that "theft" up to experience.

Substitutes

Your wife buys a piece of hand-made lingerie in a mammoth department store and when it is delivered, you find a machine-made garment substituted. She has a dress made to order, you attend the final fitting; there are some alterations which you are assured will be made, you pay your bill and the gown is delivered to the hotel without alterations.

In other words, there is absolutely no sense of business honesty, at least toward foreigners. Most of the French understand enough English to know what you are talking about, but when you make a loud enough holler, they say: "I no speak English."

Those in the know state that show business is in a very parlous condition—that it is on the verge of a general collapse. There was little evidence of this during the week between Christmas and New Year, but it was explained that this was a holiday week and most exceptional.

Nude Marches

The revues still consist mainly of Amazon marches by practically nude women. These "marine displays" are supplemented by excellent scenery, carelessly hung, badly lighted and with atrocious stage management. None of the French chorus girls dance and the torchbearers numbers are executed by John Tiller girls imported from England.

It is explained that the nude show girls are seldom subjected to discipline. A number by them, even if they could dance, would be well nigh impossible. They break rank before the curtain descends, and each one gives the impression she is somebody's favorite. Posturing in the nude may be artistic, but hordes of women marching down to the footlights and across the stage and back innumerable times, clad only in inch-wide loin cloths and slippers, give to the foreigner a sense of pandering, with the consequent feeling of depression. The audience sit without applauding and all you can hear is the occasional handclapping by the paid clique.

Generally speaking, there is little to applaud, for the reason that the shows are woefully lacking in specialists. The few people who

can do anything of an artistic character are imported dancers from England and America—mostly from America.

Petty Larceny Gypping

Most of the houses have their own ticket speculators standing in the lobby, necessitating the payment of a premium for choice seats. If you buy a program in the lobby you are informed by the program seller inside that the program is not official, and therefore inaccurate. You ask him the price of a program, and he shows you it is marked three francs, explaining this is the price the management charges him, and you are expected to pay him a bonus for the privilege of buying.

The coat room woman charges for checking your things and expects a tip, the usheress who shows you to your seat hands you a card printed in English informing you she is not paid by the management, and no matter what you may hand her she starts a squawk, and you slip her a bunch of coins to stop what you firmly believe is an avalanche of abuse.

The first establishment visited was the Bal Tabarin, where they staged some fine fetes in the old days. The program contained the names of half a dozen acts, but during the brief stay there was only public dancing on the floor, patronized by a cheap-looking crowd of natives, who drank beer and coffee. Getting no action, a move was made for the door, whereupon "the interpreter" informed you that he could arrange to have a "circus" staged for you at a place a short taxi ride away, and that the price would be 500 francs.

A few nights later, on entering the Casino de Paris with Irvin Marks we were similarly accosted, whereupon Irvin yelled: "For heaven's sake, do we look like a couple of saps?"

The Moulin Rouge particular star is Mistinguett, who seems to be rather a favorite with the natives. She can put over a naughty song with the requisite double meaning. This without any voice, physical comeliness or dancing ability.

A visit to the Folies Bergere followed, where the big drawing card, Josephine Baker, American colored girl, dances with a loin cloth made up to represent a bunch of bananas. The latest melody to be detected from the volume of noise from the band, was "Ukulele Lady." But when you stop to consider that they still play Sousa marches for the Amazon maneuvers you can readily understand that this is very much up-to-date. Josephine does three short numbers in three different apperances, most of them quite similar and consisting mostly of "coco" steps with a modicum of Charleston. With her hair plastered down with what looks like bear grease and a slender, youthful figure, she is attractive.

Raw Stuff in Skits

The principal comedy bit in this revue is a skit on the old subject of the visit of the wife's mother. Hubby displays the usual irritation over her impending arrival and finally conceives the idea of hypnotizing a doll which, when man-handled, imparts the corresponding effect on mother-in-law. For example, directly she enters he biffs the doll in the jaw, and mother-in-law holds her face, screaming with pain. All sorts of similar maneuvers are resorted to until finally he lifts the doll's clothes and bites it, with the consequently response on the part of mother-in-law.

Do not imagine the writer is trying to be vulgar or visited a dive in search of a thrill. He went with his wife to a first-rate music hall frequented by native men and women, often accompanied by their children.

With a natural inclination to veer off revues the next night was occupied by a visit to the Grand Guignol. This program contained three one-act comedies and one two-act "thriller," which, however, failed to sufficiently generate gooseflesh, as the horrors were merely spoken of and with no harrowing spectacle.

One Clean Show

Having been informed the Casino de Paris had a revue on a much higher scale than those already witnessed, a trip to that establishment confirmed the allegation in many ways, principally in the matter of a more competent cast

(Continued on page 4)



BARRIE OLIVER

LONDON'S BOY FRIEND

"EVERYBODY'S WEEKLY," Oct. 2: Barrie Oliver is good—darned good! He dances as if his legs were windmills and a hurricane was blowing. Permanent address, Variety, 8 St. Martin's Place, London

GAMBLING WAS IN HIGH IN FRANCE LAST YEAR

Americans May Not Have Been Nicked More Than Usual—Difference in Franc Value

Paris, Jan. 16.

Gambling receipts at French casinos last year (1926) reached the record sum of over 350,000,000 francs. This is an increase of around 125,000,000 francs over 1925, with the new top figure meaning that proceeds have more than doubled in three years in francs. Americans may not have lost much in their own money, however.

Of the 350,000,000 the government collected 175,000,000 in taxes on the "cagnottes" (pools) and another 51,500,000 francs in taxes on admissions to the gambling rooms and a stamp tax on playing cards.

The most important contributions came from Deauville (far in advance of the others), Biarritz, Nice, Vichy, Aix-les-Bains, Touquet, Dieppe, Boule and Cannes.

Monte Carlo is not included, being independent and under the Principality of Monaco.

MANGAN IN PARIS

London, Jan. 25.

Francis A. Mangan, the American producer who was imported by Famous Players to stage productions at the Plaza, and has been located there since the opening, leaves the British metropolis for Paris, Feb. 1.

He will take charge of the new Plaza theatre there, now in course of construction on the Rue des Capucines. It is being rushed through for completion at a date earlier than originally intended.

Grock Takes Old Partner

Paris, Jan. 16.

Grock has returned from South America and is touring the Riviera with his former partner, Max Embden. The latter will replace Grock's brother-in-law, lately in the act.

SAILINGS

Feb. 12 (New York to London), Laurence Schwab, Bobby Connolly (Olympic).

Feb. 2 (London to New York), Will Hays, H. Platt, C. Platt, H. Trevall, L. Trevall, Joyce Trevall, Mrs. A. Trevall (Olympic).

Jan. 29 (New York to Paris), Rosita and Ramon (Paris).

Jan. 29 (New York to London), George White, Jack Curtis, Lou Holtz (Majestic).

Jan. 27 (San Francisco to Sydney), Marion and Martinez Randall (Ventura).

Jan. 27 (San Francisco to Sydney), Nancy Fair, The Cansinos (Ventura).

Jan. 26 (London to New York), Mr. and Mrs. Horace Mortimer (Aquitania).

Jan. 19 (San Francisco to Honolulu), Armand and Perez, Raffles (Matsonia).

Jan. 14 (Sydney to San Francisco), Jack Merlin, Arthur and Darling (Ventura).

Jan. 14 (Honolulu to San Francisco), Virginia Revue (Ventura).

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 14.

Ever since I started to write for "Variety," every actor, author and manager who come from your side makes it a business to see me.

Two charming callers I had the other day were Marion Saki, the clever young dancer who is the big success in "Happy Go Lucky," and her mother. They came to tea, with a letter from Walter Catlett.

Strangely enough, Miss Saki had with her, her altered role, which was worrying her. In consequence of my very frank criticism of the fatuous humor in "Happy Go Lucky," H. M. Vernon, one of the authors, who had been quarrelling with me because I had not mentioned his name, had re-written his nonsense.

Honi Saki

Miss Saki plays the part of a young dramatic news-hound on some strange Los Angeles paper, who, directly at the start, tries to get past a butler.

In the new script, as she showed me, she was expected to use the following words:

"What do you think a dramatic critic is like? A man with long hair, wearing last week's shirt, and a tie going twice round his neck to hide yesterday's collar?"

Now, I am the only dramatic critic who always wears a black stock. I wear my hair long, too. In fact, I was the first one to "bob."

Whether Vernon thought this remark would save his play, give the badly-dressed chorus a fashion hint or merely work off his anger, I do not know. Honi Saki!

Miss Saki was going to say the lines. As she had not met me she did not know what they meant. Two members of the company, however, said, "Why, that's about Swaffer!"

"Of course it is," said Vernon, "but I have not mentioned his name."

H. M. Vernon Tries Hard

Now, if this remark had been funny, however nastily I had been referred to, I should have been the first to laugh. On a first night, it might have made two people in the audience snigger, that is including myself. But fancy poor Vernon thinking this would save his play on any other night.

"What shall I do, Mr. Swaffer?" asked Miss Saki. "I am not going to insult you, never mind how much they pay me."

"My dear child, by all means, say it," I replied, "or perhaps poor Vernon will cry. Besides, we will send up a reporter and write a story called 'The Author's Dire Revenge' or 'How to Save a Play in Nine Yawns.'"

The Management Say "No"

Unfortunately, nothing happened. The author was not there when the company was called to rehearse the alterations. The management merely said, "Don't say that, my dear." That was an end of it. So far, I am told, Vernon does not know.

The truth is, of course, that George and Harry Foster, two friends of mine, who present the play, would be the last people to be so silly as to allow fatuity of this kind to throw out a lifeline, even in scenes of dread and dismal desolation.

Vernon must try again. Why doesn't he call and ask me, if he wants something funny to put in one of his plays? Lew Hearn must lend him his joke book, or, perhaps, Scott and Whaley will tell him something. There is always "Comic Cuts."

Adele Kisses Her Double

One of Vernon's objections to my criticism was that I said "unfortunately" Marion Saki was Adele Astaire's double.

Why should this worry Vernon? He isn't their father. As a matter of fact, Adele Astaire had tea with Marion Saki, two or three days ago, and was delighted to meet the young woman whose likeness to her has caused great talk, both in London and New York. Both are brilliant dancers, and it is unfortunate for the two of them that, facially, they resemble each other, since neither can escape from the inevitable comparison.

Chorus Girls' Great Idea

Six chorus girls, it seemed, were brought over for "Happy Go Lucky" at \$90 a week, three times the London salary. Why this was done, no one understands, as in a day or two they will all have gone home.

Only four appeared on the first night and they surprised everybody by insisting on marking themselves out by rolling their stockings down their legs, probably to show how highly paid they were.

The Doom of the Theatre

I had a long talk, last night, with James White, the astute financier who has now controlled Daly's for seven years.

He prophesies that, unless something unforeseen happens, in 20 years' time there will be no playgoers left in London, that the competition of television, wireless, films, and the general excitement of life outside, will finish the theatre.

"People today will not go to a theatre," he said, "unless there is a sensation—the Astaires, for instance, in an otherwise bad play, or a Totem dance, say, in 'Rose-Marie.' We cannot compete with life."

Beecham's Bitter Pill

Sir Thomas Beecham, the great conductor, who, for years, has been a business associate of White's, told him, the other day, that although it has a population of 12,000,000 to draw on, the London area possessed fewer than 4,000 people who wanted grand opera. Beecham is sailing for your side. For heaven's sake, make him talk. He's the wittiest man in London.

"The theatre must get back its romance," said White. "My company, generally speaking, only thinks of the theatre as a means of getting free suppers. Some nights, at ten o'clock, 30 telephone calls have started. 'Oh, dear, do come on to the So-and-So.' That is all they think about. In no other business can you earn so much money. Yet, in every other business, you are supposed to do your job."

Rents Must Come Down!

I must insist that White is not a grouser. His relations with his company are more than generous. He regards the theatre as a hobby, and himself as the father of a flock of children who play about to amuse him. Yet he pays out \$400,000 a year at Daly's, and has seven companies on tour.

Disaster is ahead of the London theatre. White prophesied that rents must come down, salaries must come down, and costs generally.

The Orchestra of Deputies

The musicians' behavior, too, must change. At a recent performance of the Russian Ballet, when there was a Royal Philharmonic Society's concert on that night, the orchestra of 70 included 40 deputies, allowed in the Musicians' Union contract, although one of the men, who came to play the viola, was really an amateur, who usually plays the violin.

(Joe—Will you please buy that guy, Swaffer, a new typewriter ribbon and charge it to the New York office.)

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'LOW DOWN' ON CHAPLINS BY TOM MIX; WIVES NEAR-BOSSSES IN HOLLYWOOD

Husbands Burying Coin—New Era of Spade and Shovel Buying—Tom Not Any Too Certain About Himself Either but Prepared to Take It on Run to Mexican Border—"Two Aliens Wed in Mexico So Why Bother Us Over Them?" Asks Tom

By TOM MIX
VARIETY'S CUB REPORTER

Los Angeles, Jan. 20. To start with, I can't see why California should be dragged into this divorce case anyway. Charlie, I understand, is a British subject, never havin' taken out even his first citizenship papers. The girl is said to be of Spanish descent. Bein' himself an alien, when Charlie married Miss Grey under the laws of our country that made her an alien. They slipped down to Mexico and got married.

If that don't make them both alia-allens, I'll put in with you.

How come it our business?

"Long with payin' her war obligations, England, assisted by Mexico, should come in an' share on these divorce proceedin's. They started it. Why should our courts be cluttered up with it?"

From where I sit, it looks if Charlie has no more chance of gettin' out easy than a porcupine has of gettin' out of a gunny-sack backwards.

Charlie and me is neighbors. Babe Ruth, standin' on my front porch, could bat a ball that would bust a window in Charlie's house, him an' me live that close. So when I got the telegram, I went over to Charlie's house, got by the dog, but found the owner wasn't home.

Sorta Suspected

For quite some time, we have been suspectin' that everything wasn't O. K. over at the Chaplins. They kinda let up on bein' neighborly. It's a long time since Mrs. Chaplin has run over to borrow a cup of butter or a few fresh eggs an' a few mornin's ago, some company havin' unexpectedly dropped in on us. Mrs. Mix went through the back fence over to Charlie's to borrow a cup of ground coffee. She finds Charlie a gettin' his own breakfast an' he says he's out of coffee. That sure didn't look like family housekeepin' to us.

Then our second assistant door-slammer learns from Charlie's third deputy gate-opener that the missus over there had packed up her \$8,000 worth of silk underwear and left Charlie's bed and board, a takin' the kids with her.

Now, I don't know much about the demerits—there bein' no merits—of this case, but what I did discover while nosin' around was that nothin' in a long time has so started Hollywood to thinkin' or at least, tryin' to think.

To commence with, the Chaplin case has stopped, pro tem, a lot of other divorce proceedin's around Hollywood between disagreein' husbands and sacrificin' wives until Charlie and his missus get their affairs ironed out, since through it everyone is gettin' wised up to a lot of smart legal information that otherwise would cost money.

When Hollywood finds out what Charlie's rights are, an' how much of the \$16,000,000 is a goin' to be her'n, the rest of 'em will know better how to proceed. Not that all of us have got \$16,000,000—some of us not havin' more'n \$8,000,000—but it would be just as tough on a lot of us to cut up \$16 in the way, as upon Charlie to split up his sixteen-plus. The papers out here say that Mrs. Chaplin has engaged 16 lawyers—now we know before hand where each of the \$16,000,000 is a goin'.

Community Laws

The other day I'm in a downtown bookstore, buyin' the second volume of Massimo Azeglio's "Ettore

Fieramosca," which me and Arthur Brisbane are a readin' an' in drops the wife of a well known picture director in whose household dark clouds are said to be hoverin' most of the time. She walks up to the clerk an' seel'n me asks in a loud voice for Emerson's "Spiritual Laws" and Plato's "Mind of the Soul" an' just as the obligin' young man is a reachin' for 'em, she drops her voice so she thinks I can't hear, an' says "I don't want none of that truck, what I'm a wantin' is a copy of the California laws on community property which shows how much a wife can get."

"Ma'am, says the clerk, "we ain't got no copy of them there laws, an' havn't had for a week. We sold 'em all right after the Chaplin divorce started. We got 500 more copies that'll be in next week."

But she told him that wouldn't help her as she had to get a look at the law before dark as she an' her old man was havin' words an' she would like to be sure of the law before she let loose of a lot of conversation she'd been thinkin' up an' plannin' durin' the day.

"Cutting Up" Chaplin

Most of the men and women in Hollywood ain't interestin' in the outcome of the divorce action or which gets it—but they are interested in how the judge will cut up what Charlie's got, be it \$16,000,000 or less, an' how the courts will cipher out the community property business.

Since they are now appointin' divorce receivers, its started a lot of the men folks around here to thinkin'. Even a lot of birds whose domicile is more or less peaceful-like at this writin' is a worryin', not knowin' of course, when a woman livin' in Hollywood is likely to start somethin'. The court has said the receivers can't receive anything they can't lay their hands on.

Durin' the last week more men have been seen buyin' shovels an' disappearin' into the night with bundles under their arms than ever before in the history of Hollywood. If it keeps up the strong arm boys will quit stickin' up people on the streets of Los Angeles and commence their evenings with a spade, a pickaxe an' a lantern an' start diggin'.

Ready Cash

Withdrawals from the banks of ready cash in the past few days have been somethin' awful. A lot of men have given up their safe deposit boxes considerin' them no longer of value since by order of court a divorce receiver can bust into 'em. A lot too, are a lookin' up time tables, memorizin' the leavin' of trains for San Diego an' other points along the border of Mexico, the same bein' a mighty good get-away place to start to.

Personal, I've no idea of trouble for myself, but just to play safe, I'm a keepin' a good bridle and saddle and "Tony" handy. If anything does happen concernin' an' appertainin' to me, I'm aimin' to get away with a good start, an' I know trails to the Mexican border that a lot of folks never heard tell of. Any bird that serves papers on me has got to have a better horse than Tony, an' I don't know where he's goin' to find him, an' over the trail I'm a goin', providin' I ever do go, no automobile is ever a goin' to follow very far. And, what's more, I'm likely myself to have a coupla dollars in ready cash and some food



WILL MAHONEY

ORPHEUM, Los Angeles THIS WEEK
ORPHEUM, Los Angeles, NEXT WEEK
The Los Angeles "Express" said: "Will Mahoney at the Orpheum yesterday broke up the show with comedy songs, an' inimitable line of burlesque, a series of comedy falls, a lot of great tap dancing and a curtain speech that would have done credit to Will Rogers. This Mahoney boy is a remarkable nut. He had the audience doubled up with laughter through his entire act. A really great comedian."

Direction

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

cached along the way where I can find it.

I know one picture actor, who after readin' about the Chaplin divorce receivers, got a little Volsteaded up an' went out an' buried somethin'. Next day he was kinda uncertain an' dim as to where he dug the hole. Now he's afraid to go an' look for fear he is right in his suspicion that mebbe he's wrong.

At the present time in an' around Los Angeles there are more empty safe deposit boxes, fewer bundles of stocks and interest bearin' bonds an' more closed time deposits than ever before since Hollywood had money. Men that last week had bankrolls a grey houn' dog couldn't jump over, durin' the past few days have passed jackrabbits along the trail as they made their way out of the state to find a spot where divorce receivers couldn't do much receivin'. Bankers out here are plainly worried, not knowin' where all this shortin' is goin' to stop or when.

It may be no uncommon sight before long to see the applyin'-for-divorce Mr. and Mrs. J. Jules McMurphy an' their two receivers a sittin' at the same bridge table. You'll probably hear introductions around Hollywood like this:

"Mrs. McGoofus, may I present Receiver McSwatt?" "Oh, I know Mr. McSwatt," replied Mrs. McGoofus, "he's also my husband's receiver." "I'm honored, ma'am, to be actin' in that capacity" returns Receiver McSwatt, then droppin' his voice, he adds "It looks like as how you're a goin' to be doin' pretty good on the general clean up ma'am." Then Mrs. McGoofus dimples and says, "you're such a dear, kind man."

Lawyers' Open Season

It's a regular county fair time with the lawyers. I got me a lawsuit concernin' a coupla horses a feller run off with an' the other day I tried to see my attorney. I had no more chance to get in his office than I have to get into the men's barber shop at the Ambassador and get my hair cut. The women are all payin' for an' seekin' advice on this California community property law, which it seems is more or less tough on the men—but pretty soft for the women folks. With no thought of divorce this year, or mebbe next, the women are a gettin' lined up on the law. It's a tough wind that don't help to keep somebody's camp fire burnin'.

"Wasn't she the clever thing," I overheard one dame say to another last night. "Before she even started, Lita had it all figured out an' knew to a dime how much Charlie had, an' she's been married less than a coupla years. I'll say she's smart—smarter than I am, but I'm a goin' to start in right now findin' out things so if anything does

Another Liquor Way

This is tipping off a good thing but the boys on the trans-Atlantic liners have been using it for some time. Stewards on the big boats must account for a certain amount of liquor when placed aboard on the other side. The check-up is made on the regularly branded cases of Scotch. Aside from that, additional stuff of an inferior quality is purchased and that is what passengers get on board.

The good stuff is saved and disposed of in certain devious ways on this side.

"BROADWAY" FOR PARIS

"Nanette" to Move When "Rose-Marie" Opens March 15

As was to be expected, negotiations are on for a Paris production of "Broadway," being conducted from the American side by Crosby Gaige.

This will make at least three new Paris productions emanating from New York. When "Rose-Marie" opens in March it will be necessary to transfer the current "Nanette" from the Mogador to the Theatre Varietes to make room for the new-comer.

June Roberts has been signed to play Wanda in the forthcoming production.

Butt's "Desert Song"—Day and Welshman

Sir Alfred Butt will do "The Desert Song" in London, with Edith Day and Harry Welshman in the lead roles. Tentative opening date is March 25 at the Drury Lane.

Lawrence Schwab, producer of the operetta in New York, is sailing on the "Olympic" Feb. 12. He will be accompanied by Bobby Connolly, who will stage the numbers in the British version.

Lathom's Latest Doubtful

London, Jan. 25.

Lord Lathom's latest, "Tuppence Colored," opened at the Prince of Wales' last night (Monday). Although splendidly received by a friendly audience its ultimate success is doubtful.

It is a conventional drawing room drama concerning a wealthy self-made man and his aristocratic wife, with the dialog occasionally studded by clever remarks.

Revivals in London

London, Jan. 25.

A revived comedy and a mystery piece opened here last week, box-office chances apparently favoring the former.

Nigel Playfair is responsible for bringing back Farquhar's "Beaux Stratagem," written in 1707, at the Lyric, Hammersmith. Opening Jan. 20 this effort scored as a brilliant comedy, excellently played.

At the Royalty Noel Scott's "The Joker," with Dennis Eadie as the dashing hero, is a detective story, not sufficiently thrilling to invite New York attention.

TO RECONSTRUCT ALHAMBRA

Paris, Jan. 25.

Announcement has just been made formally from the Gulliver office that plans are under examination for the entire reconstruction of the Alhambra, given over to a vaudeville and revue policy.

happen—an' I'm not sayin' it will—but if it does, I'm a goin' to be as well prepared as Charlie's wife."

Mathematicians

An' I happen to know that this same gal's husband is already the sole and undisputed owner of two receiver-proof prairie dog holes to say nothin' of a woodchuck nest or two where him an' me are a sharin' space. Just now in Hollywood and Beverly Hills women are a addin' and a subtractin' that haven't added or subtracted before since they got out of the sixth grade. Mentally, its doin' them a lot of good, at least, an' it keeps 'em busy, which is another good thing. All in all, this divorce receivership business has kicked up more racket in Hollywood than a healthy, Missouri mule could make in a tin-lined stall.

I'm the only man in Hollywood, so far as I know who has a re-out things so if anything does

GILBERT MILLER MAY MARRY MISS BACHE

Complaint Filed in Paris by Mrs. Miller—Incompatibility Charged—Made Millions

London, Jan. 25.

Surprise is manifested here over the report that Mrs. Gilbert Miller has instituted suit in Paris against her husband, the London and New York producer, for divorce. Mrs. Miller alleges incompatibility.

Kathryn Bache, daughter of Jules Bache, the New York banker, it is understood here, from New York sources, will be the next Mrs. Miller.

Following his divorce from Jessie Glendinning, Gilbert Miller, then an actor, married the present Mrs. Miller, a wealthy woman. Later he started as a producer and produced in London for some time before he made his first New York production "Monsieur Beaucaire."

Miller has been reported for some time as a plunger in the stock markets and is credited with having made several millions from his operations, principally on automobile stock.

Miller's first success for the Frohman Company was "The Swan," followed by a string of failures, but his current New York and London seasons are highly successful with "The Captive," "The Constant Wife" the Otis Skinner show on tour and "The Play's the Thing" in New York.

Miller's arrangement with Famous Players as managing director for Charles Frohman, Inc., is a salary of \$1,000 weekly plus a big percentage of the profits.

The Millers have no children, although Gilbert has a daughter in his custody, born of his first wife, Miss Glendinning.

The New York tabloids published reports of Miller's engagement to Kathryn Bache. Immediate denials were issued by Miller.

Paris, Jan. 25.

The rumor has been circulated here that Gilbert Miller and his wife Marguerite are seeking a Paris divorce, but confirmation has so far been lacking, either in statement by the principals or by court records.

Smith in Command

Paris, Jan. 25.

Guy Crowl Smith, hitherto representative in Paris for United Artists, has been appointed to control for the entire Continental territory. He will maintain headquarters here.

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WHAT MEN ARE WEARING

By LONGAQUER

Canes as I note them along Madison avenue, Broadway and other promenades including Fifth avenue, now almost distinctly feminine by the way, are opulent affairs. In Longacre Square, where the outdoor committee on the drama meets, weather permitting, the merchants are well abreast of the cane styles. They are showing the new Prince of Wales crooks with genuine snake-skin covering for the handle.

I cannot beat that much even on Madison avenue, where the inflated incomes of finance and the professions do their window shopping.

Of all the walking stick styles born since last holiday season, the finest feature a genuine tortoise shell crook handle. Rhino horn is also very much in the mode. The straight handle canes so many of the well-dressed performers are featuring, are better on the stage than off. A man who is accustomed to a cane hangs it over his arm or on a rack. It is difficult to park the straight handle stick.

A performer who wears dinner or formal clothes on the stage or off should carry a snake-wood or ebony cane. Natural bark walking sticks are the thing for sports outfits and for business clothes the malacca. Metal ornamentation is becoming a thing of the past, barring possibly a band of silver. Gold handles are in keeping only with the finest of fine evening clothes.

Sports Stuff

In as much as it is always fair weather when the makers of musical comedy get together some reference to sports wear for men is always in order. No revue is complete without a tropical or semi-tropical scene. Heroes in sports jackets and flannel trousers we have always with us. The latest and best in sports coats calls for a tobacco or cocoa shade. Plain white flannels have the center of the stage and will be authentic in Palm Beach this season. Heavy black stripes on white grounds are in good taste with the brown jackets of off-shade. Brown is no longer strictly brown. Some odd lumps have been whelped by marriage with other colors.

An idea that I do not see a great deal of on the stage and which is now among the latest notions, consists of a checked flannel vest worn with soft collar Oxford shirt and sports outfit. Fancy waistcoats are coming into favor after an absence of 20 years and the flannel vest is one of the approved sports wear accessories. These waistcoats are both single and double-breasted but the first-mentioned is the safest and best. Worn with a dark necktie this makes a nice effect to emphasize a sports ensemble.

In sports shoes the wing tip oxford continues in favor. With plain white flannel trousers tan, trimmings are considered Ritzzy, while black should be worn with black striped trousers. In sweaters, pastel color combinations are the proper thing. Raucous designs are on the blacklist. The pull-over model still holds the boards. Something odd in a combination of knickers and golf stockings is solid dark colors to match, stockings and hosiery alike.

Silk's Corner

The mufflers and cravats this winter should tickle the gayest songster who ever helped to swell the chorus on Broadway. Silk in a silken age has crowded out everything else. Silk squares are shown in the brightest of color combinations. Knitted silks are rather expensive, but they certainly convey both warmth and highly attractive qualities. On the stage and off, there is a great deal to be said for the heavy white silk mufflers that are worn today with dinner and dress clothes. To give such accessories the proper finish, they should bear a cut-out monogram.

I like the way English performers wear dress clothes. They are always careful as to detail, and the dress muffler is a detail that seems to be something more than a detail. I give our theatrical folks of higher rating credit for keeping away from fancy collars to match shirts. If color is desired, it can be achieved with a cravat, and some of the cravats these days are super-heated. They are like the torrid sex drama—attractive, but slightly confusing.

Inasmuch as white shirts continue to hold the boards, however, the cravat of a thousand delights

is permissible with business clothes. Broadway likes its collars soft. The points on soft collar-attached shirts are still being worn very long. There is a trend away from this sort of thing, but it will not be apparent for a season yet, I should judge. Moire silks command respect in any company. Moires are known as "the New York necktie," because they embrace the necks of Wall street as well as the jugular veins of Broadway.

Actors' Robes

Actors, more than any other class of men, have served to put the silk robe on the market. In their private lives and public appearances they make much of the elaborate robe. I think it was Noel Coward who first brought out the sleeping suit with robe to match, but this combination is a bit too bizarre for the average performer.

All the bedroom farces are not enacted on the stage, but the costuming of many strictly private affairs can be traced to the theatrical influence. For the purpose of dressing up the modern stage offering, it is difficult to improve on dark color combinations in silk robes. Something new would consist of the recently introduced Oriental effects. I have noted some robes styled like the flowing robes of the Arab and the odd togas of the Japanese.

Pajamas such as the Chinese gelsas wear have also appeared on Fifth avenue, designed for men, but much approved by the ladies. The performer who wished to sensationalize his dishabille would have no trouble doing so at the present time. There are novelties without end adapted to man's chambers. If the color infusion continues, it would be better perhaps to refer to them as "boudoirs." The women are vastly plainer in their tastes today than the men.

'TRUTH ABOUT PARIS

(Continued from page 2)

and being entirely devoid of suggestive material or spectacle.

Then again, the principal artist is Maurice Chevalier, the most popular revue star in Paris. It is understood he has an offer of \$2,500 a week to star in a play in New York under the management of A. H. Woods, but he says it is too much trouble to learn a new play and he would merely want to do a few specialties, including one which he does in this show with his wife and another man. For this he asks \$4,000 per week.

The particular skit he referred to is a burlesque acrobatic act accompanied by the humming of one line of "Tennessee." This sort of thing has been done thousands of times before but Chevalier does it a little differently and so much better it would be certain to be a success in the states. Whether worth \$4,000 a week is not a subject for discussion here.

Having satisfied oneself that there is such a thing as a clean revue in Paris, a visit was made to Chat Noir (Black Cat) in Montmartre. This is an alleged cabaret in a cellar in the Boulevard de Clichy. A sign at the box office announces the admission is 10 francs. A 100-franc note was handed through the window and the inevitable "short change" stunt attempted. (Short change practice on foreigners at all the box offices in Paris). This adjusted and the "duckets" handed to the ticket taker, the latter looked around to see if the manager was out of hearing, and requested a tip for himself.

Whether the show had been on for a little while or not is unknown, but all this visitor heard was a couple of recitations by an old legit, which was applauded by the manager and the waiters. Then the place was darkened and shadow-graph pictures flashed upon a small scene. The principal scene shown was nothing dirtier than naughty verses to an old folk song, sung by the manager, in which the waiters and the audience joined, after which the lights were raised and the management announced the first show was over, requesting those of the crowded audience who had already seen the entire show to depart and make room for others.

Collections for Actors

During the week between Christmas and New Year, a collection is taken up in all the theatres for the benefit of the French actors' fund. Members of the company

5 PLAYS ADDED TO PARIS LIST

Wide Range from Drama to Risque Farce

Paris, Jan. 25.

Five new productions within the last ten days signalize the peak of the midwinter theatre season in the French capital. Subjects range all the way from a drama based on the labor-capital struggle to a risque domestic farce.

"L'Avons Nous Tue"

At the Maison de l'Oeuvre we have a modern psychological drama sponsored by Lugne Poe called "L'Avons Nous Tue," the work of a newcomer, M. Datz. It enjoyed an altogether encouraging reception.

A poet dreamer meets a frivolous girl in a public dance hall. In his sentimental way he creates the illusion in his own mind that she is the reincarnation of a beautiful noblewoman of the middle ages, dowered with all the virtues. His friendship is entirely platonic. The dream is shattered when he discovers the girl in a flirtation with his chauffeur and he leaves her. Disappointed she jumps from a window, leaving the poet tormented by the feeling that he was responsible for the little tragedy.

"Passy 08-45"

Alfred Savoir's smart new comedy at the Potiniere, "Passy 08-45," was produced successfully Jan. 21. The title is a telephone number. Anna is a plain telephone girl. She falls in love with Albert while listening in on his wire. She visits his flat and confesses her love. They become friends and the girl unselfishly aids him in arranging a marriage of wealth.

The newlyweds make a family friend of Anna and she is present at their parties, where their friends fete and make love to the simple hello girl. Anna departs disillusioned and heartbroken. Albert fears she will commit suicide and follows her. Here the play takes a surprise twist, Anna being revealed as a wealthy society author who took the telephone job to get local color for her new novel.

The unexpected sequel took the audience by surprise and contributes to the effectiveness of the play. In the cast are Debucourt, Charlotte Lysis, Simone Deguyse, Mile. Lysis scored a triumph as the authoress.

"Berlioz"

"Berlioz," by Charles Mère, dealing with the French composer of that name, was successfully staged at the Porte St. Martin, Jan. 22. Jean Perier has the title role, supported by Joffre, Roger Maxime, as Berlioz' son; Colzeau, as Richard Wagner; Bourdel, as Liszt; Germaine Dermoz, and Amelie de Pouzols, second wife of the musician.

"La Reine de Biarritz"

New at the Theatre Antoine is "La Reine de Biarritz," by Romain Coolus and the late Maurice Hennequin, a moderate success at its premiere, Jan. 22. The offering is a risque farce, having to do with the adventures of a father who, desiring to save his son from the schemes of a Spanish woman known as "the Queen of Biarritz," courts the woman and becomes compromised himself.

In the cast are Louis Gauthier, Legrenez, Belleres, Marco Mauge, Augustine Leriche, Henriette Marion, Marcelle Piraice, Janine Ronceray and Mireille Seno.

"Deraillement du T. P. 33"

Lugne Poe is producing temporarily at the Folies Dramatiques, also offering "The Wreck of Train No. 33," a four-act social drama by Pierre Hamp dealing with the struggle between capital and labor. The story tells of an unfeeling corporation which throws the blame for a railroad accident upon a poor locomotive driver, who must either assume the public disgrace or reveal the truth that the railroad equipment was rotten, in which case he will be thrown out of employment.

pass through the audience with baskets and solicit coins. At one of the music halls they turned a bunch of girls loose in the lobby during an interval, clad in some of the costumes worn upon the stage. These particular costumes consisted of short skirts slit on one side to the hip, with practically nothing above their waists except shoulder straps.

AUSTRALIA

By ERIC GORRICK

Sydney, Dec. 24.

Next week will see many management's reverting to pantomime. They will run twice daily for several weeks until the kids return to school.

Williamson-Tait will produce "Aladdin" at the Opera House with Dorothy Lena and Roy Rene.

The Fullers will have "Jack and the Beanstalk" at the St. James with Jimmy Godden and Elsie Prince.

Minor Pantos will be staged in the suburbs.

"Rose-Marie" still continues at Her Majesty's. This attraction will soon reach the 250th.

"Able's Irish Rose" is going big guns at the Royal. It will transfer to the Palace next week, allowing Williamson-Tait to present a Gilbert and Sullivan season at the Royal. Transference will not hurt "Able" any, as the show is a decided hit. The Palace is a house controlled by Williamson-Tait.

"Is Zat So?" doing splendidly at the Criterion since changing over from the Palace. American comedy is also one of the late hits of the 1926 season.

Ada Reeve finished at the Opera House after doing but fairly with "Spangles." Miss Reeve will try her luck in Melbourne with a revue called "Pins and Needles."

Business is fairly good at Fullers this week with Nat Hanley Revue featured. Company, excepting principal, not up to standard set by Fullers. Will please for a few weeks. Vaudeville fills in first part. Walla Bros. good novelty act. Two Vagabonds do nicely with musical act. Nick Morton gained laughs with songs and stories. Claude Dampier cleaned up with clever fooling.

Little Tich After 20 Years

Business good at Tivoli this week. Little Tich featured. It is over 20 years since the English comedian played Australia for the late Harry Rickards. Tich found the going a little stiff at first, but has speeded up his act, cutting out a lot and is going very well. George Gee made quite a hit with nifty dancing. Three Longfields did nicely on opening with clever athletics. Jean Barrios, female impersonator, repeat. Aerial Smiths gained hugely with clever act. Jones and Raine got across with songs and talk. Francois presented nice balancing turn. Booked by Jack Musgrove.

Pictures

Williamson-Tait presenting the Steinach "Rejuvenation" feature film at Palace for one week. Segregated audiences.

"Beau Geste" opened to huge business at the Prince Edward last week. Picture has created quite a furore here and should do good business for many weeks. Picture is one of strongest exhibited in this beautiful playhouse. Working strictly on American lines. Special features precede main feature. The Prince Edward is the elite movie house in Sydney and draws largely from class society for its patronage. Leslie Harvey did nicely at the grand organ with "The Rosary." Will Prior scored hugely with his orchestra in "Raymond Overture" and "Loin Du Bal." Special prolog staged by Prior gained big applause and got over nicely with clever songs and lighting effects.

The present show is ideal entertainment for all classes. Owing to its British nature, "Beau Geste" has been highly praised by several officials in high office.

Entire entertainment under the management of Hal Carleton. E. J. Tait and Dan and E. J. Carroll are the directors of this house.

"Wet Paint" is the main feature at Hoyt's this week. No act carried here.

"The Son of the Sheik" is still doing splendidly at the Crystal Palace for Union Theatres.

Lycum has "The Golden Cocoon" and "Spangles." Pitcher and Leslie appear on stage.

Haymarket is featuring "The Rain-Maker" and "The Great Deception." Neapolitan Duo main act this week.

MELBOURNE

"Cousin from Nowhere" at His Majesty's, Maude Fane and Claude Flemming featured.

Williamson-Tait showing Dempsey-Tunney fight at Royal this week. First-time for a picture in this house. Ada Reeve will open here next week in new revue. Twice daily.

Renee Kelly is doing nicely with "The Naughty Wife" at King's for Williamson-Tait.

The Fullers will open the Princess next week with panto, "Puss in Boots." Jim Gerald featured. House

has been exhibiting pictures for first time. Theatre dark for some little while after the withdrawal of Hugh Ward from the Fullers. When two of Melbourne's main legitimate theatres start in showing pictures one is forced to ask if the movies, in ousting legitimate attractions, are at last coming into their own?

Tivoli has Henry Santrey and Orchestra, Harry and Anna Seymour, Neille Wallace, Moore and Sy, Salerno, Three Equals, and Steel and Winslow. Quite an expensive array of talent.

Bijou playing George Wallace, "Veterans of Variety."

"Beau Geste" at Capitol. In for extended season. Business big. Paramount has "Duchess of Buffalo" and "Beautiful Rebel."

FROM ALL STATES

Judith Anderson in "Cobra" next in Sydney, to be staged by Williamson-Tait. Miss Anderson, an Australian, left this country an unknown and has returned famous.

Henry Santrey and his band will give a special entertainment: New Year's Eve in Sydney. It will take the form of a midnight revel, continuing until 3 a. m.

Haney Dancing Troupe will have their opening in Melbourne next week. Act touring Tivoli circuit for Williamson-Tait.

George Wallace has passed his 500th performance in revue for the Fullers. Wallace, still quite a boy, is son of George Wallace, doorkeeper at the St. James and a good performer of a decade ago.

Dempsey-Tunney fight picture did but fairly in Sydney. Feature was exhibited at house away from theatre district and not enough publicity.

Managements expects big business over the Yuletide period. Tremendous crowds flock to the city from away "back of beyond" for a good time at the shows.

Dick and Edith Barstow, dancers, will return to America shortly after a lengthy tour of Australia under the Fuller management. Although offered work by other managements the dancers must return to port of sailing as stated in contract.

Bad luck befell the Fullers when fire severely damaged their main playhouse in Auckland, New Zealand. Theatre was empty at the time. "Midnight Frolics," playing the town, lost all their stage material to the value of \$20,000. It was opposite this theatre that the Fullers first began with vaudeville in 1899. The Opera House was then purchased by them and was their second theatre in New Zealand. It is now about 15 years since Sir Ben Fuller and his brother John started in Sydney on the same site as their present vaudeville house.

"White Cargo" is due for a return visit to Sydney early next year. The show is at present touring Australia for Williamson-Tait, with Leon Gordon featured.

The Australian-made picture, "For the Term of His Natural Life," will soon be ready for screening here. Will go in the principal cities for an extended season.

"Sunny" in March

The new Empire will open around March 1 next. It is opposite the Central depot, and will be controlled by Rufe Naylor, with A. Matthews, S. Goldstein and Edgar Forsyth as directors. Opening production will be "Sunny," with Wynne Richmond featured. Engagements include Marion and Randall, Fred Helder, Sudworth Frasier, Queenie Ashton, Mme. Berry, Allison Stewart, Van Lowe, Maurice Diamond, Beatrice Kay and Franklin Tilton.

Prices of admission will be \$1 top, with 50c. next best. If properly handled the new theatre should do well here. Maurice Diamond was out here several seasons ago with a dancing troupe at the Tivoli.

It does not look as though there will be any bother between Hugh Ward and the Fullers over Ward's resignation. In an interview Ward stated that he and Sir Ben Fuller parted the very best of friends and that the entire proceedings were purely business. Nothing further has been done in linking up Williamson-Tait with the Fullers up to the present, although anything is likely. 1927 should see some radical changes theatrically in this country. Managements are evidently living low until the present season finishes.

Vera Veronino in Hollywood

Los Angeles, Jan. 25.
Vera Veronino, Russian actress, has arrived from New York for Famous Players-Lasky.

JOYS AND GLOOMS OF BROADWAY

Internal fires are blazing in Ziegfeld's "Rio Rita" company. In spite of the apparent success of the production, said to be the most colorful and beautiful Ziegfeld has ever done, the veteran glorifier is having his trouble. A feud is reported on between Ada Mae and Ethelind Terry, the latter the prima donna of the company. It seems that both have a contract for the star dressing room. Ziegfeld has tried to compromise by letting them both occupy it. Didn't do. Miss Terry says she'll quit the show the opening night in New York if she doesn't get the star room that night. Ziegfeld is preparing an understudy.

Incidentally, the coming collapse of "Betsy" set the Ziegfeld forces busy shifting girls about. A flock of his "Betsy" girls, particularly those from the night clubs in his line-up, were sent to Philadelphia, where they were turned over to Sammy Lee, who is in charge of the production since Ed. Royce had his battle with Ziegfeld and walked out. Most of the other "Betsy" girls have been signed for "The Show Boat."

Two Desperados in Town

Two of the desperados of the film arrived in town last week, Chas. Hutcheson, "Daredevil Hutch" of the serials, and Bill Desmond. Texas Guinan gave Desmond a party at her club Wednesday night, and talked over old times when Desmond, Texas, Bill Hart, Norma Talmadge and a host of others were on the Triangle lot together. Desmond is playing vaudeville.

Bert Lytell endeared himself to actors, press agents, newspaper men and radio listeners in when, in his speech at the Cheese Club luncheon for Sam Bernard and the "I Told You So" company, he put in a sterling defense of Chaplin. Lytell has developed into a nifty extemporaneous speaker. He got that way appearing at openings of Loew theatres. His talk on Chaplin was a brilliant and tactful plea for moderation of thought.

Eddie Conrad Wowed 'Em

Eddie Conrad wowed the gang at the Cheese Club affair. Talking on radio, he explained to his audience that he really wanted to do something worth while, whereupon he slapped a piece of custard pie in his face and poured a pitcher of water over his head. He got the laughs, but the radio listener failed to get the idea. Hundreds phoned in asking why the Cheesers laughed. Later Eddie had to do it twice for the flash-light men. He's also doing one of the best comedy bits in the show with Sam Bernard.

The scarcity of leading ladies, or film stars of any type, in the east is shown by the trouble Director Burton King is having getting a blonde leading lady, who can wear a bathing suit, for his star, George Walsh.

Hutcheson's Cook

Chas. Hutcheson, the old Pathe Daredevil, says he had a Swedish cook, rather pretty, whom he put in a scene in one of his pictures. She has now been taken by a film company and started on the flicker road to fame.

Joan Crawford Deserved Good Fortune

The Metro company is enthusiastic over Joan Crawford, who, they predict, will become the year's great star next season. Many Times Square habitués remember her when she was Lucille La Seuer, chorus girl in the Winter Garden, supporting a mother in Kansas City. Needing extra work, appealed to a Broadway press agent for help. He brought her to Harry Richman, who put her to work in his club, not because she was a good dancer but because of her charm and beauty.

On the day she was supposed to open the girl had no evening gown and had never owned one. The P. A. took her to Littman's and bought her a dress for \$14. A few days later he got her a movie test.

Receiving word her mother was ill, she borrowed money to go to Kansas City, fortunately leaving her address. The test looked great, and Metro sent her a wire in Kansas City to proceed to the coast.

Another romance of the movies is the case of Josephine Dunn, an ethereal sort of a beauty, in last season's "Scandals." She had a chance to get into the Famous Players-Lasky school and made good. A producer wanted her services a few days ago and Famous asked \$700 a week for her.

Gold Teeth Diggers

A local writer, familiar in the night clubs, seems all steamed up over a little blonde Irish kid in one of the shows. The kid has a gold tooth, and the gang are all trying to talk the wise writer into buying his light of love a new tooth in its place. One of the other girls in the show suggests he buy her two, one for rainy days.

To make the story good, the writer finally offered to get a new tooth for the hunk of gold, but the kid showed a written order on his dentist from one of the chumps sitting around the place.

This business of girls "tooth digging" isn't new. There was a girl in Ziegfeld's "Midnight Frolic" some years ago, who is now a movie star with a salary in four figures. Due to an accident she lost all the upper teeth. A boy friend bought her a new set and threw in a beaver coat.

A tenor in a revue, playing Brooklyn for a week, has been seen nightly in one of the night clubs where he is well known. He croons sentimental ballads and always obliges for the customers. He has made more money in friendly gifts during the week than he receives in the show.

Kidding Kingsley

Marcus Loew's WHN radio station was broadcasting the Cheese Club luncheon when Harry Hershfield introduced Walter Kingsley, press representative of the Keith forces. N. T. G. was guarding the microphone and said for a gag, "If you say anything about Albee you'll get shot."

Joe Laurie replied, "If he doesn't he'll get fired." Whereupon Kingsley talked at length about the Palace theatre.

N. T. G. on WEA

Speaking of N. T. G., he has been requested by WEA and the Ever-ready Company to occupy 10 minutes of the Eveready Hour within a few weeks. What the famous announcer is to do has been left to the announcer's judgment. Granny swears he's going to get Sir Joseph Ginzburg over and let his dulcet notes ring over 27 radio stations at once. Can you imagine what will happen in WEA's studio when Sir Joseph cuts loose that garlic voice, with all his medals on and a herring in each pocket?

More Amateur Frolics

The Loew Circuit is going after the amateur frolic thing again. It proved a wow when it started four years ago, developing a few stars and chorus girls. Flo Lane, one of Ziegfeld's prize beauties, started at the Orpheum. The little Carroll Sisters, Nancy and Theresa, now married, and formerly in the Winter Garden, were in the same show. "Mickey" Siden, now at the Silver Slipper and in Ziegfeld's "Betsy," began at Loew's Avenue B. The prima donna of the Everglades of some weeks ago began at Loew's Palace, Brooklyn.

EMPIRE EXITS TO ENTHUSIASM AND ALCOHOL

Speeches for Final Performance of London's Greatest Music Hall

London, Jan. 25.

The Empire theatre closed its career as a legit house in a blaze of glory and alcohol Saturday night (Jan. 22).

It happened before a brilliant audience which started the razing of the building by tearing off decorative bits as souvenirs.

When the new theatre reopens it will be under the Marcus Loew regime and will have a picture policy.

The fashionable gathering which turned out for the last rites and the final performance of "Lady Be Good," comprised "bloods" of former days, nowadays, and the present-day men-about-town. These filled the auditorium to overflowing. Everybody was lighted up by either enthusiasm or beverages, and in most cases both.

Scarcely any of the stage dialog was heard throughout the performance. Everyone made a speech and when a stew yelled "What about something English for the last night?" it cost him his part in the general riot, for the doors majestically opened and his exit was a work of art.

Programs sold at a premium, the boys had a great night of it and the Empire is no more.

"Kitty's Kisses" at London Hip

London, Jan. 25.

Clayton & Waller have bought

G. B. Shaw's Great Inspiration for Wealthy but Idiotic Letter Writers

Page and Shaw may be the candy kids and also they may have been slipping over a little extra taffy in the recently cabled protest by George Bernard Shaw from London against Will A. Page's volume, "The Broadway Beauty Trust."

The Irish author says Page should not have printed the Shaw letters in the book without his consent; also, that a press agent knows but little and nothing of law, books or journalism.

As press agents own little also, as Shaw believes but did not say, the foreign writer mentioned he would sue only the Page book publishers.

Shaw's contention that a private letter, though delivered, remains the common law property of the writer of it, was hailed with intense delight at a specially convened meeting of the Idiotic Though Wealthy Letter Writers' Association.

The meeting is said to have been held upon the steps of the Supreme Court in City Hall Square. Delegates from the tabloids presenting themselves with a protest were excluded from the assembly.

Resolution for Shaw

Following a conference, a resolution was reported having been adopted to be forwarded to Shaw, demanding that he proceed to prove his contention. The Idiots figured that had Shaw thought of the same thing 20 years ago, the members of the association would have saved over \$2,000,000, paid during those years to fair plaintiffs and unfair lawyers. Shaw's claim that no one can print a private letter written by him without his consent or payment to him for the privilege, or permitting him to cut in on the profit from sales, was hopped upon by the Idiotic Writers' Association as their future motto.

While most of them have taken the pledge never to sign their name to any kind of a letter, following past experiences, it was the consensus of the meeting that the Idiotic letter writers are too many to control. Another resolution reported was that any "Sweet Angel" letter writer should cable Shaw before mailing.

Night Club Hostesses' Mail

Yesterday some of the night club hostesses said the John letters had taken a sudden drop, but if Shaw were upheld they expected a flood of mail. Anyhow, most of them stated the stock in trade at present would bring them plenty from the tabs when the night club racket is officially declared off through lack of clumps.

Mr. Page refused to admit he had framed a press stunt with Shaw to promote the sale of the book on both sides of the water. Mr. Page did confess sending out a press announcement saying it looked as though his publishers might be pinched and his book suppressed through the "unfortunate" statement issued by Shaw, but other than that, Bill said, he was not interested.

Asked if he has joined the Idiotic Letter Writers' Association, Mr. Page pulled in about 12 inches of his belt before bursting out with:

"Kid, don't you know my book is called 'The Broadway Beauty Trust'?"

Freddie Goldsmith, Page's attorney, when asked for a legal opinion on the dispute, answered "Yea."

The English rights to "Kitty's Kisses," scheduled to follow "Sunny" at the Hippodrome.

PALM BEACH

Harry Rosenthal and his orchestra, under contract for the exclusive Bath and Tennis Club Jan. 15, failed to open, due to the fact that artisans are still at work on the building. It is likely that the boys will draw two weeks' salary before picking up an instrument. The opening date has now been fixed for today (Wednesday), but from all appearances it will be Saturday.

The band consists of George Grooby and Charley Miller, violins; Jules Nassburg and Harry Hauser, saxophones; Buddy Hapeman, banjo; Al Smith, tuba; Harry Rosenthal, piano, and Moe Rosenthal, drums.

Joe Leblang is teamed with Leo Teller as the theatrical entry in the Lake Worth tournament, which got underway Monday on the Palm Beach Golf Club course. Both are equally inefficient, and both admit it.

W. C. Fields is here for what he claims is his first vacation in years. Bill passed up the premiere of his latest film, "The Potters," at the Paramount, New York, to get a load of Palm Beach. The picture is booked for the Beaux Arts here Friday and Saturday, and Arthur J. Amm, district manager for Publix Theatres, has been dickering with the comedian to make personal appearances.

The Bert Melville Associated Players, in repertory, playing in a tent in West Palm Beach, did good business last week with "The Unwanted Child," "Mother's Love" and "Call of the Wild." The organization has been playing Florida for many seasons, but this was its initial appearance in the Palm Beaches. Society folks went for the rep shows as a gag. The company was held over for a second week, opening with "Saintly Hypocrites and Honest Sinners" Monday (Jan. 24).

Elsie Janis and assisting artists will appear (Jan. 27) in the first of a series of Thursday night shows at the New Palm Beach Hotel roof.

Meyer Davis has three units playing here. His bands are at the Whitehall, the Everglades Club and Le Touquet.

Ralph Wonders and Grace Kay White, ballroom dancers, are featured at the Venetian Gardens, Royal Danell Hotel. With a buck cover charge during the week and a deuce for Saturdays and Sundays the Gardens are doing the best night club business here. Wonders was formerly recreational director at Hollywood and also danced with Miss White at the Country Club there for two seasons. The pair are a draw here with their neat dancing turn. Last week they introduced the black bottom to this neck of the woods.

Barney Rapp's orchestra opened at the Muletter Grill, Alba Hotel, Saturday, the only attraction booked into the room so far this season. The personnel includes Barney Rapp, drums; Tom Cook, piano; Sam Allinson, violin; Marty Quinto, banjo; Charles and Raymond Trotta, trumpets; Frank Henry, tuba; Eddie Stannard, Hector Marchese and Reagan Carey, saxophones; Fred Welland, bass.

Business in the night clubs has been off generally in Miami and Palm Beach. The reason is simply a lack of visitors, the talent offered in most of the class places being above par.

In Palm Beach there are too many rooms operating and several are losing money consistently, the operators holding on in the hope that the bucket of gold is at the end of next week's rainbow. They get pleasure, however, on hopping from one place to another nightly, counting each other's house and noting that the other fellow is also taking it on the chin.

Bradley's Beach Club, however, is still doing business at the old stand—and how!

Wells and Brady are now at the Silver Slipper, Miami, having switched from the Club Montmartre, Hialeah. Others there are Al Wohlman, Demaris Dore, Bee Jackson, Harry Harris and Ben Bernie orchestra.

Frank P. Ford's Embassy Club, Miami, has Foster and Marshall, Margia Howard, Rita Howard and Helen Fables, Betty Crosby, Rex Reynolds and Gene Fosdick's orchestra.

PARIS

Paris, Jan. 16.

Classical afternoon concerts are to be inaugurated at the Olympia (music-hall) this week, under direction of Paul Franck, manager; Albert Doyen and Georges Floch.

The concerts will commence immediately after the audience for the vaudeville matinee has left, and terminate at seven p.m. The usual evening show will start at 8:30. The concerts will be given every Wednesday and Thursday.

Lydia Johnson, at present starring in the Mayol Concert revue here, is booked for the United States in May.

George Copeiland, pianist, and Elizabeth Day, mezzo-soprano, gave a concert here last week. They were assisted by Joaquin Nin, Spanish composer.

Avery Hopwood passed through here a few days ago on his way to North Africa, where he will write a play for London.

Prior to a new farce at the Scala, Paris, it is probable Cora Laparcerie will revive the Palais Royal success "Au premier de ces Messieurs." The title of the piece under rehearsals by L. Verneuil at the Theatre de Paris will be (according to present plans), "Tu l'esposeras," with the author and Elvire Popesco in the leads.

Billy Bradford and Marian Hamilton have terminated at the Casino de Paris revue and have gone to St. Moritz, Switzerland. The Lorraine Sisters have joined the Casino show.

Georges Carpentier, boxer, is booked through Arnaud and Lartigue for the new revue at the Palace next May. He will not be seen in the comedy, "Knock Out," as reported in the local press.

The Apollo, Paris, is closing this week, nothing being given out as to the future policy. The Sacha Guitry and A. Willemetz revue at the Theatre Edouard VII, featuring the Dolly Sisters, was withdrawn Saturday, and the house will remain dark until the production of a comedy "Knock Out" with Georges Carpentier.

"Seventh Heaven" has been withdrawn at the Avenue, replaced by a revival of "La Vagabonde," in which the well-known dressmaker, Paul Poiret, is playing a part with the author, Mme. Colette.

"Broadway" May Go to Paris

London, Jan. 25.

Crosby Galge has slipped across the Channel as an envoy for "Broadway."

He seeks to negotiate a Paris opening for the Jed Harris show.

P. D. C.-PATHE PENDING DEAL MAY BRING UNION OF DEMILLE AND HEARST

D. W. Griffith Figured Upon Also for Three-Cornered Proposition if Pathe-P. D. C. Merger Doesn't Go Through—No Report How Principals Will Stand If It Does—Hearst May Want to Again Personally Produce—Griffith Not Signed with U. A.; DeMille Stopped It—Depends Upon Murdock

Cecil DeMille and William R. Hearst, on the Coast, have been talking, from reports in New York. Their conferences have been over the possibility of a tie-up between DeMille, Hearst and D. W. Griffith. At present it seems dependent upon the outcome of the negotiations between the DeMille releasing organization, P. D. C., and Pathe. How Hearst might feel inclined if those two distributors merge and DeMille goes along with them is unknown. Hearst has two more pictures to make under his Marquis Loew-M-G-M agreement, expiring this year. He holds an option for renewal.

Griffith enters through having spoken with DeMille before the former left Hollywood a few weeks ago. Griffith was then upon the verge of signing with United Artists and it was looked upon as settled, following Griffith's interviews with Joe Schenck in Hollywood. Before departing for New York DeMille is said to have counseled Griffith to defer final action until he could be informed by DeMille as to the future, with DeMille suggesting to Griffith if he goes over with the P. D. C.-Pathe merger, providing that duly occurs, that Griffith should go along.

Griffith Waiting

Griffith is said to have concurred with DeMille on the outlook and stated he would await events, also word from DeMille. Meanwhile and notwithstanding, in the Christmas issues of the trade papers, including Variety, Griffith carried an announcement stating he would resume production with U. A. This (Continued on page 14)

ROXY BORROWS \$650,000 FOR NEW ROXY HOUSE

Stock Control of Proposition as Collateral to White Weld Co., Bankers

The final financial deal for the completion of the new Roxy theatre was swung last week by White Weld Co., making a loan of \$650,000 to the theatre corporation, taking as collateral the stock control of the proposition. The deal was first offered to a number of the picture producing and distributing companies.

Several bankers were in on the deal. As late as Tuesday of last week, when the deal was put up to the Stanley Company executives, it was turned down for the time being and then closed the next day by banking interests.

The Stanley Company were offered the control for the loan of \$650,000 on the same basis on which the bankers accepted the proposition. The money would have been advanced by a New York bank if the Stanley people had felt disposed to say so.

The idea would have been that in the event of default on the \$650,000 loan they would have been in a position to take over the proposition, which now represents something between \$6,500,000 and \$7,000,000, and it would have been easy to handle the existing \$3,000,000 mortgage on the property where the ground alone has an appraised valuation of about \$2,500,000.

Warner Pictures

During the week there was a rumor to the effect that when the Roxy is opened it will have some of the Warner product included on its early programs and that one Warner production is already set for the house. This could not be verified this week.

Monday a statement was issued (Continued on page 14)

LESS ROAD SHOW FILMS IN '27-'28, SAYS LASKY

Public Prefers Pictures From 2 to 7 Days—24 in Work by March 15

Los Angeles, Jan. 25.

It is understood Famous Players-Lasky, during '27-'28, will not concentrate so heavily on road show productions as for the '26-'27 season.

Jesse L. Lasky made a statement that for the current year the organization will concentrate mostly upon the weekly change program claiming that the picture which holds the attention of the public from two to seven days is the foundation (Continued on page 14)

CONN. TAX LAW PRONOUNCED FAILURE

Gov. Trumbull Recommends Amendment—Cost Too Heavy

Hartford, Conn., Jan. 25.

The tax and censorship on pictures, imposed in this State little more than a year ago, is not a success so far as the tax is concerned, according to remarks in the inaugural address of Governor John H. Trumbull. His attitude on the law, that caused film exchanges to move out of Connecticut, is reflected in a bill just filed in the legislature, that asks for the repeal of the tax provisions of the statute.

In his address the Governor said in connection with the film law: "I call the attention of the legislature to the problems which have been raised by the film tax law passed in 1925. Experience discloses that the revenue from this tax is unexpectedly small and its administration has been relatively expensive. Although the statute was intended to impose a tax on producers and distributors of films, it has resulted, in practice, in throwing the burden on exhibitors and has worked (Continued on page 14)

Agents, Acts and "Variety"

Through statements made by acts regarding their agents and "Variety" it becomes necessary to make it plain for the information of all acts or attractions that no agent has the authority or the influence to promise that he can "take care of Variety."

Agents who inform acts or attractions that they will take care of publicity in "Variety" for them are misleading and misrepresenting. No agent has any more influence in that direction than has the act, individual or band.

This applies also to advertising.

Any agent misrepresenting to an attraction along these lines should be reported to "Variety." The information as far as the name of the attraction is concerned will be held in strictest confidence. If the agent additionally makes a charge to the attraction on the promise of publicity in this paper, it makes the offense doubly aggravated.

Particularly with picture house bookings just at present and with it still comparatively new, agents careless in their statements or promises may say a great deal that is not borne out by the facts.

Stiller Directing Negri; Mendes Remains Idle

Los Angeles, Jan. 25.

Mauritz Stiller will direct Pola Negri in "The Confession" for Famous Players-Lasky, instead of Lothar Mendes. Stiller was to have directed Emil Jannings in "The Man Who Forgot God," but when the megaphone was turned over to Victor Fleming, Miss Negri insisted that the man who directed "Hotel Imperial" have her next picture.

Mendes is at present without an assignment but holds a three-picture contract with the F. P.-L. organization.

Ben Hecht, Coast Success

Los Angeles, Jan. 25.

Ben Hecht, Chicago newspaper man, who came to the Famous Players-Lasky Studios to do one picture scenario, has received a one year's contract to do four more pictures. The first picture which Hecht wrote is "Underworld." It will be directed by Arthur Rosson. Hecht is now en route to New York where he will do his work, all of which will be original stories.

Mae Murray on Coast

Los Angeles, Jan. 25.

Mae Murray has returned to Hollywood accompanied by her husband, Prince David Divani. Miss Murray stated she broke her contract with Metro-Goldwyn-Mayer because of the sameness of scripts assigned her. She has no immediate picture plans.

Italy Showing More Home Made Pictures

Washington, Jan. 25.

Foreign films, including those from the U. S., are being placed at a disadvantage in Italy as a result of the recent merger of the Banca Commerciale Italiana and the Societa Anonima Stefano Pittaluga, reports H. D. Finley, Consul at Naples, to the Department of Commerce.

Mr. Finley states that in Naples the Santa Lucia theatre has been given over entirely to the showing of Italian films, while the other theatres are now showing a greater percentage of the Pittaluga productions.

Royal Info-Direct

Los Angeles, Jan. 25.

Alex Drankoff, Russian director, arriving here recently, is going to produce a story entitled "The Royal Lover."

Drankoff declares he was the only man that was appointed photographer to the late Czar's royal household and it was in this capacity he had unusual opportunity to acquaint himself with the Czar and his intimate love affair.

DOROTHY PHILLIPS RELEASED

Los Angeles, Jan. 25.

Dorothy Phillips has been released from her contract by M-G-M upon her expressing dissatisfaction with the roles assigned her. Fox has signed her for "Cradle Snatchers."

THE OTHER SIDE

By JACK LAIT

In two stories under the title "The Hollywood As Is," I pointed out some of the vulnerable spots on this great, amazing body—the motion picture industry.

They resulted in wide discussion within the trade.

It must be recalled that the stories specifically and pointedly referred to extra-girls, who are mostly on the outside trying to get a knothole through which to peep in, and a few short-term writers and actors—even some who remain a year—who regard themselves as temporary, and who view the term in Hollywood as a lark, a junket into a picnic ground of high jinks and big pay. I pointed out that they feel like expatriates; they are counting the hours when they will return home.

When some of these transients break the established rules it meets with the severe disapproval of the permanent, regular motion picture people, who, beyond the personnel of all other industries (baseball not excepted) have established rigid means to discourage and punish laxities, misdemeanor and frivolous estimate of a sober serious institution.

The motion picture industry, generally, is jealous of its good name.

Hollywood can stand scrutiny better than Broadway, Palm Beach, Park Avenue and many of the musty, colorless avenues of ordinary commerce. This is noteworthy in a unique, artistic colony, where so many men and women have come from afar.

This bespeaks the earnest, vigorous character of the heads; the leaders. Respected citizens, they stand together in a pyramid of decency and good faith. The men who make the rules and rule the making in motion pictures have never been besmirched in all the vituperation that has been poured forth on this industry, exposed as it is to assault.

That even such a combination of such men cannot make Hollywood perfect is a commentary on all Adam's breed. The same observations could be thrown up, in more pronounced relief, in discussing any other class, group or calling.

The principal cause of disturbing elements is that there is no control over the lookers-in. The principal trouble-makers are from the outside. They may get a brief entree or a toe-length footing through some trick or chance, and thereafter their doings are charged to "the movies."

Steadily, the unwelcome, mischievous minority that refuses to abide by the spirit of the industry is being eliminated, exiled. It is a comparatively new business. Many others went through the same process and took much longer getting similar results. In my own generation, a newspaper man was regarded as "typical" if he drank heavily, cussed mightily and was an irresponsible bad boy; today newspaper men are scrupulously chosen and meticulously held to account for their conduct.

In writing of the weeds and weed-patches, I meant to emphasize them to the trade, in a trade organ, as enemies of the tremendous and clean and respectable industry, not to hold them up as either representative of it or wanted within it. Hollywood is a garden of flourishing, blooming and wholesome plants; in no garden, no matter how intensively tended, are there not occasional wild, unasked and unwanted growths—to be uprooted as discovered.

My short stay in Hollywood impressed me with the solidity, almost solemnity, of this fabulous, isolated world, battling against its problems of the eternal human equation, but with a clear eye ahead and a stern resolve behind, to make motion pictures safe for its millions of supporters and to make its thousands of contributing factors safe for motion pictures.

Only last week this very paper reported as a news item that Hollywood had given official notice no more extra people would be registered in its official casting office; that it had found employment for but an average of 710 extras daily, whereas there were more than 18,000 on the ground, with more expected at any and all minutes. That is one condition pictures may have caused but cannot control—it is a condition within itself, and while planted near the picture field, is entirely aloof from it.

Latvia Must Give Preference, Locally

Washington, Jan. 25.

Exhibitors of Latvia are required by law to purchase and exhibit local productions, says a report to the Department of Commerce.

News reels and films depicting local life constitute practically the entire output of the Latvian producers, these totaling from 800 to 1,000 meters in length annually.

The ten houses in Riga show annually about 1,300,000 meters of pictures pertaining to dramatic and historical subjects and another 300,000 meters of comedies.

American producers furnish all of the comedy films, while 60 percent of the other subjects originate in this country. Germany is next with about 30 percent.

Aerial Mellerdrammers

Los Angeles, Jan. 25.

Al Wilson, stunt aviator, has been placed under contract by Universal to make four feature length melodramas of the air. William Lord Wright is to supervise. The first will be called "The Sky-High Flounder." Bruce Mitchell will direct.

MADGE BELLAMY-MEIGHAN

Los Angeles, Jan. 25.

Madge Bellamy has been placed under contract by Famous Players-Lasky, to play opposite Thomas Meighan in his next picture for that organization.

Miss Bellamy will leave for the coast next week, as the picture is to be made in the Long Island studios.

THEATRE BEAUTIFUL
FORUM
4050 WEST PICO BLVD. LOS ANGELES

11th WEEK NOW
LAST TIMES
Famous Players' Great
Road Show Smash

"BEAU GESTE"
A Herbert Brenon
Paramount Production

Special Stage and Musical
Program

TWICE DAILY ONLY
Mts. 2:30 — Evns. 8:30

FILM INDUSTRY ON TRIAL

NEW CAL. BILL PROVIDES FOR QUICK DIVORCE

Assemblyman Rochester's Act Would Drop Interlocutory Tag Line

Los Angeles, Jan. 25. If Assemblyman George Rochester has his way with the present session of the state legislature California will eclipse Chicago and Reno as a mecca for divorce seekers. Rochester has introduced a bill providing for the discontinuance of the interlocutory tag-line on all writs of emancipation granted in California at present. With immediate divorce obtainable it is expected there will be a pronounced impetus in the tourist trade.

SCHROCK QUILTS, BLAMES IT ON JACK WARNER

Complains D. F. Zanuck, Sub-Executor, Interferes With Units

Los Angeles, Jan. 25. Raymond L. Schrock has resigned as an associate producer for Warner Brothers, six weeks before his contract expired. It is due to interference in his work by Jack Warner and D. F. Zanuck, the latter's assistant, Schrock says. Schrock is generally credited for this year's good product for the concern. When Zanuck was appointed as assistant several weeks Schrock objected to Zanuck's interference with his units and finally walked out last Saturday. Edward Clark, scenario writer, also has resigned from Warners. It is reported that another writer and director want to leave because of Schrock's departure.

GRETA GARBO EDUCATED ON CONTRACT, RESUMES

Los Angeles, Jan. 25. Greta Garbo has settled her differences with Louis B. Mayer at the Metro-Goldwyn-Mayer and will resume work in about two weeks. Miss Garbo, it is said, found she could not break her contract with the Mayer organization and also learned that none of the other coast motion picture producers would do business with her until she had got a release from the concern to whom she was under contract. Miss Garbo has been selected to play the feminine lead in "Anna Karenina," Tolstoy story, to be directed by Dimitri Buchowetzki. Fox a number of years ago made a version of "Anna Karenina."

Lois Wilson Asking \$2,500

Los Angeles, Jan. 25. Lois Wilson has left the F. P.-L. fold. She is free lancing and asking \$2,500 weekly as salary.

Sennett's "Dirty Work"

With Johnny Burke
Los Angeles, Jan. 25. Mack Sennett will make a war comedy, "Dirty Work," based on Johnny Burke's vivid monolog and featuring Burke. It will be released in seven reels with Harry Edwards, the director.

CELEBS AT GAS STATION

Los Angeles, Jan. 25. A local oil company pulled a "Hollywood opening" on a new palatial service station last week. Half pages in the dailies announced that Norma and Constance Talmadge, Buster Keaton, Ralph Graves, Belle Bennett, Lawrence Gray, Owen Moore and Katherine Perry would attend the "premiere." The service station is described as Tunisian in architecture.

APOLLO FILM, VIENNA, IN RECEIVER'S HANDS

Offers 35c. on Dollar—Owes \$90,000; Assets, \$70,000; Dist. for Am. Pictures

Washington, Jan. 25. The Apollo Film A. G. Linden-gasse 53, Vienna, Austria, reported as one of the largest distributors of American films, has been forced into the hands of a receiver due to the failure of the Zentralbank der Deutschen Sparkassen, states a cable to the Department of Commerce. Founded in 1916 and reorganized into a stock company shortly after the war, under the patronage of the Industrie und Handelsbank, the company's assets are listed at 497,116 schillings (\$70,000), while its liabilities are set down at 616,347 schillings (\$90,000). Creditors have been offered 35 per cent in 12 monthly installments. Believing that the branch companies of the Apollo film A. G. will not be affected, it is added that the principal creditors are the Industries und Handelsbank of Vienna and the Polluxbank of Amsterdam.

Piedmont Circuit, N. C., In with Publix-Saenger

Raleigh, N. C., Jan. 25. A half interest in the theatres of the Piedmont Theatres, Inc., has been acquired by the Publix-Saenger Company. The Publix-Saenger of North Carolina, Inc., will be formed as the holding company, although the theatres' operators at present, the original concern, will continue to run the houses. Theatres involved are Paris, Savoy, Orpheum and Midway, Durham; Broadway, Savoy and Carolina, Fayetteville; State and Supperba, Raleigh; National, Imperial, Alamo and Carolina, Greensboro. The thirteen theatres are in this state. It is reported that the acquisition is the beginning of an expansion movement by the Saengers into North Carolina and adjacent states.

Youthful House Managers

San Francisco, Jan. 25. Managers for the local Publix theatres run young. Herbert Pollin, 22, has been made manager of the St. Francis after serving for some time on the press staff. Horton Kahn at present manager of the Imperial is also 22. Charley Kurtzman, who succeeded Edward Smith, resigned, as manager of the Granada, Publix's ace house, is 27.

Belle Bennett Opposite Jannings in 'Man' Film

Los Angeles, Jan. 25. Belle Bennett has been chosen to play the feminine heavy in Emil Jannings first picture for F. P.-L., "The Man Who Forgot God."

FINAL HEARING STARTS TODAY IN F. P.-L. CASE

Federal Trade Commission to Decide If Methods and Practices of Famous Players-Lasky as Producer and Distributor Are Illegal—Picture Counsel Claims They Are Same as by Others in Film Trade—Govt. Files Supplemental Reply Brief—Tries to Smother Famous' Statistics

REPUBLICANS CONTROL

Variety Bureau, Washington, Jan. 25. Tomorrow (Wednesday) final arguments in the Famous Players-Lasky case before the Federal Trade Commission will open. If the claim set forth by counsel for the picture company, that the business it pursues, which the complaint of the commission charges are illegal, are the general practices of all film producers and distributors then the entire picture industry goes on trial tomorrow. The defense of F. P.-L. will be presented before an incomplete commission consisting of but four members, though the new appointee, Judge Edgar A. McCulloch, former Chief Justice of the Supreme Court, is expected to arrive tomorrow. (Continued on page 13)

RADIO'S ACES HURT THEATRES

25,000 Sets in Minn.—Cold Keeps 'Em Home

Minneapolis, Jan. 25. Local theatre managers are wondering whether they may have any recourse under the anti-fraudulent advertising laws against a broadcasting station which does not furnish promised entertainment. At the same time they are hoping for numerous repetitions of a "dud" which occurred here last week. WAMD advertised a re-broadcasting of the San Carlo company's rendition of "Carmen" from Los Angeles. Aided by sub-zero weather, the announcement succeeded in keeping many potential theatregoers at home. Then the station failed to make good its advertisement, informing "listeners in" that it was unable to "pick up" Los Angeles. WCCO, leading local station, came through Friday night in fine style, as usual, with its broadcast by remote control of one act of the Chicago Opera in "Faust" at the Auditorium in Chicago. The attraction was given wide free newspaper publicity and theatre attendance again was affected adversely. This Monday night the theatres were hard hit once more when WCCO broadcast an hour and a half concert by the entire Minneapolis Symphony orchestra of 86 pieces. Along with exceptionally strong programs, the spell of below zero weather has been proving an aid to the radio here in killing set owners' urge to attend the theatres. These set owners—25,000 of them—seemingly will not venture out in the bitter cold on sub-zero nights when they can get their entertainment amidst the comforts of their warm homes.

Husband or Prison

Los Angeles, Jan. 25. In a plea for probation for his client, Sonoma Harris, film extra, accused of passing bad checks, Attorney S. S. Hahn told Judge Carlos Hardy that if the court would exercise clemency the girl would marry and would even marry then and there, as the prospective bridegroom was on hand with a license. The judge ruled that it was unfair to place a girl in a position of having to choose between a possible five-year jail sentence and matrimony. Sentence was suspended.

ONLY GENERAL AGENCY CONDUCTED BY WOMEN

Wadsworth and Imlay Open Offices in Hollywood—First Booking, "Brick" Miller

Los Angeles, Jan. 25. Hollywood has two women artists representatives, the only concern handling the business affairs for actors, directors and writers with the producers. The concern is known as Wadsworth & Imlay. Jessie Wadsworth was formerly with Lichtig & Englander, while Miss Imlay, sister of "Tut" Imlay, famous California football player, was formerly a screen player and writer. They have established offices in the Taft Building in Hollywood. No men are employed in the office of the concern, which represents both men and women who direct, write and act in pictures. The first player they put under contract was "Brick" Muller, captain of the all-star Los Angeles football team which beat the "Red" Grange team here recently.

Mildred Davis Faints; Too Much Reducing?

Los Angeles, Jan. 25. Mildred Davis (Mrs. Harold Lloyd), during the scene of "Too Many Crooks" on the Famous Players-Lasky lot, fainted and had to be rushed to the emergency hospital. It is said that Miss Davis has reduced considerably for this picture with the result her nervous system was taxed by the amount of work she did. However, she reappeared on the lot the following day but with lessened labor.

9 LLOYD SHOWS DAILY

For the run of the Harold Lloyd film "The Kid Brother" at the Rialto a schedule of nine performances a day has been laid out. The first showing of the day will be at 9.20 a. m. and from then on the grind will continue until 11.42 at night. For the first two showings of the day the films including the feature, news weekly and a Fitzpatrick Music Master film, will be run with only organ accompaniment. Saturday the opening day the picture ran about \$8,300 on the day, with Sunday, with a nasty storm, running about the same.

"Wings" for Road Show

Los Angeles, Jan. 25. William Wellman, in San Antonio for four months taking exterior scenes for "Wings," to be an F. P.-L. film road show, returned to the Hollywood studios with his company this week. A large number of interiors will be taken at the local studios, then Wellman will again return to Texas to take added scenes in which Clara Bow is to appear. Roger Manning is production manager of this unit.

CHAPLIN FILM ORDERED OFF BY BALABAN

"Local Sentiment" Given as Reason, but Seemingly Not Expressed

Elgin, Ill., Jan. 26. "Regard for local sentiment" was explanation given by Barney Balaban, head of Balaban & Katz, controlling the Great States Theaters, Inc., chain, for the eleventh-hour cancellation of a second run Chaplin film, "The Gold Rush." Balaban said the Great States would first let the courts pass on the Chaplin affairs. The switch in the films came so suddenly that the Grove theatre did not have time to make a newspaper announcement. It stirred much comment here. "Sally of the Sawdust" was substituted. Elgin reform organizations have refused to commit themselves on (Continued on page 15)

LAEMMLE'S DR. HEIMAN SIGNALLY HONORED

Only American Elected to Pathology Commre Membership

Dr. Jesse Heiman, Carl Laemmle's personal physician, has been signally honored by the Societe de Pathology Commre of Paris, which has elected him to membership. Dr. Heiman's radical saline treatment administered to Mr. Laemmle in London by radio, after the King of England's physician had given up the film magnate, attracted the scientific society to the American surgeon. What makes the honor doubly notable is that it's the first membership ever extended an American and a non-Nordic, the conservative Societe de Pathology Commre maintaining, these religious and nationalistic prejudices. Dr. Heiman has been advised he was formally elected last summer, but only recently approved. Thomas A. Edison's name was the alternate consideration for the honor. Dr. Heiman is also the personal physician of Steve Lynch.

ANN CHRISTY, EXTRA, NOW COMEDY LEAD

Los Angeles, Jan. 25. Christie Comedies have added to its leading women Ann Christy, assigned to play the feminine lead opposite Jimmie Adams in his next series of comedies. Miss Christy was recently an extra on the Christie lot. After playing a small part in a Bobbie Vernon comedy, she was gradually elevated to the leading woman class in comedies.

Viora Daniels with Saxe

Los Angeles, Jan. 25. Viora Daniels has left Christie comedies, signed to a five-year contract by Sam Saxe, for Gotham productions.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
1437 B'way, Tel. 5580 Pen.

LLOYD AND KEATON BUMPED BY WEATHER IN LOOP LAST WEEK

Chicago Repeated with \$40,000—Oriental's \$45,000, \$3,000 Below Capacity—"Glory" Only Local Film to Make Showing Under Bad Conditions

Chicago, Jan. 25. They were singing the blues last week in the local district entirely surrounded by elevated tracks.

Tough weather breaks throughout the seven days. While none of the houses fell much below normal sufficient reason for a squawk. Practically every house in the Loop had programs which under ordinary conditions would have put new fur coats on the theatre owners' wives.

At McVicker's Harold Lloyd's newest, "The Kid Brother," pulled a few thousand less than the Beery-Hutton "Navy" combination had previously done; and the house had looked for an increase. This film got unanimously good notices from the local reviewers and undoubtedly will jump with a weather break.

The Chicago, with Adolphe Menjou as a draw, sacrificed \$2,000 below its average gross despite the film's good box-office title. Buster Keaton at the Orpheum, while doing better than the house's normal, went below expectations in his opening week. The papers were inclined to treat this new picture with mild enthusiasm.

Chance for Tiffany.

The Oriental gross, while still in the clouds with Paul Ash as the regular attraction, dropped four grand below capacity. Tiffany's "Sin Cargo," in a hold-over week at the Randolph, was succeeded by "Faust." The overtime in this Loop house is something for Tiffany, an independent distributor, to boast about.

"What Price Glory," Garrick, is advertising a limited engagement in its fourth week, looking as though Fox might move out after rounding out 10 weeks. On the other hand it could be an exploitation gag as its grosses are high enough.

Estimates for Last Week.

Chicago—"Blonde or Brunette" (F.P.L.), 4,100; 50-75. House drew same low as previous week, despite title and Menjou as drawing name; \$40,000.

Garrick—"What Price Glory" (Fox) (1,293; 50-42), (4th week). With closing weeks advertised, jumped regardless of weather; \$15,000. Good advance sale.

McVicker's—"The Kid Brother" (F.P.-L.), (2,400; 50). Opening week for Lloyd film very good, but not up to expectations; \$30,000. Increase expected.

Monroe—"Stage Madness" (Fox), (973; 50). Another good title knocked flat by weather; \$3,700.

Oriental—"The White Black Sheep" (F.N.), (2,900; 35-60-75). Barthelmess picture rated poor, but Paul Ash filled breach; \$45,000.

Orpheum—"The General" (U.A.), (776; 50). Buster Keaton comedy, held down by weather, accomplished good start with \$9,000.

Randolph—"Sin Cargo" (Tiffany), (650; 50). Held over six days on good showing made first week; \$4,750; "Faust" in.

Roosevelt—"Perfect Sap"; "Masked Woman" (F.N.), (1,400; 50). Two first runs on split week brought \$10,000, little below average established by new policy.

State-Lake—"Jim the Conqueror" (P.D.C.), (2,800; 50-75). Picture regarded favorably by dailies; \$21,000 with Orpheum vaude.

Woods—"Better Ole" (Warner), (1,073; 50-42). (7th week). Jumped \$500 with weather against it; \$13,500.

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\$2 Too Much for Natives At Palm Beach—\$4,000

Palm Beach, Jan. 25. "Tell It to the Marines" got \$4,000 at the Paramount last week, representing a drop of \$1,000 from the previous week's gross.

This may force the management to cut the \$2 top, the present prices to be maintained only for Sunday night premieres. The year-round natives don't savvy \$2 pictures, especially during the past-boom period.

Harold Lloyd's "Kid Brother" opened Sunday, getting \$650 with extra advertising space in the local papers.

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\$263, Air Mail Postage

Los Angeles, Jan. 25. First National last week shipped via air mail to the Strand, New York City, a print of "McFadden's Flats," opening Feb. 7. Postage on film cost \$263.

'KID BROTHER,' \$10,000, 'FAUST,' BIG AT \$8,000

Big Week All 'Round in Providence—Vaude at Albee Hurt Picture

Providence, Jan. 25.

(Drawing Population, 300,000) Despite continued rainfall last week box office did a business not equalled in some time.

Harold Lloyd, in "Kid Brother" at the Strand, and "Faust," Victory, had a slender lead on the Vitaphone, Majestic, and "The Big Parade" Opera house, at finish. Adolphe Menjou, in "Blonde or Brunette" at the Majestic, proved a great draw.

Estimates for Last Week

Fay's (2,000; 15-50). "Ice Flood" (U) and vaude pleasing combination. Fair at \$9,000.

Majestic (2,500; 15-40). Adolphe Menjou in "Blonde or Brunette" and excellent Vitaphone program, over big. Very good at \$9,000.

Strand (2,200; 15-40). Harold Lloyd in "The Kid Brother" (F.P.), rage of town. Near house record. Held over. Close to \$10,000.

Emery (1,474; 15-50). "Paradise Alley" (Chadwick) and fair vaude, well liked. Nothing startling at \$8,500.

Rialto (1,448; 15-40). "War Paint" (M-G-M), orphan of week, but did fair business. About \$4,200.

Albee (2,500; 15-75). "There You Are" (M-G-M) got no aid from K-A vaude. Usual steady business at \$10,000.

Victory (1,950; 15-40). "Faust" (M-G-M) hit town like hurricane. "Taxi-Taxi" (U) good filler. Great at \$8,000.

Opera House (1,350; 50-\$1.65). "Big Parade" (M-G-M) finished remarkable four-week run to average of \$14,250 weekly. "Able's Irish Rose" this week.

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'Night of Love,' \$16,000, Doubled Rialto's Biz

Washington, Jan. 25.

(White Population, 380,000) The Rialto came to life, getting a real gross. This upset is entirely creditable to United Artists' "Night of Love," plus additional \$3,000 for advance newspaper advertising.

The change but proves the old contention that no house is off the beaten path if it has the picture.

Final week, at least, for the present, of presentations at the Metropolitan had Jack Smith, Whispering Bartone, who brought them in in greater numbers than any other preceding stage attraction with possibly one exception, with that exception doing four daily against Smith's three.

The Palace, again without a "name," attracted a gross that in the old days of a straight picture policy would have had everybody connected with the house patting himself on the back. Now it's the usual.

Estimates for Last Week

Columbia (Loew)—Douglas Fairbanks in "Black Pirate" (U.A.), (1,232; 35-50). Good second week. \$9,500.

Met (Stanley Crandall)—Jack Smith and "Silent Lover" (F.N.), (1,518; 40-60). About \$14,000.

Palace (Loew)—Mae Murray in "Valencia" (M-G-M) and Syncopation Week. (2,390; 35-50). Skidded about \$1,000, proving that "names," if omitted for too long, will cut in, hence Irene Franklin currently. About \$18,500.

Rialto (U)—"Night of Love" (U.A.) and stage presentation, headed by Themy Georgi and Edith Van. Gross about doubled, to healthy \$16,000. Held over.

This Week

Columbia, "Scarlet Letter"; Met, "Summer Bachelors" (marks return of house to straight picture policy); Palace, Irene Franklin and "Stranded in Paris"; Rialto, "Night of Love" (2d week).

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Warners' "Climbers"

Los Angeles, Jan. 25. Warner Brothers are to make a second version of Clyde Fitch's play, "The Climbers," for the screen. Irene Rich is to be starred, with Paul Stein at the megaphone.

Graham Baker is to make the screen adaptation.

VITA AT MET, BALTO.; \$20,000 FOR 'BARDELYS'

Lloyd's Newest Got \$14,500 at Valencia, Last Week; Held Over

Baltimore, Jan. 25.

Vitaphone's announcement for the up-town Warner-Metropolitan next week ended speculation as to what theatre would house the Warner novelty. A pop scale is announced by Manager Cassidy for the Baltimore showing, but this will presumably top the Met's present low scale.

Frank Braden has retired as publicity director for the Baltimore Loew houses, succeeded by Charles Winston brought on from Loew's State, Boston. Braden has returned to the circus field, joining the London Hippodrome Winter Circus in St. Louis this week.

Business generally was good last week. The Century with "Bardeleys" was up several thousand and the Rivoli got another big week, with Sills on the screen and Ukelele like on the stage sharing the draw. The Loew Valencia started its third film Monday with Lloyd's "Kid Brother" to big business. The two-day policy of revivals at the up-town Warner-Met, was pretty much of a flop.

Estimates for Last Week.

Valencia—"The Kid Brother" (1,475; 25-65). Latest Lloyd got big reception here and built daily. As a matinee draw didn't equal Gilbert in "Bardeleys" downstairs in the Century, but okay for evenings. Business bettered second Fairbanks week to \$14,500.

Century—"Bardeleys" (3,000; 25-65). Jack Gilbert plus Light's Blue Jay Orchestra gave the big house big week. The orchestra had exceptional local interest, recruited from Johns Hopkins University. Week outstanding at \$20,000.

Rivoli—"The Silent Lover" (2,000; 35-65). House had to go some to beat previous week when Waring Pennsylvanians were main draw. Combination of Milton Sills on screen and Ukelele like on stage great b.o. magnet for another high week.

New—"The Auctioneer" (1,800; 25-50). Whitehursts evidently going in for bigger stage acts in conjunction with pictures. Business last week satisfactory, but not sensational pace of previous week. \$8,000.

Embassy—"Love 'Em and Leave 'Em" and vaude. (1,400; 25-50). Upward trend continues. Opened strong and continued. About \$8,500.

Hip—"Family Upstairs" and vaude. (2,200; 25-50). "Family Upstairs" good type of film for family trade. Business excellent and week's gross ditto.

Garden—"Jim, the Conqueror" and vaude. (2,300; 25-50). Maintained even trend at this combination house. Returns about same as previous week, around \$10,000.

Warner-Met. (1,500; 15-35). Week split three ways for Warner releases previously doing well in this house. Come-back failed to flop. House changes policy Jan. 31 when Vitaphone opens.

Parkway—"The Black Pirate" (1,400; 15-35). This uptown stand drew big week with Fairbanks film, getting big gross in some weeks, around \$4,000.

This Week.

Century, "Mare Nostrum"; Garden, "Whispering Wires"; New, "Bertha"; Embassy, "Forlorn River"; Met, "Don't Tell the Wife"; Rivoli, "Perfect Sap"; Hippodrome, "When the Wife's Away"; Valencia, "The Kid Brother" (2nd week).

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BOSTON MET. \$38,800

"Glory" Gets \$17,400—Loew's State \$28,400

Boston, Jan. 25.

(Drawing Population, 850,000) With feature pictures at three of the legit houses, the town is about as well taken care of in the way of films as it has ever been.

The surprising part to local showmen is that all the pictures seem to be turning in very fair grosses, while not affecting business at the regular picture houses.

Estimates for Last Week

Michael Strogoff—Park (2d week). This Universal picture did \$7,000 its first week; held for another week and then a legit attraction comes in.

What Price Glory—Majestic (2d week). Fox film did \$17,400 on first week; better business than anticipated.

Old Ironsides (F.P.)—Tremont (last 2 weeks). Did \$8,000 last week; shows picture is about finished here; now on fifth week.

Metropolitan (4,000; 50-65)—New York (F.P.). Did \$38,800. State (4,000; 35-50)—Valencia (M-G). Did a whale of a business with Paul Specht's orchestra as vaude feature; grossed \$28,400.

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GILBERT'S 'SHOW' AT \$29,600 IN L. A. EQUAL TO \$35,000 FOR IT AT MET

Young, Kid Swimmer, Weak Draw at Grauman's Egyptian—"Faust" Fell Down 2nd Week—"Glory" Up to \$16,000 Last Week

Los Angeles, Jan. 25.

(Drawing Pop., 1,400,000)

They all wanted to see what "It" was, meant or looked like, so the Metropolitan had a corking good week.

This Elinor Glyn film got off to a flying start on its opening day and kept holding up throughout the week, though suffering on the last day due to rain, which probably cost the box office an even \$1,000.

Loew's State was no slouch either in business last week. "The Show," with John Gilbert and Renee Adoree as his feminine support, proved to be a whale, too. The name of Gilbert in this town calls for money at the box office, and this picture hit within \$5,000 of the Met business in a house with less than two-thirds the capacity of the latter.

Grauman's Egyptian got a break through Sid Grauman grabbing off George Young, Canadian kid swimmer. With "The Better Ole" in its final week and trade way off, Young helped bolster it, but not as much as might have been expected of this sure-fire box office card, as trade only jumped about \$3,500 over the week before in the six afternoons and nights that Young bowed to the customers.

Carthay Circle got a fine break on the week with "What Price Glory" running neck and neck with Grauman's Egyptian. The former house put the excursion idea into effect for night trade and had three capacity houses from three excursions.

"Beau Geste" in its 10th week at the Forum dropped just a bit below the week before. However, holding up good for length of run.

Uptown had "Michael Strogoff" on the screen and Abe Lyman with his orchestra on the stage. Lyman seems to have them coming. No matter what the picture may be business is \$5,000 or more above that of the house prior to his advent.

"Faust" in second and final week at the Figueroa dropped considerable and terminated its engagement.

Million Dollar had a rather poor final week with "Scarlet Letter," which closed a four-week stay.

Criterion had "The Silent Lover." With the house handled in a sort of "silent" way the picture buyers did not seem to come around there in great numbers.

"Corporal Kate" was slipped into the Broadway Palace, a corking good location, but no one seemed to care much about this grind house, and the picture played mostly to the house crew.

Estimates for Last Week

Grauman's Egyptian—"Better Ole" (Warner) (1,800; 50-\$1.50). Had not Sid Grauman grabbed off George Young, swimmer, as added attraction no telling what this picture with Vitaphone would have done on its final week. Break was with Grauman and \$16,000 went into box office.

Carthay Circle—"What Price Glory" (Fox) (1,550; 50-\$1.50). Several excursions on during week, very healthy at \$16,000.

Forum—"Beau Geste" (F.P.-L.) (1,700; 50-\$1.50). Nearing end of run with matinee trade off, but night business reasonably good. Around \$10,000.

Loew's State—"The Show" (M-G-M) (2,200; 25-\$1). Jack Gilbert a natural at box office with \$29,600 result for week.

Metropolitan—"It" (F.P.-L.) (3,595; 25-65). Sure fire for those who wanted to know all about it. Biggest gross of year, \$35,000.

Million Dollar—"Scarlet Letter" (M-G-M) (2,200; 25-85). Fourth week evidently mistake, as \$10,000 shows. Harold Lloyd in "The Kid Brother" current, looks good for six weeks.

Uptown—"Michael Strogoff" (U) (1,750; 25-75). Abe Lyman still big magnet regardless of picture. Around \$13,000.

Figueroa—"Faust" (M-G-M) (1,600; 25-75). Second week nowhere near first, which drew all picture people to this neighborhood house. Finished with \$7,000.

Criterion—"The Silent Lover" (F.N.) (1,600; 25-50). Stole in silently and departed same way. Around \$3,700.

Bway Palace—"Corporal Kate" (P.D.C.) (1,550; 25-50). With small lower floor capacity and rather unattractive lobby display this one could not muster them in regardless of title. Around \$3,500.

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TUNNEY'S \$11,000 AT SALARY OF \$7,000

Very Disappointing at Pantages, Minneapolis—"Valencia" Also Way Off

Minneapolis, Jan. 25.

Photoplay houses staged a battle among themselves and against adverse outside influences last week for patronage. They emerged in a somewhat battered condition. Considering the strong competition among themselves and from "Rose-Marie," which was doing \$20,000 at the Metropolitan, and radio, and also considering the below zero temperatures which prevailed, the films did fairly well.

"Navy Now," Strand, engaged the most attention and enjoyed the best business among the straight photoplay houses. The picture pleased immensely. No stamped to see it, but the attendance warranted second week.

"The Third Degree," State, had little in the way of a stage show to back it up and encountered some panning from the critics because it bore so little resemblance to the Klein stage play. However, even the unfriendly reviewers conceded it effective "trick" melodrama. Result, fair.

Mae Murray opened well at the Garrick Saturday and Sunday, but "Valencia" failed to win tributes from the critics or public. Dearth of patronage remainder of week.

"Butterflies in the Rain" and "Jim, the Conqueror," photoplays, at Pantages and the Hennepin-Orpheum, counted for naught as far as the box offices were concerned. Gene Tunney, world's heavyweight champion, was the draw at the former house, while Theodore Roberts, Mary Kornman and Mickey Daniels of the "Our Gang" comedies pulled them in to the Hennepin-Orpheum. Trade slumped at both houses after big openings, but grosses attained respectable looking proportions.

Estimates for Last Week

State (2,600; 60)—"Third Degree" and "Gypsyland," song and dance fantasy. Show pleased. About \$12,000, under the average.

Strand (1,500; 50)—"Navy Now" (F.P.). Emphatic hit. Bad conditions held gross down to about \$9,000. Biggest Sunday in history.

Garrick (2,000; 50)—Mae Murray in "Valencia" (M-G-M). Opened nicely, but picture proved flivver. Another bad week here. Around \$4,000.

Lyric (1,250; 35)—"Puppets" 1st N.). Milton Sills fairly good box office draw here. Picture liked. About \$2,100. Good under circumstances.

Grand (1,100; 25)—"Her Big Night" (U.) and re-run of Chaplin's "Pilgrim" and second run of Tunney-Dempsey fight pictures. Big bargain. Over \$2,000. Good for this house.

Hennepin-Orpheum (2,890; 50-99)—"Jim the Conqueror" (P.D.C.) and vaudeville, including Theodore Roberts and Kornman and Daniels of "Our Gang" comedy. Film folks draw, but show, outside of Roberts and possibly two other acts weak. Picture nothing to brag about. Around \$14,000.

Pantages (1,600; 50)—"Butterflies in the Rain" (U) and vaudeville, including Gene Tunney. Gross above average, but far below expectations and week unprofitable. Picture meant nothing. Around \$11,000.

Seventh Street (1,480; 50)—"A Six Shootin' Romance" and vaude. Attracted little attention. About \$5,000.

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Wid Gunning at 1st N.

Los Angeles, Jan. 25.

Wid Gunning has been added to the First National producers on the West Coast, making a total of seven now functioning.

His first production will be "Lily of the Laundry," with Anna Q. Nilsson featured.

The other producers on the First National lot at present are John McCormick, Carey Wilson, Al Rockett, Ray Rockett, Charles R. Rogers, E. M. Asher and Frank Griffin.

ROWLAND WITH "THE DOVE"

Los Angeles, Jan. 25.

Gilbert Rowland will play opposite Norma Talmadge in "The Dove." It goes into production Feb. 21.

3 B'WAY FILM RECORDS LAST WEEK; 'FLESH' 2D W'K, \$61,059-PAR'M'T, \$71,100

"Big Parade" Takes Run Record of New York, 62 Weeks—Capitol's Picture in Third Week With Two-Week Gross Record of House, \$132,505—"Music Master" Did \$30,170 at Strand—Despite Bad Weather Business Generally Improved

Three records went to smash on Broadway last week. The first was the turning of the long run record for a picture in a theatre on Broadway by "The Big Parade," at the Astor, which started on its 62d week; the second was the Capitol theatre holding over "Flesh and the Devil" for a third week, and the third record also goes to that picture, for while it fell \$2,986 short of equalling the record of "The Temptress" for the first week of its run, the second week of the picture at the house carried a box-office demand of such an extent that, with \$61,059 to its credit for the second week, it showed a total of \$132,505 for the two weeks, breaking the fortnightly record by \$5,959.

"The Temptress" was also a Greta Garbo picture. She was its star, while featured in this current production, with John Gilbert starred. Business generally along Broadway last week was somewhat better in all the houses, the runs as well as the weekly change theatres, and this in the face of a bad break at the beginning of the week, with a blizzard raging Sunday. While some of the houses went up in money others fell off a little.

Weekly Changes

The two weeks' figure at the Capitol looks mighty high, but the house last week was about \$10,000 behind what the Paramount did with "The Pottery," the statement at the latter showing \$71,100. The Capitol's figures, however, are startling. For the first week of "The Temptress," week starting Oct. 12, \$74,342, which topped the previous record, held by Norma Talmadge in "Kiki," by \$101. Second week of "The Temptress" brought \$52,204, topping the previous two weeks' record by \$2,030, the total for the two weeks being \$126,546, and the present two weeks' total, \$132,505.

The Strand, with the Fox production, "The Music Master," got \$30,170 on the week, a good average considering no extra attraction in the presentation.

"Big Parade" Profit

On the run of 61½ weeks that "The Big Parade" has had at the Astor theatre up to last Saturday night the picture shows a profit of \$386,700 on this engagement alone. The total receipts have been \$1,286,249.

Former long runs on Broadway were:

"Ten Commandments".....61 weeks
"Covered Wagon".....59 weeks
"Ben-Hur".....51 weeks
"Birth of Nation".....44 weeks
"Way Down East".....43 weeks

It looks as though "Big Parade" might run right into the summer and in the fall be released in the regular picture houses. The road will have been fairly well mopped up by the 10 companies still touring. Topping the earnings of this picture in the legitimate theatres, another \$3,000,000 may be waiting for it in the picture houses.

Other Road Shows

Of the other road shows, "Old Ironsides" got \$20,894 at the Rivoli; "What Price Glory," at the Harris, took \$18,400, and "Beau Geste," at the Criterion, went up to \$14,739.50, business on all three showing an improvement last week.

The two Warner pictures with Vitaphone accompaniment, "The Better 'Ole," at the Colony, got \$20,779, while "Don Juan," at Warner's, played to \$19,907.

Of the specials, "The Sorrows of Satan" moved out of the Rialto with \$22,500 for its third week, and the new Harold Lloyd comedy opened Saturday, doing about \$16,500 on the first two days. "The Fire Brigade," at the Central, played to \$13,688, while at the Embassy "Tell It to the Marines" dropped off to \$13,119. "Michael Strogoff" is finishing its run of eight weeks at the Cohan this week to very satisfactory results at the box office.

Last week the Cameo went back to its repertoire policy and played to \$4,917.

Estimates for Last Week

Astor—"The Big Parade" (M-G-M) (1,120; \$1.65-\$2.20 (62d week). This week is beginning of new record for long runs for any picture on Broadway. In the 61½ weeks up to Saturday total receipts of \$1,286,249.20, having played to 965,200 paid admissions of which 36,801 were standees in this house alone.

Profit for the picture on this single engagement is \$386,700 to date and the average weekly business has been \$19,356. Last week \$18,965 and the end far from in sight. Picture should run into the summer.

Cameo—Repertoire Week (54; 50-75). After three weeks of "The Gorilla Hunt" returned to rep policy, \$4,917.

Capitol—"Flesh and Devil" (M-G-M) (5,450; 50-\$1.65) (3d week). Marks house record, holding over a picture for third week first time in seven years. First week \$71,446 and last week \$61,059, giving a total of \$132,505 for two weeks despite very bad weather.

Central—"The Fire Brigade" (M-G-M) (922; \$1.10-\$2.20) (6th week). Business up about \$300 last week to \$13,688.

Cohan—"Michael Strogoff" (U) (1,111; \$1.10-\$2.20) (8th week). Looks to be final week. Up to Monday had not definitely been settled if "McFadden's Flats" would go into house or not. If not house may remain dark for few weeks until "The Rough Riders" opens about Feb. 25. "McFadden's Flats" is set as booking for Strand, opening Feb. 7.

Colony—"The Better 'Ole" and Vitaphone (W. B.) (1,980; \$1.65-\$2.20) (16th week). About \$500 lift here last week, going to \$20,779.

Criterion—"Beau Geste" (F. P.-L.) (812; \$1.10-\$2.20) (22d week). Got \$14,739 last week, about \$300 over previous week.

Embassy—"Tell It to the Marines" (M-G-M) (596; \$1.10-\$2.20) (6th week). Drop of \$600 here last week with gross \$13,119.

Harris—"What Price Glory" (Fox) (1,024; \$1.10-\$2.20) (10th week). Business took decided climb to \$18,400 for the week.

Paramount—"The Pottery" (F. P.-L.) (4,000; 40-65-99-\$1.65). Last week got \$71,100, good considering weather break.

Rialto—"The Kid Brother" (Harold Lloyd-F. P.-L.) (1,960; 35-50-75-99) (1st week). Last Friday ended three weeks of "The Sorrows of Satan," final week being around \$22,500. Lloyd picture got bad break from weather for opening Saturday and Sunday, but played to about \$16,500 on the two days.

Rivoli—"Old Ironsides" (F. P.-L.) (2,200; \$1.10-\$2.20) (7th week). Business up last week, with \$20,894.

Strand—"The Music Master" (Fox) (2,900; 35-50-75). Last week \$30,170, very fair average for house without strong added presentation attraction.

Warner's—"Don Juan" and Vitaphone (1,380; \$1.65-\$2.20) (25th week). Lifted \$200 last week, to \$19,907.

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Oscard Given Presentation Charge in 'Frisco and L. A.

Paul Oscard, one of the Paramount Theatre presentation directors, has been given complete charge of presentations for the Metropolitan, Los Angeles, and Granada, San Francisco. He will take up his new duties on the Coast within two weeks.

He leaves at the end of the week for New Orleans where he will put on the presentations for the opening of the new Publix house. These will include three tableaux—"The French Revolution," "Lafayette," and "The Banquet Table," the last similar to the one at the New York Paramount opening but with different talent.

Starring Billy Dove

Los Angeles, Jan. 25.

First National is making preparations to elevate Billie Dove to stardom. Preliminary steps in this direction provide that she be featured in "The American Beauty," a story appearing in the Saturday Evening Post, written by Wallace Irwin, and "Heart of a Foilless Girl," an Adela Rogers St. Johns story which appeared in the "Cosmopolitan."

In case Corinne Griffith does not return to the ranks of First National, Miss Dove may be sent into her place.

TOPEKA IN BAD SHAPE

Lloyd Couldn't Beat Average—Local House Casts Off Ass'n Acts

Topeka, Jan. 24.

(Drawing Pop., 85,000)

Business still way off. Only house anywhere near normal last week was the Orpheum, and it took Harold Lloyd's "The Kid Brother" to boost the box office figures.

The best indication that business is bad came out when the Waddell Players at the Grand, playing to paying houses for six months, suddenly took to the two-for-one policy this week. The first night of the policy they filled the place, but next night was below normal again.

At the Novelty, vaudeville, everything is being done to fight the slump, the worst since the flu epidemic of five years ago. The Ass'n's coast shows have been canceled and Chicago booking agents told to go the limit for acts and names.

Estimates for Last Week

Jayhawk (1,500; 40). Radio stars as extra attraction meant nothing, chiefly as no one had ever heard of them. "The Canadian" on the screen first half; satisfactory picture but did not build up. "Upstage," last half, better in every way, but business less than average by quite some. About \$2,300.

Orpheum (1,200; 50). Advanced prices rather than crowds that brought Orpheum business up to what would be considered ordinary on ordinary pictures, not Harold Lloyd's "Kid Brother," which Paramount seems to be rushing to the screen for some reason. It's here ahead of some of the first runs. About \$2,400.

Isis (700; 30). "Lady of the Harem," poor advertising and billing. Should have been played in bigger house with exploitation campaign and would have done better. At this side street place got less than \$600.

Cozy (400; 30). "Bride of the Storm" didn't pretend whole lot, but fans liked it. Not many saw it. About \$500.

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HI HATS OFF

Los Angeles, Jan. 25.

Dorothy Mackall and Anna Q. Nilsson, who were reported to have become a little high hat at the First National Studios, have settled their differences with the executive management, shortly returning to work.

Miss Nilsson's first picture will be "Lily of the Laundry," while Miss Mackall is scheduled to appear in "The Stolen Bride."

2 K. C. FILM HOUSES BEAT ORPH'S MAINSTREET'S \$11,300 LAST WEEK

Mainstreet, 3,200 Capacity—Royal, 920 Seats, \$11,400; Newman, Capacity 1,980, \$12,800—All Scales Same—Pop Vaude vs. Pictures

Kansas City, Jan. 25.

(Drawing Population, 650,000) With the determination to give the Buster Keaton picture, "The General," a flying start in its race against the Harold Lloyd feature, "The Kid Brother," the Kansas City "Star" was given an exclusive quarter-page display, run several days before the opening, in addition to the regular Liberty advertisements. The paper also played the star and picture up strongly in the Sunday advance notices; in fact, the advance stuff was really a review, and followed up by another in the Monday issue, both highly complimentary.

The picture deserved all it got, as it is the biggest thing Keaton has made and is really more of a war drama than a Keaton comedy, although there is plenty of humor and flag-waving. With those two comics set against each other, the managers figured on having their standing room fully sold at all times, but City Manager McElroy ruined this with an order that not over 10 standees would be allowed in any Kansas City theatre.

This order hit the houses heavily, especially the Royal, with its Lloyd feature and small capacity. Most noticeable happening of the week was the Orpheum Circuit's Mainstreet, pop vaude, beaten in gross by two picture houses.

'JACK GILBERT'S EYES' GOT WISCONSIN \$16,000

3 Pictures Held Over in Milwaukee—F. P. Film in U House, to \$16,300

Milwaukee, Jan. 25.

(Drawing Population, 560,000)

Alternate cold and slush failed to keep them out of the Milwaukee theatres during the past week until Friday night when a zero wave came spinning through on the tail end of a day of sleet.

Three houses held over pictures. "Kid Brother" took another whirl at the Merrill; the rejuvenated "Damaged Goods" held over at the Garrick and the Davidson brought back "Ben-Hur" for a third week.

Estimates for Last Week

Alhambra—"Everybody's Acting" (F. P.-L.) (3,000; 35-50-75). First Paramount picture to play this house since Universal took it over about two years ago. Showed up well; Pan stage stuff fair but not exceptional as draw. Saturday and Sunday business again helped send this house in high; \$16,300.

Garden—"Stolen Pleasures" (Col.) (1,000; 25-50). Just another week at this theatre. They come and go. This picture attracted little better than others. Not over \$3,700.

Garrick—"Damaged Goods" (re-issue) (1,100; 25-50-75). House came to life after siege of darkness and tried "men only" and "women only" gag on the Bennett film to fair success. Held over; \$4,100.

Majestic—"Jewels of Desire" (P. D. C.) (1,600; 15-25-40). Stage bill easily put house across for week, although picture got even billing. Convention visitors aided sending gross to about \$8,100.

Merrill—"The Kid Brother" (F. P.-L.) (1,200; 25-50). Lloyd name enough for a certain class of local fans. Held over; \$8,250.

Miller—"Breed of Sea" (F. B. O.) (1,400; 15-25-40). Loew vaude in conjunction. Around \$7,000.

Palace—"Corporal Kate" (P. D. C.) (2,400; 25-50-75). Picture name meant nothing but with no legit show in town and Orpheum acts diversion outside of continuous grind houses, aided materially. Around \$19,000.

Strand—"White Black Sheep" (F. N.) (1,200; 25-50). Barthelme always draw here and picture with little plugging could have been held over. Saxe house played to some of best business in recent weeks with close to \$8,000.

Wisconsin—"Flesh and the Devil" (M-G-M.) (3,500; 25-50-60). Picture had them talking, some women for and many against but "Jack Gilbert's eyes" is all that you can hear in the foyer when women gather. Woman trade big item here. Ran gross close to \$16,000.

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\$37,000 IS SMASH RECORD WEEK AT BUFFALO

Trudy Ederle Given Credit—'New York' Picture—Good Biz Generally

Buffalo, Jan. 25.

Buffalo theatredom last week experienced one of the most phenomenal periods in its long and checkered history.

At least two records went overboard, with bumper grosses the order, in almost every quarter. And this in the face of heart-breaking competition, not only from counter stage attractions but also from the annual automobile show, which, in itself, drew the largest crowds of any auto exhibition in local history. Last year, auto show week spelled disaster to Buffalo theatres. This year, the amusement houses not only held their own, but crashed through for high-water takings.

Even Friday night with the Chicago Opera—"Faust" radio (3:30), the auto show and practically every theatre in town were overflowed. Probably the most remarkable feature of the situation was that the legit theatres also got their share. The McGarry Players, headed by Wallie Ford in his first week here, sold out all week.

In the picture field, Shea's Buffalo ran wild, smashing every figure and record the house has had in its year of existence. The opening Sunday hit a new mark in the number of paid admissions, beating the previous record held by "Navy Now" by almost 200 persons, and attaining a gross of \$7,900 for the day. That Ederle girl certainly crashed into the opening week of her three-week Publix contract like a bull in a china shop.

Estimate for Last Week.

Buffalo—(3,600; 30-40-60). Gertrude Ederle, "New York." "Pearl of Damascus" on stage. "Trudy" magnet, and how! Playing four shows daily and five Saturday, she bowled them over. For once, matinee business actual capacity every day, while nights were hectic. Every house record, including Swanson's, Whiteman's and Beery and Hatton's broke; \$37,000.

Hip—(2,400; 50). "God Gave Me 20 Cents" (F.P.-L.) and vaude. Well up in running with both picture and vaudeville getting play. Latter headed by Harry Fox represented tip-top card. Mike Shea's own brand and idea of vaude here revelation. Over \$17,000.

Loew's—(3,400; 35-50). "Faust" (Ufa) and vaude. Picture proved surprise. Opened well and built steadily. Going to capacity at close of period. Well liked. House showing noticeable betterment in quality of pictures. If maintained certain to more than hold its own. \$19,000.

Lafayette—(3,400; 35-50). "Midnight Lovers" (F.N.) and vaude. This one probably felt competition most. Business reported slow, but house undoubtedly got part of overflow. Current card here simply could not hold up in face of competition. Lafayette again back to old 35-50 scale, boosted a fortnight ago. Due back in running this week with heavy film feature. Last week up \$15,000.

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N. O. STATE, \$16,700

No Miracle—Plenty of Visitors In Town

New Orleans, Jan. 25.

Nothing startling in any of the local film houses last week, but business was above normal. The many transients helped grosses considerably, as there was nothing apparent to excite the townspeople unduly.

Loew's State is back in its stride and ran well above \$16,000 with "Tin Hats."

Locals did not enthuse over "The Prince of Tempers" at the Strand but the many winter vacationists around sent the house over nicely. "Forever After" just about made the grade at the Liberty, while "Bardelys" helped the Tudor some.

Estimates for Last Week

Loew's State—(3,600; 60) "Tin Hats," \$16,700.

Strand—(2,200; 75) "Prince of Tempers," \$6,300.

Liberty—(1,800; 50) "Forever After," \$3,400.

Tudor—(800; 40) "Bardelys," \$2,100.

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"IT" WOW, WITH CLARA BOW, RAN GLYN'S FILM TO \$30,200 IN 'FRISCO

Lloyd No Riot at \$20,400—"Lunatic," at Warfield, Under Normal at \$22,600—Imperial Now 15c Grind

San Francisco, Jan. 25. Backed by a wow of a title, Clara Bow, a corking publicity campaign and the personal appearances of Elinor Glyn, "It" romped into the lead on the opening day at the Granada and the rest of the street didn't have a Chinaman's chance to catch up to it.

The big surprise last week was the slow start of Harold Lloyd in "The Kid Brother." If ever a picture was given everything in the way of a campaign, this one had it, but in spite of all the work of a corps of publicity hounds it did not do a typical Lloyd business. They even tacked "a world premiere" onto it.

Estimates For Last Week
Granada—"It" a natural. Madame Glyn, who had made one appearance here at the Warfield, dragged in the gals, old and young. They came early and late and ran up a gross of \$30,200. Stage presentation of Jack Partington was "Radlana," giving customers nice flash. Eddie Peabody on vacation with Bob Nelson, eastern importation, doing honors.

Loew's Warfield—Leon Errol in "The Lunatic At Large." Not strong enough to carry through for customary business of this house. Dropped to \$22,600. Added attraction Universal's serial "Collegians," with Fanchon and Marco's "Our Own Girls" and Rube Wolf and his band on stage with Nell "Madcap" Kelly.

California—The magic of 20 years ago of the title "Bertha the Sewing Machine Girl" didn't mean much to cash customers and fell to \$11,600. Distinct rumor, with no confirmation, this house will again pick up stage presentations if good leader with box office draft can be found. Possible now that Publix has turned the Imperial into a grind house.

St. Francis—While Harold Lloyd has outstanding box office draw in this town for run of five or six weeks, "The Kid Brother" didn't excite the natives to more than \$20,400. They opened at 9 in the morning on opening day but it didn't mean a thing until nearly noon.

Imperial—They hung the crepe on this one with "The Scarlet Letter" for third and last week \$3,200. Four changes a week and grind at 15c started Jan. 22.

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Carl Laemmle Will Be Calif. Resident

Los Angeles, Jan. 25. Carl Laemmle has decided to make California his permanent home. He recently purchased the Thomas H. Ince estate in Benedict Canyon in Beverly Hills.

The estate is of some 40 acres and has several large buildings on it, including the Ince residence with 40 rooms.

Laemmle is said to have paid around \$200,000 for the property.

VITA OPENED BIG AT SPRINGFIELD, MASS.

Prices Raised—Capacity Sunday and Nearly So All Day Monday

Springfield, Mass., Jan. 25. Capitol, first exclusive film house here to use the new talking pictures, third in New England, opened Sunday with Vitaphone. The program consists of "The Better 'Ole," with Vitaphone orchestra accompaniment, "Volga Boatman" song by Marion Talley, and the Four Aristocrats. A large number of Massachusetts showmen witnessed the presentation.

Will Hays started the program with a canned speech on the invention and Bruce Bairnsfather canned sketches as a prelude. The entire performance ran two hours and 45 minutes.

Matinee price has been raised from 30 to 50c with the evening show from 50-75c. Sunday business was capacity all day. Monday matinee showed about three vacant rows on the lower floor and three-fourths full in the balcony. Monday night was capacity.

Regular films shown in addition to Vitaphone are a chapter of "The Collegians" and International Newsreel. For these films the Capitol orchestra has been cut from 14 to 6.

"Don Juan" is to be presented next Sunday and after that the house will use Vitaphone to supply presentation acts, keeping on the usual 14-piece house orchestra.

The Capitol is operated by Abraham Goodside of Portland, Me., who also has Vitaphone at his Empire theatre. Vitaphone presentation acts are also being shown at the Majestic, Providence.

U. A.'s 4-Stage Studio

Los Angeles, Jan. 25. United Artists has bought a 16-acre site at Jefferson boulevard and Overland avenue, adjoining the Culver City speedway, upon which will be built a four-stage studio costing \$750,000.

This structure will be used in addition to the present "lot" on Santa Monica boulevard, formerly called the Pickford-Fairbanks studios. Besides the quartet of stages the new film factory will have large outdoor platforms and locations.

BEBE DANIELS DRAWS \$30,000 AT STANLEY

Fox Got \$20,000 and Nice Notices From Critics—Latter Raved Over Lloyd Film

Philadelphia, Jan. 25. With better weather and box-office names, picture grosses for the downtown houses took the expected jump last week. Increases ranged from \$3,000 down to \$500. All the important theatres shared to some extent.

The big item was probably Harold Lloyd in "The Kid Brother." It started off like a house afire at the Stanton, and should hang on there for at least four weeks, maybe more. The critics said that for downright fun and "gags" it was among the best Lloyd picture, although lacking the novelty of some of the others.

Bebe Daniels proved a fairly good draw at the Stanley, but it was undoubtedly favorable word-of-mouth on her picture, "Stranded in Spain." Week's gross under \$30,000. "The Magician" drew about \$3,000 in its second and final week at the Arcadia, a small gain. "There You Are" won excellent notices and picked up steadily at the Kariton to about \$2,500. Palace, Victoria and Globe also staged gains.

"Old Ironsides" pulled its expected comeback at the Aldine, resuming its heavy end-of-the-week trade unhampered by blizzards. Management claimed over \$15,500 on week, with every indication the big picture will stay another five or six weeks. Nothing has been mentioned to follow.

The Fox had a fine week and chalked up a \$3,500 boost over the preceding week. The film feature was "The Auctioneer," lauded by the critics, and another example of the better pictures the house has been getting of late. On the bill were Emma Trentini, vocalist; Imperial Russian Vocalists and Harry Rose, comedian. Better than \$20,000.

This week's attractions include "Valencia" with Mae Murray at the Stanley; "The White Black Sheep," with Richard Barthelmess; "The Flaming Frontier," with Antonio Moreno, and "Stage Madness," with Virginia Valli, at the Fox. "The Kid Brother" and "Old Ironsides" are holdovers.

Both Stanley and Fox are continuing their competition in presentations. The former is featuring Gus Edwards (in person), with his "Ritz Carlton Nights" almost as prominently as the picture. The Fox has Olga Petrova heavily billed, and others.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Stranded in Spain" (F. P.-L.). First Bebe Daniels picture in this house, for several seasons. Trade improved over previous week. Just under \$30,000.

Stanton (1,700; 35-50-75)—"The Kid Brother" (F. P.-L., 1st week). Usual big business for Harold Lloyd. Claimed almost \$14,500. Should stay four weeks at least.

Aldine (1,500; 25)—"Old Ironsides" (F. P.-L., 5th week). Staged nice comeback with better weather. Better than \$15,500. Should stay long time.

Fox (3,000; 99)—"The Auctioneer" (Fox). Picture well above average for house. Stage bill headed by Emma Trentini, also good. Little over \$20,000.

Kariton (1,100; 50)—"There You Are" (M.-G.). Well liked and picked up with \$2,500 claimed.

Arcadia (800; 50)—"The Magician" (M.-G.-M., 2d week). Fairly successful in holding up on hold-over. About \$3,000.

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Fox's Studio Hospital

Los Angeles, Jan. 25. Fox has opened a hospital with four wards at its studios in Hollywood.

Dr. Edward Skaletar has been placed in charge.

King's 2-Star Direction

Los Angeles, Jan. 25. Henry King will direct the next Sam Goldwyn production to feature Ronald Colman and Vilma Banky. Titled "King Harlequin" it is adapted from a play by Rudolph Lothar.

Leads for "The Woman"

Los Angeles, Jan. 25. Warner Baxter and Lawrence Gray are on the way to the Famous Players-Lasky Studios on Long Island to play the featured roles in "The Woman."

Madge Bellamy has been chosen to play the feminine lead.

BRITISH-MADES TRY TO MAKE CANADA ON ONE-THIRD QUOTA

Company Formed to Promote English Pictures in Dominion—"Every Mother's Son," British, Sent Imperial, St. John, Below Average Last Week

LOYD'S NEW ONE OFF 1ST W'K IN PORTLAND

Rivoli Paying \$10,000 for 'Kid Brother'—Held It Over—'Marines' Off, 2d Week

Portland, Ore., Jan. 25. Not much business at the local picture houses last week. Harold Lloyd's "Kid Brother" opened an extended engagement at the Rivoli, with the gate not clicking as expected. Lloyd, always a sure-fire in this town, opened fairly good, but the balance of the week just fair.

"The General" at the Majestic, in second week, fair, while the Columbia did profitable week's business, with Reginald Denny's "Cheerful Fraud."

The Liberty fell down considerably on second week of "Tell It to the Marines." Much exploitation and publicity given it, but house doesn't seem to click with a two-week picture.

"Summer Bachelors" stimulated trade at the new Broadway, as the entire show was above ordinary. Picture received good newspaper notices, which helped the gate.

Rumor was afloat here last week that United Artists had consummated a deal with Harry Arthur (North American) and J. J. Parker, at present operating the Majestic, whereby this house would become a link in the United Artists Theatre Circuit. It is reported that Joseph M. Schenck had obtained a 50 per cent. interest in the house and intends to spend around \$150,000 in remodeling it. The house seats close to 1,000, on one of the most expensive sites in the city. If this deal materializes it will be run on a percentage basis, similar to the operation of the United Artists theatre, Seattle, where North American and the film concern share in a certain amount of the profits.

Estimates for Last Week

Broadway (2,500; 25-40-60)—"Summer Bachelors" (Fox). Good business. Fanchon and Marco stage revue, very popular. House plugging Fanchon and Marco's greatest stage spectacle, "Pyramids," for next week, \$9,000.

Liberty (2,000; 25-40-60)—"Tell It to the Marines" (M.G.). Second week; not so good. Wineland's Little Symphony and Coster and Hewlett, recording artists; popular. \$5,500.

Rivoli (1,210; 25-40-60)—"Kid Brother" (F. P.). Harold Lloyd did not set town on fire. Opened good first few days, with balance of week fair. House paying terrific rental of \$10,000 for run of picture. \$6,500. Held over, forced by rental.

Columbia (850; 25-35-50)—"The Cheerful Fraud" (U.). Reginald Denny, always sure-fire draw here. Pulled good week's income. House has booked big specials for coming week, among them "Sunya," "Flesh and the Devil" and "A Night of Love." \$7,000.

Majestic (1,000; 50)—"The General" (U. A.). Second week. Just fair. Good publicity responsible for picture holding up. \$3,000.

People's "London" (F. P.). Dorothy Gish drew but fairly, considering this house is just drop-in now since Chuck Whitehead's orchestra shifted to Rivoli. \$2,200.

Blue Mouse (800; 25). Nothing seems to stop this two-bit house from coining money. "Forever After," picture, connected. \$2,000. (Copyright, 1927, by Variety, Inc.)

An Elk Film

Los Angeles, Jan. 25. F. B. O. is to make a special fostered by the Elks. It is to be called "Moulders of Men," from a story by John Chapman Hilders, editor of the Elk's Magazine.

Ralph Ince is to direct. In the cast will be Conway Tearle, Margaret Morris, Frankie Darro, Eugene Pallette and Rex Lease.

Neilan May Recreate

Los Angeles, Jan. 25. Marshall Neilan is uncontracted beyond his present picture. He may take a trip to Hawaii with his wife, Blanche Sweet.

St. John, N. B., Jan. 25. Another effort is being made to establish British film productions on a one-third basis with American films in Canada. British Empire Film Co. has been organized, according to R. J. Romney, manager of the Vital Exchanges in Canada, to reintroduce the British cinema output in the Dominion. All previous efforts to compete with the U. S. films have been dismal flops because of inferior productions. Now the promoters claim they are handling highly improved British photoplays and expect to obtain a place in the sun in Canada.

An effort will also be made to invade the United States with the British films, but it is readily admitted that conditions are far less promising in the republic than in the dominion, where the appeal is largely one of loyalty to the British Empire. In the past such appeals were strenuously made but they were unable to overcome the rank inferiority of the films shipped across the Atlantic.

The promoters of the reintroduction of the British-made films say they have no intention of seeking an enforced quota, of British productions annually at each picture house in the Dominion. During the war and post-war periods, there were exchanges specializing in the British productions, but during the past five years conditions developed very unfavorably for the English made films in Canada. And now comes another attempt to establish the hitherto unwanted.

Last week's lineup locally was featured by the screening of one of the British productions at the biggest of the local houses, where an effort was made to develop interest in the booking on the loyalty and British inspiration angles.

Estimates for Last Week

Imperial (1,600; 15-50)—17-19, "Gigolo" (P. D. C.). First split week in some months, usual policy three changes weekly; 20-22, "Every Mother's Son," British production, regular top of 35 cents being increased to 50 for this three days' engagement; \$3,100, under average.

Unique (850; 25)—17-19, "Borrowed Finery" (Tiffany). Replaced "Morals For Men" (Tiffany) announced having met with mishap on eve of opening; 20-22, "While London Sleeps" (Warners). Dogged persistency in this bill with dog starring in feature and another cold dog starring in hot dog serial; \$1,300.

Queen Sq. (900; 25)—17-18, "Sweet Daddies" (F. N.); 19-20, "Pals First" (F. N.); 21-22, "Overland Stage" (F. N.), completing all First National week. This house has previously arranged all Fox, Universal, Famous Players-Lasky, F. B. O., etc., weeks; \$900.

Palace (550; 20)—17-18, "Too Much Money" (F. N.); 19-20, "Skinner's Dress Suit" (U.); 21-22, "Ridin' the Wind" (F. B. O.); \$475.

Gaiety (500; 20)—17-18, "Skinner's Dress Suit" (U.); 19-20, "Too Much Money" (F. N.); 21-22, "Tony Rums Wold" (Fox); \$350.

Opera House (1,200; 15-35). First half of week devoted to local Little Theatre production; 20-22, "Transcontinental Limited" (Chadwick). \$650 on last half.

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MRS. CHAPLIN'S FATHER WEDS

Wichita, Kans., Jan. 25. Robert E. McMurray, Wichita advertising specialty man, father of Lita Grey Chaplin, wife of Charlie Chaplin, was married to Mrs. Nella Benjamin, by Rev. Arthur Brooks in the study of the First Christian Church in Ponca City, Okla., Jan. 20. The couple have returned to Wichita to reside.

McMurray is the divorced husband of Mrs. Lillian Spicer of Los Angeles. Mrs. McMurray is the daughter of Mr. and Mrs. J. R. Cox of this city. She has resided here 14 years. Recently she was divorced from Mark Benjamin. When the news of the Chaplin's troubles broke in Los Angeles, McMurray went on record as saying that Lita should be spanked and that he attributed interference of relatives in a large degree responsible for the break. He telegraphed offers of assistance to Lita which she promptly spurned. McMurray is about 45.

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FAMOUS PLAYERS DROPS TO 108; FAILS TO HOLD PARTIAL RALLY

Pool Lets Prices Take Course—Loew Gives Added Evidence of Being Pegged—Orpheum Tires Quickly When It Meets Resistance Above 34½

All the film stocks suffered a pounding during the week. Famous Players got into new low ground late last week at 108 under heavy dealings and then failed yesterday to make good on what looked like a brisk recovery. Of the amusement group Loew alone gave evidence of substantial support, holding at all times within a fraction of its pegged level at 48.

The sponsors of a move in Orpheum tired quickly when they ran into opposition just over 34. Backers staged a brave demonstration that got the issue to 31½, but there the bears hopped on and what had looked like an aggressive campaign dissolved. Yesterday at noon the stock had sold off under minor dealings to 33½. That Chicago crowd has never been sufficiently courageous or unified to carry through a market maneuver in the face of opposition. Pretty much everything they have accomplished has been done on the gum shoe system. When attention was centered elsewhere they have managed to make progress, but they do not stay with a contested drive.

Picture Hookup

It is supposed that the demonstration was designed to draw attention to a possible movement toward new picture affiliations. The handicap to Orpheum's progress has been its weakness in screen features and if the stock could be made to look good at this time, it might attract longs to the view that a betterment in this respect was being discounted from the inside.

Famous Players did not appear encouraging. The amusements

have always been frowned upon by conservative bankers as an investment proposition and in consequence when there is anything like stress in the market situation it is these issues that go overboard when the necessity arises to trim financial sail for heavy weather. Yesterday Famous opened at 110½ and almost on the next fall came out at 109½, a difference between trade of ½. In the next two transactions it had dropped a full point to 109½. No definite bearish news about Famous Players has come out.

These price gaps could only mean that the clique was out of the operation and scattered speculators were trying to execute urgent buying and selling.

Professionals Entirely

The whole market is largely in professional hands with views remarkably mixed and issues governed by individual considerations. It is said that for the first time in almost two years some traders are free of any fixed position as to the bull or bear side, but many are long of one stock and short of another and getting profits both ways.

Fox had a sinking spell yesterday following a gradual easing of price for ten days. Around noon it had gotten to 66½ from a recent top above 73. The company's production record over a year back has been brilliant, but it is still suffering somewhat from its change of attitude toward the talking picture device it experimented with.

After rosy reports were circulated of prospects of profit from the

Moviephone, the scheme was dropped in favor of an alliance with the Vitaphone. Probably it doesn't mean a thing in ultimate results, but trading sentiment having swung to the optimistic side now goes to the other extreme when its first hopes were not realized.

Warner Bros. gave ground somewhat. A statement came from the company indicating that a further

deficit, amounting to probably \$100,000 would be shown for the quarter ending Nov. 25, but it had no effect either way, the Warner operation has demonstrated the ability of the clique to put prices where it chooses, regardless of any consideration. The issue was moved up from 15 to 70 last summer right on the heels of a statement showing the loss of \$1,000,000.

Summary week ending January 22:

STOCK EXCHANGE

1927		Sales.		Stock and rate.		High.		Low.		Last.		Net	
High.	Low.											chge.	
134½	127	2,500	Eastman Kodak (8)	112½	131	132½	133	131	132½	133	132½	+ ½	
114½	108	35,000	Famous Play.-L. (10)	112½	108	108½	108	108	108½	108	108½	- 3	
124½	121½	200	do. pref. (8)	122	122	122	122	122	122	122	122	+ ½	
98½	98	300	First Nat'l 1st pref. (9.44)	98½	98	98	98	98	98	98	98	+ ½	
74½	67	8,900	Fox Film Cl. A (4)	70	67	67½	67	67	67½	67	67½	- 3	
49½	46½	11,500	Loew (3)	48½	47½	47½	47½	47½	47½	47½	47½	+ ½	
25½	24½	600	M-G-M 1st pref. (1.80)	25½	25½	25½	25½	25½	25½	25½	25½	+ ½	
13	11½	2,400	Mot. Pict. Cap. (1)	13	11½	11½	11½	11½	11½	11½	11½	+ 1	
34½	30½	15,500	Orpheum (2)	34½	31½	31½	31½	31½	31½	31½	31½	+ 3½	
105	105	100	do. pref. (8)	105	105	105	105	105	105	105	105	+ 2	
42½	38½	8,400	Pathe Exch. Cl. A (3)	42½	39½	39½	39½	39½	39½	39½	39½	+ 1½	
58½	56½	2,800	Shubert (5)	58½	56½	56½	56½	56½	56½	56½	56½	+ ½	
90½	98	700	Univ. Pict. 1st pref. (8)	90½	95½	95½	95½	95½	95½	95½	95½	+ ½	
46½	39½	36,000	Warner Bros. Cl. A	42½	39½	39½	39½	39½	39½	39½	39½	- 1½	

CURB

1927		Sales.		Stock and rate.		High.		Low.		Last.		Net	
High.	Low.											chge.	
45	43½	2,000	American Seat (4)	44½	43½	44½	44½	43½	44½	44½	44½	- ½	
44½	43½	900	Eastman pref. (8)	44½	43½	44½	44½	43½	44½	44½	44½	- ½	
5½	4½	300	Film Inspect.	5½	5	5½	5½	5	5½	5½	5½	+ ½	
23½	21½	3,400	Fox Theatre	22½	21½	21½	21½	21½	21½	21½	21½	- 1	
41	37	200	Univ. Pict.	40	40	40	40	40	40	40	40	+ ½	
33½	29½	17,600	Warner Bros.	33½	29½	29½	29½	29½	29½	29½	29½	- ½	

BONDS

1927		Sales.		Stock and rate.		High.		Low.		Last.		Net	
High.	Low.											chge.	
99½	98½	\$8,000	B. F. Keith 6's (Stock Exch.)	99	98½	99	99	98½	99	99	99	+ ½	
104½	101	216,000	Loew 6's (Stock Exch.)	103½	102½	103	103	102½	103	103	103	+ ½	
109½	105	94,000	Warner Bros. 6½ (Curb)	107	105½	107	107	105½	107	107	107	+ 1	

Thompson Reported Going With F. P. at \$15,000 Wk.

Los Angeles, Jan. 25.

It is understood here that Famous Players-Lasky have signed Fred Thomson, western star, at \$15,000 weekly.

The report also states that Joseph Kennedy of F. B. O., and for which firm Thomson has been working, is interested in the deal so far as the financing of his future pictures are concerned.

In New York it was stated yesterday there was no knowledge of any deal completed between Famous and Fred Thomson. Joe Schnitzer, vice president in charge of production for F. B. O., stated that prior to leaving for Florida Saturday he and Joseph Kennedy, president of F. B. O., discussed the status of the Thomson matter and

he felt sure if a deal had been made with Famous by Thomson, he and Kennedy would have been advised of it.

DONALD REED, NEW LEAD

Los Angeles, Jan. 25.

First National has dug up a new juvenile lead called Donald Reed. He has been cast opposite Colleen Moore in "Naughty But Nice."

Dr. Reisenfeld at Chinese

Los Angeles, Jan. 25.

Sid Grauman has engaged Dr. Hugo Reisenfeld to write the musical score for the "King of Kings," opening attraction at Grauman's new Chinese theatre, Hollywood.

JOHN FORD'S NEXT

Los Angeles, Jan. 25.

John Ford's next picture for Fox will be a picturization of I. A. R. Wylie's story, "Grandma Bernie Learns Her Letters," with John Stone to make the adaption.

VITA IN F. & R. ACE HOUSE; ORCHESTRA TOO

Announcement of Change of Location for Innovation in Minn.

Minneapolis, Jan. 25.

Finkelstein & Ruben have changed their plans and will install the Vitaphone in the State, their ace house. They had previously intended to put the Vitaphone into the Garrick, 2,000-seater, which needs a tonic.

They declare that the installation in the State does not mean the elimination of the 20-piece orchestra there or any change in the theatre's presentation policy.

In local theatrical circles this move is taken to indicate F. & R. are going to concentrate entirely on the State with the strongest possible attractions, so that it will be firmly entrenched when the new Publick house is ready to compete.

Quimby with Roach, Indirectly with M-G-M

Fred Quimby, resigning from the direction of the William Fox short subject sales department, and who, it was announced, would affiliate with the Metro-Goldwyn-Mayer organization and direct the short subject sales department for that organization, announces he has signed a personal contract to handle the distribution of the Hal Roach product throughout the world for the next five years. Quimby is to sail for Europe on the Majestic and will remain abroad about two months arranging the European interests for the Roach product.

Whether or not Quimby is to be identified with the M-G-M interests on his return is not stated nor is it said that the Roach contract is to be made part of the deal, but the indications point in that direction.

It is all set for Roach to join the M-G-M organization when his Pathe contract runs out. A report prevails that W. R. Hearst is interested in the financing of the Roach proposition.

WILL MAHONEY

THIS WEEK AND NEXT WEEK ORPHEUM, LOS ANGELES

Direction RALPH FARNUM

FILM INDUSTRY ON TRIAL

(Continued from page 7)

preme Court of Arkansas, may have reported before any decision in the case is handed down. Judge McCulloch may remain on the Arkansas bench until his appointment is confirmed by the Senate. This may be a slow process if the confirmation of Abram F. Myers is taken as a criterion. This commissioner has yet to receive the official okay of the upper legislative body.

"Break" for Famous

Sitting tomorrow, in addition to Commissioner Myers, who is new to the case, will be Commissioners Hunt and Humphrey, Republicans, and the now chairman, Commissioner Nugent, Democrat. With Mr. Myers a Republican, the majority, politically, is overwhelming of that political party—admittedly a break for Famous. Martin A. Morrison is to present the Government's side of the case. It was his argument, supported by Gaylord R. Hawkins, that reopened the proceedings for further evidence after the former chief counsel of the commission, W. H. Fuller, had confessed being "sunk" in his presentation by questioning from the then member of the commission, Vernon W. Van Fleet.

For the picture company it is expected that Robert T. Swaine will present the defense along with Bruce Bromley, who has argued the case during the last two appearances before the commission, and, in all probability, Paul D. Cravath, head of Cravath, Henderson & Gersdorff. The only other previous appearance of Mr. Cravath was doing the then supposed final argument of some 15 months ago, which appearance counsel for the commission termed as that of "being a character witness for Adolph Zukor."

Two Days Held

Although a tentative agreement has been reached for two hours to a side it is anticipated here considerable more time, possibly the entire two days held open by the commission, will be consumed. Judging by the previous arguments which developed into just what that word means, with many verbal tilts, eight hours to the side would not prove surprising.

As an indication of the line of attack of the commission's counsel, to be voiced by Mr. Morrison, is contained in the supplemental reply brief of this counsel filed Friday last.

Here it is stated, in reply to the allegation of F. P. L. that block booking is a general practice, that "if the custom is so universal that all competitors were equally guilty, it would not nullify the statute nor deprive the commission of the power to terminate it. This is a proceeding in the public interest alone—not in behalf of competitors, clean or unclean."

Another in answer to Famous and the claim that more than half of the available running time of that company's theatres was given over to pictures of other producers. To this the commission's counsel state:

Who's Satisfied

"Counsel for the respondents (F. P. L. and others named) claim that F. P. L. gives more than half the available time of its theatres to the exhibition of pictures of other producers, furnishing a market for its competitors. Our brief shows that this is very satisfactory to such 'friendly competitors' as the Loew and First National companies."

"It is agreeable to United Artists, whose four or five pictures a year are eagerly sought by F. P. L. It furnishes only a hostile market to all other producers and distributors. It excludes the independent or small producer from the market. It is a complete answer to the contention of F. P. L. that it has confined itself to 'measures of self-defense.'"

Further, the government counsel takes issue with the F. P. L. definition of "block booking," as contained in the picture attorney's preceding brief. This definition is described as "defective" and that it does not resemble the sales policy charged in the complaint, and which counsel for the commission "as a matter of convenience refer to as 'block booking.'"

The picture company's brief, it is added, is not in issue as its defense of "block booking" as defined is not charged as being illegal by counsel for the government.

Statistics

F. P. L. is charged with taking refuge behind a mass of meaningless and valueless statistics and percentages to prove that films of high grade and quality are not employed to force the sale of its low grade product. "First National was created as a protest against that practice," it is stated.

Apparently recognizing that these same statistics and percentages may have considerable weight with the commission in the final determination of the case, counsel for the government endeavors to further fortify itself with the statement "that the complaint in this case does not stand or fall on proof of monopoly or dangerous probability. The complaint is built on two points," it is added, "unduly to hinder competition" and "to control, dominate, monopolize or attempt to monopolize the motion picture industry."

It is claimed that the intent to monopolize has been proven beyond a doubt with that attempt being as "much a crime as actual monopoly."

Independent producers are said to have not even a gambling chance to get a first run theatre block booked by F. P. L. while for the illegal phase of that block booking the commission's counsel cites Supreme Court decisions as follows:

"In the Motion Picture Patents case, films were tied to an indispensable machine. In the United Shoe case, machines were tied to an indispensable machine. In the instant case, films are tied to one or more indispensable films. Identity of principle is indisputable."

"Maker of Flags" Trite

Los Angeles, Jan. 25. The story, "The American," based on an epic suggested by the late Theodore Roosevelt, adapted to the screen by Commodore J. Stuart Blackton, is to be known as "The Maker of Flags."

It is to be a stereoscopic picture.

NO TURKISH TREATY BAD FOR U. S. FILMS

Rejection by Senate Promoting Piracy in Pirating Country —Little Relief in Sight

Washington, Jan. 25.

Senate's rejection of the Turkish treaty has caused considerable concern here as to the future status, already insecure, of copyright protection for motion picture films in that nation, where piracy is reported as almost a daily occurrence.

To add to the conservation now felt is the fact that the modus vivendi (temporary arrangement) under which the United States and Turkey are now carrying on international relations is about to expire.

This will, in effect, leave no agreement of any nature existent between the two countries.

There is now pending before Congress copyright legislation providing for the adherence of the United States to the Berne convention. Whether or not this legislation is enacted into law, the picture industry should gain through the separate treaty with Turkey. An adjustment of conditions there would be a big step toward stopping the unauthorized showings of American pictures.

Senator William H. Borah (R.) of Idaho, chairman of the Committee on Foreign Relations, states that the treaty which failed to be ratified will not be taken up again this session.

This gives almost absolute assurance that a new document will be negotiated, with ample time for the producers and others interested in copyright to see that their interests are protected.

This protection should be so clear and concise as to dispense with the necessity of interpretation, including good American "bluff," etc., as would have been necessary under the treaty entered into some three years ago and which, incidentally, is now about the only protection afforded the American producers in Turkey.

New Cuban Censorship Includes Copyright

Washington, Jan. 25.

Regulations under the new Cuban censorship law are to be issued shortly, following a conference between the Secretary of the Interior of Cuba and the Cuba Film Board of Trade, which is largely representative of the leading film producers of the United States.

These regulations, says the report to the Department of Commerce, will require only a skeletonized scenario of the film, with explanations when necessary, and a cast of characters.

Accompanying this is to be a certificate showing authorization for the showing of the film by those presenting it for approval.

Under the proposed working of the new regulations it is planned to have the certificate recognized by the Cuban Government, and when recognition is given by the proper officials this will act as an automatic copyright.

Heretofore the process of copyrighting a film in Cuba has required considerable detail.

U'S INFRINGEMENT SUIT

A \$100,000 copyright infringement suit was filed Monday in the U. S. District Court by Charles Wellington Furlong, author of a novel and short story, respectively, titled "Let 'Er Buck" and "Feed 'Em Buckskin," the short yarn published in "Blue Book Magazine."

Universal Pictures Corp. is the defendant and charged with unauthorized use of Furlong's story in a U film titled "Let 'Er Buck."

GERTRUDE ASTOR'S PRO NAME

Los Angeles, Jan. 25.

Gertrude Astor has been given permission by Superior Court Judge Wood to make that name her legal one. Her unprofessional name has been Gertrude Eyster. She told the court she was a native of Lima, O., and 21 years old.

She stated she owned considerable real estate under the Astor name and did not want legal complications.

N. Y. to L. A.

Francis X. Bushman.

ASK RELEASES FROM F. P. L.

(Continued from page 1)

zation, as his physical condition would not permit him to continue working in the vigorous manner of the past. Beery set forth in his resignation that he had sustained injuries in two different accidents, either one of which might have caused his death, and he found he could not continue to take any more hazardous chances in the making of pictures.

Schulberg, in reply, stated the organization had lined up a program for Beery, that he was very sorry that Beery had sustained these injuries but that it was not uncommon in the business of making pictures for actors to take chances, such as those taken by Beery.

Beery's first accident occurred when he was hit by a pitched ball during a scene for "Casey at the Bat." He was knocked unconscious, suffering mental and physical shock as a result for several days.

The second accident occurred while he and ZaSu Pitts were doing a scene in his current production, "Louie the XIV." They were standing in front of a table on which a lump of dough had been placed, under which had been set some dynamite. They were not prepared to do the scene, however. Suddenly somebody turned off a charge of dynamite. It landed both Beery and Miss Pitts in the F. P. L. hospital, suffering from shocks and bruises.

According to Beery, while the couple were suffering in the hospital, none of the studio executives came near them.

Beery at \$4,000

Beery, who is getting \$4,000 a week, asserts he has no financial differences with the concern but feels his physical condition will not permit him to continue working at an average of six pictures a year.

In a message sent to Schulberg this week, he reaffirmed his resignation, telling the latter that due to the hazardous work which has

been expected of him in various pictures and which he has done, he does not feel that any court will uphold the contract where his life might be placed in jeopardy.

Whether F. P. L. releases him or not from his present contract, Beery intends to go on a vaudeville tour. If by the expiration of the tour he has been released, he will possibly sign a contract with United Artists or First National. Otherwise Beery feels he is in a position to remain off the screen until the expiration of the F. P. L. agreement, which runs for another 15 months.

Griffith's Reasons

Raymond Griffith is said to have been dissatisfied with story and studio conditions for the past three or four months, having had considerable trouble in lining up his current script which is not in production. Griffith has made numerous overtures to F. P. L. for the release and recently offered it a stupendous cash sum of money.

Menjou, whose present contract expires on the completion of his current film, has an option agreement which entitles F. P. L. to renew the contract. He is said to be endeavoring to secure a release.

Ford Sterling, also under contract to F. P. L., is another one who wants to be relieved. He seems to have a grievance at the manner in which he has been handled by the studio executives, who he declares have refused to see him.

James Cruze, directing Beery in "Louie the XIV" is also prepared to ask for his release upon the completion of his present picture. Cruze, it is said, does not feel he has been given the proper co-operation from the studio executives. He also, has received offers from United Artists, Metro-Goldwyn-Mayer and other companies to make two pictures a year, while F. P. L., it is said, wants him to turn out four program pictures.

Austria Dropping Off In Exports and Imports

Washington, Jan. 25.

Exports from Austria in picture films will disclose an estimated drop of about 24 per cent. for 1926, says a report to the motion picture section of the Department of Commerce.

Imports, too, are registering a decrease, the drop here being approximately 5 per cent.

The value of the films imported into Austria in 1926 reached 7,444,000 Austrian schillings, and the value for the first half of 1926 was 3,032,000 schillings. (Schilling is about 14 cents.)

As a further aid to the Austrian producers, the government is not only enforcing the contingent of 10 import licenses for every domestic film, but is also placing all facilities of the government at the disposal of the picture makers.

Loews South

Los Angeles, Jan. 25.

Marcus Loew, accompanied by Mrs. Loew, Louis B. Mayer and daughters, Arthur Loew and Ludwig Lawrence of the Paris office of Metro-Goldwyn-Mayer are now in Palm Beach.

Mr. Loew left here after a two- and a half-month sojourn, the longest period he has been on the west coast. He intends remaining in Palm Beach until Easter and then return to New York, possibly sailing for Europe shortly thereafter.

Mayer will try the Palm Beach rejuvenation cure for a few days and then proceed to New York to attend to some personal matters outside of the M-G-M organization. He will return here in about three weeks.

New Orleans, Jan. 25.

The Marcus Loew party reached here Monday, en route for Palm Beach. They were locally entertained by Mayor O'Keefe.

Arthur Loew and Ludwig Lawrence left the party at this point. Both men will shortly sail for the other side.

WALTER RUBIN MOVES OVER

Los Angeles, Jan. 25.

J. Walter Rubin, writing scenarios for Fox for two years, has been engaged by Famous Players-Lasky to make the screen adaptation of Zane Grey's "Desert Bound."

The release title will be "Drums of the Desert."

LOEW'S
STATE and METROPOLITAN
B'way at 46th St. Brooklyn
with CONRAD NAGEL
CLAIRE WINDSOR
—VAUDEVILLE
State—MORRIS & CAMPBELL
Metropolitan—HERB WILLIAMS
AT THE STATE
NEXT WEEK

William Fox presents the Motion Picture
SAM H.
HARRIS
THEATRE
W. 42nd St.
Twice Daily
2:30-8:30
ALL SEATS
RESERVED

WHAT
PRICE
GLORY

CAPITOL BROADWAY
at 51st Street
3RD BIG WEEK
JOHN GILBERT
in FLESH AND THE DEVIL
WITH GRETA GARBO—LARS HANSON
A Metro-Goldwyn-Mayer Picture
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY
at 47th St.
"THE NIGHT OF LOVE"
with RONALD COLMAN
and VILMA BANKY
MARK STRAND SYMPHONY ORCH.

WARNER BROS. present
Barrymore
"DON JUAN"
and VITAPHONE
WARNER THEATRE B'way at 42nd St.
8:30
2:30
SYD Chaplin
"THE BETTER 'OLE"
and VITAPHONE
B.S. MOSS COLONY B'way at 55 St.
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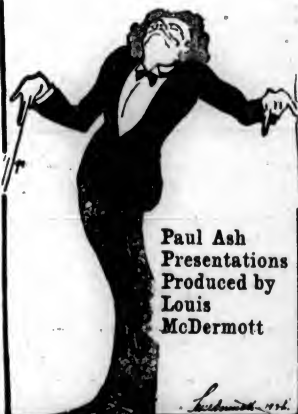
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PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL
ASH

LUBOW and LE SIEUR

"Lovers in Jade"

Now Touring with the

John Murray Anderson's "Chinese Jade Unit"

THIS WEEK (JAN. 22)—PARAMOUNT, NEW YORK

NEXT WEEK (JAN. 31)—OLYMPIC, NEW HAVEN

GOVT. CAN'T STOP FIGHT FILM, SAYS FEDERAL JUDGE IN CHI.

Violation Only of Interstate Commerce Law—Does Not Affect Distribution or Exhibition—Unknown Who Conveyed Tunney-Dempsey Film Into Ill.

Chicago, Jan. 25. Failure to stop the exhibition of the Tunney-Dempsey fight pictures by the government resulted from its application to Federal Judge Carpenter. The court decided that the violation was only of the interstate commerce law prohibiting the interstate movement of a fight film, and that the transportation could not affect the distribution of such a picture or its exhibition. It is unknown who brought the fight reels into this state. The picture is showing at the Rose theatre, a grind house seating 300 and now giving 12 performances daily at 75c. top. Simon B. Griever is the distributor of the fight film here.

Denny's Sudden Operation

Los Angeles, Jan. 25. Reginald Denny, Universal, was stricken with an attack of acute appendicitis Jan. 20 at his home in Hollywood. He was rushed to the Sylvan Lodge Hospital, Hollywood, and operated upon. Work had to be suspended on "Fast and Furious," in which Denny was working.

Eric Pommer Leaves F. P.; Couldn't Agree on Story

Los Angeles, Jan. 25. Eric Pommer has resigned as producer and supervisor of productions for Famous Players-Lasky. Pommer was in charge of the unit which made "Hotel Imperial" and was also to have produced "The Man Who Forgot God," starring Emil Jannings. When the question of story came up, Pommer and Maurits Stiller who was to have directed the picture, had certain views while the studio executives had others, with the result that Stiller was relieved of the assignment. Pommer was to have continued as supervisor of the unit but due to the fact that the story as it is to be made did not meet with his approval, he did not think it advisable for him to continue with the organization.

Kennedy South

Joseph M. Kennedy, president of F. B. O., left Saturday for Florida to spend several weeks at Palm Beach. E. B. Derr of the organization departed for the coast last Saturday and will remain away about three to four weeks. It is also reported that Neal O'Hara, the "Evening World" columnist, had signed to title comedies for F. B. O. and is leaving for the coast shortly to remain there about three months. He has been titling some of the F. B. O. product in the east during the last six months.

Hickey Succeeds Bershon

Los Angeles, Jan. 25. Dave Bershon, western district manager for Metro-Goldwyn-Mayer sales organization for the past two years, has resigned to enter commercial enterprises. He will be succeeded by George Hickey, district manager for the concern, with headquarters in Washington, D. C. Hickey will arrive here about Feb. 1 to take charge and made his headquarters in Los Angeles. Felix Feist, general sales manager for M-G-M, will come here to install Hickey in his new position.

McIntyre Places Bell

Besides making himself universally popular in Hollywood, as he usually does everywhere, "Odd" McIntyre on his recent visit to the coast sent in Lisle Bell for the caption writing staff of Famous Players-Lasky.

Walter Wanger listened to Odd's recommendation of Bell and Wanger sent him a contract. Bell has been in Paris for two years, freelancing for newspapers and magazines, also writing vaudeville acts for the better known names over here. He will arrive in Hollywood late this week.

Cal. Bill to "Protect" Waiters in Outside Line

Sacramento, Cal., Jan. 25. Assemblyman Harry Morrison of San Francisco has introduced into the State Legislature a bill that provides that the patrons of theatres must be notified at the time a ticket is purchased that there are no seats available or if persons are waiting to get into the theatre, they must be in plain view of the buyer. Morrison introduced this measure for the purpose of protecting patrons who wait in the outside lines and cannot see those who are also waiting inside.

Monty Banks Returns

Los Angeles, Jan. 25. Monty Banks, who left here shortly before Christmas for Italy, after the death of his mother, has returned to Hollywood. He will begin production on "Clear 'n Cloudy" at the Roach Studios in Culver City next week, under the direction of Clyde Bruckman. Picture to be released by Pathe.

Wash. Hold-Up

Washington, Jan. 25. With a threat to shoot and thus cause a panic, a lone bandit held up Robert Etris, his assistant and an usher in the office of the Ambassador (pcts.) Sunday night last and escaped with \$2,000, representing the Saturday and Sunday receipts. The robber, according to the theatre men, entered after purchasing a ticket, later going to the office, with the holdup occurring while Manager Etris was counting the receipts, in readiness for banking the next morning.

Bill on Fight Films

Washington, Jan. 25. Loring M. Black, jr., (D.), of New York, has introduced a bill (H. R. 16437) providing for the repeal of the act prohibiting the interstate transportation of prize-fight films. Referred to Committee on Interstate and Foreign Commerce no indication was given as to whether or not hearings would be granted in order to get a report to the House during the current session.

U's Westerns, Shorts And Serials for 27-28

Los Angeles, Jan. 25. Universal will make 26 feature length Westerns, four serials, 52 comedies and several feature novelty pictures for release during 27-28, under the supervision of William Lord Wright. The first of the Westerns to be put into productions is "The Empty Saddle," by Fred Humes. Ray Taylor directing and Derelys Perdue in feminine lead. Francis Ford is to direct four features starring "Dynamite," Belgian police dog. "The Devil Dog" is the title of the first. Edmund Cobb is to play the leading human role. Charles Puffy is to make a series of two reel comedies under the direction of Harry Sweet for this program, while Victor Potel will direct a series featuring Arthur Lake. Robert Hill is to make a series to be called "Trapped by Scotland Yard."

Tiffany has the Pictures

read Variety's
unbiased report

CHICAGO TO \$40,000, LOW, WITH RADIO NAME AND TWINKLETOES

Tiffany, Independent Producer, Surprise Showing With 2 Features in Loop Last Week—Weather Works Against Theatre Patronage

Chicago, Jan. 18. Weather hovering around the zero mark was a great break for the neighborhood houses but put a crisis in the Loop. Good weather customers preferred patronizing nearby neighborhood theatres rather than head for downtown. The cold wave was accompanied by an abundance of snow.

Tiffany, independent producer, made an unusual showing last week, having two films in Loop houses. Previously the independent have been pretty well frozen out, the majority of them being shown into the shooting galleries in the downtown district.

Estimates for Last Week:
Chicago—Twinkletoes (P. N.) (4,700; 56-78). Colleen Moore. Same "Furry" on stage, couldn't work weather: \$40,000.
Garfield—What Price Glory (Fox) (1,100; 50-55) (5d week). Small drop to \$11,000; plenty of anticipation among not yet taken.
McVig—Navy Hero (P. N.) (2,400; 54) (5d week). Tack quite a drop in last week: \$21,000. Had somewhat opening week to \$31,000.
Chicago—Barth, the Moving Machine (Fox) (775; 50). Mollard didn't take so well: \$2,000. Big question is how are the boys going to put this title on the marquee?
Oriental—New York (P. N.) (2,500; 55-60). Paul Ash went \$3,000 below his average, but—on pocket; film drew fairly good notice: \$44,000.
Orpheum—Terrorous Wreck (P. D. C.) (775; 50) (5d week). Picture did exceptionally well; closing week: \$7,214.
Rampolp—Ma Cagney (Tiffany) (550; 50). This independent proved better than average draw for house, getting \$15,000.
Reverie—First Unit "April Fool" (Charwick); 2d half "Man Bell" (Wagner) (1,100). Good enough as adult-work grind, with \$14,000.
State-Lake—One Hour of Love (Tiffany) (2,000; 50-55). Tiffany makes unusual mark for independent, having two films in Loop houses: \$18,500, average here next days.
Weeks—Vivian—The Better "O" (Warner) (1,275; 50-52) (6th week). Dropped few thousand, but still good: \$19,000.
(Copyright 1927, by Variety, Inc.)

K. C.'s MAIN ST. LOOKED LIKE 'HELL' LAST WEEK

"Sorrows of Satan," "Flesh and Devil" and "Flesh and Devil" (M-G-M) (1,600; 50-55) (5d week). Better draw than last week, but with life-sized paintings of women adorning them. Not at night gave the front a better appearance; in fact, there were who admitted it looked like hell, but the effect wanted, house has fallen in line with other first runs, and cited its price to \$20,000.
Business on the street with a rush Saturday and Sunday, when the crowd to decrease. Some business and night very good.

Estimates for Last Week:
New York—"Flesh and the Devil" (M-G-M) (1,500; 55-60-65). Show in addition to Super-herbale routine, Revue. Other. Signed Reginald, producer, Edith Griffith, writer, Public News, Ken. at the organ in "What St. Paul, Paul Quince's review. "Mollard," and 12 feature. If there was any to stop the picture, it is in the picture.

TWELVE OF THE 20 GEMS FROM TIFFANY
THAT HAVE MADE BOX-OFFICE HISTORY

COLLEGE DAYS
LOST AT SEA
THAT MODEL FROM PARIS
JOSSELYN'S WIFE
HUSBAND HUNTERS
THE BROKEN GATE

SIN CARGO
REDHEADS PREFERRED
ONE HOUR OF LOVE
THE FIRST NIGHT
CHEATERS
THE PRINCESS FROM HOBOKEN

TIFFANY PRODUCTIONS, INC.
1540 BROADWAY
NEW YORK CITY
EXCHANGES EVERYWHERE

VOICEPHONE LATEST FOR SMALL TIME

15-Minute Installation Claimed —For Smaller Towns and Cities

Another brand of "talking pictures," called Voicephone, is to appear shortly. The machine, registering by means of a disc, is to be made ready for a 15-minute installation.

The new corporation is aiming at the smaller cities and towns, offering four or five "numbers" on a weekly rental. Small-time top-notchers and vaudevillians playing family time will be secured for the start, with big-time artists as the final goal.

Leon Britton is president of the corporation and Abner Rubien, theatrical lawyer, secretary.

Voicephone is the perfected "Hanophone" which has been tried out in Philadelphia. John Hanover invented the machine.

LESS ROAD FILMS

(Continued from page 6)

dation upon which the film industry is built.

It is expected that 24 program pictures will be put into production at the West Coast studios of F. P. L. by March 15. At present 10 are under way. They include "Rough House Rosy," starring Clara Bow; "Wings"; Special Delivery," starring Eddie Cantor; "Evening Clothes," starring Adolphe Menjou; "Afraid to Love," starring Florence Vidor; "Louie the XIV," starring Wallace Beery; "Ritzzy," starring Betty Bronson; "Too Many Crooks," co-starring Mildred Davis and Lloyd Hughes; "Beautiful Women," starring Raymond Griffith; "Fashions for Women," starring Esther Ralston.

Within the next two weeks there will be placed in production "Soundings," with Lois Moran and Douglas Gilmore; "Arizona Bound," Garry Cooper's first starring vehicle, and "The Confession," starring Pola Negri.

ROXY BORROWS COIN

(Continued from page 6)

on the stationery of the Chanin Theatres Corp. to the effect that the Chanin Construction Co. had sold its site at 75th street, Broadway and Amsterdam avenue to the Havemeyer Construction Co., which is to build a hotel and 4,000-seat theatre, to be known as the Midway and to be the third link in the Roxy theatre chain. The hotel is to have about 500 rooms and the building to be 23 stories and with the theatre the deal will involve about \$8,000,000. A building loan of \$3,500,000 has been made by the Prudence Bond Corp., secured by first mortgage on the land and improvements.

The Roxy activities are to be held to the metropolitan territory for the present, as those interested with him turned down a proposition for a theatre in a city near New York the early part of this week.

P. D. C.-PATHE PENDING DEAL

(Continued from page 6)

copy may have been placed before the DeMille conversations.

At present, from the same report, considerable depends upon what J. J. Murdock, of the Keith-Albee Circuit, also of P. D. C., may have to say to DeMille. Murdock is reported due to return to the Coast around Feb. 1, and it is said DeMille awaits his arrival before reaching a conclusion. When Murdock was last in Los Angeles it was said that DeMille wholly agreed with the outlined plan Murdock proposed for the P. D. C.-Pathe merger. This was to be put through if Murdock's idea became acceptable to the New York banking group behind P. D. C. In the Murdock plan are demands on the bankers relative to the obligations assumed by P. D. C. when it took over the Hodgkinson business. Those amount to around \$3,000,000. Murdock is reported to have refused to

accept them, following the Keith-Albee affiliation with P. D. C. Mr. Murdock was ill for three weeks following his return to New York, during which time everything in connection with the picture negotiations was at a standstill. He returned to his office last week.

Saved \$2,000,000 Yearly

Just why Hearst would want to leave Metro-Goldwyn-Mayer is not clear, if he does want to or would leave for DeMille and the others. Only two reasons are in view. One is that Hearst, who has been a picture producer himself, is not thoroughly satisfied on the M-G-M lot in Hollywood, and the other that he again has the producing itch.

When Hearst headed Cosmopolitan as an active producer he was almost everything in the company, from a rewrite man on the scenarios to assistant director and retake notifier. While that little hobby cost Hearst around \$2,000,000 yearly, he appeared to think the joy of putting out expensive pictures for regular release was worth it.

Marcus Loew and Hearst are very friendly. It was Loew who persuaded Hearst to place his picture production on a business basis by joining the M-G-M group, thereby saving the yearly loss to Cosmopolitan besides taking up the profit the Hearst pictures have brought under the M-G-M releasing arrangement. Whether Hearst would leave Metro to join P. D. C.-Pathe is problematical.

Also in question is whether DeMille would consider a tie-up with Hearst and Griffith preferably to remaining with P. D. C. under any conditions.

Schenck wanted Griffith to become part of the U. A. organization, looking upon him as the great director Griffith always has been, despite Griffith's period lately ended with Famous Players-Lasky. That closed with the Griffith-directed "Sorrows of Satan." There appears from the reports to be two sides to the Griffith-Famous association. Famous blames Griffith and Griffith blames Famous. After hearing both sides it's a perfect tie.

TAX LAW FAILURE

(Continued from page 6)

great hardship on hitherto profitable enterprises in the smaller communities.

"I recommend the amendment of this law so that it may provide for larger income to the State and so that its burdens may be more equitably distributed. The picture industry is obviously a proper source of revenue to the State by way of taxation in some form, and I believe that the legislature may reasonably seek, and expect, the full co-operation of both exhibitors and producers in working out a law which will be financially beneficial to the State without being in any sense confiscatory to one of its valued industries."

At a meeting of over 60 theatre owners Sunday it was decided that a compromise of the State film tax law will be considered if a repeal is impossible.

Commenting on Tax Commissioner Blodget's unfavorable stand in the report regarding the movie tax, Joseph F. Walsh, Hartford, president of the Theatre Owners Association, said: "The report indicates the law cannot work and that if he had not co-operated with the State in the matter it would have failed long since. The law, if thoroughly operative, would close all theatres."

Another Film Comedian Tied Up by Divorce

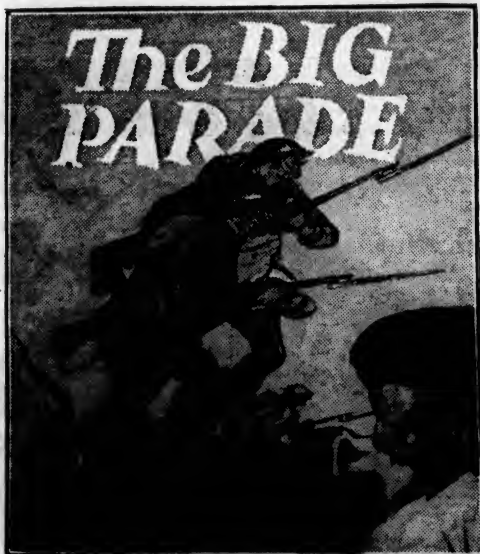
Los Angeles, Jan. 25.

Frank M. Sanford, picture producer, opened his divorce action against his wife, Genevieve Sanford, with the wife contesting.

He alleges her conduct at parties was wild and unbecoming. She counters with an allegation of cruelty and a claim that Sanford had referred to her as "just an old expense account."

There is \$200,000 involved in the action, the wife's lawyers tying up the property of the husband, pending the outcome of the divorce trial.

Sanford was once a defendant in a suit brought by Charlie Chaplin to prevent other comedians from using his make-up.



THIS WEEK

marks a new World's,
Record for any theatre
any company, any-
where on earth!

and **METRO-GOLDWYN-MAYER**

again adds to its fame
at the top of the Industry

62nd WEEK

at the **ASTOR THEATRE**
New York—and still
S. R. O. ing!

NOTE:

"FLESH and the Devil"
now sets another
M-G-M World Record as
the first picture ever to play
3 weeks at the 5400 seat
Capitol Theatre.

John Gilbert, the Star, With Greta Garbo,
Lars Hanson. Directed by Clarence Brown.



CHAPLIN FILM BARRED

(Continued from page 7)
the Grover theatre incident or general statement of their attitude in the Chaplin case.

Balaban & Katz was the only U. S. exhibitor to withdraw the last Valentino picture, "Son of the Sheik," at the time of Rudolph Valentino's death. The picture was then at the firm's Roosevelt Theatre, Chicago.

The Great States Co. is a mid-western theatre operator and a subsidiary of Balaban & Katz, with the latter firm a subsidiary of Public Theatres, and Public the theatre operator for Famous Players-Lasky.

CHAPLIN'S NEW YORK FUNDS RELEASED

Washington, Jan. 25.

By a ruling of Commissioner Blair of the Internal Revenue Department the money held in New York by Charles Chaplin by Government process has been released. The officials would not state what the amount was, but specified that the funds represented cash of the Chaplin Picture Corporation.

This proceeding does not affect the property tied up in California by Mrs. Chaplin, but only cash in the east. The comedian was required to file a bond covering the amount involved. It previously had been intimated that this sum represented about \$600,000.

In its handling of the tax default question the Government takes the position, already established by high tribunals, that alimony orders take precedence over tax obligations, and it was apparently on this basis that the California property held in the divorce proceeding was not covered by the Treasury Department's ruling. The assets in New York, of course, are not involved in the divorce question.

The treasury is not going to help Charlie Chaplin's wife to collect alimony, word to that effect has been telegraphed Mrs. Chaplin.

With the Chaplin funds tied up in the tax suits Commissioner Blair, of the internal revenue bureau, wired, in answer to an appeal from Mrs. Chaplin's attorneys, that all of the Chaplin funds would be held. Though the text of the wire was not made public it is understood to have added that no other claims will be permitted to have preference.

An odd twist to the case is that the District of Columbia courts have ruled that the federal government cannot embarrass a needy wife through a preference lien on the assets of the husband.

Hence if Mrs. Chaplin were a resident of the district she could collect her alimony and let the government do the waiting.

The ruling in question came in response to the plea of a man named Carpenter to the effect that when he paid his alimony he did not have enough left to pay his income tax.

Justice Gould said:
"Better get behind in everything else and take the consequences than to go to jail for failure to pay alimony. Court orders take precedence over every other kind of an order or demand."

Chaplin's Assets as Found By Court's Order in L. A.

Los Angeles, Jan. 25.

With Charles Chaplin having left the jurisdiction of the local courts, the jurists have decided that they must protect the plaintiff in the divorce action.

Superior Court Judge Walter Guerin at a hearing regarding some \$16,000 or so found in the Chaplin vault ordered that \$8,000 of this amount be paid over to Mrs. Chaplin for two months' alimony; \$4,000 be given her attorney's account of fees; that \$250 be given for legal expense and \$2,150 paid to reimburse the receivers for the cost of the surety bonds.

Judge Guerin also refused to remove the receivers for the Chaplin Film Corp., and his home property until Chaplin posted a surety bond of \$1,000,000 to guarantee Mrs. Chaplin protection at the conclusion of the divorce trial providing the court found in her favor.

The recorded assets of Chaplin are placed at \$1,446,437.55, though his fortune is estimated at anywhere from \$3,000,000 to \$15,000,000.

In explaining his reason for the

high surety bond demand Judge Guerin declared that information had been withheld from the court and that certain business records were missing. Until definite asset statements were made to him the bond would have to stand, he said.

It was shown that Chaplin's income from "The Gold Rush" was \$200,000 last year and that it would average this figure for another five years.

Chaplin's Property

When the vaults were opened at the studio by the receivers they found that there was a balance of \$5,570 in local banks; that in the name of the Regent Film Co., controlled by Chaplin there was \$292,658 cash in banks; that there were five lots in Beverly Hills and Hollywood whose value was unknown. That there was a note for \$150,000 given by Samuel Goldwyn, due May 3, 1927, also records that there was \$74,547 deposited in nine banks in Los Angeles, Hollywood,

New York, England and France in the name of the Chaplin Film Corp. and also 55,000 shares of United Artists Corporation stock valued at \$1 a share and \$37,000 worth of stock in the Art Finance Company, also secreted in the vaults.

The internal revenue department filed a lien against the Chaplin Film Corporation for \$60,056 which they say is due for 1925 taxes. This is outside of over \$1,000,000 which the government claims Chaplin owes from 1918 to 1925.

In reply to a statement made by Nathan Burkan, Chaplin's New York attorney that the whole suit was a stunt to get publicity, Judge Guerin stated from the bench that the New York attorney would have no standing in the courts of this county if the statement were true. He stated that he did not know what was in the mind of Burkan when the latter made the statement and in the mind of the court it was not a scheme for cheap publicity when he ordered the \$4,000 a month paid to the wife.

Upon request of Lita Gray Chaplin's attorneys, Henry Bergman, who conducts Henry's restaurant in Hollywood, has made deposition that

Chaplin did not aid him in establishing his business.

Bergman, who has worked with Chaplin as a gagman and actor, stated that the comedian was not interested in his restaurant. He also added that he had known Chaplin for 13 years and that the latter had simply frequented his place to aid him in drawing trade to the establishment when it first opened.

Film Trade Expo.

The first picture trade exposition ever held in the west will be staged in the Ambassador Auditorium, week of March 7.

A general technical survey of the industry will be presented.

Bess Meredyth With F. P. L.
Los Angeles, Jan. 25.

Bess Meredyth is to join the scenario writers on the First National staff under a five-year contract.

She will switch from Warners Brothers upon completing the script for "Joan of Arc."

Am. Accessory Firms Invited by Foreigners

Washington, Jan. 25.

Department of Commerce has received advices on three theatres being erected, one in Bogota, Colombia, in Ceylon and in Pietermaritzburg, South Africa.

American contractors for theatre accessories are requested to communicate in each instance as follows:

Alexander Koppel y Cia, Bogota, Colombia (addressing same in English); Vice Consul Mason Turner, as to the house being erected by the Indian Theatres, Ltd., of India and Ceylon, Colombo, and Consul Francis H. Styles, Durban, South Africa. The last named is being erected by the African Theatre, Ltd., and is to cost approximately \$400,000.

WALTHALL IN "WINGS"

Los Angeles, Jan. 25.

Henry B. Walthall has been added to the cast of "Wings," for F. P. L.



World's Record!

HAROLD LLOYD in "The Kid Brother"

gets biggest receipts first week of any comedy ever released!

NEW YORK Standing in line a block long at the Rialto. Tremendous! Reviewers break all records for superlatives.

DETROIT S. R. O. every performance despite winter's worst blizzard.

DENVER Sensational success and the talk of the town.

PROVIDENCE Over \$5,000 bigger than any previous Harold Lloyd release.

Produced by Harold Lloyd Corp.

CHICAGO Smashing business at McVickers and standees more every day.

SAN FRANCISCO Topped Granada house record recently set by "Hotel Imperial" and "It".

SPRINGFIELD, MASS. \$4,000 more first week than any other Lloyd comedy.

OSHKOSH "Kid Brother" K. O.'s every previous record for town, including "Freshman".

MANCHESTER, N.H. Beat all previous Lloyds' by \$2,000.

A Paramount Release

BOOK IT FROM PARAMOUNT NOW!



P. D. C. STARTING 8 FILMS ON 2 LOTS

Los Angeles, Jan. 25. Producers Distributing Corporation will have eight pictures in production this month. Five will be made at the DeMille studios in Culver City and three at the Metropolitan studios, Hollywood.

Those to be turned out at the DeMille lot are "Turkish Delight," directed by Paul Sloane, with Julia Fay and Joseph Schildkraut; "The Little Adventurers," starring Vera Reynolds, Wm. DeMille's first for the organization; "Vanity," Leatrice Joy's next, which Donald Crisp will direct; "His Dog," Albert Payson Terhune story, which William K. Howard may direct, and "The Country Doctor," in which Rudolph Schildkraut is featured.

At the Metropolitan lot the productions listed are "The Night Bride," starring Marie Prevost, with Harrison Ford opposite and E. Mason Hopper directing; "The Heart Thief," directed by Nils Olaf Christander, with Joseph Schildkraut and Lya de Putti heading the cast, and "The Rejuvenation of Aunt Mary," with May Robson heading and Scott Sidney directing.

THE DIPLOMATS

Nine Versatile
Music-Entertainers
NIGHTLY AT THE

Knickerbocker Grill
B'WAY and 42d ST.

They say we would click
in the picture houses
What say you?
Come look us over!

No. 2 in Our WHO'S WHO:
Jack Mallack is the trumpet
specialist with The Diplomats—
and, oh, how that boy can trumpet!

Raymond Evans Chief Of U. S. Film Office

Washington, Jan. 25. After a service dating back to 1914, Raymond Evans has been appointed chief of the office of Motion Pictures of the Department of Agriculture, succeeding F. W. Perkins, recently resigned.

Evans was transferred to the motion picture office in the department in 1922. His work has been that of writing scenarios in co-operation with specialists of the several bureaus in the direction of the production of the department films.

Prior to going into the Government service Evans put in some 15 years in newspaper work. During that period he was Sunday and dramatic editor of the Toledo "Times-Bee," feature and editorial writer of the Newspaper Enterprise Association, editorial writer of the Pittsburgh "Sun" and dramatic critic on the Pittsburgh "Post."

Edward Kelly, film editor in the office for five years, has been moved forward to assistant chief of the office.

Giblyn Didn't Direct

Charles Giblyn states he never directed a picture for Lariat Productions, Inc., nor has he ever directed Wally Van or Ann Howe.

Giblyn was reported in Variety of Jan. 9 as having been mentioned in an action started by Lariat for \$20,000 damages against the Albion Productions through the latter's alleged failure to complete a transaction involving two-reel comedies.

That Giblyn never did direct does not appear in the complaint, the information having been secured from a contract made part of the complaint, but not signed by Giblyn.

CAL., L. A., RE-OPENS

Los Angeles, Jan. 25. The California theatre, under lease to West Coast Theatres, Inc., closed for over a year, has reopened with the Fox film of the International Eucharistic Congress as the screen feature.

The picture is expected to run in that house for about a month.

MYSTERIOUS \$6,422 CASH

House Mgr. Gets Package as Payment of Unknown Debt

Mason City, Ia., Jan. 25. Imagine having \$6,422 in \$1 bills, \$5 bills, \$10 bills, \$100 bills and \$1,000 bills dumped into your lap! That's what happened to Tom Arthur, manager of the Cecil theatre, here.

Within the outer covering of a mail package was a cedar chest, and a little typewritten note, saying "Please accept this as payment of a debt of many years."

Mr. Arthur is trying to determine whence it came. The return address in Dubuque, Ia., proved to be a vacant lot.

"GLORY" CLICKING

"What Price Glory," the Fox road show picture, seems to be clicking all over the country. The picture opened at the Shubert-Lafayette in Detroit on Sunday and played to \$1,730 on the day, while opening at the Curran, San Francisco, the same day the receipts were a little better than \$1,500.

At the Majestic, Boston, in five days the picture played to \$14,700. In New York last week the picture climbed almost \$2,000 in receipts over what it did the week before.

Penalty for Laughter

Los Angeles, Jan. 25. Because hubby scolded her for laughing at the top of her voice during the showing of a slapstick flicker in a local playhouse, Mrs. William C. Stickler has filed suit for divorce in the Superior Court.

Mrs. Stickler claims that after the memorable scolding she has never been able to laugh aloud again in a theatre and that her husband, instead of registering pleasure at the complete reverse, calls her peepless, among other things.

IRENE RICH RENEWS

Los Angeles, Jan. 18. Irene Rich has renewed her contract with Warner Bros.

She will be in the leading role of "The Climbers," based on the play by Clyde Fitch. The story will be brought up to date.

Theatre Owner Charged With Bad \$250 Check

Nell Golden, orchestra leader at the Theatre Crenous, 135 West 51st street, appeared before Magistrate John Flood in West Side Court Monday and obtained a summons against Jane O'Roark, owner of the place, on a charge of giving him a worthless check.

Golden said Miss O'Roark gave him a check Jan. 15 for \$250, drawn on the Harriman National Bank. It was due for salary. He said he sent the check through the bank and it was returned. He sent it through again and again was returned because of insufficient funds.

He then appealed to Leonard Hanover, 1560 Broadway, his attorney. They obtained the summons, made returnable tomorrow (Thurs.).

Over Hi-Mark

Universal is exploiting a series of 12 twin-reelers produced and authored by Carl Laemmle, Jr., titled "The Collegians." The Hi-Mark Productions, Nathan Nathanson and Hi-Mark Film Sales Corp., has "The Collegiate Series" on the state rights' market.

This has precipitated an injunction suit by U. against Hi-Mark, argument of which is slated for tomorrow (Thursday) in Supreme Court.

Siegfried F. Hartman is representing Universal and Hays, Podell & Schulman will argue that Hi-Mark's series is dissimilar in theme and idea from the U. twin-reelers.

FAIRBANKS' SPANISH VILLAGE

Los Angeles, Jan. 25. Douglas Fairbanks announces the construction to start immediately on a Spanish village on the Pickford-Fairbanks' ranch located at Del Mar, a short distance from San Diego. Plans call for the erection of a hacienda to be surrounded by Spanish bungalows to accommodate about 1,000 persons.

A nine-hole golf course is being laid out.

It is said a motor bus to contain eight sleeping compartments will be used for travel between Hollywood and the ranch.

GRAUMAN, EAST BOUND, TALKS OF U. A. PLANS

Sid Grauman is due from the coast within the next 10 days or two weeks. He remained in Hollywood until the opening of "Old Ironsides," which was to have been conducted by Dr. Reisenfeld until he was called east to ready "The Rough Riders" score for the opening of that picture at the Cohan.

From the coast Grauman broadcasts that deals have been closed for the United Artists circuit of houses for a Broadway site, a Randolph street (Chicago) site and for Seattle, Oakland and San Francisco. Ground is to be broken in Los Angeles within two months, and the Stanley Company will be interested with them in a house in Philadelphia; he declares.

Red Grange's Second

Los Angeles, Jan. 25. "Red" Grange within the next few weeks will prepare to begin his second picture for F. B. O.

It is to be from an original story by Byron Morgan. Edna Murphy is to play the feminine lead.

All Records Broken at
Stanley-Fabian's

5 WEEKS AT
Temple, Camden, N. J.
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

BILL CODY

PATHE FEATURE STAR

□ BILL CODY is an ACE STAR in PATHEWESTERNS. His international popularity is the product of his own ability and hard work. He has earned the title of BOX OFFICE KING.

□ Various other so-called western stars are nothing but the spewing of their press agents and the effect of liberal advertising. Their alleged drawing power isn't worth a dime.

□ BOX OFFICE RETURNS from everywhere are the FINAL ANALYSIS of Bill Cody and his pictures—of anybody else and their piffle. Make your own comparisons. Be guided by your box office and public.

□ SHEER MERIT and ENTERTAINMENT VALUES will deliver the goods—satisfaction to the audience, profits to the box office.

□ God gave you a brain. Motion pictures gave you Bill Cody. Use both.

Released Thru

PATHE EXCHANGES



FILM POSSIBILITIES

"Bye Bye Bonnie"—Unfavorable
 "BYE BYE BONNIE" (L. Lawrence Weber, Musical, Ritz). Unlikely as legit offering and less so for films.

"Praying Curve"—Favorable
 "PRAYING CURVE" (Werner and Goldreyer, Eltinge theatre). This is a melodrama with line comedy, and as a film will have to be a straight interior-exterior thriller. The story is better for pictures than for the stage. With a little tinkering it can be made a strong program script for a male juvenile hero, with underworld start and great outdoors happy ending. Worth looking at by the best producers.

Katz Group Touring

Kansas City, Jan. 25.
 Sam Katz, president of Publix Theatres and a number of the Home office officials, were here last week attending the semi-annual regional meeting of Publix managers and officials.

The affair was a two-day session, with lots of pep, but nothing done in the way of changes of policy, announcements of new houses, or radical changes in managements anywhere.

Among those from this part of the country were John Balaban, Chicago; A. H. Blank, Des Moines; Skouras Brothers, St. Louis; and others from Omaha and Denver.

The party went from here to Dallas, and will visit San Antonio and Houston, Texas, some points in Florida and Atlanta before going to New Orleans for the opening of the new Publix-Saenger theatre Feb. 4.

Golden Helping to Promote Lyman's Run

Los Angeles, Jan. 25.
 Louis Golden, "ace" of the West Coast Theatres, Inc., house managers, has been sent to the Uptown, to operate the theatre during the run of Abe Lyman and his Brunswick Recording orchestra. Business at the house has increased to such an extent since Lyman came in there that the West Coast people feel Golden should be brought in.

Ralph Allen, managing the house, has been sent to the Ritz, straight picture house.

Joe Schenck's Bank

Los Angeles, Jan. 25.
 Joseph M. Schenck was re-elected president of the Federal Trust and Savings Bank of Hollywood last week. Other officers include L. J. Huff, S. G. Sucher, Joseph Brewer, all vice-presidents; Henry Dalton, cashier, and C. E. Boag, treasurer. Douglas Fairbanks, Lou Anger, Louis B. Mayer, Mary Pickford, Sidney Franklin, Norma Talmadge and Sid Grauman are members of the board of directors.

Deubach at Chicago

Chicago, Jan. 25.
 William Deubach, theatre manager in St. Louis for 25 years, has succeeded Louis Lazar at the Chicago theatre (pictures), here. Lazar, who followed Melvin Murphy into the Chicago will manage the new Piccadilly. Murphy is at the Granada.

FOR "7TH HEAVEN"

Los Angeles, Jan. 25.
 Those chosen for "Seventh Heaven," which Frank Borzage puts into production for Fox this week, include Janet Gaynor, Charles Farrell, David Butler, Gladys George, Emilie Cautard and Brock Stone. Stone is a former vaudeville actor.

LIPSITZ, FOX'S SCENARIO ED.

Los Angeles, Jan. 25.
 Harold B. Lipsitz, scenario writer with Fox for years, has been appointed scenario editor, to succeed Jack Jungmeyer. The latter held that position for the last six months.

COFFEES ARE EXPECTANT

Los Angeles, Jan. 25.
 The stork is expected this week in the home of Lenore J. Coffee, scenario writer, who is the wife of William Cowan. He is assistant to Cecil B. DeMille.

Education's Convention

Los Angeles, Jan. 25.
 The Educational Film Exchanges are to hold their annual convention in the Ambassador Hotel here March 9, to continue for four days. It is expected that 50 will be in attendance.

B. & K.'s Central Park Adds Acts on Week-End

Chicago, Jan. 25.
 The B. & K. Central Park, neighborhood presentation house, goes into a picture and vaudeville on week-ends policy. The Central Park was the first of the Balaban & Katz de luxe theatres and the starting point of the now large B. & K. circuit.

The Sammy Kahn stage band at the theatre for the past several months, is not included in the new policy. Five acts on Saturdays and Sundays will be booked by the ass'n.

Betty Blythe Back On Coast

Los Angeles, Jan. 25.
 Betty Blythe has returned to Hollywood after over two years abroad, during which time she made pictures in England, France, Turkey and Egypt. Her husband-director, Paul Scardon, accompanied her. During the last two months Miss Blythe has been appearing in vaudeville in the east.

Bringing Dryden Back

Los Angeles, Jan. 25.
 Chas. Dryden, New York sign painter, was arrested in San Diego and will be brought back to New York by Lieutenant Mayer, of the New York Police Department, on the charge of forging the names of Edward Bowes, managing director of the Capitol theatre, and Messmore Kendall to \$153,000 worth of Capitol theatre checks.

Lieutenant Mayer informed Variety that Dryden is the man who was allowed to go into the office in the Capitol Theatre building by the elevator attendant who was then arrested for allowing the former to do this after regular hours.

Dryden is not fighting extradition.

Keaton's U. A.

Los Angeles, Jan. 25.
 Buster Keaton has started work on his second production for United Artists' release. It is a college story as yet untitled.

James A. Horne is acting as director. Those in support are Ann Cornwall, Florence Turner, Harold Goodwin, Grant Withers and James Mack.

Four Calif Houses Added By Rosenberg & Lesser

Los Angeles, Jan. 25.
 Mike Rosenberg and Sol Lesser have increased their circuit of suburban houses from six to nine within the past week. They purchased the Merrill, seating 400, in Culver City, Cal., and the Meralta in Downey, Cal., also a 900-seat house, from Pearl Merrill and Laura Paralta, two former vaudeville players. They are also having built for them an 800-seat house in Palms, Cal., close to Culver City. This house will cost \$40,000 and will play straight pictures.

"Who Goes Where?" New Title

Los Angeles, Jan. 25.
 First National will change the title of "Bayo-1" 'ts," co-starring Charles Murray and George Sidney, to "Who Goes Where?" Frank Griffin directed the picture. His next one will be "Maid to Order."

Wm. Haines Co. Starring William Haines is to be elevated to stardom by Metro-Goldwyn-Mayer with his next production, "Spring Fever," directed by Sam Taylor.

Columbia Pictures Lead All

"A Splendid Group of Stories . . . Played the finest houses in the country . . . MADE MILLIONS HAPPY . . . and PLEASED CUSTOMERS"

From the LOS ANGELES RECORD
January 1, 1927

Last year we doffed our cap to Metro-Goldwyn-Mayer, "the company which has produced the most consistently fine screen entertainment of 1925." As we look over the organization records of the past year, we note no really fine "line" produced by any of the so-called big companies. But—one "independent" outfit has laughed at the barriers of producer-distributor owned theaters, scoffed at talk of "trusts" and smiled at the report that "all the good actors were under contract elsewhere"—and have gone out and made economically, but none the less entertainingly, a splendid group of stories. Cinematters refers to Columbia Pictures, which Harry and Jack Cohn and Joe Brandt have made into what really now is "a national institution." "The Lone Wolf's Return," "The Belle of Broadway," "Sweet Rosie O'Grady" and other pictures, no one of which appears among "the best ten," have played the finest picture houses in the country, and have made millions happy and pleased customers of said houses. This same Harry Cohn is the man who asked and answered the question: "What is the most necessary element in the studios?" When we suggested "brains," "money," "supervision," he smiled negatively and said, "Stories."

"If it's a COLUMBIA—It's the Best Picture of the Week"

LITERATI

Spending Move On Radio

Newspaper publishers commenced to take account of Radio and its advertising value when the ether publicity commenced to cut into advertising appropriations for newspapers and magazines.

They had a concrete example in a national advertiser which laid aside as has been customary for a couple of years \$1,000,000 for publicity for 1927. Of this amount the publishers heard \$600,000 was set aside for Radio, about \$200,000 for daily newspapers with the remainder miscellaneous. Last year the same concern spent \$300,000 with one newspaper syndicate. This year its contract does not read for over \$75,000.

It was an example that is said to have brought together recently the New York publishers of the dailies. They agreed to eliminate the mention of Radio advertisers in the Radio program listings. Previously the New York dailies and others were repeating perhaps two to four times the name, date and hour of broadcasting by a local or national advertiser.

It was claimed that one Radio appearance could procure the mention of the advertiser from 500 to 750 times without cost in the dailies and printed as pure reading matter.

This phase also links up with the dailies finally becoming convinced that they are more of a necessity to Radio than Radio's programs are to the dailies. That is another angle the dailies scent advertising from.

Copyright in Maiden Name
Reversing its previously stated

attitude, the Copyright Office in Washington has permitted a married woman to register a copyright in her maiden name. This was granted to Virginia Douglas Hyde, of Denver, on an unpublished song, "How Old Is Anne."

Wife of a Denver attorney, Albert A. Vogel, the authoress previously made application for a copyright in her maiden name, but was refused, it being stated that none would be issued unless the name of Vogel was appended.

An appeal to Fannie Hurst by Miss Hyde resulted in the Lucy Stone League taking up the matter. The National Woman's Party later became interested and a delegation called on Thorvald Solberg, Register of Copyrights.

Upon the suggestion that Miss Hyde make it a test case, the application was not changed with the matter apparently closed until the receipt of a telegram by the Woman's Party here from Miss Hyde stating the copyright had been issued.

Reporters Up-Stage

Instead of reading books, dailies or the opposition sheets, some of the Variety reporters appear to be reading the dictionaries. At one time the copy readers knew the vocabulary limitations of everyone on the staff. If a new word or phrase seldom happened it was either slang or an accident. Now they often appear and with premeditation.

One of the copy readers believes he has an angle on one of the boys as to how he is progressing with his Webster. He started on the D's, perhaps believing there was nothing he didn't know ahead of them. It seemed to take him a week to get through the D's. He must have slipped the E's, as not containing enough words anyhow and now he is in the middle of the H's.

So far none of his new words has gotten into print, through the copy reader's system. It is that if he doesn't understand the word or never heard of it, then the writer must be as ignorant, and there is no need in that event to inflict it upon the reader. Killing out the word protects three people, writer, copy and proof readers. But the proof reading on Variety recently has been much improved. At one time a typographical error could go bluey seven times. That merely foretold no one was interested in the paper, even in its own and the printing place.

Since "The American Mercury" used a few pages to tell what a freak this paper is everyone about appears to be sorry for it and wants to remedy the fact. That may be why "squawk" has been only used 18 times for this issue. About 15 were killed out but there must be three or more in this issue.

Did you ever hear of pleonasm as applied to a stage monologist?

If that doesn't call for pity, then it's a weight reducer.

Miller Editing "Liberty"

Ronald Miller, formerly assistant editor of "Liberty," has succeeded Harvey Deuell as editor. Deuell is

reported going to the New York "Daily News" in an editorial capacity.

Book Reviewer Suspends

Funk & Wagnalls has finally given up the "International Book Review," a monthly literary periodical starting with much pretensions about two years ago. The profitable "Literary Digest" is published by the same house.

The failure of "International Book Review" means there isn't a successful literary publication in this country. "The Saturday Review of Literature" has just about held on since its establishment, and "The Bookman," understood to be charged up to publicity by the Doran Co., by whom it is published, is not a money-maker. The reason for any strictly literary publication failing to gain success is the elaborate literary supplements issued by most of the bigger dailies throughout the country.

Just a Little Gyp

How many complaints playwrights and authors have against a legit producing firm or so never will be known to the playwrights or authors. Among all of the others though this little one stands out. A foreign author selling his story to the producing firm for \$7,000 demanded the usual reservations. When the contract reached him he returned it for minor corrections. These being made he signed the agreement without re-reading it thoroughly. The story was not immediately produced but some weeks later the author heard it had been sold for a picture and at \$7,000. Requesting the author's share, he was advised to look at his contract. The author discovered the clause reserving to him the film rights' portion had been scratched out, presumably when he returned the agreement for the minor corrections.

Westerns in Times Square

Newstands are flooded with western and detective magazines. On the Times Square stands some idea as to the unusual number can be gleaned in this list, mostly "westerns": "The Golden West," "Black Mask," "Top Notch," "Action," "Triplex," "Ranch Romance," "Cowboy Stories," "West," "Far West," "Frontier," "Ace High," "Lariat Magazine," "Wide World," "Argosy," "Northwest Stories," "Weird," "Real Detective Tales," "Clues," "Complete Novel," "Adventure," "War Stories," "Sea Stories," "Brief Stories" and "Wild Game."

Women's Sports Paper

"Women's Sports" will be the name of a new class publication scheduled to appear in San Francisco during February. It will follow in general "The Spur" but will be strictly feminine in appeal. A department of women's tennis will be handled by Helen Wills of Oakland, former national champion of her sex. Other prominent women athletes will write. Henry Roberts is doing the promotion with the publication intended eventually for national circulation. There is said to be no other periodical devoted to sports from the feminine angle.

F. Scott Fitzgerald, back from Paris, has gone with United Artists to do a number of original stories on the West Coast. Wallace Smith, author of Western tales and articles on the West, has also been signed in the same capacity.

Karel Capek, the Czech-Slovakian playwright and author of "R. U. R.," has written a novel, "The Absolute at Large." It will be brought out in an English edition shortly by the Macmillan Company.

Margaret Kennedy, author of "The Constant Nymph," which she dramatized in collaboration with Basil Dean, has completed a new book while over here, "Red Sky At Morning." She may take it abroad for English publication prior to its American appearance.

A new film fan magazine is the "Motion Picture Art Portfolio," selling at 25 cents a copy. Almost entirely illustrations of scenes of big productions and film players.

Vita in Chi Neighborhoods

Chicago, Jan. 25.

The complete Vitaphone shows have been booked into the Capitol (Cooney Brothers) on the south side and the North Centre (Karzas) on the north side. Equipment is being installed in both houses.

These theatres feature stage bands. They will continue their presentations during the indefinite engagements of Vitaphone.

Ray Hall Now in Charge Of Pathe's Weekly

Emanuel Cohen, editor Pathe News film, who resigned to take charge of Famous Players-Lasky's news reels, has been succeeded at Pathe by Ray L. Hall.

J. E. Storey, Pathe's assistant general manager, will be active with Hall in the continuance of the Pathe news each week.

Hall is a former Indiana boy and worked at different times on Indianapolis and Chicago newspapers.

BLANK'S AT CEDAR RAPIDS

Cedar Rapids, Ia., Jan. 25.

Articles of incorporation have been filed for the Century Building Corp., capitalized at \$275,000, to erect a theatre on Third avenue at Second street. The incorporators are H. C. Dusold and Armin Frank of Milwaukee and Edward Killan, Howard Hall, Leonard Stark and S. P. Moore. The theatre building complete is to cost about \$700,000, and will be leased to the A. H. Blank Enterprises of Des Moines.

NEW U. S. FILM CHIEF

Washington, Jan. 25.

Announcement has just been made of the appointment of Raymond Evans as chief of the office of motion pictures of the U. S. Department of Agriculture, succeeding F. W. Perkins, resigned.

He formerly was dramatic editor of the Pittsburgh Post and before that of the Toledo Times-Bee. Edward Kelly, formerly film editor in the office, which handles farm and other informational pictures, has been moved forward to assistant chief.

A syndicate of local business men has purchased the picture house of E. J. Entringer in Colman, S. D.

The syndicate is composed of 20 business men, who will conduct the theatre as a community project.

'Sunday' Local Option Bill Has Chance in N. J.

Newark, N. J., Jan. 25.

Assemblyman Biro, counsel for the Stanley-Fabian interests in the fight for Sunday opening in Irvington, now definitely given up, has introduced a bill in the New Jersey Legislature providing for amusements Sunday in whatever community the people so vote.

The bill is very conservative in wording and does not mention theatres.

A number of Republican leaders (the Republicans overwhelmingly control the legislature) intend to put this bill or a similar one through this session. Despite a good deal of talk in the past this is the first year that a real attempt will be made to open up Sunday. It is hoped that the local option provision in the bill will disarm enough opponents to permit the bill to pass.

It will have hard sledding, although with real work, as promised, it can, no doubt, be Assembly passed.

In the Senate, however, with a large majority from country districts, the Republican chiefs will have to crack the whip very hard to save the bill, and it is questionable how far they will go. The Democrats don't count at all in the Senate.

There is little doubt but that Governor Moore, a Hudson County Democrat, will sign the bill if it should be passed.

W. B. Knedler, J. B. Green and J. E. Spaulding will build a \$100,000 picture house at Fifth street and Washington avenue, Effingham, Ill. It will be a 1,000-seater, all ground floor.

CHICAGO, Ill.

Jan. 25th, 1927.

Mr. J. H. LUBIN,
160 West 46th St.,
New York City.

Dear Mr. Lubin:

Each week I am writing to some one prominent in the show business. This week I have selected you.

This year I have developed into a revue in six scenes. I carry lots of pretty scenery, plenty of gorgeous wardrobe, many novel lighting effects, not to mention singing, dancing and comedy. Wherever I play I am told that I am truly a revue in every sense of the word.

If you would like to play me on any of your bills, get in touch with

JOHNNY HYDE,

who is authorized to book me.

Sincerely,

DONNA DARLING

REVUE

with

SAMMY CLARK

Jan. 24, 25, 26:

CAPITOL, KITCHENOR, ONT.

Jan. 27, 28, 29:

TEMPLE, BRANTFORD, ONT.

P. S.—I forgot to mention that, of the three girls and two boys in my act, NONE of them do the "Charleston" or the "Black Bottom."



JOE REA

wishes the new music publishers

DE SYLVIA, BROWN & HENDERSON
THE BEST OF SUCCESS

"I Want to Be Miles Away
From Everyone"

(A Little Closer to You)

—A beautiful thought—

—A wonderful title—

—And, Mr. Crawford, we will
be pleased to play the melody—

CALIFORNIA NIGHTHAWKS

MORE THAN A BAND

Still hoisting box office receipts in picture theatres.
Now second week in Boston, with Providence,
Hartford, Syracuse and Rochester to follow.

Booking Direct JOE REA
3809 N. 19th St., Philadelphia

Owing to a change in management and policy
I will not renew my contract with the

FORUM THEATRE, Los Angeles

which expires March 11, 1927, terminating a 2 years' engagement as

MUSICAL DIRECTOR

—and—

PRODUCTION MANAGER

TED HENKEL

OFFERS INVITED

ADDRESS CARE
VARIETY, LOS ANGELES

FARR and MACKAY

Featured in JOHN MURRAY ANDERSON'S

"THE BOOK OF DREAMS"

THIS WEEK: UPTOWN, CHICAGO

Direction ROSALIE STEWART

CECIL TEAGUE

THE WEST'S LEADING ORGANIST

Now Featured at Loew's State, Los Angeles

'Flamable' Undefined; Owners' Hearing April 27

Chicago, Jan. 25. Charges against 150 Chicago theatre owners brought by Fire Commissioner Francis Connelly were to have been heard in Judge Francis Allegritti's court last week but were postponed to April 27. The charges are based on alleged non-conforming with the city ordinance concerning drapes.

The ordinance states that theatres shall not use flamable drapes. A survey of dictionaries brought out that while "flamable" might mean something to the Fire Commissioner it was absent from all dictionaries. It is around this questionable word that the arguments will be waged.

Judge Allegritti indicated that a test case would be tried.

Louis Weinberg, manager of the Indiana theatre, was fined \$200 and costs by Judge Allegritti for permitting snow to close nine exits of the theatre.

In the Northwest

Portland, Ore., Jan. 25. It begins to look like the producers-distributors will entangle themselves more strongly in the future in this territory than they have in the past. This is the unanimous opinion of local showmen.

Paramount has finally closed for a 3,500-seat de luxe, for Publix unit shows. This theatre will be of four stories. It will be erected in conjunction with a 250-room hotel, with the S. W. Straus banking firm financing it. Site is opposite the new Broadway theatre.

This story confirms the report Variety published a few months ago.

Universal is also going in strong for houses around this territory. Aside from having acquired a half interest in the Multnomah Theatres string, U is also erecting three big suburban houses. The Bagdad, 2,000-seater, was recently opened, while the other two are in construction.

North American Theatres, Inc., of which Harry C. Arthur, Jr., is vice-president and general manager, has announced the erection and acquiring of many houses in the Pacific Northwest. Three big houses are now being built. They are the Mt. Baker, in Bellingham, Tacoma, Tacoma, and a big Seattle suburban house.

Although Fox and United Artists have announced houses, nothing definite has yet come out of these announcements.

3 Opposish Disclosed for Milwaukee Neighborhoods

Milwaukee, Jan. 25. Formation of a third chain of neighborhood houses to run opposition to Universal's "Milwaukee Theatre Circuit" and the Saxe chain, was uncovered this week with the sale of the Parkway theatre, one of the largest neighborhoods in town.

It was bought by Goetz Brothers for \$150,000 from the Parkway Holding Corp. Goetz now own four Milwaukee neighborhoods, three in Kenosha, one in Beloit and one in Janesville. They are remodeling the Empire, their largest theatre and competition for Saxe's Modjeska.

Saxe's have announced that building of a \$350,000 house in Beloit is contemplated. The local firm has obtained an option on the First Baptist Church of that town and will build a combination vaude and picture house. They now own the Majestic in Beloit.

Repairs and Capital

Washington, Jan. 25. A recent decision of the Board of Tax Appeals sets a precedent in drawing the line between charges to capital and expense in connection with repairs to a theatre.

The American Show and Entertainment Co., Chicago, charged off \$1,300 for a curtain and valance, \$100 for three electric dryers and \$1,030 for stage scenery and decorations in the year 1920. The curtain and valance were discarded the following year, while the scenery and decorations were used for approximately the same period.

The Commissioner of Internal Revenue restored all of these as capital expenditures, but the board overruled the commissioner on all three of the 1920 items, allowing each item to go through as expense to be deducted from gross income.

Firm's 8th in Ind.

Chicago, Jan. 25. Fitzpatrick & McElroy have opened their eighth theatre in Indiana, Tivoli at Richmond. The house will play a combination policy. Howard Waugh has been appointed manager.

This same company also is constructing a new theatre in Muncie, Ind., which will open in a few months. It will be their fourth in that town.

Publix at South Bend

South Bend, Ind., Jan. 25. Plans for a new 2,500-seater on Colfax avenue have been announced by H. G. Christian, contractor. The house is said to be leased to Publix. South Bend already has 13 houses from 300 seats up.

Over-Capacity Charge

Lowell, Mass., Jan. 25. George J. Husson, owner and manager of the Royal here, faces charges of overcrowding his theatre. It threatens to revoke the theatre permit.

At a preliminary hearing 35 boys were present to substantiate the charges of Major Walter R. Keyes, director of safety in the public schools. Several told of the theatre being overcrowded on various occasions. They declared it sometimes was necessary for two persons to occupy one seat in the gallery.

The investigation into theatre seating conditions here was made a few days after the Montreal tragedy and is the first to be conducted in New England.

Bunch of Foreigners

Syracuse, N. Y., Jan. 25. Syracuse is swamped by foreign-made films this week. Empire has "Nell Gwyn," made in England, with Dorothy Gish, American, starred.

Eckel has "Michael Strogoff," made in France, with Ivan Moskine, Russian, starred.

Keith's has "Faust," made in Germany, with Emil Jannings starred.

Eckel is presenting "Michael Strogoff" at 25c although the film is current in New York and Erie, Pa., at \$2.

Film Exch Bldg in Salt Lake Salt Lake, Jan. 25. A film exchange building is being built here at a cost of \$50,000. It will house Columbia Exchanges, Film Booking Office, United Artists' Corporation, and Victagraph, Inc.

3 New Colored Houses In One Chicago Section

Chicago, Jan. 25. "Build 'em first and worry later" seems to be the motto around this burg.

Work has started on three theatres for colored trade at 43d and Michigan, 47th and Michigan, and 47th and Grand. The houses are to have 2,500, 2,500 and 3,000 seats, respectively.

Lubliner & Trinz are constructing the house at 43d and Michigan, while the other two are being built by contractors with tenants in view. A theatre owner who has a 600-seat house in the midst of the new ones hurriedly offered his place for sale.

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It will make Comedy History!



THE KID BROTHER

Harold Lloyd production released by Famous Players-Lasky, starring Harold Lloyd with Jobyna Ralston featured. Authors and director not credited on program. Opened for a run at Rialto, New York, Jan. 22. Running time, 83 minutes.

Harold Lloyd.....Harold Lloyd
Jobyna Ralston.....Jobyna Ralston
Leo Hickory.....Walter James
Leo Hickory.....Leo Willis
Olin Hickory.....Olin Francis
Sandoni.....Constantine Romanoff
"Flash" Farrell.....Eddie Boland
Sam Hooper.....Frank Lanning
Hank Hooper.....Ralph Yearley

Harold Lloyd has "clicked" again with "The Kid Brother," about as gassy a gag picture as he has ever done. It is just a series of gags, one following the other, some funny and others funnier.

From the box office angle the picture should be sure-fire, although somewhat longer than his last previous offering, this one running more than an hour and twenty minutes, while the former ran less than an hour. That will necessitate an earlier opening to get in the number of shows to get all the money.

Lloyd is somewhat different in this picture than he has been heretofore. In this case he is the younger son of a family of three boys who live with their father, a widower. Had the mother lived it is easy to see that Harold, the baby, would have been mother's boy. As it is he does the housework. Cooks the meals, washes the dishes and the clothes. His opening scene shows him performing the latter task with the aid of a butter churn. An ingenious mechanical arrangement for the wringing out and hanging of the clothes with the aid of

a kite which carries the clothes aloft as they come from the wringer.

The story is laid in the feud country where old man Hickory is the sheriff and the town is Hickoryville, so it is easy to see that he is the leading citizen. He and the two big boys haul logs while Harold tends the home. There is a project on to build a dam for the town and a local subscription has been started and the money placed in the care of the sheriff.

While he is at the town committee meeting along comes a wagon show. When they stop at the sheriff's home to try to get a license it is Harold who signs it. He is all dressed up in father's vest with the badge of office and gun and everything.

That night when dad finds out that a medicine show has made a pitch and that the boy has given them a license, he orders the youngster to go down and close up the show. There are a couple of gags here that get over for howls, especially that of causing the amateur sheriff to disappear and his final hanging up against the back of the stage securely handcuffed. But as a result of this gag the banner flash of the trade is set afire and the wagon destroyed. That leaves the speller, the strong man and the little girl who continued running the show after her father's death flat on the lot.

Harold takes pity on her, brings her home, walking in on the two older brothers sitting in their night shirts. This sequence has laugh following laugh with the two older boys trying to remain unseen by the girl.

The speller and the strong man turn off the sheriff's strong box and he is accused of having made away with the funds himself—especially after his two sons are unable to locate the crooks. Then Harold comes across them by accident. After a series of thrills and laughs he manages to deliver the strong man who has already made away with the speller so as to get all of the money for himself to the angry mob which is just about to hang his dad as a thief.

Jobyna Ralston plays opposite Lloyd as the little medicine show girl and handles herself perfectly. Walter James as the comedian's father got a chance to show what he could do after having tried for a long time and acquitted himself with honors. Fred.

Tenacles of the North

Rayart production. W. Ray Johnston presents, from the story by James Oliver Curwood. Directed by Louis Chaudet. Carries finale tag line, "A Ben Wilson production." Co-featured players, Gaston Glass and Alice Calhoun. At the New York theatre, New York, one day, Jan. 21. Running time, 55 minutes.

The "North" indicated here is supposed to be the Arctic. "Supposed" and nothing more. It may have been the intention to make this Curwood "outdoors" a big production, but it pulled a smashing dud, face down. Little to commend it despite the apparent camera effort to make the far, far northland, but the icy, frigid scenes won't.

The New York audience didn't think much of it. Some of them sighed when the end came.

One wonders if Mr. Curwood could recognize in this production any of the realistic scenes his book describes. Mark.

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PARADISE FOR TWO

Famous Players-Lasky release, directed by Gregory La Cava under supervision of William LeBaron. F. P. L. associate producer in charge at the Long Island studios. Richard Dix starred with Betty Bronson featured; Andre Beranger sub-featured. Program confuses authorship credit in this manner: "Story by Howard Emmett Rogers; adaptations by Ray Harris and Tom J. Crizer; screen play by J. Clarkson Miller." Usual release running time. At Paramount, New York, week Jan. 22.

Steve Porter.....Richard Dix
Uncle Howard.....Edmund Breese
Sally Lane.....Betty Bronson
Maurice.....Andre Beranger

A pleasant little comedy of no especial merit other than in the titles written by Robert Benchley. It's not big enough as a story for Richard Dix, who has been coming along so fast Famous should take care of him in the story line, now that he has been sewn up. Exhibitors might better play up Dix and Benchley rather than to dilute upon the picture otherwise.

This may be Benchley's first titling. If so, he's set. He's on "Life" and is widely known.

The story doesn't permit of much, not even for Dix, and that is where Benchley came in. Outside of very commonplace farcical situations, that will draw laughs from the women, there isn't much to giggle at here, other than the captions. No stooping here in wordings to hokum, vulgarity or slapstick for a laugh. When a good laugh could be word-fitted to a scene, Benchley stuck it over a mile or more. A few are peaches in their nicely gauged fitness.

Nor is Dix or anyone else called up to do anything of importance. It may be said the interiors are almost elegant in their furnishings, but that is all, other than the picture looks to be a comparatively inexpensive one for a F. P. L. regular program release.

In story the thing is 1,000 years old, measured in the French farce mileage. It's of a bachelor who must wed within two days to receive the fortune left by his father, held by his uncle in trust. As unkind is to be the referee, the son and a theatrical agenting friend framed to have a young girl aspiring to the stage play the pro tem wife. After that the ancient complications.

Edmund Breese was the Foxy Grandpa uncle, Andre Beranger the agent who seemed to have the French pantomime idea of screen acting, and the extras if doing piece work wouldn't have been paid for over one hour.

Rather a vapid film for a comer like Dix, a boy who should be sent forward with every picture. Stories like this ought to be worth \$25 for three and then turned over to a comic maker for one-reelers.

This Dix film, however, is a first-runner because the laughs are there, the silly farcical thing and from the captions.

And another good title wasted. Sime.

THE NIGHT OF LOVE

United Artists release of Samuel Goldwyn picture directed by George Fitzmaurice. Features Ronald Colman and Vilma Banky. Story by Leonora Coffey, with G. S. Barne and T. E. Brannigan, cameramen. At Strand, New York, week Jan. 22. Running time, 83 mins.

Montero.....Ronald Colman
Princess Marie.....Vilma Banky
Duke de la Garda.....Montague Love
Dame Beatrice.....Natalie Kingston
Gypsy Bride.....Laska Winter
Gypsy Dancer.....Sally Rand
Jester.....John George

Costume picture highly flavored with romance. It's length, 83 minutes to unwind, has a depreciating effect for the action is not always interesting. In a few particularly slow spots balcony patrons were audibly snickering. Film is highly theatrical, smacks very much of the

studio and doesn't get off the screen to convince at any point. Yet, no one will deny the production effort and picturesqueness.

A tough one to rate as "yes" or "no," although the Colman-Banky names may tilt the scales for a decisive answer. Colman's performance is bound on all sides by the mechanics of pantomimizing before the camera. He plays a Gypsy Robin Hood and screens as being too well aware of the fact to merge into the role. Miss Banky looks sufficiently gorgeous to demand interest for herself, but cannot make this heavily weighted love story stand up for top rating.

Yet with "The Flesh and the Devil" at the Capitol with its Gilbert-Garbo team drawing into its third successive week, it may be the team rather than the picture that will draw regardless. On this basis where Colman-Banky have established themselves this should likewise operate for the b.o.

In script the scenario is a cross between the traditional vendetta attributed to Latin races and an out-and-out sequence made popular by Mrs. E. M. Hull in "The Sheik."

Montero (Mr. Colman) has his Gypsy bride snatched from him on the bridal night by the dastardly duke (Montague Love). When the titled villain weds, the Gypsy leader reverses the former situation but on a more gentlemanly basis. Where the duke threatened Montero's bride so that she kills herself, the latter turns his fair-haired captive over to the care of tribeswomen after she has needlessly jumped from a castle window. As is expected each falls in love with the other. The duke, being the husband, stands in the way and rather than return to him Princess Marie chooses the church. The duke disguises himself as his wife's confessor, she discovers the ruse, a forged

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note for help draws Montero to the castle and he is to be burned at the stake. The Princess saves him, the duke is killed in the ensuing riot, and that's that.

The authoress, Lenore Coffee, is also credited with the scenario. This may explain the superfluous footage through her disinclination to cut. Fitzmaurice evidently allowed the version to stand. Some of the sets are massive and there are plenty of people running around. Photography is good and passes as a highlight.

The picture starts out tempestuously enough with the reason for the strife between Montero and the duke, but when the love theme creeps in, there it is and it's a long while before the continuity gets back to the personal hostilities.

Minus around 1,000 feet should do this latest Goldwyn release a world of good. Those who liked the Colman-Banky combination in "Barbara Worth" will probably be attracted by the billing of these two again.

Monday the Strand was confident "The Night of Love" would do sufficient business to warrant holding over for a second week. A big Saturday and Sunday, the latter a miserable day as to weather, was the basis of that optimism. But this picture doesn't register as of hold-over specifications. A fairly tale story dressed with colorful settings and in its present state not vital enough to class as more than passive entertainment.

THE LAST TRAIL

Low Seller production starring Tom Mix. Presented by William Fox. From the Zane Grey story adapted by John Stone. At the Hippodrome, New York, week Jan. 23. Running time, 33 minutes.

Tom Mix.....Tom Mix
Mita Carroll.....Carmelita Geraghty
Kurt Morley.....William Davidson
Eon Liggett.....Frank S. Hagney
Sheriff Joe Pascal.....Lee Shumway
Deputy Pete.....Robert Brower
Tom Dane Pascal.....Jerry, the Giant
Jasper Carroll.....Oliver Eckhardt

In "The Last Trail" Tom Mix has turned out one of the fastest action pictures that he has had in a long while. It starts with a zip and bang and never leaves the pace for a minute, right up to the finish. Both Tom and Tony get a lot of action in this one and there are more thrills in it in a minute than there usually is in a whole five reels of the average western.

In this one there is a free-for-all stage coach race that comes near rivaling the famous chariot race in "Ben-Hur." It is replete with thrills and spills. From a box office angle this one is sure to be better than the average Mix and that is saying a lot, for his average is always high.

Also, in this picture there is something of an added attraction in the fact that Mix has Jerry, the Giant, a cute youngster working with him almost throughout the picture. Carmelita Geraghty, who played a small role in Mix's last picture, "The Canyon of Light," is his leading woman and she more than makes good. That girl is going to go to bigger things on the screen before she is through.

The picturization of the Zane Grey story opens with an Indian fight. Mix saves the life of the wife of Joe Pascal and Joe, in return, promises to name his first born in his honor. Ten years later Mix, as Tom Dane, is still riding the west, when he gets a note from his old friend to come and see the youngster that bears his name. Pascal in the meantime is the sheriff at Carson City and the stage line, which is carrying the gold, has been repeatedly robbed until the sheriff decides to drive the stage through to the railroad with a guard. Soon after leaving Carson he is attacked by the bandits, and they are chasing the stage across the country when Tom rides into the picture to help give battle. The robbers are driven off, but the sheriff is mortally wounded. As he is dying, he places his son in care of the man that the youngster is named after.

The contractor of the stage line is afraid that he is going to lose out because of his inability to protect his freight. A representative of the U. S. Express arrives and suggests a free-for-all stage coach race to decide who shall get the contract, the leader of the bandits, who, under cover, is one of the big shippers in town, lines up his hold-up men as the contestants.

But the old contractor has a daughter that Tom Dane has fallen for and he decides to help the old man out in the race. It is one of those last-minute starts, and Mix and a half dozen others start the race, driving four-in-hand lumbering stage coaches with the others all banded against him. He finally comes through to victory, even though he has but a team and the two front wheels of his coach left at the finish, arriving just in time to jump on Tony's back and start off on another race to catch the leader of the bandits, who is trying to escape with the girl and the loot taken from the stage coach office. That makes for the hurrah finish for the final fade-out.

Interspersed in all this melodrama is sufficient comedy to slip the audience a couple of hearty laughs, especially the work done by Robert

Brower and a blood-hound with a pair of trick ears that are worked on wires from the looks of things. William Davidson slips over a good performance as the heavy without overacting.

An extra good Mix western.

Fred.

The Canyon of Light

Benjamin Stoloff production, starring Tom Mix. Presented by William Fox. Story by Kenneth Perkins, adapted by John Stone. Featuring Dorothy Dwan, Barry Norton, Ralph Sipperly and William Walling. Reviewed in projection room Jan. 21. Running time, 62 minutes.

Tom Mix.....Tom Mix
Concha Deane.....Dorothy Dwan
Ed Bardin.....Carl Miller
Jerry Chanks.....Ralph Sipperly
Ricardo Deane.....Barry Norton
Cyrus Deane.....William Walling, Sr.
Joe Novado.....Duke Lee
Ellen Bardin.....Carmelita Geraghty

A combination war and western that leans principally toward the latter, although the war stuff is very well done. The opening of the story has Mix as a leader of the cowboys when the call comes for "the sons of the Rough Riders, who made history in '98." They all ride off to enlist, but just before the train pulls out Mix, as Tom Mills, rescues a girl who is on hand to see her brother off.

Before that, it is planted he is leaving his ranch in the care of his sister and her husband. Then come the war flashes, with Mills and his buddies acting as motorcycle dispatch riders in France. When one of the trio is sniped and passes west, he hands Mills his picture to take home to his father and sister. When

the remaining two get back things start to move. From that point it is a typical Mix western, with hard riding, shooting and hand-to-hand fighting. From a box-office angle it is a fairly good Mix, with a little different twist added by the war stuff.

Mills comes back to the ranch to find it practically gone to rack and ruin; his sister's husband has deserted her and is heading a band of highwaymen who have been holding up stage coaches, banks and generally terrorizing the neighborhood. His sister is on her deathbed, and she begs to have her husband brought back to her before she passes out.

Mills rides out to find him, and arrives just in time to take him from a lynching party.

He gives his brother-in-law his coat and tells him to hurry home and see his wife, but instead the bandit leader rides off to the haunts of the gang. Mills then delivers himself to the sheriff to pay for the escape of the bandit leader. The sister has died, and he cares for naught else. It is given out that he is to be hung. The bandit leader is tipped off to what has happened, and, having found the pictures of the dead soldier in the pocket of the coat Mills gave him, decides to impersonate him.

But instead of hanging Mills the sheriff has used this as a ruse, for he turns Mills loose with instructions to "get his man," which he does in the end. But not until he defies the gang at a barbecue that is being given in honor of the phony "Tom Mills." They turn the tables

on him, rob the house and make off with the sister of Mills' dead buddy. Mills goes after them and cleans up the gang single handed, rescues the girl and then rides back to glory.

It is a little overdone at times, but on the whole it will be satisfying to the Mix fans and to those who are rabid western picture bugs.

Fred.

FINGER PRINTS

Warner Bros. burlesque crook mystery play, adapted from the story of Arthur Somers Roche. Directed by Lloyd Bacon. Screen story by Raymond L. Shrock. In the cast Louise Fazenda, Warner Richmond, Helene Costello, John T. Murray. Running time, 65 minutes. At the Broadway, New York, Jan. 24.

Seven to five Arthur Somers Roche would never recognize this hoked up, jazzed up, gaggy arrangement as his story. Whoever did the screen version apparently tore loose with a sole desire to pull laughs from juvenile audiences in the neighborhood houses.

The method is a cross between the custard pie comedy technique and the methods they use in building up melodramatic serials. That is to say, no device is too crude or violent to serve its purpose. There is not a legitimate laugh in all seven reels, and the best of the picture is in the gag titles.

The story starts out seriously and ends up in a surprise dramatic twist, but between it is delirious. In between they have made it like Byrne Brothers' "Eight Bells," with trick comedy, grotesque comedy bits and absurd character gags. The

custard pie and the wooden mallet were the only comedy devices passed up.

At the opening a legitimate situation is built up, in which a darling crook has made his getaway with a pile and hidden it, just before his arrest and dispatch to jail. His accomplices now want to find the treasure and split it up among themselves. They capture the kid sister of the master crook and take her to a lonely house in the country, where they attempt to force from her the secret of the cache. So far it has developed as a crook play with some promise.

At this point it turns back on itself and goes into futuristic comedy. Panels open in walls, people are snatched into openings and disappear in the grip of a mysterious power. All this to the accompaniment of gag titles and clowning by the entire cast, including the comic servant girl played by Louise Fazenda.

Development of the story is suspended for the time being while trick staircases slide people from top to bottom, a hand appears from the wall and shoots down one of the crooks so that a burlesque coroner may arrive with a prop coffin which is made the subject of more trick humor.

At the finish it turns out that the travesty deputy sheriff and the low comedy servant girl are both operatives from the secret service, who capture the whole gang and then fall into each other's arms.

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COAST STUDIOS

George O'Hara is to be starred in
"Oh, Henri!" by F. B. O. Dave
Kirkland will direct.

"The Sonora Kid" is the title for
Tom Tyler's present western for F.
B. O. In support are Mark Hamil-
ton, Jack Richardson, Ethan Laid-
law, Bruce Gordon, Peggy Mont-
gomery, Bob De Lacy directing.

"Venus of Venice" is the new title
of Constance Talmadge's release,
known as "Naughty Carlotta" dur-
ing the shooting, now nearly com-
pleted.

William Orlamond for "Fashions
for Women," Esther Ralston's first
for F. P. L.

Jack Mulhall will play the lead in
"The Road to Romance," an origi-
nal. Richard Wallace will direct for
1st N.

Mildred Walker, "Miss Pitts-
burgh," for "The Night Bride,"
Metropolitan, with Marie Prevost
starred.

Rolf Sedan added to "Uncle
Tom's Cabin." It will be completed
about Feb. 15.

"Beware of Widows," being made
at Universal, has in the cast Bryant
Washburn, Walter Hiers, Frank
Currier, Paulette Duval and Laura
La Plante, starred. Wesley Ruggles
directing.

Arthur Stone, Jack Sparr and
Mickey McMan for Barthelemy's
next picture, "Patent Leather Kid."

Olive Borden, Earle Foxe, Ken-
neth Harlan, William Davidson,
Doris Lloyd for "The Secret Studio,"
Harry Beaumont direction. Fox.

Carl Laemmle, Jr.'s, second series
of "Collegians" has reached its third
script, entitled "The Dazzling Co-
eds." George Lewis and Dorothy
Gulliver featured.

Norman Kerry is starred, with
Claire Windsor taking second bill-
ing in "The Claw," for Universal.
Cast includes Arthur Edmund Car-
rewe, Melbourne MacDowell and
Tom Guise. Sidney Olcott is direct-
ing.

Monte Brice's second directorial
effort for Famous Players-Lasky
will be "Sheik and Shebas." It will
include Paramount's "Junior stars,"
headed by Charles Rogers and Rich-
ard Arlen.

George Melford has been engaged
by Universal to direct Richard Tal-
madge in "The Poor Millionaire," an
original by Rex Taylor and Henry
Lehrman. Production begins about
Feb. 1.

Ernest Torrence for M-G-M to
appear in "Twelve Miles Out," Jack
Gilbert's next. Jack Conway di-
recting.

Maude Turner Gordon and Lucien
Littlefield for "Cheating Cheaters."

Al Rogell has begun "The Sunset
Derby" for 1st N. In cast are Mary
Astor, William Collier, Jr., Ralph
Ince and Lionel Belmore.

Louise Lorraine under one-year
contract by M-G-M. She has been
appearing in the Tim McCoy west-
ern pictures.

Doris Dean, wife of Roscoe Ar-
buckle, and Victor Potel added to
"Special Delivery," Eddie Cantor's
current film for F. P. L.

Walter Pidgeon opposite Alma
Rubens in "Heart of Salome," Fox.

Franklin Pangborne under term
contract by Metropolitan. He was
formerly member of Bonstelle stock
in Buffalo and Detroit.

Added to "The Night Bride" are
Peggy Prevost, Hal Leseur and Con-
stance Howard.

The cast of "The American," be-
ing made through Stereoscopic pro-
jection methods by J. Stuart Black-
ton, includes Charles Ray, Beatie
Love, Ward Crane, Banks Winter,
J. P. Lockney, Evelyn Selbie, Mau-
rice Murphy, Dickie Brandon.

Gerald Duffy, recently added to
the First National scenario staff,
has been assigned to make the
screen adaptation of "Bed and
Board," Ray Rockett production, di-
rected by Millard Webb.

Jesse Robbins is directing "Roses
and Romance," two-reel production
for Fox. Caryl Lincoln and Leslie
Fenton have the leads.

Jack Holt, having completed his
contract with Famous Players-
Lasky, is now a free lance and will
possibly go to New York to do one
picture for Robert Kane.

Mack Sennett is making a comedy
entitled "Johnny Get Your Gun" at
the Sennett studios.

"The Substitute," football story,
has been bought by F. N.

INSIDE STUFF ON PICTURES

A report in last week's Variety from Los Angeles that a Picture Forum by producers, writers, directors and players was secretly forming carried a bit of surprise in that it included the others with the producers. There has been a well grounded suspicion in New York that the Holly-wood producers, especially those associated with the Will Hays organiza- tion, have an under cover understanding regarding the handling of writers, directors and actors, particularly directors and especially actors. That belief is not exclusively of New York. It's abundantly about in Hollywood.

A purpose of the Forum, from the account, is to send everything in- ternally in picture disputes or differences among those branches men- tioned to arbitration. General welfare of the trade was also mentioned and on this phase perhaps the writers, directors and players were in- terested, at least to the extent of each being represented, unofficially, at the secret conferences.

It is known to some extent in the trade that the Hays organization works under cover with the producers for certain objectives. These objectives are laudable and the Hays' under cover stuff is justifiable. It is merely cited to bring out that there is under cover stuff with the producers.

Hollywood players have been pretty scary for some months now of this under cover thing with the producers, as it might affect them in several ways. Most important have been work, salary and contracts. The most recent case of this nature reported was that of Raymond Hatton. It's probably familiar in Hollywood. It was also reported in last week's Variety that Hatton had returned to Famous Players-Lasky under a readjusted and presumably satisfactory understanding. (The Monta Bell matter was mentioned in last week's story.)

The point in the contemplated Forum appears to be that if the pro- ducers stand in together as against a single or collective player or di- rector or writer, exactly how advisable is it for either to become tied up with the producers in any business organization labeled Forum, welfare or protective? Socially of course would be different. Regardless of what's in the mind or the by-laws, the association of the others with the producers commits the others and for the very good reason that no matter how pretty the lay out may look in the beginning, all of the players, directors and writers may be assured that the producers will control the organization, if not openly, also under cover.

There is yet to be discovered any plan whereby actors in organiza- tion with managers or producers of the show business can ever get an even break, let alone getting any of the best of it. In the show business also when it comes to a matter of the employer and employee being to- gether, the employer is again the boss.

Hollywood producers already have an association and the welfare of pictures might be left to the Hays organization, which likewise should safeguard on the publicity end. Arbitration is an excellent ad- juster when arbitration is properly constituted. Arbitration boards tumbled out of the same pile right along with the pile under the direc- tion of the employer may or may not be called properly constituted as time passes.

As the stars, featured players and directors of pictures are vitally concerned in these matters, they or their representatives should give full thought and weight to any proposal such as the Picture Forum.

Famous Players has found that "Louie the 14th" is not a selling title. The feeling is that the public might think it a costume picture instead of a comedy.

Cecil DeMille's "King of Kings," now in the making, is a biblical picture, the same as "Ben Hur." The DeMille production is also a spectacle in celluloid, like "Hur." The P. D. C. people appear perfectly certain that there will be no conflict despite that "Kings" must not only follow "Ben-Hur" but compete with it. The chances are "Ben- Hur" will play the road as a special show for two more years if not longer from present indications.

The P. D. C. crowd say that regardless of the biblical story, "Kings" will otherwise be so far away from "Hur" that not even a comparison can arise. The "Kings" picture will be very expensive when completed, but not nearly what "Ben-Hur" cost. Believe it or not, "Ben-Hur" cost Marcus Loew over \$6,000,000. If it ever gets even, Mr. Loew will be content. "Kings" probably will go to \$2,500,000. It may start a run toward the spring, or later this season, with the road show tours com- mencing around Labor Day.

A new scientific film has been patented by Sam Cummins. It is de- signed to protect the exhibitor and producer from film duping. Cum- mins in planning the summer \$1 top presentation of the Dr. Friedenthal "Evolution of Life" picture from Germany, has a copyright scheme in his negative which visualizes a warning to pirates and dupers in every scene.

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BRUCE BAIRNSFATHER
"New Old Billisms"
15 Mins.; One
Palace (St. V)

Bruce Bairnsfather, creator of "Old Bill" the cartoons which were afterward dramatized by their creator, has called his new turn "New Old Billisms." In an obvious effort to bring something new to vaudeville.

Bairnsfather, in his new turn, doesn't bring much besides his own likeable personality. His picture screen cartoons enlarged are not unusually funny, even with the "explanations."

Bairnsfather's attempt to Americanize also misses widely. His last picture, drawn on an easel, announced as a dough boy, was vaguely ineffectual if aimed at comedy.

The evolution of a baby into Old Bill also lacked something. Innumerable chalk and crayon artists have taken the edge off anything Bairnsfather can attempt in a legitimate manner in getting away from his trade mark "Old Bill." The current act doesn't compare with his former offering. *Con.*

WELBY COOKE'S Novelty Act
Animal
8 Mins.; Three
State (V-P)

Welby Cooke is an Australian. He has gotten together a novelty animal act, the best answer to which is that his is the only or one of the few animal turns seen around in quite a spell.

Equines, canines and simians are nicely dovetailed for variety, the act fetching spontaneous acknowledgment when the drop rose on the opening posing formation.

The horses are well routine, one outstanding stunt being announced as unique wherein the animal walks on its knees. It's strong enough for a kingly closer but holds things up nicely in mid-section. The clincher is a turn-table racing effect with the pack of dogs presenting a flash picture as if on the hunt.

It's a well handled act and intelligently presented. It is virtually new on this side, their last half break-in at the Bedford, Brooklyn, getting the Loew route. Incidentally it was at the Bedford that the management did the unusual of tungsten billing an animal act. *Abel.*

RUIZ and BONITA and Orchestra
Dance Revue
14 Mins.; Full Stage
Broadway (V-P.)

A young dancing couple worth a whole revue organization in themselves, for speed, grace and slightly work. In addition the young man, apparently a South American or a Spaniard, has an impressive voice besides his stepping skill. The dance routine of the likeable pair is backed by a capital jazz orchestra, small in number but perfect in its unpretentious class.

They open with the orchestra playing subdued waltz strain in a pretty fancy garden set, dimly lighted. Young man sings the number, going directly into the step. They are off after a brisk dance, leaving the orchestra (four saxes, banjo, violin, drums, etc.) to fill in an interval. They play a neat pop, encoring with "Roses in Picardy" as a violin solo by leader with band accompaniment.

Boy is back in Argentine costume of white, for song, joined by girl in fringed dress a la Hawaiian for whirlwind and acrobatic dance of the most entertaining sort. Another brief band number, and boy does a bit of "Carmen" with English words introducing himself as the treader and the girl (in full tights covered with iridescent) as the "bull," this being worked into a pantomime dance with dizzy whirls for the lively finish.

Next to closing, where it went for full score. Couple are wasting their time in small-time vaudeville. Turn is worth exploitation as a presentation turn and could do well on night club floors. *Rush.*

WARD and VAN
Instrumental Clowning
Granada, San Francisco

Harpist and violinist, apparently from vaudeville, with a routine of off-key music pointed for laughs. Dress wop in corduroys finishing up with class melody. Runs beyond six minutes as presented at the Granada.

Comedy angle gives it appeal for picture houses, where anything that brings a laugh is doubly welcome. Boys are well-seasoned troupers and get across in bang-up style, with encore accorded. Sure-fire without being a riot.

WILLIAM DESMOND and CO. (4)
"The Dude Bandit" (Comedy and Drama)
22 Mins.; Full (Special)
5th Ave. (V-P)

William Desmond, from picture serials, is making his first eastern vaude tour in this sketch. It is a great set-up for heroic stunts as well as packing enough laughs in counterplot to make it entertaining.

The story skein has an eastern couple, married on a western plain. The husband is spineless and the wife rides him. To cure her he presses in his movie actor friend to pose as a bandit that has been terrorizing the neighborhood and also permit him to subdue him to prove he is a hero to his wife. The scheme works but is later discovered as a hoax by the suspicious wife. The situations make for plenty of laughs with Desmond and his support handling adequately.

Better than usual material for vaudevilling screen folk that should get by anywhere on merits. *Edba.*

"DANCE VOGUES"
18 Mins.; One and Full (Special)
5th Ave. (V-P)

A classy dance flash enlisting four girl specialty dancers and man. The act has been lavishly outfitted as to costuming and scenic background. It provides an attractive setting for the quintet of clever dancers. The general result is a pleasant sight feature for either vaudeville or picture houses.

The four girls open in "one" with an explanatory introductory and dance giving way to an adagio by the man and one of the girls, going to full for the latter. An acrobatic solo by one of the girls is planted next with two of the other girls galloping forth in eccentric get-ups for a comedy eccentric that went over with a bang for comedy. A Spanish tango by the man and one of the girls and a fast ensemble brought the act to a snappy finish.

All five are crackerjack dancers and the offering entertaining enough for the best of houses. *Edba.*

FABER and McINTYRE
Comedy and Song
14 Mins.; One
American Roof (V-P)

Pair not only show they have been at it before but seem to know the sort of audiences they are playing to. Man handles low comedy well while the girl is one of those snappy lookers, wears the right kind of clothes, and has a pleasing voice.

Faber got under the skin by talking to the gallery. Attired in trousers and coat of different colors with sadly creased top hat. After kicking all the parcels out of the girl's arms because the packages wouldn't stay put, he sets loose the giggles by resigning pulling out an ancient corn cob. Heavy gagging starts in when he sings in a rocker while eating a banana. Climaxes by stuffing the peel into his front handkerchief pocket.

The girl reappears for final song number in white silk tight-fitting gown revealing plenty but not too plenty. Serves as an excuse for Faber to fall out of the rocker.

BERNARD WEBER (1)
Songs
14 Mins.; One
State (V-P)

Bernard Weber is billed as "a voice from the air," indicating radio warbling. Carries a girl accompanist.

He opened with a popular ballad number, working into another melody and returning to the original tune. The same idea was used in singing "melodies of other days," one interpolation including the operatic "Pagliacci." He encored with "Yiddisher Mama," the melody of which is a Hebrew chant. Weber may have explained it was a request, but his announcement went to the first rows only.

Weber is a tenor of somewhat reserved manner. At times he appears to strain to reach his top notes, but there is no doubt he was well received here. *Idea.*

EUGENE COSTELLO and CO. (5)
Dancing Revue
15 Mins.; One and Three
American Roof (V-P)

Assorted numbers including the black bottom, apache dance, toe dancer, and eccentric dancing. All hoof well. Man and a girl in an eccentric waltz number constitute about the best of the various offerings.

Fairly well received on the Roof on the final spot of the first half.

HELEN MORGAN (1)
Piano and Songs
14 Mins.; One
Palace (St. V.)

Helen Morgan, the dark bobbed-haired beauty from Canada, who has been seen along the main stem in White's "Scandals" and now in "Americana," after showtime sits on the piano and coos at the 54th Street Club, is slumming at the Palace this week, also doubling back into her own slab afterwards.

Assisted by Joe Santley at the piano, Helen sings two solos and two doubles with Santley, changing costume once while Santley obliges with a good comedy lyric idea. Returning in a fetching black evening gown for a couple of more crooning numbers she tops off by former successes from her musical comedy assignments.

Aside from appearance, beauty, youth and personality, Miss Morgan has sympathetic pipes. She made a great mistake by not including one of those cry baby ballads. Her voice has a quality which would lend itself readily to this type of song.

Miss Morgan, with what she holds, would find vaudeville a pipe if she cared to remain in it. Had vaude discovered her in the days when two frolics daily were not as scarce as Neolithic pajamas, she would probably be tendered a route as long as an excursion ticket (with the usual cuts of course). As is Miss Morgan will be seen briefly in a couple of the remaining straight vaudeville stands before returning to her proper circle, musical comedy.

Miss Morgan is an exotic brunette and would be a find for vaudeville ordinarily. She is a treat optically and a talented entertainer. *Con.*

MILLER SISTERS REVUE (6)
Music, Comedy, Dances
20 Mins.; One and Full Stage
State (V-P.)

The two Miller Sisters and six supporting artists including their brother, Bob, have rounded together a clever revue. It looks good for any type house, meaning the best of vaudeville or pictures.

The sisters and their brother are musicians, the girls playing piano and violin, with the boy at the cello. But the girls are limited to music. They made good at harmony duetting, did well with two eccentric bits and are specialties besides.

Opening the revue were Mooney and Mandel a male dance team who stepped well after a tepid introductory song. They introduced Edna Bardon who danced a black bottom to the tune of that number from "Scandals," though the number was not sung. The Millers' first musical bit followed, the girls going into one afterwards for the double bit. A dance couple spinned rapidly and then another single, probably again by Miss Bardon who had a tap number this time.

For the finale all eight people teamed off for bits of old time vaudeville entrancing in twos from an album. The date mentioned was 1855 but looked considerably later than post civil war days. In addition to those mentioned there are in the act Ryan and Bardon and Martha Gilligan. *Idea.*

GERTRUDE MOODY (1)
Songs and Piano
15 Mins.; One
State (V-P)

Gertrude Moody, with a male piano accompanist, is probably of Moody and Duncan. She is a lyric songstress, her vocal burthen being "Men" and credited to John McLaughlin for authorship. The royalty getter has done well along familiar lines, which is a half-baked verdict.

The "men" theme with the panning stuff has been done to death and is a bit passe even in the pop houses.

Miss Moody fared passably well and should not be noticed arbitrarily on this vehicle. *Abel.*

HOLINER and NICHOLS
Songs
15 Mins.; Piano in One (Special)
5th Avenue (V-P.)

A new combination for vaudeville consisting of Mann Holiner, lyricist and Alberta Nichols, composer in a song cycle of their own numbers which sets the couple as an entertaining duo for either vaudeville or picture houses.

Holiner handles the vocalizing with Miss Nichols contributing piano accompaniment. Six numbers, all special and mostly of comedy vein are handled in succession and with each striking a good response average.

Did nicely in No. 4 on this six-act bill. *Edba.*

GEORGE YOUNG
Channel Swimmer
11 Mins.; One and Four
Metropolitan (Pct.), Los Angeles

Young does about two minutes in a tank following a discourse by the announcer which lasts approximately nine minutes. Talk is along the line of a sport writer emphasizing the Horatio Alger angle of a poor boy making good against odds.

At the same time there is the announcement of the telegrams sent by Young's mother giving the lad strength to make the final spurt. The mother stuff got applause.

Young made a brief statement that without O'Byrne, his trainer, he could not have made the swim. Then he got into the tank to demonstrate how he fought off cramps in water, how he relaxed, and showed the trudgeon stroke he used.

Not a fancy swimmer or having been coached from the showmanship angle, Young's tank stuff had very little effect. There is human interest to the story and personal appearance with Young drawing a good house but not a capacity at the two Monday afternoon performances.

Will need plenty of showmanship to make hi ma worth while draw to get them in for the five shows a day here.

RUSSIAN ART CHOIR (33)
Songs and Dances
17 Mins.; Full (Special Drapes and Platforms)
Hippodrome (P-V)

This is the Russian Art Choir organized by Alexander U. Fine, until lately with the Arthur Hammerstein operetta, "The Song of the Flame." At the Hippodrome this week the offering is closing the vaudeville bill. Just how an aggregation of this size will be able to play vaudeville and travel the country if it isn't worthy of a better spot than closing the show in a three-a-day house is a question. It is a classy act, but at present lack the finishing punch to put it over with vaudeville audiences.

The act is really in three scenes, although they are all played within one. The opening has the singers harmonizing on a darkened stage and suddenly there is a single shaft of light across the opening that just hits their faces. Then a quick black-out with the company seating itself for a Russian cabaret scene. The audience didn't seem to get what this was all about and it entirely muffed the burlesque Apache Dance scene therefore when this portion finished their wasn't the slightest applause.

A brief announcement is made by one of the girls of the company in "one," explaining that the following scene would be the human pyramid of voices as was used in "The Song of the Flame," and this got applause. She also made some reference to the cabaret scene which the audience had just witnessed but they didn't get that.

But as it is, the act isn't there for vaudeville. As a concert attraction it would serve nicely for the voices alone would satisfy, but for vaudeville that early portion will have to be speeded so that the audience gets an idea what it is all about. *Fred.*

"KLEVER KIDS REVUE" (6)
Singing and Dancing
19 Mins.; One and Full Stage
City (V-P.)

Made up of two dancing ponies, pair of hoofing boys, girl principal dancer and older man singer, sponsored by Alex Gerber.

Open in "one" for comedy ensemble number, all in kid attire, girls bare legged in rompers. Principal dancer and man singer off as remaining four go into tap steps. To full stage with piano, where man sings pathetic ballad followed by girl in toe dance. Two boys are on for a whale of a tap routine, with ponies varying with Charleston steps.

Older man and principal dancer have an "Old Fashioned Girl" number, girl being in crinoline and for the finish they whoop it up in a whirl of modern jazzy steps involving all hands.

Youngsters are nice looking, spirited kids, the act has a wealth of bright dressing and the routine is fast and slightly. One of the two boys is a pip of a tap stepper, and all elements work into a brisk and engaging specialty interlude. Somebody should tell the older man to drop the sport shirt dress for his ballad number. He looks much better in his change to afternoon dress later. *Rush.*

SILVERTOWN CORD ORCH. (13)
Jazz Band
20 Mins.; Full Stage (Special)
Palace (St. V)

Preceded by a short motion picture showing the studio preparations for broadcasting the Silvertown Cord group of other fame, open with a New York city skyline prettily shown a back drop.

Led by Director Joseph Knecht, the musicians open with "Oriental Fantasie," "Bird's Eye View of Kentucky," when they are joined by the Silver Masked Tenor who vocalizes "Cherie, I Love You."

"Solistica" gave solo opportunities to Messrs. Quick, Pinero, Armont, Lupo and Romano. "Mother Machree," sung by the Masked Tenor, and "Hello Bluebird," also vocalized, completed the repertoire. The orchestra was encored twice responding with "Night of Araby" and another "Moonbeams."

Following the innumerable musical units with which vaudeville has been deluged since the jazz era opened, the Silvertown group do well. They are a melodious double quartet, all brass except piano, traps and banjo.

The Masked Tenor takes them out of the straight musical classification and gives the act a new slant. They opened to a reception, which meant drawing power, due to their radio reps and the national advertising of the firm they are sponsored by. Without any of the acoustics, and standing alone on their merits, they would qualify as a good average jazz band. *Con.*

BLUE JAYS
John Hopkins U (11)
Orchestra
25 Mins.; One and Full Stage
City (V-P.)

Real thing in college boy jazzists. Eleven in the outfit from the Baltimore college, excellent in their hot jazz, but taking special interest from their bearing of high spirit youngsters with something of the campus atmosphere about them.

Get a first rate start by walking down the aisles and climbing to the stage, swinging along in their raccoon coats and swishing their walking sticks. Then they line up in "one" for a brief song, walking off two at a time, until only the leader remains.

The rising drop reveals them in half circle wearing blue and white jackets in place of the raccoon rugs. The layout is trombone, two cornets, banjo, three saxophones, drums, piano and sousaphone, the leader playing violin. The collegiate spirit is carried out for a medley of college airs, then "Moonlight on the Ganges" and "Mighty Lak a Rose," the last named with leader soloing on the violin.

Then they go into pop numbers—"Sweetheart," etc. Leader does a recitation of "Dangerous Dan McGrew" with burlesque business by the boys, good for a lot of laughs anywhere but at the City, where much was over the heads. The routine is broken up with many bits, such as ensemble singing and a solo or two by an agreeable tenor from among the sax players.

Whole routine is amusing, made so as much by the authentic collegiate appearance as by the material. Good feature for the best of the picture houses, the higher grade the better. *Rush.*

DUTCH and DUTCHIE
Acrobatics
10 Mins.; Full (Special)
American Roof (V-P)

Mixed team in gymnastics, making a likely opener for intermediate houses. The girl is the understander, manipulating and balancing steel pole upon which partner cavorts through usual routine of balancing stunts.

Both are attired in Dutch costumes to plant motif of billing. For a finish the couple do a balancing stunt playing a tune on bells attached to arms and limbs. The bell stunt is a novelty for this type of offering with the combined routine putting them over neatly in opener here. *Edba.*

BIRTHS

Mr. and Mrs. Harry Perry, Jan. 22, at the American hospital, Chicago, son. The father formerly was of Perry and Wagner (vaudeville).

Mr. and Mrs. Harold Healy, Brooklyn, N. Y., Jan. 19, son. The father was stage manager for Jeanne Eagels in "Rain" for four years.

Mr. and Mrs. Matthew H. Zimmerman, Ill., son, Jan. 13. The father is the son of the general manager for Jos. Leblang.

PALACE

(St Vaude)

Palace layout this week as thrilling as a slow-motion picture of a chess tournament. If it were not for the presence of Helen Morgan (New Acts), fourth, the first half would have been colorless. Miss Morgan, who keeps the peasants up late at her night club, is doubling into the Palace this week. Helen is probably the answer for the first flock of open-face suits seen around the house in some time. With Joe Santley assisting at the box, she demonstrated that an alarm clock is excess.

Both halves of the nine-act layout needed comedy. Daphne Pollard closed the first half—a tough spot for a comedy act as this bill was laid out. Miss Pollard got them after a bit, but her opening number was draggy; that is, the crossfire with the customs inspector. Pointed for gags and written by Paul Gerard Smith, it was not in Smith's usual surefire vein.

Miss Pollard pulled more laughs with her funny walk and physical eccentricities. Her second number got over nicely for the same reason. A funny dance clicked. Her last, and easily her best, landed when she indulged in some funny love-making with a tall English bobby. Had the first built up to her she would have gleaned more. As it was she was the only speech-maker of the evening.

Carr Lynn, second, imitating barnyard animals, radio, etc., pulled laughs with his imitations, which accounted for all of the comedy on the first half of the bill.

"Miss Hasoura" in "High Art," George Choo's latest flash dancing revue, spotted third. Walter and Agnes Reddick, two clever dancing youngsters; Agnes Leonard and Gordone Bennett, singers; Six Adelaide and Hughes Girls of more than average ability and training, and "Miss Hasoura" herself, a humorous muscle and snake dancer, completed the personnel. The latter has an effective entrance in a splendid Oriental setting. She poses motionless, under gold paint, while the chorus do a "fan" number. Her first move is a snaky intertwining of fingers, which brought a real gasp from the house. The act is beautifully mounted and prettily costumed. It lacks any outstanding punch, however, but strikes a nice average.

Bruce Bainsfather (New Acts) in "New Old Billisms" opened after intermission without starting anything. The artist was followed by the Silvertown Cord Orchestra (New Acts), which the Keith people pulled out of the air. The radio favorites were liked and proved an excellent unit.

Joe Browning drew the next-to-closing assignment, and wisely decided not to press it. Browning got on close to 11 and closed without any attempt to encore. His act remains about the same, with a new opening song, "The Reformer," getting laughs on topicals. The sanctimonious delivery, punctuated by the slow, sappy, toothless smile, proved irresistible to the laugh-starved bunch out front. What a couple of big-shoe, low-comedy comics would have done to that mob was a crime. But where can you find them?

Zeilas Sisters, two pretty trapeze performers, closed to a thing stream of walkouts. The act deserved a better fate. Con.

STATE

(Vaude-Pets)

"Tin Hats" (M-G-M) and Morris and Campbell in a new act insure two huge laughs, in flicker and in the flesh, at the State this week; this among other good pop house diversissements playing fast and smooth. That's where Loew's is smart; one by each they're copping off the Palace's best, Morris and Campbell being among them. Nora Bayes next week; Herb Wolfus last week, and before that, and hereafter many another prominent "straight" vaudeville staple.

Joe and Flo made merry a-plenty, with Katherine Mallory and the precocious Phil Silvers rounding out the "family."

Closing was a fast dance flash, the Speak E. Z. Revue, derived from its introductory drops heralding the assorted inns, such as Fall Inn, Stagger Inn, Tumble Inn, etc. It's Davis & Newhoff's first production act, featuring the Sidell Sisters, Sunny Hines, Dolly and Judge, Helen Carroll, Lillian Martin and Ed Morer. Some of the dance steps are familiar, such as the lifeless Apache number and the neck hold that Natacha Natova at the Club Richman features. Chances are that most of it is in the common dance domain, however. Dancers these days are distinguished by their technique rather than the mechanical variations.

Opening was Welby Cooke's Novelty Act (New Acts), doing nicely for the starter. Hazel Goff and Bobbie are the feminine pair of "lookers" in a xylo-trumpet musical offering. One (to the audience's left) and if of screenable timbre (left) makes an unusually pretty stage picture, and if of screenable timbre is a very likely possibility, possessing expression and personality besides the mere pulchritude and nice features. Whoever she is

(Hazel or Bobbie) if she can throw away the xylo or bring it on later for a surprise entry, and present herself in some other routine, the personality alone will overcome other shortcomings and carry her further. As a straight musical act it is quite above par. It packs a world of class and can circuit the flimies nicely.

Jack Joyce, monopedic dancer, is now introducing himself with four minutes, of film from "New Wives for Old." As ever Joyce is a personality entertainer, more than overcoming his legless handicap. With the gentlemanly personality Joyce does not need some of that obvious tart humor. It is not particularly "blue" but smacks of the indigo and any approach to that does not jibe with his routine. Joyce does an excellent B. B. for the finale, making his crutch serve him well in the routine. Gertrude Moody (New Acts).

Business was as near capacity as a shifting attendance would permit, with the orchestra floor including standees waiting their turn. Abel.

BROADWAY

(Vaude-Pets)

Show has a wealth of material, especially strong on sight acts and comedy, but value is lost through the layout. Two sight dancing revues are placed together, next to closing and closing. In like manner there are two male comedy pairs separated by only one number, each discounting the other and making it tough for the later turn. Value of the bill is injured by a weak picture, as usual on this time (Moss-K-A).

Diaz and Powers opened in simple, neat and snappy wire act. Man is a first-rate stylist with striking bits of dancing on the strand. Girl is nice-looking kid with long hair and a world of liveliness. Nice, light opener.

Bobby Adams, single woman character singer with a male piano player. Not so heavy for the Broadway. Needs a crowd of quicker perceptions to get her best effects. They weren't quick enough to get her fast patter in a gossipy woman, which is her best. A class entertainer in appearance and material, out of place before a mob that wanted neckfalls and knockabout.

Bert Gordon is happily set in his new act, a singing and talking arrangement with novelty angles. It furnishes a medium for his quiet style of Hebe comedy. He appears in "one" before a street drop and goes into a talk session with a girl, indicating a familiar type of team act. He tells of his experience in a wild west town, and the drop rises, revealing the scene in the manner of a movie fade in. A little story is told, all in a vein of quiet fun, and they go back to the street drop. The western scene comes in again to show the action as seen from the eyes of another actor, all leading to a neat, light flash with a tag line. Gordon was never better fixed for material. The act went well, too, proving that it has appeal to any type of audience.

Reed and Le Vere, couple of eccentrics, one playing guitar and other violin, have worked their musical routine skillfully into a routine, piecing it out with capital stepping by the violinist and comedy business between the pair. They work easily, making a capital example of smooth clowning that never has to be pumped up. They don't have to gag or roughhouse to get their points over, and the music gives them change of pace and variety. Also they go easy on talk.

Lord and Willis get louder laughs, but they get them at the expense of rougher devices. This pair depend upon mugging, gagging and a succession of prop comics. They keep the top spinning by these ingenious tricks and make a first-rate getaway with a duet of bassoon and tin whistle.

Two of the best sight turns of the bill were spoiled by being jammed together at the finish—Ruiz and Bonita and Orchestra (New Acts) and Richard Vintour Revue, with Irene Andre and George Winston. They were next to closing, and closing in that order.

The Vintour turn showed its class by holding them in, even with the earlier dance revue taking the edge off their neat novelty, in which the adagio work is exceptional and the novelty of an acrobatic specialty being surrounded with a pretty revue production has a sure appeal.

Rush.

5TH AVE

(Vaude-Pets)

Best Monday night attendance at this house in some time. A better show than usual, also the six-act bill holding three familiar and three new ones, the latter William Desmond and Co. in "The Dude Bandit," satire on the movies; Mann Hollner and Albert Nichols, lyrical song cycle, and "Dance Vagues," five-people dancing flash. (New Acts).

The Rath Brothers opened, providing a speedy pacemaker to Chilton and Thomas, colored mixed team, for a routine of singing and dancing, with the latter division the standouts.

William Desmond, from pictures,

offered his skit in follow-up, assisted by a support cast of three—two men and one girl. Good returns.

Hollner and Nichols spotted their "plano act" in next place, doing equally well.

Seed and Austin were the comedy clean up, next to shut.

"Dance Vagues," spectacular dancing flash, featuring four dancing girls and boy, closed.

Altogether a good show for the money, with the dance section overbalancing comedy, but a well laid out show at that. Edda.

HIPPODROME

(Vaude-Pets)

Six acts, though none is named in the lights, and Tom Mix's latest picture, entitled "The Last Trail," with Tom Mix featured outside. The picture is one of the thrillingest thrillers this western star has turned out in a long while. At that, if the lights at the Hip are utilized on purpose to lead some to believe that Tom Mix is there, it is good business, for those who might go in to look him over won't be disappointed in his picture, at any rate.

Monday night the business was big in both the orchestra and the balcony, although the gallery didn't look any too strong. Incidentally it looks as though someone will have to keep an eye on that gallery. A couple of wise birds in the loft started to give Jim McWilliams a little razzing, but he's a smart showman and passed them up entirely, going right ahead with his work and, incidentally, copping the hit of the evening.

That is something of a feat for a single man to do in a house as big as the Hip. After having clowning his way through 20 minutes he returned for his political speech encore of six minutes, and then had to come on for another couple of minutes of kidding. In all, McWilliams was on for 29 minutes.

Following a brief overture, the Pathe News filled in, and then the Six Galenos (Colleagues?), with a combination tumbling and risley offering, opened the vaudeville section with the "Original triple somersault" reserved for the finisher, getting over with a terrific punch to the audience. Prior to that there was frequent applause for three or four spectacular tricks that came earlier in the act.

Levan and Davis, with a song and dance specialty, subbed for Eddie Weber and Marion Ridnor, originally scheduled for the deuce spot. The boys, relying principally on their dancing, managed to pull down a very fair share of applause.

George Choo's "Petite Revue," with Carrie and Eddy starred, Eileen Dee Cee and Sascha Bragawa featured and Webster Taylor "exploited." Five in the act, and from the looks of things, all must have contracted for individual billing, so they got it. The act is staged by J. J. Lucas, with special music by Gene Lucas, although "Birth of the Blues" is used to a great extent, and in the act prior, "My Lucky Day," was used, so George White was well represented. However, it was principally dancing, and it followed another dancing act, so there you are! Bennie Ryan and Harriet Lee slipped over a laugh hit with their dialog, something of a stiff job at this house, but the sensitive pair put their voices over so that they clicked right to the back of the balcony and the laughs came freely. They eased the way for Jim McWilliams to come on and clean up.

The Russian Art Choir (New Acts), late of Arthur Hammerstein's "The Song of the Flame," proved an imposing closer, the first scene not getting as much as it should. The final scene, which is from the operetta, scored with the audience on the flash and the vocalizing.

Aesop's Film Fable, entitled "The Cowboy's Revenge," was programed to be shown ahead of the feature, but was dropped, with the Tom Mix picture getting under way at 10.06 and the show finishing at 10.59. That means that the operator rushed the feature through in 53 minutes, and the word rushed is right.

Fred.

AUDUBON

(Vaude-Pets)

Apparently this uptown Fox house is spending more money on its vaude section. Monday night the show not only made quite a flash in quality, but pumerically ran into money on a hasty summarization of individual salaries.

The Audubon runs along quietly and is doing business. Its capacity is over 2,100 with the night scale topping 75c. The house gets first play on new Fox productions and "The Auctioneer" is current. No programs and no splurge in the lobby as to who's who in the vaude section.

The show started with the Rosow Midgets. This pair of Liliputs has been in and around for a long time. They rely upon their travesty boxing bout to make the turn stand out. No novelty but still productive of laughter. Fild Gordon No. 2 was an apparent hit as far as applause was concerned. However, his talk lacks punch, while his routine of fiddling gets its best kick when he's doing the saw or mechanical movement stuff with the fiddle and the bow.

The Lyons and Wakefield revue

found it easy going in the third spot. The comedy work of the two men and their dancing got the biggest results. As a "revue" proposition, it is shy on feminine background, but two of the "girls" do nicely with harmony. Next came Florrie LeVere, with Lou Handman at the piano. Miss LeVere flashed skill, clothes and an act that gained strength as it went along. The act was an unqualified hit. Handman, and an unprogrammed woman, held up creditably.

Crafts and Douglas followed, the wise cracking and ballad singing duo registering solidly. A typical vaude combo of its kind; the men did not overstay and what they sang struck 12 with this uptown crowd. Crafts formerly teamed with Haley, but in Douglas has a partner that is helpful.

Closing were Grant and Wing, with a neat musical background. This team no longer has the Holdsworth musickers, currently using more of a stringed outfit. For a picture or vaude or any old house this present Grant and Wing turn can step in and score. Flashy, pleasing, full of grace, originality and class.

The second half of the bill was devoted to pictures. Mark.

AMERICAN ROOF

(Vaude-Pets)

Four out of eight acts of a meaty program offered comedy. Monday night the customers didn't start to laugh hard until the beginning of the second half.

One of the Scott Brothers and Vernon appeared inaspirously in what looked like a replica of the old-fashioned "drunk" scene at the start. Given a new turn here, with a speakeasy background, and a fight-fan bartender who forgets to charge for drinks once inveigled into a fight argument, stopped the show and had to encore with a stringed instrument and vocal number, which stopped it all over again.

Comedy skit with Chase and Collins followed. As a collector for a power company Chase is welcomed by the singer because she figures he has come with a contract for disc recording. Comedy matter is light and hinges mostly on the situation created. Final love song number is unsuitable because Miss Collins is of the matronly type and looks much older than the youthful collector.

Next to closing was held by Zuhn and Dries, hobnob comedians. Get more laughs than any other act on the bill but miss as show stoppers.

Faber and McIntyre (New Acts) the other comedy act, spotted third. They had apparently met the customers at the Roof before and succeeded in getting himself in solid from the start. Business rewarded with uproarious laughter.

Eugene Costello and Co. (New Acts), man and four girls, put on assorted routine dance numbers. Neatly done but haven't anything new in that department. Denny Sisters and Thibault register much better at the finish with plain but expert drill tap dancing. Thibault draws heavy applause with his solo effort but the act as a whole lacks the variety which would put it over big. Pleased the crowd.

Elsie Huber held second with songs, while Hama and Yoma, Jap acrobats, opened. Feature screen flicker was "The Winning of Barbara Worth."

Ground floor well filled but the gallery seemed to be suffering.

81ST ST.

(Vaude-Pets)

More pictures than vaudeville at this upper Broadway house for the current week. With J. P. Kennedy's "Gorilla Hunt" and F. P. L.'s "Blonde or Brunette," starring Menjou, on the program and heavily billed outside, the result was apparent inside. Three-quarters of a house—nothing to be sneezed at here this winter.

The hunt picture closed the first half. Due to the added footage the variety portion was held to four acts. Of this curtailed consignment of talent Ken Murray easily clowning his way into the good graces of those present by acting as announcer and then topping off with his own turn.

This announcing and master of ceremony thing has evidently become a custom. And indications are that some of the moys like it. Instead of stealing bows and overstaying they can now get it all in, and don't have to make it so raw if the applause isn't all they think it should be. But that doesn't necessarily mean Murray. This particular youth was at ease, made 'em laugh on his gag lines and gave the impression he was having a pretty fair time. Not all of these assigned ad libbers can "get funny" just on order. That being true, Murray is of the exceptions.

Glenn and Richards uncorked their change of pace by opening as a mysterious meller and then dancing before an eight-piece band. Jack Richards was the punch through his acrobatic dancing and got some comedy into the routine through making the musicians double under red wings and as a chorus for a short hoke ballet number. As an orchestra the combination is far from vulnerable. Either from enthusiasm or haste the trombonist is

PRESENTATIONS

FLOYD WRIGHT

Organist

Granada, San Francisco

Floyd Wright is a newcomer to the fraternity of featured organists. He received his first screen credit and handled his first major assignment as a soloist last week. Previously he put in his apprenticeship as second organist and with the resignation of Iris Vining was elevated to the premier job, holding the latter for several months without screen credit.

Wright, of course, shows evidences of his newness. His synchronizing with the slides on the screen was faulty in spots. His selection, too, was not a happy one. Given a couple of weeks to get the solo sense and the composure of experience, he should be okay. He is a capable organist, as demonstrated by his consistently good work on the regulation stuff.

At present San Francisco is without a featured organist. The Granada shows perspicacity in seeking to develop one.

"NIGHT OF LOVE" (44)

Prolog to Picture

Strand, New York

"The Night of Love" (U. A.) being a costume picture which harks back to the castles in the air era, the Strand has duplicated a scene from the film as closely as possible, sprinkled it with 44 people and made of it an attractive effort.

A dining hall is the set with a banquet table heaped high. An imposing staircase is at the back up which a mixed chorus of 27 exit. Previously Mlle. Klemova, M. Daks and Kiddon dance, Edward Albano sings and the house ballet routines.

The illusion is of a massive set but it has been explained that a special gridiron is used to hang the walls of the castle room on such an angle as to help the general effect.

Nice piece of work, distinctly appropriate and as pretty a prolog settings as "the street" has seen in some time. The mixed chorus (voices) lines the table and after exiting Edna Burhans takes the stairs for a solo. During this a scrim is slowly lowered which catches the title of the feature at the end of the refrain.

Well devised and executed, this program item closely approached the specification of being independent of the talent concerned, the stage picture compensating for any shortcomings—which were not drastic. Sid.

"THE LITTLE WHITE HOUSE" (2)

Eastman Presentation

9 Mins.; Special Setting

Eastman, Rochester, N. Y.

The Eastman theatre is particularly effective in its method of handling song numbers, dressing them in an atmospheric garb that lifts them away from the straight presentation. It is fortunate in having available, through the Eastman School of Music, a wealth of fine vocal material, but the producing staff supplements this with clever work at staging that makes the vocal presentations stand out.

"The Little White House" is in four numbers. It opens against a backdrop with Martha Atwell singing a verse of "The Two of Us," followed by the chorus of "All Alone Monday." Miss Atwell, a "regular" with the Eastman company, registered effectively in this number. At (Continued on page 25)

prone to sideslip from the prevailing key, very detrimental.

The Worden Brothers opened, doing their novelty risley work on parallel platforms which has the men exchanging four balls for a finish. As good an act of its type as has been around, being about the only one.

Green and Lafell were in the deuce. Miss Lafell delivers pop numbers while her male partner makes a half-hearted attempt at comedy on a piano. The routine is elastic, as a change of songs can take place any time. Maybe that's what was the matter Monday night. A wooden whistle lyric, done as an encore, was far too weak for the spot and more power earlier in the layout would also rate as beneficial. Four songs in all, plus a comedy keyboard episode, took this pair away in 12 minutes.

The gorilla pursuit-held-attention-albeit the booth operators must have been giving the projection machines all the speed they could handle. An easy way to kill off the value of a picture. As long as the 81st Street is going to show double features to get them in the policy might as well be to let those present see the reels right. If not, that's liable to develop into another reason for keeping customers away. Sid.

ORIENTAL (CHICAGO)

Chicago, Jan. 21.
The boys are decked out in red coats this week as Royal Mounteds in a presentation of northwestern zone. The stage stuff is titled "Where Men 'R' Men," and subtitled "Get Your Man, Girls."

No one man in this country, and probably on this continent, for that matter, who so attracts the femme trade as does Paul Ash. There are matinee idols and evening show idols, but the redhead is both. They wait in the lobby, on the street, around the corner and in spy-glass distance of the theatre for an hour until admittance is possible.

Then, leg sore from standing, they are hand sore from applauding inside. And not because the show is exceptionally excellent.

That Ash can draw by himself is evidenced this week. The presentation is below average; the picture, "The White Black Sheep," is a real black sheep among recent releases, and in the stage talent there is not one draw "name."

Though neither a draw nor a "name," Muriel Kaye, braided and classy, is an unusual performer. She is a kicker and, in the slow rendition of kicks, pleases highly. Miss Kaye uses her looks and a personable stage sense to advantage. She scored from the tape to the stretch.

Lang and Vogt, from vaudeville, should find no difficulty in picture theatres. They find little this week. A pair of pipes such as they possess fit perfectly in the picture field. If there's anything that goes in a Chicago film palace it's a popular number well rendered. Lang and Vogt can sing an unpopular song and make it popular for the moment. They escaped after two encores.

Milt Watson, now regarded as one of the family by the Oriental customers, sang to Ash's piano accompaniment. Either Ash or Milt muffed once, for there was a break and a discord. They like Milt here. He probably finds it softer at the Randolph street house than anywhere else. A good-looking lad and he sings the way they want it.

King and King, uniform steppers, proceeded to have the show. They resemble very much two lads who recently appeared with a Publick unit, doing a chain dance. The chains are ducked here, if the parties are the same, for some nifty taps and winging. Well-rounded routine.

Orchestra by the Ash men are all excellent. In one spot a trombone duet topped anything. The staff songster and a song-plugger sat in with the musicians and loaned a vocal chorus to each number, something that Whiteman proved effective on his recent visit here.

Henry Keates came through with his usual by encoring after making 'em sing themselves hoarse to the organ blues. If not that Ash immediately follows Keates they wouldn't let the latter off, it seems.

Despite the surrounding show and despite a meaningless feature picture, they come to pay homage to the red head. Loop.

PARAMOUNT (NEW YORK)

New York, Jan. 23.
If the film house fans want sight pictures on the stage, other than in the moving pictures, John Murray Anderson can furnish them. Mr. Anderson goes in strictly for sights. He produces them, but for this week's presentation at the Paramount little else, very little, in the way of stage talent in "Chinese Jade" (Presentations).

Handsomely produced, the tab runs along almost in hangings and drapes. Splendid in this, and probably will greatly appeal to the villagers off the main line.

But three lively spots in the show, one provided by a troupe of "Arab" acrobats in the Anderson presentation and the other a bright short film, one reel, entitled "We Must Be Thrilled," and, of course, the Jessie Crawford interlude at the organ. That is always worth while and now an expected part of every show.

While the Richard Dix picture, "Paradise for Two," is a farce and a laugh, mostly through its captions by Robert Benchley of "Life," these laughs are intermittently slow for a full-length release. In fact, they are much scattered.

The feature picture was followed by a Felix the Cat, this one more of a vacuum than the other Felixes. It wasn't even programed Sunday, so if the Paramount people thought that little of it, why play it at all? Still, the program might have been found short and Felix was slipped in as a filler.

A "Fortune Teller" (Herbert) overture was nicely handled by the orchestra, followed by the weekly news, the best of the latter holding a trial spin of a foreign speed cruiser doing 37 miles an hour. Fine bit.

No. 3 held the Chantel Sisters at the pianos—two sisters and two concert grands. Julia Lorenze was the soprano. Sisters dressed Spanish, and if they played Spanish on the pianos the orchestra accompanying them drowned it out. Quite difficult enough for a pianist in a house as large as the Paramount to send over volume. When the house pit men join in, you hear the orchestra alone unless way down front.

No remedy for this. Chantals more of a sight turn than an entertaining act for that reason. Show ran about two hours or a trifle longer. Paramount capacity by 1.30 Sunday afternoon with a miserable drizzle on. Around 250 people wandering or standing about in great hall at 2. Sine.

STATE (LOS ANGELES)

Los Angeles, Jan. 21.
The stage act ran an hour and a half on the opening show of the week.

It introduced to the picture theatre and featured Beth Berl, Ziegfeld's long-limbed pippin. She was the class amidst a bunch of hokum that ran all the way from a boys' harmonica band to Mabel Blondell, vaude single, doing four songs, an unheard of number for a singer in a picture house.

With generous pruning Fanchon and Marco probably whipped the act into better shape than it was the first day. It was necessarily a tough job to attempt blending into a harmonious whole so many diverging ingredients.

Armanda Chiot, Mexican soprano, was announced as an octave higher than the highest. So far as the average person who lays it on the marble for a duet is concerned she makes good on her billing. She didn't have particularly happy selections, but her soaring range put her over.

Arthur Turelly preceded the boys' harmonica band with some opera on his own instrument. Turelly is repeating the West Coast presentation tour. On his previous swing around he organized and promoted the harmonica bands for kids in all the towns, creating considerable interest and proving a box office card with the repeat for the purpose of further capitalizing the enthusiasm.

Armstrong and Phelps, "Two Boys From Hollywood," singing songs of the hot-ty-tots type were next to closing and leaned way over the fence on the blue material. They got laughs, but it's a point whether laughs were worth while for the house.

Jan Rubini, high brow violinist, was a little out of his element in the general avalanche of slapstick. The hit of the bill was really Gene Morgan, unctious master of ceremonies. Morgan is not a musician, but what a leader he is for a stage band. He has everything, clean cut, good looking, poised, quick thinking, smart cracking and versatile. He was in and out, clowning and announcing and adding little touches that were priceless.

"Ladies at Play" was the screen feature.

CAPITOL (CHICAGO)

Chicago, Jan. 20.
The Capitol's second anniversary celebration is actually that. During its two years this theatre has not only supported itself, but taken care of its several weaker sisters on the circuit as well. Its grosses, averaging around \$30,000, are about as high as they get in the neighborhoods.

A variety of policies have been tried at the Capitol since its opening. All have been more or less profitable. Its best draw is now in effect—a stage band with a semi-musical comedy built around it. This is consistent with the trend of picture house entertainment throughout the city.

Location is to its advantage. Around 79th and Halsted the community is pretty much self-centered because of the near-sleeper jump to the Loop.

A good show marked the anniversary celebration. Dell Dellbridge and his Capitol Merry Makers were featured in "A Birthday Festival" (Presentations). The film, "Nervous Wreck," apparently made highly palatable Capitol fare. "Aesop's Fables," "Topics of the Day" and International News completed.

A packed house early in the week indicated that the gross would be in keeping with the occasion. Loop.

GRANADA (SAN FRANCISCO)

San Francisco, Jan. 20.
Eddie Peabody, the bouncing banjole, was on vacation last week and in his place Bob Nelson, fresh from the east, subbed as leader of the stage band. Nelson is scheduled to go into the Metropolitan in L. A. to replace Ben Black of San Francisco. He is new to the presentation band racket, but a natural by virtue of his ability to whip over a pop number in true Jolson fashion. Just how good or what sort of a musician he is or whether the movements he makes with his baton would always be a safe guide for the musicians to follow could not be answered from this week's samples.

Evidently what Publick is after is an entertainer to preside as master of ceremonies and keep the ball a-rolling. Nelson appears to be a dandy bet, with plenty of experience fled away. The Granada liked him from the kick-off.

Jack Partington brought back quite a few novelties in stagecraft

on his recent eastern trip. He titled last week's act "Radiana," apropos the flash finale when the corus girls did a butterfly tableau with lights out and the wings radiumized to stand out iridescent. Participating in the stage act up to that point were Barnett and Clark, mixed hoofers, clever with the taps and clicking; Ward and Van (New Acts), comedy instrumentalists, and Helen Wright, nice-looking soprano, announced as just back from Honolulu.

After the act came Mme. Ellnor Glyn in a personal appearance in connection with "It." Her presence probably had much to do with the packed matinee house. Packed houses in this town are rare at matinees. The authoress gave quite a spiel in exploitation of the mysterious something which she calls "it," and which has become a trademark with her. One statement she made was a bit droll for the trade. She declared herself ever alert to keep "slapstick" out of her pictures. This from the Queen of HoXum! The authoress also figured in the Pathe News with a shot of Mayor Rolph and General Manager Edward Baron meeting her at the depot.

A Lloyd Hamilton comedy balanced the program.

MARK STRAND (BROOKLYN)

Brooklyn, N. Y., Jan. 23.
Van and Schenck are doing plenty trade at the Brooklyn Strand this week, live frolics on Saturday and Sunday being in order and nicely managed, though a shifting in schedule bringing the closing hour past midnight, the final show commencing 10.45.

Considering the act's \$3,500, Ed Hyman was obviously limited for anything else, calling on his own orchestral personnel to build up the presentation end. Thusly, Sascha Kindler, the concert master, was brought into the limelight for a "Miniature Concerto" composed by Willy Stahl, the maestro of the Mark Strand Orchestra. Harry Breuer, an ever faithful, xylophoned a pop medley that whammed 'em, the regulars seemingly not forgetting their favorites.

Gus Van and Joe Schenck, Brooklyn's own, played this house last April and were gloriously welcomed back. They did 21 minutes, crowding in a catalog of hot-off-the-publishers' press-songs in quick succession. Working on the lower platform instead of the elevated stage, with the house orchestra behind them, the boys got right down to the customers, and whatever doubt of their lyric and vocal variations carrying was immediately dispelled.

Apropos of the team, which is another of vaudeville's contributions to the success of the ever-enveloping picture house field, one can take it from the boys that the manner of being treated in a cinema house exceeds their fondest thoughts compared to vaudeville. There is none of this petty larceny such as a few dollars here and there for the rental of additional spotlights or other incidents.

The picture house exhibitor is primarily concerned with getting the best possible out of the act, as much for their benefit as for himself, and it is little wonder that an act responds so wholeheartedly when a heavy public demand necessitates the extra shows such as the quintet over the week-end.

"Perfect Sap" was the feature and another weak sister. "Tripping the Rhine," a Hy Mayer cartoon (Short Subjects), closed. "Pagliacci" was the overture. Abel.

Eastman as Arbitrator

(Continued from page 1)

to have decided it was too risky for a public performance.

Evans gave as his reason for walking out that the disputed fourth act was indecent. The management appealed to Equity, the latter answering that if an actor believed a play or lines might lead to his arrest he could not be compelled to play by Equity or anyone else.

Equity refused to pass judgment on the play, but both the actor and management filed counter claims for two weeks' salary.

Under the rules, an actor is supposed to receive the entire script of a play, or that part of it which he is to play, within the first seven days of rehearsal, in order that the player can decide whether he cares to appear in it. The manager has the privilege of deciding whether the player is suited to the part within that period except, of course, in cases of run of the play contracts.

The unplayed fourth act of "New York Exchange" is reputed to treat rather brazenly with the "male captive" factor among the characters. The play was originally presented by the late Ivan L. Wright, the Shuberts and George Choos buying in on it just prior to the premiere at the Klaw.

Mr. Eastman did not hand down a decision but Monday called for the script of the play, deciding to read it before making an award.

AIMEE FLOPPING

(Continued from page 1)

hall each day \$600. That brought Aimee but a gross profit of \$616 on her two-day stand here, against her traveling expenses and overhead.

Saturday afternoon Aimee appeared before 500 people. At night she drew 2,000, through the evening papers announcing admission would be free. Sunday she had 6,500 at each showing in Convention Hall.

It was Aimee's first local appearance and she became a prize financial flop.

In the announcement of her four addresses it was stated: "The crowds which have greeted Mrs. McPherson on her tour have been so great it has been found necessary to limit the attendance to the capacity of the building."

The scale as set here was 50, 75, \$1.10.

With no demand for tickets before the first meeting opened Saturday, it was decided to throw open the doors and take up a collection toward the expenses.

Los Angeles, Jan. 25.
Mrs. Lorraine Wiseman Sielaff, known as the Miss X in the Aimee McPherson case, is giving a lecture called "The Truth About the Aimee McPherson Case" at one of the concessions on the Pike at Long Beach, California.

Mrs. Sielaff has an outside ballyhoo with a talker and four mandolin and guitar players. Banners read: "Hear the hoax woman tell the truth about the McPherson case."

The Long Beach stay is simply to break in the lecture preparatory to a tour of the United States. The talk runs 20 minutes, is given eight times a day and consists of Mrs. Sielaff reciting about her 43 days spent with Aimee and her adventures in the Carmel case.

The lecturer denies being a traitor and squealer, and declares the evangelist ditched her when she was arrested on a check charge.

Topeka, Jan. 25.
Mrs. Aimee Semple McPherson's attempt to commercialize evangelism here was a flop. She was scheduled to appear matinee and night, Jan. 20, giving religious lectures in the city auditorium at \$1 per head, with tax added, under the local management of the National Theatres Company.

She appeared as per schedule. Despite last minute frantic efforts to make a showing by the liberal use of paper, she failed to fill more than one-third of the 3,500 seats. Aimee publicly admitted the flop and announced a break with the theatre management.

On her own she engaged the auditorium for another matinee and night, depending on the silver offering for a take. She played to packed houses both times though the collection was less than the gross on the poor houses.

Topeka likes its religion free. Aimee likes crowds. Both were finally satisfied, but the local theatrical men who first sponsored her appearance here are decidedly in dutch with the public.

Wichita, Kans., Jan. 25.
Aimee Semple McPherson, who according to her own words is "vastly interested in everything pertaining to radio except radio operators" (greeted by a huge cheer) spent one whirlwind day in Wichita, speaking to 10,000 persons, two full capacity audiences at the Forum.

Mrs. McPherson spoke to 5,000 persons in the afternoon and the same number in the evening. Hundreds were turned away at each meeting. Loud speakers broadcast her sermons outside the Forum and 100 or more stood in the cold to listen.

Free-will collections were disappointing although the preacher herself made a plea for a bountiful response at the evening meeting. Less than \$1,100 was reported by the collectors from the two meetings, hardly paying expenses.

At the close of the services requests were made for converts with 500 enthusiastic responses. One man rushed into the hall saying that he had listened to the broadcasting of the sermon over KFII and had been converted. Looked like a "plant."

One amusing incident of her meetings here was when she thanked the committee for furnishing her with a "green Elcar" instead of a "blue Chrysler." A Chrysler car figured in the California stories of her disappearance it will be recalled.

PRESENTATIONS

(Continued from page 24)

the close of her second song a gauze drop rises with the lightup to reveal a white house painted on a back drop. It is for the entrance of Charles Hedley, tenor, who sings "The Little White House." The close is a duet, "Rose-Colored Glasses," with the spots shifting into red.

Good presentation with an ample staging. Sanderson.

"A BIRTHDAY FESTIVAL" Stage Band with Specialties 50 Mins.; Full (Special) Capitol, Chicago

Perhaps the best presentation Clyde Hood has produced for Dell Dellbridge to date. While with no box office names it has a majority of that reliable talent which forms the bulwark of all stage band presentations.

A long table on a raised platform with the acts around it as for a birthday dinner. The orchestra, in light suits, were terraced behind the table.

Opening was a torrid number by the band, Dellbridge at the wand. At its conclusion a ballet of 12 girls pranced through a well timed routine.

Louise Ploner started the specialties with a disarming sort of pop singing that appealed. She has the pipes, looks, and if she didn't have a slightly exaggerated conception of showmanship, she'd have the works.

The band took another spot with a local hit and cashed in with a sizeable hand. Dellbridge has 14 musicians, with a mode of orchestration well suited to stage work. It is noted that Dellbridge has overcome much of his earlier stiffness in directing and also has acquired a knowledge of what to do with himself when he's not busy. Appearance is greatly in his favor.

Burns and Foran, two men, clowning around with negligible returns for some time but closed all to the good with a dance interpretation of Red Grange making a touchdown. Another later novelty that scored was a series of gags printed on "sandwich man" sheets and done to comedy dancing.

Rizzo, orchestra's accordionist, developed into a show-stopper with some pop solo work. He was followed by Joey Ross, young hooper, who can do his stuff without music to better returns than with it. Ross looks good for late spotting with any stage band or in a presentation.

Penny, Reed and Gold, three singing comics in burlesque make-up, worked just two comedy numbers and scored heavily on the second. They're from vaudeville, and for picture houses. Lovey Sisters, two juveniles who have harmony as well as gift of the hoof, displayed a tendency to stop the show and just missed. Right for family audiences.

Finale was an ensemble number with the ballet turning in a peppy routine and then consecutively lifting the right side of their shoulder-capes to reveal "2d Anniversary" printed on the inside. All to bare music.

Hood is beginning to show class. Loop.

"CHINESE JADE" (16) John Murray Anderson's Co Paramount, New York

Designed and staged by John Murray Anderson for Publick. Divided into four chapters, labeled Images in Jade; The Jade Plaque; The Jade God and The Jade Pyramid.

Singers programed—Avo Bom-barger, Jean Chase.

Dancers programed—Tamiris, Mae Lubow and Eugene LeSieur; Ada Forman.

Ensemble dancers—Millicent Dorn, Betty Lind, Veneda Garde, Honorita. Troupe of six Arab tumblers.

Superbly mounted and elegantly dressed production.

Novelty effects in staging. Otherwise draggy with more detailed comment under reviv of Paramount theatre, in this issue. This merely for the record or 'les. Str.

HOUSES OPENING

The new Cameo, Jersey City, opened this week, playing live acts on a split week change booked by Fally Markus.

Oakland, Warwick, N. Y., added vaude to its picture programs this week, playing live acts on the second half, booked by John Coutts.

The new Keith-Albee Uptown theatre, Detroit, seating 3,500, opens Feb. 14 with vaudeville and pictures.

RADIO'S BUNK 'PUBLICITY' IS NOW REACTING WITH ACTS

Fell for No Pay and Got No Jobs Also—Great for Program Fixers Only—Air for Actors in More Than One Way

Vaudeville acts that have been appearing on the radio without remuneration are now saying the promised publicity has failed to bring them profitable air or club engagements.

Several New York stations have daily been supplying entertainment, with many of the turns recruited from vaude ranks, acts that have been visiting the bookers and agents in hope of landing dates. The acts fell for the salve about the radio appearance making them famous.

This Elysian field of no-pay endeavor has been great for the radio program fixers, but has not put a single penny in the pockets of either the men or women appearing in vocal and musical specialties via the air.

One vaudevillian agreed to work a radio date, but his piano-playing partner rebelled against working for nothing and slammed his music at the singer. The latter appeared on the air, but had to accept the accompaniment of a colored pianist in the station at the time.

Any number of individuals are playing the station masters in hope of a radio appearance making them such demanded favorites that vaudeville bookers, night club operators and show producers will grab them instantly.

J. H. LUBIN DINED; BIG TIME AT FRIARS

Loew's Chief Booker's 30th Anniversary in Show Business Made Gala Occasion

Jake Lubin is a pretty popular fellow. That could be told from the number and quality of his friends at the Friars Friday night, at the banquet tendered to Jake as guest of honor. It was a celebration of the 30th anniversary in the show business of J. H. Lubin, chief booker for the Loew Circuit.

A large crowd at \$10 a plate jammed the large hall of the Monastery. About 20 men in and out of the show business occupied seats on the dias. It had been no easy task to urge Jake onto that dias. His modesty is famous among his intimates.

J. H. had been informed that a few of his friends wanted to sit around a table with him on his 30th anniversary, just to say hello and offer congrats. Jake then said that would be fine, he would keep his dinner time open for Friday night and be with the bunch. Jake thought about five would be with him then.

Soothed Jake

Irving Yates had general charge of the affair, attending to the details and Jake. About five days before, Irving informed Jake that

(Continued on page 36)

Law Stops "Mind Reader"

Manchester, Conn., Jan. 25. An audience of women that nearly filled the State theatre here Friday morning failed to learn what the future holds in store for them when a "special ladies' show" by a mind reader was stopped.

Prosecuting Attorney Charles R. Hathaway arrived at the theatre just after the show had started, invoking a local law against mind readers. The theatre refunded admissions.

"RUFUS LeMAIRE'S AFFAIRS"

Now Playing
FORREST THEATRE,
PHILADELPHIA, PA.

SIR JOSEPH ALLEGES NAME INFRINGEMENT

"Page Mr. Ginsburg" Story of His Life?—Hopes It Leaves Out San Francisco

"I denounce it," sputtered Sir Joseph Ginsburg, flipping off his monocle in Variety's office. "Mr. Willie says it's a fringe on me," added Sir Joe, as he started to polish up his medals.

Sir Joseph had dropped Variety off of his daily route, and some thought he had gone to work. Sir Joe denied the work suggestion but said Mr. Willie had told him to keep away from Variety's office.

"Mr. Willie said I give your joint too much class," Sir Joseph stated, "and if you want class you must pay, Willie says. He told me to ask for an ad for nothing. It must read, 'Sir Joseph Ginsburg. At Liberty. Always, Mr. Willie says.'"

Forced back to what he had "denounced" when entering and the "fringe," Sir Joseph replied it had referred to a new show, "Page Mr. Ginsburg," he had read about.

Spelled Name Wrong

"The fringe on me," said Sir Joseph, "is on my name. Of course they didn't spell my name right. It's Ginsburg, but hardly anyone knows how to spell it that way. But Mr. Willie told me he had heard the 'Ginsburg' show is about my life."

"It's professional jealousy, and I think John McCormack, Jr., had something to do with it, but Mr. Willie says you can fix. You tell them that I denounce it and be sure to see if there is anything in that show about when I was in San Francisco."

(Continued on page 36)

Mary E. Keith Chapel Dedicated by Cardinal

Brighton, Mass., Jan. 25.

"God and the Church will never forget A. Paul Keith and his mother," Cardinal O'Connell said in dedicating the new Mary E. Keith Chapel on the grounds of St. Elizabeth's Hospital here.

Declaring that many modern fortunes are "frittered away in vanity, frivolity and dissipation, leaving nothing but the hollow vanity," the Cardinal made a plea to the wealthy to follow the example of the vaudeville magnate and remember the Church before departing this world.

The chapel was erected in honor of the mother of Mr. Keith.

FIRST ALGERIAN DANCERS

The first Algerian ballroom exhibition dancers on this side are Moiret and Fredi. They are slated for a night club.

Film Extras as Claqué

A vaude producer was busy this week framing a "bally-hoo" for a New York premiere of one of his turns.

What seems a new wrinkle is the engaging of picture "extras" not placed for the day or evening, by giving them tickets to see the vaude show, and, of course, to follow instructions.

SOPHIE TUCKER LEAVING BEFORE NEW YORK RUN

Billing Differences in LeMaire's "Affairs"—Ted Lewis Starred

Baltimore, Jan. 25.

While LeMaire's "Affairs" was here last week, Sophie Tucker informed Rufus LeMaire she would not be with the show when it opens at one of the new Chanin houses in March. Miss Tucker will leave it about two weeks previously.

Filling the vacancy will be Charlotte Greenwood.

It's understood that Ted Lewis, a co-star currently with "Affairs," will be solely starred for the Broadway stay.

Matter of billing is said to have led to Miss Tucker's decision. LeMaire claims it was a question of single starring, and as he has Lewis under engagement for the same show for next season, he believed Lewis should have all possible billing advantages. Though the claim states that Ted Lewis was agreeable to any proposal and expressed his willingness to also split the tip as co-star also in New York.

Miss Tucker's version is that LeMaire insisted upon Lewis being the only star at the Chanin house and asked her to take second billing. This she declined to do.

No feeling has resulted from the difference in opinion, with all of the parties remaining friendly. Miss Tucker may accept offers made through William Morris to her for picture house engagements or go to the Pacific Coast. The Morris office represented Miss Tucker in the LeMaire show contract.

Polly Moran Back on Lot

Los Angeles, Jan. 25.

Polly Moran is back on the Mack Sennett lot making two-reelers. As "Sheriff Nell," 1914-1917, Miss Moran was a familiar film comedienne.

Ice Skater in Film House

Chicago, Jan. 25.

Bobby McLean, ice champion, will appear in the presentation at the Granada (pictures) here next week. This is McLean's first picture house engagement.

YOUTHFUL YOUNG GOOD FOR \$100,000 IN 3 MOS.

\$5,000 Weekly for Personal Appearances — \$5,000 a Wk Maybe on Pan Time

Los Angeles, Jan. 25.

George Young, channel swimmer, according to present indications, will earn \$100,000 in the next three months. He is getting \$5,000 a week for personal appearances, having obtained that amount last week from Sid Grauman for appearing at the Egyptian in Hollywood, and this week the same amount is being paid him for doing a few strokes in a tank at the Metropolitan downtown, while a lecturer tells how he navigated the channel. Though a week starts for a picture and show at the Met on Friday, Young, on account of his Egyptian engagement, was not able to open until Monday, and will carry through until Sunday, used in conjunction with two separate picture bills.

As Young is under age, he will not be able to sign his contract with Famous Players-Lasky until the arrival of his mother, who is his guardian. Meantime, F. P.-L. is having a scenario written around Young's life and achievement. It is said that \$50,000 will be paid him for this work. Ralph Levy, who is exploitation man at Grauman's Egyptian, is functioning as Young's new business manager.

William Hastings, who was Young's pal, and whom the latter is said to have treated quite shabbily, will also have a picture career. He has been placed under contract to appear in an independent picture costing \$75,000 to be produced by Dallas Fitzgerald.

Vodvil offers galore have been made to Young by the various circuits, with the possibility that if he wants to take a whirl at this branch of the amusement field Alexander Pantages will get him for a guarantee of around \$5,000 a week and a percentage of the gross business.

Representatives of the Orpheum and Keith circuits approached Young's manager, but their proposition is said not to have interested him.

After looking at the screen tests of Young, the Canadian youngster who swam the Catalina Channel, Famous decided it had no story which would fit the long distance swimmer. His representatives are now looking for offers from other film concerns.

It is unlikely that any of the big producing concerns will take the boy but he will probably sign with an independent firm.

VITA NOW AFTER LESSER NAMES

Having established itself by two "big name" programs, Vitaphone, as previously announced, is going after the vaudeville idea. These film-voice bills of lesser names are to be launched shortly.

Recent signatures on Vitaphone contracts include Sissle and Blake, The Admirals (band), Bernard de Pace and Sylvia Froos.

The William Morris office arranged the bookings.

Vivien Oakland Featured In Griffith's New Film

Los Angeles, Jan. 25.

Vivien Oakland, formerly in vaudeville, Murray and Oakland, has graduated from the ranks of Hal Roach comedians. She will play the featured role in "Beautiful Women," Raymond Griffith's present film for Famous Players-Lasky, directed by Earl Kenton.

After Will Mahoney

Los Angeles, Jan. 25.

Will Mahoney, held over at the Orpheum for next week, following his removal from No. 4 to closing show Sunday night, has received several picture offers. A test is to be made by John McCormick of First National tomorrow (Wednesday).

Famous Players-Lasky, Educational and F. B. O. are also after Mahoney.



DENO and ROCHELLE

LEONARD HALL in the WASHINGTON "POST," January 3rd, said:

"Deno and Rochelle, who have an unusually clean-cut dancing act, and who do the Apache—God forbid!—as few teams have ever done it. My efficient secretary, Miss Pethick, upon reference to my files, finds that in the last six seasons I have seen no less than 743 versions of the Apache dance, brought to this country by the Marquis de Lafayette. The final throw of this one is by far the most exciting extant. Sunday matinee no less than 24 members of the audience rang Emergency Hospital for an ambulance. And yet the lady sweetly took her seven bows as though she had been taking weak tea with the rector."

Week Jan. 3, Keith's, Washington, D. C.; Week Jan. 10, Maryland, Baltimore; Week Jan. 17, Keith's, Philadelphia; This Week (Jan. 24) Keith's Riverside, New York; Next Week (Jan. 31) Albee, Brooklyn; Week Feb. 7, Keith's Palace, New York.

AND BOOKED UP 'TILL JUNE
Direction JOE SULLIVAN

JERRY DASHINGTON DIES IN POOR HOUSE AT 84

Foster Son Only at Services—Started with Circuses at 8—Among Best "Clogs"

Jerry Dashington, 84, famed two score years ago as one of the Four Dashingtons, aerialists, and one of the best clog dancers of his day, songster and all-around circus man, died Jan. 15 at Danville, Ill., with only a foster son, John Dashington, taken from an orphan's home while the old trouper was at the heart of his fame, as a mourner.

Dashington's last days were spent on the Vermillion County poor farm. Death came after long months of suffering.

Dashington joined the circus when he was eight years old, going out with the Yankee Robinson show from his home town of Burlington, Vt. His first tights were made from the stockings of Mrs. Robinson, the youthful performer was so small. He remained with the Robinson circus 10 years. When reaching his majority he was recognized as one of the best song-and-dance men in the profession.

His first appearance in Danville was near the close of the Civil War as a member of the Van Amburgh Circus, wagon show. With the Jack Haverly Mastodon Minstrels he played at the opening of the old Vermillion Street Opera House here. Later he was with Campbell's Greater New York Circus, the Sells-Forrepaugh and Ringling Bros. show, while the latter was a struggling young troupe. In his later years Jerry was a clown.

TUNNEY NOT OFF PAN'S

Resumes Tour Jan. 28—Idle This Week—Light at Minneapolis

Gene Tunney will continue on his tour of the Pantages Circuit, reopening in Spokane, Washington, Jan. 28.

Tunney, following his flop last week at Minneapolis, was reported as about to cancel the balance of the Pan time. Opening for the circuit at Pantages, Minneapolis, the champion grossed \$11,000 with matinee prices boosted 25c to 50c and night scale 75c top.

The figures represented a \$2,000 loss on the week for the house after Tunney's salary of \$7,000 and other expenses were met. In addition to Tunney the bill contained five acts and a Universal feature picture.

Tunney laid off the current week. Ordinarily he would have played Butte, Montana, but the house could not stand the salary.

According to showmen, Tunney's dignity, which balks at the usual ballyhoo during an engagement, has detracted from the business done.

Gertrude McGushion's \$50,000 Breach Suit

Indianapolis, Jan. 25.

Love, woman's whole existence, is worth \$50,000 to Gertrude McGushion, one of the McGushion twins appearing here in a dance act, "Allovertown," last week. She filed a breach of promise suit in Cleveland against Ducl de Kerekjarto, 26, violinist and fellow vaudeville artist.

Miss McGushion charged that while playing on the same bill at Kansas City the Hungarian artist expressed his love for her on numerous occasions. Following a short courtship the violinist married Marguerite Hahn Kaase, Cleveland, Oct. 17, it was said.

Warwick's "Finest" Sketch

Robert Warwick is returning to vaudeville in a sketch, "One of the Finest," by Elaine Stern and John Wray. Four in support.

ORPHEUM MAY TURN OVER 3 OR MORE TO UNITED ARTISTS—CAN'T COMPETE ON

Kansas City, St. Louis and Milwaukee Named as Points—U. A. to Use Theatres for Its Picture Reserved Seat Circuit—Denver, San Francisco and Other Towns May Follow—Deal May Be Outright Sale or Profit Sharing—Dailies Reported Probable Sale of Entire Orpheum Cir. to U. A.

San Francisco, Jan. 25. A report originating in a local daily of the Orpheum Circuit selling out to United Artists and sent over the country had for a foundation the probable turning over to U. A. of three or more present Orpheum theatres.

The three mentioned at present are the Orpheum, Kansas City, Orpheum, St. Louis, and Majestic, Milwaukee. Upon new Orpheums being erected in Denver and this town, the present Orpheums may also go over.

To what extent the Orpheum Circuit will abandon big time or straight vaudeville in the cities named is not revealed. A surmise here is that the Orpheum sees in releasing theatres to U. A. for its contemplated reserved seat picture house chain that it may obtain a first run on U. A. releases for future protection.

The agreement as understood that the deal verges upon is that Orpheum is to share in the profit under a percentage arrangement. This may eventually result in a sale, however, without the Orpheum Circuit participating upon the houses passing to U. A.

A report started here through the local American Appraisal Company making a thorough inventory of every Orpheum house on the Pacific coast. Heretofore that has been attended to under instructions to Orpheum's employees.

Orpheum Stock's Rise
Several declaring to know allege the sale of the entire Orpheum Circuit is under negotiation between United Artists and Orpheum. They see in the recent few points rise

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\$20 FOR LILLIAN WATSON
Temporary Alimony in Separation—Princeton's Countercharges

Lillian Watson, formerly her husband's partner (Princeton and Yale), has been awarded \$20 weekly alimony against Jack Princeton.

The wife is asking for a legal separation, charging Princeton with many violations. Princeton has in turn counter-charged that Miss Watson is a habitual gambler and has been otherwise out of order.

Princeton has a new partner, Irene Tievette. He will shortly return to New York for trial of the issues.

The \$20 award is temporary alimony.

Esther Arkowitz, a Brooklyn feminine Blackstone, is acting for Miss Watson.

Musical Romances—

Lopez' and Pettis'

Jack Pettis, whose sax appeal with Ben Bernie's orchestra is a highlight, is continuing a five-year romance with Teddy Keller (Keller Sisters and Lynch) and looks like it won't be long now. The harmony trio are at the Casa Lopez.

Vincent Lopez' daily 10 a. m., long-distancing from the midwest, where he is making a brief tour, with Nan Keller at the receiving end, also has the earmarks of a "heavy" affair.

Brother Frank Lynch is still unattached—he says.

Leila Hyams Is Cast By Warners for 'Brute'

Los Angeles, Jan. 25. Leila Hyams, of vaudeville, and daughter of Hyams and McIntyre, has been placed under contract by Warner Brothers. Miss Hyams' first and only role in pictures was in "Summer Bachelors," for Fox.

She has been cast to appear in Monte Blue's next starring subject, "The Brute." Irving Cummings will direct.

FALSE ARREST DAMAGE

Chenko Suing Albertina Rasch for a Lot of Money

Leo Chenko, dancer, costume and scenic designer and ballet producer, asks \$500,000 damages from Albertina Rasch and Albertine Rasch, Inc., based on alleged false arrest Oct. 27, 1926, while he was directing and producing at the Metropolis, 142d street and 8d avenue.

Chenko was taken into custody on a charge of grand larceny involving \$1,000. Chenko alleges he was ultimately discharged through the claim not being prosecuted by Miss Rasch.

On the charge of false arrest he claims \$250,000, and a similar amount because of professional damage through the arrest and legal expenses.

Wesley Barry as Minor Could Not Be Restrained

Boston, Jan. 25.

On the ground that Wesley Barry was a minor, a judge in the equity session of the Superior Court here refused to grant a temporary injunction restraining Wesley Barry, who appeared here the week before last with the Fairbanks Sisters at the Bowdoin Square Theatre in an act, from collecting the money that was due him for the week's performance.

Billy Burton, of New York City, brought the action against Barry and sought to have the Bowdoin Square Theatre people restrained from paying the money over to Barry and also to have Barry restrained from accepting it. Burton claimed that Barry owed him \$623 as money due for services rendered by Burton and his orchestra.

Barry testified that he had engaged Burton to make arrangements of music for him last year and that he gave him an I. O. U. for \$623 that covered the payment of Burton and his orchestra. He claimed that Burton broke the contract.

Judge Cox refused to issue the temporary injunction against Barry, taking jurisdiction solely on the ground that he was a minor, and dissolved a previous order that had been issued in the case.

Pan's Adopted Daughter Marrying Fred Martin

Los Angeles, Jan. 25. Dixie Nelson, and not Carmen Pantages, will marry Fred Martin Feb. 14 at the Pantages home in Los Angeles.

Miss Nelson was adopted by the Pantages family years ago. It was erroneously reported last week that Carmen Pantages, daughter of Alexander Pantages, was the prospective bride.

Martin is the trombone player with Abe Lyman's band.

Ruth Etting Chosen as Most Beautiful Girl

Chicago, Jan. 25. "America's Most Beautiful Girl" is the title conferred upon Ruth Etting by Chicago's No-Jury Artists. It's an annual selection, made by the society's board of directors.

Miss Etting is Chicago's favorite local artiste. She's a "single act," having starred in picture houses, vaudeville and cabarets.

BROWN BROS. BOOKED

Tom Brown and the Six Brown Brothers have been placed under contract to play the Stanley Circuit of houses opening at the Brooklyn Strand March 19.

H. S. Kraft placed the booking and the Browns will play the New York Strand for two weeks following the Brooklyn opening.

BILLY MONTGOMERY GIVEN ANOTHER CHANCE

Former Actor Tells Court He's Cured of Drug Habit—Failed to Report During Probation

Billy Montgomery, former husband and vaudeville partner of Florence Moore, was placed on probation for the second time during the past year when arraigned in Special Sessions, New York, Monday.

He had violated the probation placed on him last June when given a suspended sentence after pleading guilty to possessing narcotics and was due to receive a Workhouse sentence.

The Justices again showed leniency toward the former actor on the earnest pleas of his counsel and several music publishers who offered to give Montgomery a job if he allowed his freedom.

Montgomery was first arrested June 7 last in company with a drug seller. The latter was convicted and sentenced in the federal court. Montgomery, only charged with being a possessor and user was given a suspended sentence and placed on probation.

Jacob Lichter, probation officer, told the Justices Monday that Montgomery had failed to report weekly to him. The officer succeeded in locating Montgomery when he heard the latter playing the piano over the radio. Lichter called at the broadcasting station, WHN and had a talk with Montgomery. The latter promised to report weekly to the probation officer and was not arrested at the time.

Sept. 30 federal officers arrested Montgomery in company with a man named Price. In the latter's possession the officers found a book containing a long list of alleged customers. Price was later convicted as a seller and sentenced in federal courts. Montgomery, again arrested as a user, was kept in the Tombs but later the charge against him by the government was dismissed. He was then turned over to the local police for violation of his probation. It was on this charge that he appeared in court Monday.

Allan Deutch, attorney of 130 West 42nd street, representing Montgomery, told the Justices several music publishers desired to assist the actor and that Shapiro-Bernstein would give him a position.

Cured

Deutch later told reporters that while Montgomery was in the Tombs on the federal charge ball was tendered him but Montgomery said he desired to be cured of the drug habit by Dr. Perry M. Lichtenstein, prison physician.

In court Montgomery claimed he had no desire for narcotics and promised that in the future he will report regularly, also keep away from drug sellers and users.

After considering the case for some time Justices Drenzo, Salmon and Vohees decided to give the actor one more chance and again suspended sentence, placing him on probation for one year.

MOLLIE FULLER'S LOEW ROUTE

Mollie Fuller, former vaudeville headliner, and for the past few years blind, has been booked for a tour of the Loew Circuit, opening Jan. 31.

Miss Fuller was seriously ill last summer but recovered and has been working continuously.

Her Loew route follows a tour of the neighborhood Keith-Albee houses.

BARBETTE COMING OVER

E. Ray Goetz and Al Jolson have signed Barbettes, European trapeze artist, and will import him to be featured in a production. He has been tentatively booked for a Palace, New York, appearance Feb. 14.

Barbette, an American, is well known in Europe, having made his success abroad.

EVA NORTH DISCONTINUES

Withdraws All Proceedings Against Husband—Ill in Lakewood

After successfully conducting her entire legal campaign in her suit against Arthur Silber, the Pantages agent, Eva North (Mrs. Silber) has discontinued proceedings and replaced her former counsel, Judge Herman Joseph, of House, Grossman & Vorhaus, with a woman counsel.

Her new attorney is Esther Arkowitz. Miss North is recuperating in Lakewood from chronic catarrh.

Keith's Did \$900,000 Good News for Marcus

Syracuse, N. Y., Jan. 25.

B. F. Keith's here, first of the more costly Keith-Albee theatres to drop the two-a-day big time vaude policy in favor of the three-a-day combination bills, grossed \$900,000 during the first year of the latter.

This figure was announced in connection with the seventh anniversary of the opening of the house.

Within a half-mile radius, Keith's has "opposition" totaling 14,000 seats.

Prior to the shift in policy, the local Keith house was just about breaking even, it is said. Today, however, it is gold mine, according to the announcement.

Marcus Loew is building a theatre here.

Donovan Girls Routed

The Donovan Girls, daughters of Major Donovan of the Vaudeville Managers' Protective Association, have been routed until May by the Keith-Albee circuit.

The girls have been in vaudeville only seven weeks, recently graduating from school. Two weeks ago at Dayton, Notre Dame College sent a delegation of former classmates to see the Donovans, closing the school for one day.

They play the Temple, Detroit, Jan. 30, and have been routed into all the out-of-town straight vaudeville stands. They do a harmony singing, dancing and piano two-act.

PROUD HUBBY WANTED WIFE TO FLIRT—AFTER DIVORCE INSTEAD

Leonard Anderson Soaked \$10 Weekly Besides—Bernice Fuller Tires of Being Beaten Up—Andrew Dwyer Left His Ball-and-Chain

THEATRE'S RADIO FOR SELF & COMMERCIAL

Willis in Bronx Buys WBNY—Broadcasting from Roof Nightly

First neighborhood theatre to utilize radio publicity on a big scale is the Willis, independently booked vaude and pictures, in the Bronx.

House has bought radio station WBNY and will transfer it to the roof of the playhouse. A broadcasting studio will be built in the theatre. In addition to broadcasting its attractions, the playhouse will send local features and advertising over the air.

8-DAY MARRIAGE

Jinette Vallon After Annulment—Married Ronald Hurst

San Francisco, Jan. 25. Jinette Vallon, 19, of Carlos and Jinette, dancers, married Ronald Hurst, saxophone player, Jan. 10. Jan. 18 she filed a petition for annulment.

Hurst, who is employed at the Boulevard theatre in Los Angeles, met and wooed the girl back stage while she was playing an engagement there. Three weeks later he came to San Francisco, proposed, was accepted, married and departed the next day to keep his job.

M. SAMUELS AND CO. ALL HURT IN ACCIDENT

Auto Skidded on Oregon Mud—Just Escaped Death—Taken to Hospital

Portland, Ore., Jan. 25.

Maurice Samuels, touring the Ackerman & Harris circuit in an act entitled "A Night on Ellis Island," together with a company of four, narrowly escaped death in an automobile accident.

The act played at the local Hippodrome and were driving to Astoria, Ore., for a one-nighter when the crash occurred.

Samuels was driving the car. It skidded on mud six miles north of St. Helens, on the lower Columbia River highway. All were rushed to the Good Samaritan Hospital, Portland.

Those injured in the wreck were: Louise Steele, Boise, Idaho, suffering from a fractured skull; Dorothy Bosseneyer, Chico, Cal., bruises on body and arms.

R. M. Hendricks, San Francisco, broken shoulder and serious bruises. Jack Smith, Los Angeles, internal injuries.

Samuels, owner of the act, has bruises and cuts on his face.

50 Minutes of Joe Cook For Picture Houses

Joe Cook, currently with "Vanities," on tour, will play the large picture houses following the closing of the musical comedy.

Cook will offer his "Golfing Act," a 50-minute entertainment. He will be assisted by Jack Redmond and others.

Walter Bachelor is offering the turn to the picture house bookers.

TRENTINI FOR SCREEN HOUSES

Emma Trentini is being booked for a tour of the large picture houses by the William Morris office.

The well-known soprano recently completed appearances in the eastern K-A straight vaudeville houses.

Chicago, Jan. 25.

A hubby so proud of his wife he wanted her to flirt with other men. Mrs. Margaret Anderson, former principal in "Rose Marie," became so peeved about it she has filed suit for divorce, charging "mental cruelty" and non-support.

Leonard Anderson has been ordered by Judge Joseph Sabath to pay temporary alimony of \$10 weekly for her and their child pending final settlement.

Attorney Ben Ehrlich obtained a divorce for Dorothea Dwyer, sobriety, who claimed that Andrew Dwyer did a desertion bit after three years of the ball-and-chain stuff. Mrs. Dwyer secured the custody of their 6-year-old child.

Charging that Paul Cuprea scratched her face, blacked her eyes, etc., Bernice Fuller Cuprea, cafe dancer, has filed suit for divorce through Ben Ehrlich. The Cupreas were married in 1922.

Continental Dancer in N. Y. to Learn the B. B.

Gypsy Rhoumaje, for the past year appearing in European cafes, reached New York last week with one object. That is to master the "black bottom" at the Billy Pierce studios and then return to the other side, where she has contracts awaiting her.

Miss Rhoumaje is going to add a novelty by doing an acrobatic "bottom."

Miss Rhoumaje is a tall girl, very dark, her entire appearance accentuating the name of "gypsy," even without any make-up.

While in New York Miss Rhoumaje is the guest of Irma Dane, Sr., and her son, Charles Dane, now with "Bye, Bye, Bonnie."

Cantor Family on Coast

Los Angeles, Jan. 25.
Mrs. Eddie Cantor and the four young Cantors have come to the Coast to join Pop, who is to remain in Hollywood for a year to make three more pictures for F. P.-L.

Cantor has found a 14-room house in Beverly Hills for the family.

KAHL AND KAHANE'S TRIP

Chicago, Jan. 25.
Sam "Cut" Kahl and Ben Kahane are now on tour of the Orpheum Circuit for reasons unrevealed.

It is said that Kahane intends to visit some of the coast stockholders prior to the annual directors' meeting of the Orpheum.

Eddie Quinlan in Films

Eddie Quinlan, former vaudeville, is now in pictures, on the Mack Sennett lot in Hollywood, Cal. Quinlan is said to have a "future" in pictures and Sennett is to give him a "break" during the present year.

BETTY WHEELER'S ACT

Betty Wheeler (formerly Bert and Betty Wheeler) is rehearsing a new act with the Stroud Twins, which she will shortly display on the K-A circuit.

Bert and Betty Wheeler dissolved professionally and maritally several weeks ago when Bert secured a divorce. The latter is with "Rio Rita," Ziegfeld show, in Philadelphia.

LINICK'S RADIO AGENCY

Chicago, Jan. 25.

Art Linick, from KYW, has opened an office here for the purpose of selling time for middle west stations and writing acts and bits for radio talent.

Linick, recently in the picture houses and vaudeville, is one of the best-known radio singles in this area.

NADEL'S REVUE

Maker and Redford are readying a new revue for vaudeville. It calls for six special acts and a cast of five.

The revue is being produced by E. K. Nadel and was written by Paul Gerard Smith, Gitz Rice and Paul Porter.

Jack Smith in Club

Washington, Jan. 25.

Jack Smith, the Whispering Baritone, goes into the Club Mirador, New York City, for four weeks, commencing Feb. 3.

Smith played a return engagement here last week at the Metropolitan (pets), within six weeks after headlining with the local Keith house.

AFTER GERSHWIN

George Gershwin, the young "blues" composer, may play vaudeville or the picture houses in a single piano turn.

Gershwin has been approached by the Keith-Albee circuit and picture house agents.

Farnum Back in Films

Franklyn Farnum, pictures, has shelved his act and will return to the coast to engage in film work.

Round the World

Marion and Randall have closed at the Hotel Sevilla-Biltmore, Havana, sailing to open at the Empire, Sydney, Australia, for 22 weeks, thence to South Africa and a world tour. The dance team leaves Jan. 27 for Australia from San Francisco.

Josephine Head and Albert Hugo have succeeded Marion and Randall at the Cuban resort.

FRIEDLAND CONVALESCING

Anatole Friedland, stricken with pneumonia two months ago, was out on the street for the first time last week.

Friedland will go to Atlantic City for a short rest and will then return to vaudeville heading a new revue. His Club Anatole has closed.

I DON'T KNOW! THAT'S WHAT THEY SAY.

GEORGE P. WILSON (1)
Comedy, Talk, Songs, Piano
15 Mins.; One
American

George P. Wilson is a natural comedian and handles a Dutch "nancy" character that builds to an impressive total. He has a pretty blonde girl for an unbilled partner, probably due to the "audience" angle of the act.

Opening with a comedy song, "They Forget," Wilson pulls laughs immediately on dialect and delivery as well as the comedy lyrics.

This is followed by a monolog on women. His partner interrupts him from a stage box and bawls him out for picking on her sex. Funny crossfire, both getting their share of the laughs. Wilson finally makes a date to take the girl to supper.

He turns in a likeable piano solo while she is changing. The girl walks on the stage to keep their date and more crossfire registered for laughs. Announcing she can sing the girl vocalizes shrilly until he guzzles her. Well rendered double song concludes.

Spotted third downstairs in the American, Wilson took one of the hits of the bill. He is a capable comic with a real sense of travesty. His partner is a looker and has oceans of personality.

The act can't miss on any straight or combination vaudeville
Con.

How About It?

GEO. P. WILSON and ADDIE

NOW PLAYING

LOEW'S GREATER NEW YORK HOUSES

ORPHEUM MAY TURN

(Continued from page 27)

In Orpheum stock quotations an inside knowledge among a few Orpheum executives whom they claim have been the buyers of the stock. The rise otherwise is attributed to manipulation. It has not been seriously looked upon here where it is known that there has been no happenings or increased profit on the Orpheum Circuit to warrant it.

Another point taken up by the natives has been the Orpheum desired to follow the example of its co-worker, Keith-Albee in the east, by hooking up with a picture concern as K-A did with Producers Distributing Corporation. This is offset through the Orpheum having been declared in on the P. D. C.-K-A deal.

Embarrassed for Films

The facts appear to be that the Orpheum has been embarrassed through being unable to compete with the picture theatres, either through their big time houses playing straight vaudeville or their junior theatres with the pop policy. Orpheum has been unable to secure either pictures strong enough to vie with the opposition nor "names" to stand up alongside of the heavy salaried names captured by the picture houses. That condition is not only existent here but throughout the Orpheum line of theatres.

Pan Annoying Orpheum

Another opposition annoying the Orpheum exceedingly of late months is the Pantages Circuit, playing pop vaude but giving the picture houses a battle on "names" whereas the Orpheum Circuit seemingly has lain down as, though exhausted by the struggle. Some say this is because the old fashion methods of Orpheum Circuit direction can not cope with the speedy modern ways of the other fellows.

United Artists is under the control of Jos. M. Schenck. He is in Hollywood. Marcus Helman, president of the Orpheum, is also at present on the coast, while Frank Vincent, an Orpheum executive, is permanently stationed in Los Angeles as the circuit's Pacific Slope representative.

The U. A.'s picture circuit was formed to operate reserved seat film houses. It immediately sold \$15,000,000 in bonds for that purpose and the cash has been available ever since. U. A. can swing any deal it might care to in the show business. Nothing is too big for it.



World's Only Monopede Comedian and Dancer (Blackbottoming)
This Week (Jan. 24)
Loew's State, New York

"HERB" WILLIAMS' Reminiscences

Looking over my little Red Books I find the following programs:

This Week, 13 Years Ago:

SHUBERT, UTICA

(Two a Day)

MINA ESPHEY

LE ROY and HARVEY

MARTINI and FRABINI

HARRY BULGER

"HERB" WILLIAMS and HILDA WOLFUS

NEPTUNE'S GARDEN with BERLO GIRLS

ENGLISH COMEDY TRIO

This Week, 10 Years Ago:

MAJESTIC, MILWAUKEE

(Two a Day)

THE BRIGHTONS

LAURA NELSON HALL

JIM DIAMOND and SYBIL BRENNAN

BERT KALMAR and JESSE BROWN

"HERB" WILLIAMS and HILDA WOLFUS

PIERLOT and SCOFIELD

This Week, 5 Years Ago:

RIVERSIDE, NEW YORK

(Two a Day)

KAY, HAMLIN and KAY

PEGGY CARTHART

LANGFORD and FREDERICKS

QUINCY FOUR

SYBIL VANE, LEO DOMKE and

NEVILLE FLEESON

"HERB" WILLIAMS and HILDA WOLFUS

GREAT LEON

BON VOYAGE

ARMAND AND PEREZ

SENSATIONAL ATHLETES

Booked by J. C. WILLIAMSON, Ltd., for a Tour of Australia

Thanks to PHIL FREASE of the BERT LEVEY OFFICE, San Francisco

NOTICE to MANAGERS and AGENTS!

BEWARE of a PIRATE WOP ACT who are USING OUR MATERIAL and Bill Themselves "BELL and NAPLES"

Tony—BELL and NAPLES—Chas.

THE RECOGNIZED STANDARD WOP COMEDY ACT

Under the Direction of

PETE MACK—Keith-Albee

SAM LYONS—Loew Circuit

America's Greatest Attraction

HENRY SANTREY

AND HIS BAND

WITH

HARRY A N D ANNA SEYMOUR

Will return to America in April after

40 TRIUMPHANT WEEKS IN AUSTRALIA

WHAT A BET FOR PICTURE HOUSES!

WHAT A BET FOR VAUDEVILLE!

WHAT A BET FOR A SHOW!

For information concerning tour of Henry Santrey and his band with Harry and Anna Seymour

Address NAT PHILLIPS, 3918 Beverly Blvd., Los Angeles, Cal.

HEAVY SLAM AT ORPHEUM VAUDE IN NEW ST. PAUL HOUSE REPORT

**Mustard & Rowe About to Build 3,000-Seater—
Announces "First Big-Time" Bills for St. Paul
in Five Years—Dailies Played Up Slam**

Minneapolis, Jan. 25.
Within 30 days construction is to be started in St. Paul of a vaude house with 3,000 seating capacity, according to an announcement made by William A. Mustard and Oliver A. Rowe, St. Paul theatre and real estate operators.
Mustard and Rowe took into consideration St. Paul's dissatisfaction with the quality of vaudeville offered by the Orpheum Circuit at the Palace-Orpheum, the only vaudeville house in the city. St. Paul has been up in arms against the Orpheum Circuit for closing the old Orpheum and installing Association instead of Orpheum vaudeville in the Palace-Orpheum.
The new house is intended to bring alleged "big time" vaudeville to St. Paul for the first time in five

years. The newspapers unhesitatingly played up this slam at the Orpheum circuit.
The new house is to be operated independently by its owners. Rowe hints at the possibility of creating a new theatre circuit by effecting a combine among the independent houses of the northwest territory.
At one time Rowe was associated with Finkelstein & Ruben in the ownership and management of the present Lyric here. The house encountered a disastrous year and a split resulted, with Rowe withdrawing and bringing suit against F. & R.
Mustard & Rowe now own and operate independently several small houses in St. Paul.

Off Vaude—Road Shows

The Lyceum, Paterson, N. J., will revert from vaudeville to a road-show policy Jan. 31.
During the vaudeville regime of five weeks the house was operated jointly by Billy Watson and Jack Linder.
Watson has purchased Linder's contract and will return the house to its former policy.

Bennett-Carlton as Firm
George Bennett, playing vaudeville, and Sam Carlton, song writer and composer, have formed a partnership to write and produce acts.
Harry Fentell has taken over representation of both the new firm and acts to be turned out by it.

BELT FOR DOWS

**Loss Five More Houses, Leaving
But Five**

A. & B. Dow Agency has been materially affected in the recent shake-up of independent bookings through five houses dropping off the Dow books last week, leaving that agency but five of 15 claimed houses at the opening of the season.
Three of the dropouts, Middletown, Conn.; Westerly, R. I.; and Norwich, Conn., went over to Fally Markus, with the Stroud, Stroudsburch, Pa., returning to Jack Linder. All are split week stands playing five acts.
This is the second serious belt the Dow Agency has taken on the chin this season, with Linder taking over Newburgs, N. Y., and Poughkeepsie, N. Y., former George Cohen houses, when the latter were acquired by Louis Suozzo last month.
The Cohen houses had been the nucleus of the Dow Agency and had been held for several years. The Dow's grabbed the houses when other agencies had tired of Cohen's cancellation methods and refused to book them.
The recent drop outs send the Dows' down to the bottom of the list of independents, judged from number of houses booked.

FULL WEEKS THROUGH SHORTAGE OF ACTS

Keith's, Lowell, Mass., and Keith's, Portland, Me., will revert to a full week policy Feb. 7. The houses have been playing split week since last Sept. They are booked by Harvey Watkins of the K.-A. Exchange.
It is reported the switch back to a full week policy was necessary due to the shortage of acts available.

Radio and Night Clubs Broken Twice in One Spot

Helen Morgan is doubling from the Palace, New York, this week, into her own Helen Morgan Club, night club. On the same bill is the Silvertown Cord Orchestra, radio-made act.
The Keith-Albee ban on acts doubling into night clubs was "lifted" for Miss Morgan, due to booking necessities. The same explanation followed the doubling of Anatole Friedland when he played the same house recently.
The K.-A. contracts also have an anti-radio clause inserted this season. The clause has been ignored in the case of several radio-made acts.
The booking of both acts is tantamount to an admission that straight vaudeville is hard pressed. Legit and musical comedy features have been hard to secure due to the few weeks of straight vaudeville left. Bookers, have been forced to turn to night clubs, radio or any other source, in order to round out a program with something approaching a draw on it.
The standard acts remaining in straight vaudeville have played so many repeats they have to be strengthened with "names," regardless of the source.

Other radio acts which have been rushed into the K.-A. trenches as replacements are Will Oakland, at the Riverside this week, and the A. and P. Gypsies, currently at the Albee, Brooklyn.

HOUSES MAY SWITCH

**Murphy and Goldstein's May Leave
K-A for Carlin and Hutchinson**

The New England and New York state houses operated by Arthur Murphy and the Goldstein Circuit, now being booked out of the Keith-Albee pop priced department, are expected to switch to the new Carlin-Hutchinson agency, to be established with offices in the Strand building, New York city.

Carlin and Hutchinson resigned as bookers from the K.-A. Agency, after association of many years. It is reported their resignation followed a refused request for a raise in salary.

CARROLL'S ORPHEUM UNIT

Harry Carroll, while playing eastern K.-A. dates, is reading an Orpheum unit. Carroll will head the unit, which will be known as the Harry Carroll unit.
Alan White's Collegians and the Five Locust Sisters have been signed.

K.-A. and Radio

The Keith-Albee office may reverse its attitude toward the radio and have a radio station of its own before the end of 1927, it is said.

One report is that K.-A. may make overtures for the New York municipally-conducted station WNYC, considered too expensive a proposition for the city to keep operating as it has done of late.

If K.-A. eventually operates a station its operation will be chalked up to publicity with a play no doubt made to obtain sufficient commercial "hours" to help pay for the station upkeep. It is also believed that the day is not far distant when K.-A. will have a radio bureau and where acts under contract are not placed in houses will be offered for radio dates.

The value of the radio as an advertising and publicity medium is no longer sniggered at by the K.-A. heads who have been slow however to accept its source, other than the recent New York Hip announcements regarding "toyland," as worthwhile.

LONG BEACH LOCAL WINS

**I. A. T. S. E. No. 4, B'klyn, At-
tempted to Secure Revocation**

The attempt of Local No. 4, Brooklyn, of the I. A. T. S. E. to have the charter of Long Beach Local No. 340 revoked was defeated for the second time this week when the National Executive Council decided against the application.

A similar request made at the A. F. of L. convention in Cincinnati in 1924 was also tabled after President Lou Magnolia had made a personal fight on the floor of the convention. Magnolia is president of the Long Island local. The difference is said to be one of jurisdiction.

Opening With "Colette"

Mercer and James Templeton and Adelaide Bendon, vaudevillians, have been signed up for "Colette," opening in Philadelphia Feb. 7.

'BOOKING DIRECT' BUSTS CHI AGENTS' "STRIKE"

**'Opposition' Notice Easily
Beaten by Ettelson for Bert
Levey Circuit**

Chicago, Jan. 25.
Since the Bert Levey Circuit took on a new lease of life by turning over the Chicago office to Emory Ettelson, it has become opposition to the Assn's. coast time and the Ackerman-Harris office.

Notice has been given agents, producers and performers that if they booked the Levey Circuit, they will lose their "commercial value" for the other circuits.

Ettelson, Chicago manager for Levey met this with a letter to agents and acts in Chicago that they can save themselves time and money by booking direct. He also notified the agents he would book without agency aid.

The Levey office signed 11 acts the first week, all direct, Ettelson visiting theatres back-stage.

The following Monday the independent agents were waiting for Ettelson and asked him to do business with them. That ended the one-week "strike."

Linder Out with Affiliation

The reciprocal representation agreement existing between Jack Linder Agency of New York and the National Vaudeville Exchange of Buffalo, N. Y., has been dissolved by mutual consent.

NEW HOTEL ANNAPOLIS

Washington, D. C.
R. H. FATT, Mgr.
In the Heart of
Theatre District
11-12 and H Sts.

CLARK BOOKING EXCHANGE

309 Hippodrome Building
CLEVELAND, OHIO
Can offer split week to standard trices
and larger attractions.
Sunday engagements to big cash acts.
Wire or phone MAIN 6046

ANDY WRIGHT
PERSONAL MANAGEMENT
World Wide Service Always Want Name-Material For Veddl
Now Casting Andy Wright Varieties A Broadway Review For Summer Run
160 W. 46th Street, New York City

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WRITE! Gus Sun Circuit 611 Chambers Bldg. Kans. City, Mo.	THEATRE MANAGERS FOR "S-T-A-N-D-A-R-D" Vaudeville Acts Presentations "Flash" Girl Acts Communicate With Our Nearest Office	WRITE! Gus Sun Circuit Colonial Theatre Bldg. Detroit, Mich.
PHONE! Gus Sun Circuit Lafayette Theatre Bldg. Buffalo, N. Y.	STANDARD Vaudeville Acts Can Book Direct by Getting in Touch with Our Nearest Office	PHONE! Gus Sun Circuit Tivoli Bldg. Toronto (Ont.) Can.
WIRE! SPIEGELBURG GUS SUN AGENCY 701 Georgia Savings Bank Bldg. ATLANTA, GA.	ACKERMAN HARRIS CIRCUIT OF THEATRES BOOKED IN CONJUNCTION ACTS! Desiring this time, get in touch with OUR CHICAGO OFFICE	WIRE!

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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT
PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency
1579 Broadway Lackawanna 7876 New York City

INDEPENDENT HOUSES PERMIT PICTURE MEN TO STEAL TRADE

Cutting Down Bills Actually Helps Opposition—Hip, Youngstown, as Example of Showmanship and Courage—Indies Being Beaten by Film House

Independent vaudeville agents and bookers claim the independent vaudeville houses around New York, waging a losing battle against the inroads of large picture houses with presentations, are laying down as usual and instead of trying to meet competition are cutting down on the price of their shows. This is playing directly into the hands of the opposition, according to the bookers. It results in driving regular patrons to turn to the straight picture houses for entertainment.

An object lesson in what can be accomplished by an intelligent and courageous attempt to meet opposition is pointed to in the case of the Hippodrome, Youngstown, which has the new Keith-Albee house there on the run. Instead of laying down when the new house opened, the Hippodrome spent \$30,000 on alterations and went out after the biggest and best in vaudeville. As a result the Hippodrome is making more money than in the days it had no opposition.

The bookers claim the independents on the other hand are going to the \$62.50 acts and expect an \$87.50 next-to-closer, to stand off picture house competition, which is a fallacy.

King-Bernard Union
George King, formerly New York representative for the Bert Levy Circuit, and Ben Bernard have joined to book independent houses.

HOLD R. R. FOR LOSS

Jim Grady's Troubles Over Misplaced Trunk

Jim Grady may like the color of green which the hue of a case he received in error from a railroad company, but it did not help him any in the matter of six weeks' booking which were cancelled as a result of his wardrobe and scenery trunk being transported off to Europe on a Cunarder.

When Grady checked his theatrical baggage at Palmerton, Pa., receivable at Liberty street in New York and then re-checked it to Mahanoy, Pa., it precipitated a mess of trouble resulting in his not opening and a subsequent loss of six weeks at \$200 a week. In addition the value of the trunk and contents is \$489.63.

The error occurred through the switching of checks, similar to another act, Joe Young's experience with the New York, New Haven & Hartford Railroad.

Goldsmith, Goldblatt & Hanower for Grady are proceeding against the railroad for damages because of the route loss.

Van and Schenck for Pan

Van and Schenck open a tour of the Pantages circuit Feb. 23.

The singers have been booked for five weeks at a reported salary of \$3,500 weekly.

NEIGHBORHOOD HOUSES FEEL BIG TIME'S LOSS

Split Week and Thrice Daily Bookers Taking What They Can Get

The shrinkage of straight vaudeville has placed an additional burden upon the neighborhood houses, according to the agents. The bookers are complaining that standard acts, names and features will not accept routes except for the straight vaudeville weeks, refusing to play the cut salaried houses because they can get more money outside of the K-A fold for more than two performances daily.

When the straight vaude weeks numbered 15 or more in the east the bookers could discount the desire of the acts for that time and force an act to accept a complete route. But now it's dog eat dog.

The straight vaude bookers are not attempting to wield the six weeks left as a club, knowing its impotency. As a result the split week and three-a-day assemblers have to take what they can get and are nine times out of ten without a headliner.

The situation hits one of the Keith allies harder than any of the others because the K-A Exchange is protecting its own small time houses whenever possible, allowing its ally to make the best of it.

Whenever there is a question the K-A house located near the allied and K-A booked emporium is given the preferred bookings. As all concerned are cuts, the act usually picks the K-A house to oblige, when in an obliging mood. The obligers are shrinking as fast as straight vaudeville, again according to the agents.

CORSON BOOKING JAM

Fay's, Providence, Secures Swimmer First—Earle, Phila., to Follow

A booking jam which involved Mille Gade Corson, channel swimmer, at Fay's, Providence, and the Earle, Philadelphia, was ironed out Friday, when the Earle, Philadelphia, agreed to cancel its booking for the week of Jan. 24 and allow her to play Fay's, Providence.

Miss Corson had been booked in both houses for the week of Jan. 24. Harry Shea booked her in Providence, and Walter Lissberger, who alleges a personal contract, booked her at the Earle, Philadelphia.

It is significant that Mrs. Corson was not tendered K-A bookings until she had proven a "draw" in the Amalgamated houses, which are more or less "opposition" to Keith's.

Orpheum Takes Over Springfield, Ill., House

Chicago, Jan. 25. Orpheum Jr. Circuit has completed arrangements with the Great States organization, subsidiary of the Balaban & Katz and Publix Theatres, to take over the new theatre in Springfield, Ill.

The theatre has been played around with for the last year with deals on and off between the two companies.

The Orpheum guarantees giving the Great States 50 per cent (50%) of the profit beside a rental.

George Neville's Act

George Neville, from pictures, will shortly invade vaudeville under direction of E. K. Nadel in a Paul Gerard Smith act.

L. A. IN IGNORANCE

Los Angeles, Jan. 25. No one in this city, with United Artists or Orpheum circuit, has been found who knows anything of the reported deal for U. A. to take over the Orpheum or any of its houses. It is uniformly denied. One U. A. man stated that to his knowledge nothing had been broached between the two organizations other than the customary picture sale talk.

Junior Orpheum on 3 Splits

Chicago, Jan. 25. Lincoln-Hippodrome, Junior Orpheum house, has changed from a split week to three changes weekly, with Sunday used for the extra show.

K-A EXECS' ANNUAL TRIP

Pat Casey, E. F. Albee, Ted Lauder, Fred Schannberger and their respective families will leave this Saturday on the annual Keith-Albee migration to Florida.

Lee Shubert leaves Wednesday of this week.

MARKUS AND LINDER LEAD INDEPENDENTS

Fisher, Dows, Robbins, Plimmer and Coutts Follow in That Order

Less shifts than usual in the independent booking field the past month. Some bookers are satisfied they have their list of houses cinched for the season, but others not so optimistic figure the non-switches are no harbinger.

Rating remains practically the same since beginning of the season, with Fally Markus and Jack Linder tied for lead in the number of houses they are supplying shows to. Arthur Fisher rates heavy in revenue from 15 houses, A. & B. Dows next, John Robbins and Walter Plimmer following in rotation. John Coutts strengthened his upstate (N. Y.) holdings during the first half of the current season and is doing strenuous field work to enlarge his holdings in the independent field. Coutts is booking more tab shows than others of the list.



GEORGE CHOOS

Presents

CARRIE AND EDDY

IN A

PETITE REVUE

This Week (Jan. 24)

Keith-Albee Hippodrome, New York

TAKE THIS

MEANS OF THANKING

J. H. LUBIN AND MARVIN SCHENCK

FOR PLACING US TO FOLLOW

NORA BAYES
AT LOEW'S STATE, N. Y. C. (JAN. 31)

HOPE WE LIVE UP TO THEIR OPINION OF OUR ABILITY

LOU CAMERON AND COMPANY

RUTH MARVIN — BILL HOWARD — JEAN ARNOLD

Booked Solid

Direction MARK J. LEDDY

STATE, BROADWAY, NEW YORK, THIS WEEK (JAN. 24)

GERTRUDE MOODY

in "MEN, MEN, MEN!" by John McLaughlin

A Lyrical Analysis of the Male Sex

Accompanist, JOE MANN

Direction MEYER NORTH and JOSEPH FLAUM

A Song Travesty on Masculine Estate

Booked Solid LOEW CIRCUIT



YOU CAN'T GO WRONG

The Sensational Fox Trot Ballad!

TAKE IN THE SUN HANG OUT THE MOON

(ROCK ME IN A CRADLE OF DREAMS)

by Lewis & Young and Harry Woods

The Big Fox Trot Noise From Chicago!

"SUNDAY"

by NED MILLER, CHESTER COHN
JULES STEIN and BENNIE KRUEGER

*A Better Class Ballad For Singers
Of Higher Class Songs!*

"BESIDE A GARDEN WALL"

by GUS KAHN, ALBERT SHORT
and DEL DELBRIDGE

SENSA-
FOX TROT

"IT M YOU WHEN Y ME

by WALTER

The Waltz Sensation

"IN A L SPANISH

('Twas On A N

by LEWIS and YOUNG

GUS KAHN and WALTER DONALDSON'S

"JUST A BIRD'S-EYE

"You Can't Go Wrong
With Any FEIST Song"

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HAPPY

YOU MADE
CRY "

DONALDSON

Of The Country!

LITTLE
TOWN "

IGHT LIKE THIS)

G and MABEL WAYNE

WITH ANY 'FEIST' SONG"

Another WOW by the Writers
of "THAT'S WHY I LOVE YOU"

"THINKIN'
OF YOU"

by WALTER DONALDSON and PAUL ASH

The Big Laugh Hit!
"IF I DIDN'T KNOW
YOUR HUSBAND"

(AND YOU DIDN'T KNOW MY WIFE)

by L. Wolfe Gilbert and Abel Baer

The Smart Dance Hit!

Id Rather Be

"THE GIRL IN
YOUR ARMS"

(Than The Girl In Your Dreams)

by HARRY ARCHER and HARLAN THOMPSON

Terrific Song Hit!—Terrific Dance Hit!

VIEW" (OF MY OLD
KENTUCKY HOME)

FEIST INC.

NEW YORK N. Y.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C. 2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations

50¢ AT YOUR DEALERS
OR DIRECT/

PRESENTATIONS—BILLS

THIS WEEK (January 24)

NEXT WEEK (January 31)

Shows carrying numerals such as (23) or (24) indicate opening this week, on Sunday or Monday, as date may be. For next week (30) or (31) 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.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

(Month of January)

BERLIN
Scala Theatre
1 Arconas
Cronin Brothers
Gibbs & Doodles

Los Four Chilenos
4 Schwestern Facy
Gehr Reinsch
Annette Kellerman
Joe Miller
Kingston
Billy Devoy

LONDON

This Week (Jan. 24)

CHISWICK
Empire
De Groot
Chas Heslop Co
Shah's Mar
Bern Ptnr
3 Dalmiers
Morris & Cowley
Wyn & Ivy

Griffiths Bros
G H Elliott
Terry 2
S'thing Talb Ab't
Hippodrome
Sunny Rev

FINSBURY PARK
Empire
Bon Voyage Rev

NEW CROSS
Empire
Piccadilly Rev

HACKNEY
Empire
Hedges & Fields
Schwarz Bros
Troy Sia & H
Reynell & West
Martineks
Fred Keeton

SHEPHERDS
Empire
Leslie Stuart
Roches' Monkeys
Pierce & Roslyn
Daisy Taylor
Wilson Hallett
Stoll & Steward
Ted Walte
Les Stadium

LONDON
Alhambra
Tex McLeod
Crastoniens
Bower & Rutherford
Mamie Scutter
Sammy Shields
Will Hay Co
Hylton's Bd
Jack Stocks

WOOD GREEN
Empire
Harry Tate
Ethel Hook
Rivels & Andrew

PROVINCIAL

England

ABDWICK GREEN
Empire
Nervo & Knox
Walt Cunliffe
Alice Lloyd
The Hansons
Harry Kendall
Grant & Faber
Collison & Dean

HANLEY
Grand
Mirthquake Rev

BIRMINGHAM
Empire
Masu
Pichel & Ptnr
Kennedy & Coppin
Briers Tr
Chas Preile Dogs
George & Butchers
Walker & Romaine
Foley & Ptnr

HULL
Palace
Glad News Rev

LEEDS
Empire
Red Riding Hood

LEICESTER
Palace
By Request Rev

LIVERPOOL
Empire
Qu'n of Hearts Rev

MANCHESTER
Hippodrome
Ghost Train Rev

BRADFORD
Alhambra
Mercenary Mary

NEWCASTLE
Empire
Sunny Rev

BRISTOL
Hippodrome
St Hilda's Bd
Harry Herbert
Los Jull Fernan
Jim & Jack
F & B Boston

NOTTINGHAM
Empire
Sergt Light'ng Rev

CARDIFF
Empire
Steve Bartle
Eddie Bayes
Eligetto Bros & S
Johnson Clark
Chaffers Midgets
Samson
Lyons & Moore

PORTSMOUTH
Royal
Goldlocks Rev

CHATHAM
Empire
Irish Polles Rev

SALFORD
Palace
The Show Rev

EDINBURGH
Empire
Jumbles Rev

SHEFFIELD
Empire

GLASGOW
Alhambra
Granny Rev

SOUTHSEA
Kling
Still Jazzing Rev
Rose O'Grady Rev

Picture Theatres

NEW YORK CITY
Capitol (22)
Julia Glass
Caroline Andrews
Joyce Coles
Capitol Ballet
Chester Hale Girls
H Bemberg
"Flesh & Blood"
Paramount (22)
Chantal Sis
Julia Lorenze
Jesse Crawford
Chinese Jade
Avo Bombardier
Tamiris
Jean Chase

The 6 Pashes
"Paradise for 2"
Rialto (23)
Felix Mendelssohn
"The Kid Brother"
Strand (22)
Edward Albano
Edna Burhans
The Gypsies
"Night of Love"
Chicago
Belmont (24)
Art Kahn Bd
Johnny Perkins
Chas Bennington
Carmen Staley

Jack Kates
Gould Dancers
"Sparrows"
Capitol (24)
George Givot
Jack Russell
Joe Whitehead
Joe Ross
Kerenoff Dancers
"Cheerful Fraud"

Chicago (24)
Herbert's Melodies
Dennis Sia
"Silent Lover"

Granada (24)
Ben Meroff Bd
Auricle Craven
Burns & Foran
Walter Vernon
Lover 2
Albert Brown
"Auctioneer"

Harding (24)
Mark Flaher Bd
"Sparrows"

No. Center (23)
Al Morey Bd
Taylor Sia
Hank Brown Co

CED. RAPIDS, IA.
Strand (24)
Brook Sisters
Lester Howson & C
Francis Allis

CINCINNATI, O.
Swiss Gardens (24)
DeLoris & Nettie

DES MOINES, IA.
Des Moines (24)
Edwards & Lillian

EVANSTON, ILL.
Varsity (24)
Kohn & DePinto

HAMMOND, IND.
State (23)
Joe Kayser Bd
Mack & Stafford
Ed Hayes Girls
5 Stepdaughters
Adele Gould

L. ANGELES, CAL.
Boulevard
2d half (26-29)
Boulevard Orch
Fanchon & M Idea

B. MURRAY LEE
PRESENTS
THE FAMOUS
SUTCLIFFE FAMILY
—IN—
A Highland Reception

THIS WEEK:
LINCOLN THEATRE
UNION HILL, N. J.

and
LIBERTY THEATRE
STAPLETON, S. I.

DIRECTION
ALF T. WILTON
INCORPORATED
1560 Broadway Bryant 2027-8

Biddle Read
John'n & M'Intosh
"Man Ball"

Oriental (24)
Paul Ash
Milt Watson
Dor Morrison
Naomi Pitta
King & King
Darling 2
"The Potters"

Senate (24)
Eddie Perry
Peggy Bernier
Markel & Faun
Fred Stritt
Gladys Gordon
"Sparrows"

Stratford (23)
Ted Leary
M Hilbloom Bd
De Sote 2
Alfredo & Jeanette
Vonlin & Harvey
Pepino & Paul
"New York"

Tivoli (24)
Bennie Krueger Bd
Ruth Etting
Buck & Bubbles
Moscow Art 3
Master Gilbert
Vall & Stewart
Ned Miller
4 Seasons
"Beaons or Brute"

Woods (24)
Vithophone
"Better 'Ole"

BALTIMORE, MD.
Century (24)
Nora Bayes
"Mare Nostrum"

Embassy (24)
George Payne
Gray & Eldridge
Mankoff & Swania
Campus Co-eds
Carl Rosini
"Forlorn River"

New (24)
Nina & Vladimir
"Sewing Machine"

Rivoli (24)
J & B Morgan
Hicks Bros
"Perfect Sap"

BUFFALO, N. Y.
Buffalo (23)
Pompadour's Fan
E Vanastyne
Arthur Neely
Glen Sherwood
"The Kid Brother"
Lafayette (23)
W & E Ford
Bert Hughes Co
Mile Delerico Co
4 Pals
Stafford & Louise
"Priv' Izzy M'phy"
(23)
George Heban Co

Tip & Top
Tom Sawyer
M'n D'lar Midge's
Billy Stone
Clyde Hager
Jack & Willie
"Kid Brother"

Westlake
2d half (26-29)
Ken Howell Orch
Fanchon & M Idea

Uptown (21)
Abe Lyman Orch
"Another Blonde"

NEWARK, N. J.
Brantford (22)
Jack Denny Orch
3 Gersdorf Sia
Sonney Henry
"Paradise for 2"
Mosque (22)
Hazzom Chorus

2d half (3-6)
Farrell & Howe
Record & Caverly
Rudell & Donegan
Adrian
7 Stylsh Steppers

National
1st half (31-2)
Joe St Onge 3
Goldie & Rose
Frank D'Armo Co
Ralph Fielder Co
2d half (3-6)
Francis
Melroy Sia
Bob Willis
Gorgalis 3
(One to fill)

Orpheum
1st half (31-2)
Francis
Hall & Rogers
Ruth Royce

M'tineb & Sevilla
"The General"

OAKLAND, CAL.
T and D (29)
Murray & Lavers
Nell Kelly
Walt Roemer

OMAHA, NEB.
Rialto (24)
Sayre & Mack

SACRAMENTO, CAL.
Senator (29)
Major Goodcell
Yachting

ST. LOUIS, MO.
Missouri (24)
Roy Smeeck

ST. PAUL, MINN.
Capitol (24)
6 Tip Tops

SAN FRANCISCO
Warfield (29)
Follies of 1900
Leeds & Kellogg
Rube Wolf

TOPEKA, KANS.
Novelty
2d half (27-29)
Valentine & Bell

Loew

NEW YORK CITY
American
1st half (31-2)
Wilson Aubrey 3
Conlin & Hamilton
Hafter & Paul
Jack Howell 5
Hall & Wilbur
Rudell & Donegan
Bob Willis
Truville & Clark
2d half (3-6)
Perettos
Ed Mulcahy
Ashley & Sharpe
Wilson Sia Rev
Morgan & Kessler
Avalon Co
Jean Jackson Tr
(One to fill)

Avenue B
1st half (31-2)
Andy Potter 3
DeVine & Gould
Geo Broadhurst Co
Cavanagh & Cooper
(One to fill)

2d half (3-6)
Lohse & Sterling
4 Bambos
Janis & Chaplow
Gautier's Toy Shop
(One to fill)

Boulevard
1st half (31-2)
Dillon & M'guerre
Howard & Bennett
Just a Pal
Rubinoff
Wilson Sia Rev
2d half (3-6)
Togan & Geneva
Cooper & Cavanagh
Kelly Jordan Co
Barrett & Cuneen
Eugene Costello Co

Delancey St.
1st half (31-2)
Zelda Bros
Melroy Sia
Cliff Johnson
Moore & Ioleen
Stone & Mitchell
Wen Talbert Rev
2d half (3-6)
Niobe
Myrtle Boland
Hafter & Paul
Hugh Herbert Co
Frank D'Armo Co
Sylvester Family
Greeley Sq.
1st half (31-2)
Niobe
Myrtle Boland

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2d half (3-6)
Togan & Geneva
Cooper & Cavanagh
Kelly Jordan Co
Barrett & Cuneen
Eugene Costello Co

Loew Bros
Fern & Marie
Yocan Co
Harmony Girls

WHIGHAM, D. O.
Palace (23)
Irene Franklin
Nellidoff Russian 4
Dick Leibert
"Stranded in Paris"
(30)
Dick Leibert
Tom Cannon
"Little Journey"

Rialto (22)
Themy Georgi
Edith Van
Otto F Beck
Rox Rommel
"Night of Love"
(29)
Otto F Beck
"The Canadiana"

Strand (23)
I B Hamp Rev
"Tia Hata"
(30)
I B Hamp Rev
"The Magician"

Loew

Loew

Loew

Loew

Loew

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Loew

Loew

Johnny Herman
Davis & Nelson
Rev Fantasy

ATLANTA, GA.
Grand (31)
Rathburn 3
Clifton & Brent
N & G Varga
Al Herman
Kikutas Japs

BAY RIDGE, N. Y.
Loew
1st half (31-2)
Janis & Chaplow
Hardy Francis Co
Ashley & Sharpe
Jack Goldie Rev
2d half (3-6)
Elly Co
Vio Laura
Stone & Ioleen
Moore & Mitchell
Thema Chicks

B'KINGHAM, ALA.
Temple (31)
3 Londons
Mabel Drew Co
Archer & Belford
Hall & Dexter
Julian Hall Bd

BOSTON, MASS.
Orpheum (31)
Dixon Riggs 3
Rosa Rosalie Co
Fox & Maybelle
Arthur Prince
McGrath & Deeds
Modern Rev

BUFFALO, N. Y.
State (31)
Tom Davies 3
Clark & Crosby
Jan Kennedy Co
Presler & Kleas
Maryland Clegians

CLEVELAND, O.
State (31)
Achilles & Newm'n
West Gates & H
Cook & Vernon
Toney & Norman
W McPh'lan Rev

DALLAS, TEX.
Melba (24)
Random 3
Brooks & Nace
Lubin Lowry & M

Loew

Loew

Loew

Loew

Loew

Loew

Loew

Loew

Loew

Loew

Loew

Association

CHICAGO
American
1st half (30-2)
Radtkes' Bears
Jerry O'Meara Co
Harry Adler
(Two to fill)
2d half (3-5)
3 Olympians
Sonny & Eddie
Danny Murphy Co
Dunbar & Sexton
(One to fill)
Congress
1st half (30-2)
Calm & Gale Rev
The Lamys
(Three to fill)
Englewood
1st half (20-2)
Patricia Faye Co
Pat Seed Co
Aunt Jimmie
(Two to fill)
2d half (3-5)
Radtkes' Bears
Harry Adler
(One to fill)

MAX HART

Books Picture Houses
1560 Broadway New York

Frank Siefert Co
(Two to fill)
Kedzie
1st half (30-2)
Purdy & Fain
Fiddlers vs Jazz
Herbert Faye Co
(Two to fill)
2d half (2-5)
Luson
Griffith & Young
Billy Gross Co
Banjoand
(One to fill)
Lincoln Hipp
1st half (30-2)
Burr & Elaine
Marion & Ford
(Three to fill)
2d half (2-5)
Phil Seed Co
The Lamys
(Three to fill)
Majestic (30)
Al Tucker Bd
George Armstrong
(Others to fill)
AURORA, ILL.
Fox
2d half (3-5)
Jinks & Ann
Baikan Ser
BLM'NGTON, ILL.
Majestic
1st half (30-2)
Angel Bros
Frances Kennedy
Masters & G'yce Co
2d half (3-5)
Guy Voyer Co
(Two to fill)
CEDAR RAPIDS
Majestic
1st half (30-2)
Sensational Togo
Woods & Frances
Daddy
Murray & Irwin
Dancing H'ymoons
2d half (3-5)
Wedge Van & W
Back to Hicksville
Small & Mays
Booth & Nina
(One to fill)
CHAMPAIGN, ILL.
Orpheum
1st half (30-2)
Si Tahar Tr
Lionel Ames
Harlequin Rev
2d half (2-5)
Lloyd & Brice
Primrose Semon
Garden of Roses
DAVENPORT, IA.
Capitol
1st half (30-2)
Wills & Holmes
Sandy Shaw
Delano Dell Co
Small & Mays
Doc Baker Rev

ART MLE

BABCOCK and DOLLY

Now Playing FANTAGES CIRCUIT

2d half (3-5)
Nelson & Parish
Ruth Budd
Ernest Hlatt
(Two to fill)
DECATUR, ILL.
Empress
1st half (30-2)
Guy Voyer Co
(Two to fill)
2d half (3-5)
Angel Bros
Frances Kennedy
Masters & G'yce Co
DES MOINES
Orpheum
1st half (30-2)
Booth & Nina
Larry Comer
Ed Blondell Co
Dora Maughan
Walter Fehi Co
(Two to fill)
Wills & Holmes
Delano Dell Co
Sandy Shaw
Doc Baker Rev
(One to fill)
DUBUQUE, IA.
Majestic
1st half (30-2)
Davis & McCoy

2d half (3-5)
Valentine & Bell
Hilton & Chesleigh
Strains & Strings
Dooley & Sales
(One to fill)
ST. JOE, MO.
Electric
1st half (30-2)
Variety Pioneers
Parliensons
(One to fill)
2d half (3-5)
Robbins & Babb
Robbins & Babb
Dunn & Hall
ST. LOUIS
Grand O. H. (30)
Fred Sosman
Geo B Alexander
Melville & Francis
Patrick & Otto
Lomas Co
(Two to fill)
ST. PAUL
Palace
1st half (30-2)
Cuby & Smith
4 Foyes
Chas Foy
Back to Hicksville
(One to fill)
2d half (2-5)
Woods & Frances
Bernardine deG Co
(Three to fill)
SIOUX CITY, IA.
Orpheum
1st half (30-2)
Harrison's Circus
Hal Nieman
Bernardine deG Co
(Two to fill)
2d half (2-5)
Ed Blondell Co
Dora Maughan
Walker Fehi Co
(Two to fill)
SO. BEND, IND.
Palace
1st half (30-2)
Griffith & Young

2d half (3-5)
Fauntleroy & Van
Arthur Corey Co
(One to fill)
GD. ISLAND, NEB.
Majestic
2d half (3-5)
Loos Bros
Wally Jackson Co
HASTINGS, NEB.
Kerr (4-5)
Willing & Jordan
JOLIET, ILL.
Rialto
1st half (30-2)
Transfield Sis Co
(Two to fill)
2d half (2-5)
Hrington & Green
(Two to fill)
JOPLIN, MO.
Electric
1st half (30-2)
Belmont Canaries
Martin & Courtney
Dunn & Hall
2d half (3-5)
Joe Bennett Bd
(Two to fill)
KAN. CITY, KAN.
Electric
1st half (30-2)
Fern & Maree
2 Jacks
(One to fill)
2d half (3-5)
Martin & Courtney
Kam Tai Tr
(One to fill)
KAN. CITY, MO.
Mainstreet (30)
Burns & Kison
Kitchen Kabaret
(Three to fill)
LINCOLN, NEB.
Liberty
1st half (30-2)
Lion Bros
Wally Jackson Co
Kam Tai Tr
2d half (3-5)
Harrison's Circus
2 Jacks
9 Red Peppers
MILWAUKEE
Majestic (30)
Pallenberg's Bears
Cronin & Hart
Satanic Revelers
Lewis & Lavarre
Bobby Jackson Co
Belle Montrose
(One to fill)
MINNEAPOLIS
7th St. (30)
Garo & Costello
Jim Reynolds
Tobey Wilson Co

Orpheum

CHICAGO, ILL.
Diversity
2d half (26-23)
Frank Ardell
Choo's Stars
Novelle Bros
Levan Putnam & B
Palace (23)
Australian Waites
Lieut Gitz-Rice
Les Follies Rouge
Oscar Lorraine
Flo Moore Co
Marion Sunshine
Hal Skelly Co
Ray Wilbert Co
(One to fill)
Rivers (23)
Pompador Bal
Great Leon
Tyler Mason
Jones & Rea
C Schenck & Son
State-Lake (23)
Theo Roberts Co
Daniels & Kornman
Bill Robinson
Wilton Sis
Sully & Thomas
Ernest Hlatt
Jeanne Joyson
Geo Dormonde Ptrs
Knox & Stetson
Tower
2d half (26-23)
Margot Morel Co
Talent & Whit
Keane & Melitney
Balkan Serenaders
(One to fill)
DENVER, COLO.
Orpheum (30)
Sessue Hayakawa
Rae Samuels
Johnny Murphy
Olin Pearse
Dare & Wahl
Chrissie & Daley
(One to fill)
EV'NSVILLE, IND.
Orpheum -
2d half (3-6)
Fitch's Minstrels
KAN. CITY, MO.
Orpheum (30)
Jones & Rea
Great Lester
Gracella & Th'dore
Desso Derr
Dore Girls
J Kneeland Orch
LOS ANGELES
Hill Street (30)
The Wager
Owen McGivney
W & J Mandel
Hoffman & L'bert
Jack Norton Co
(One to fill)
Orpheum (30)
Afterpiece
Irene Ricardo
Jean Bedini
Hurast & Voght
Digitano
Galliarini Sis
MILWAUKEE, WIS.
Palace-Orpheum
(30)
Ernest Ball Co
L'forda & T Orch
Weaver Bros

2d half (3-5)
Nelson & Parish
Ruth Budd
Ernest Hlatt
(Two to fill)
DECATUR, ILL.
Empress
1st half (30-2)
Guy Voyer Co
(Two to fill)
2d half (3-5)
Angel Bros
Frances Kennedy
Masters & G'yce Co
DES MOINES
Orpheum
1st half (30-2)
Booth & Nina
Larry Comer
Ed Blondell Co
Dora Maughan
Walter Fehi Co
(Two to fill)
Wills & Holmes
Delano Dell Co
Sandy Shaw
Doc Baker Rev
(One to fill)
DUBUQUE, IA.
Majestic
1st half (30-2)
Davis & McCoy

Orpheum

2d half (3-5)
Nelson & Parish
Ruth Budd
Ernest Hlatt
(Two to fill)
DECATUR, ILL.
Empress
1st half (30-2)
Guy Voyer Co
(Two to fill)
2d half (3-5)
Angel Bros
Frances Kennedy
Masters & G'yce Co
DES MOINES
Orpheum
1st half (30-2)
Booth & Nina
Larry Comer
Ed Blondell Co
Dora Maughan
Walter Fehi Co
(Two to fill)
Wills & Holmes
Delano Dell Co
Sandy Shaw
Doc Baker Rev
(One to fill)
DUBUQUE, IA.
Majestic
1st half (30-2)
Davis & McCoy

Dooley & Sales
C Freed Orch
HAMMOND, IND.
Parthenon
2d half (27-20)
Maud Allen Co
Adele Jaxon Co
DeWitt Burns & T
(One to fill)
INDIANAPOLIS
Palace
2d half (27-20)
Morak Sis
T & D Ward
Gerber's Galettes
Bronson & Gordon
Mahon & Smith Co
(Three to fill)
LEXINGTON, KY.
Ben All
2d half (27-20)
Mann Bros
Gordon & Grof
Bobby Vail Co
LIMA, O.
Faurot O. H.
2d half (27-20)
Lameys
Follis & Leroy
Sparkling & Rose
Wilbur Sweetman
Bert Fitzgibbons
MUNCIE, IND.
Wysor Grand
2d half (27-20)
Ladent & Pfr
Kaiso & Demonde
Small & Antrim Sis
(One to fill)
TER. HATE, IND.
Indiana
2d half (27-20)
Hilton & Chesleigh
Joe Freed Co
Amoros & Janet
Gruber's Animals
(One to fill)
WINDSOR, ONT.
Capitol
2d half (27-20)
Van Cello & M
Donovan Girls
Mason & Dixon Co
Fred Lewis
Erford's Novelities

HERMINE SHONE

INCORPORATED
BOOKING FOR KEITH-ALBEE
AND ORPHEUM CIRCUITS
1560 BROADWAY, NEW YORK
Suite 906 Bryant 2905

Keith-Albee

NEW YORK CITY
Broadway (24)
Dias & Powers
Bobby Adams
Bert Gordon Co
Reed & LaVere
Ruiz & Bonita Co
Lord & Willis
Richard Vintour
John Irving Fisher
Coliseum
2d half (27-20)
4 Covans
Hyde & Burrell
Bert Erroll
Wesley & Barry Bd
(One to fill)
51st St. (24)
Worden Bros
Green & LaFell
The Test
Ken Murray
The Gorilla Hunt
5th Ave.
2d half (27-20)
4 Aces & Queen
Moss & Fry
Robt Warwick
Brooks & Ross
H Carroll Rev
Palace (24)
6 Saratons
Carr Lynn
Hansouta
Helen Morgan Co
Daphne Pollard
Capt Burnsfather
Silvertown Cord Bd
Joe Browning
Zellia Sis
(21)
Les Galenos
Newell & Most
Drickson & Brown
Ella Shields
Nashmova
Cotex & Peggy Bd
Jimmy Salvo
Howard & K'drick
(One to fill)
Regent
2d half (27-20)
J & B Lester
Thelma White
Manley & Baldwin
Pat Daly
Dave Thuraby
Riverside (24)
The Thrillers
Jack Lavier
Walter Fenner

JOHN J. KEMP

Theatrical Insurance
33 West 42nd Street, New York

58th St.
2d half (27-20)
Elliot & LaTour
Ora
Donia & Dunlevy
Shirley Dahl
Mary Duncan
Pederson Bros
Fordham
2d half (27-20)
Ora
Ward & Diamond
Chas J Hill Co
Henn's & Mathews
Murray & Allen
Cortez & Peggy
(One to fill)
Franklin
2d half (27-20)
Harrington Sis
Gordon & Day
Bernard & Keller
Eddie Leonard Co
(Two to fill)
Hamilton
2d half (27-20)
Clifford & Gray
Little Billy
Deno & Rochelle Co
Kitty Doner
Powers & Wallace
Will Oakland Co
Vivian & Walters
(31)
Anna Fitzu
Val Harris
Johnny Hyman
Brooks & Ross
4 Flashes
Corom
Hal Skelly Co
(Two to fill)
Royal
2d half (27-20)
LeMont 4
Alexander & Peggy
Robt Warwick
Linton & Rae
Linton's Follies
(One to fill)
CONEY ISLAND
Tilyou
2d half (27-20)
Richy Craig
John Coughlin

WILLIAM F. ADER

Attorney and Counselor
11 S. LaSalle St. Chicago

Jean LaCrosse
Robt Warwick
McCarty & Moore
Rose & Moon Rev
Hippodrome (24)
Les Gallenos
Pette Rev
Ruayn & Lee
Jim M'Williams
Russian Art Choir
Song of the Flame
(31)
3 Abby Sis
Janowsky Tr
Hastoura
Du Caillon
Ferry Corway
Art Genry
Jefferson
2d half (27-20)
Dancing Franks
Milton Beadle
Ryan Sis
Stroude 2 & W
West & McGinty
Adler Well & H
125th St.
2d half (27-20)
Rozet Walte 3
Roger Imhoff
Gaudinths Bros
Gin in Moon
(One to fill)
Gilbert & May
Toby Wells 2
(One to fill)
FAR ROCKAWAY
Columbia
2d half (27-20)
Newell & Most
Frank Stafford
O'Hanlon & Z'bnd
Bob Fisher
(One to fill)
BROOKLYN
Albee (24)
4 Hassans
Dollie & Billy
Marion Wilkens
Cole & Snyder
Memories of Opera
Johnny Hyman
Nash Sis
2 Sallors
A & P-Gypsies
Duncan's Colles
Bert Erroll
Daphne Pollard
Ken Murray
Deno & Rochelle
Harry Carroll
(Three to fill)
Bushwick
2d half (27-20)
Gintaro

Bill Desmond
Rule & O'Brien
Wilbur Sweetman
Bert Fitzgibbons
Flatbush
2d half (27-20)
The Floreins
4 of Us
Stan Stanley
Ella Shields
Ann Coddee
Nut McKinley
Greenpoint
2d half (27-20)
Alexandria & Gang
Jim Burchill
Honey Coghill
Ingless & Breen
(One to fill)
Orpheum
2d half (27-20)
All Girl Show
Prospect
2d half (27-20)
Yorke & King
Edith Clasper
Toney George
Frankie Kecey
Smith & Strong
Riverside
2d half (27-20)
Lunette & Mitchell
Singing Bell Boys
Stepping Along
(Three to fill)
AKRON, O.
Palace
2d half (27-20)
Arco Bros
Jim Thornton
Wally Sharpley
Healy & Cross
Demour Ham'n R
(One to fill)
ALBANY, N. Y.
Proctor's
2d half (27-20)
Joe Deller
Mary Goller
5 Bracks
Johnny Barry
Tom Mahoney
ALLENTOWN, PA.
Colonial
2d half (27-20)
Prince Wood
Blis of B'way
Jarvis & Harrison
Evans & Leonard
Violet & Partner
ALTOONA, PA.
Mischler
2d half (27-20)
Harry L Webb
Hart & Francis
Schaefer & Bernice
Ruloff Elton
(One to fill)
AMST'DAM, N. Y.
Rialto
2d half (27-20)
Everett Sanderson
Milt Dill Co
Joe Fung
Wm Harris
Barr & Lamarr
ASBURY PARK
St. James
2d half (27-20)
Will J Ward
John Banitis
Lock & Key
Lewis & Neal
(One to fill)
ASHEVILLE, N. C.
Flasa
2d half (27-20)
Roxo & LaRocca
Billy & Shone
Morton Jewell Co
Ross & Du Ross
Louis & Cherie
ASHTABULA, O.
Palace
2d half (27-20)
Lemeau & Young
Lawton
Rhapsodians
(Two to fill)
ATLANTIC CITY
Grand
2d half (27-20)
Commanders
Sinclair & Lamar
Bobby Folsom
Bob Anderson
Dore Helen & S
AUBURN, N. Y.
Jefferson
2d half (27-20)
Vagges
Frank Farron
Janet of France
Emmett O'Meara
(One to fill)
BALTIMORE, MD.
Baltimore (24)
Jackie Collier Sis
Jack Ry Co
Arnaud Bros
Collins & Peterson
Bert Lytell Co
Glenn & Jenkins
4 Kadex
(Two to fill)
Clifford & Marion
Bayle & Della
Shadowgraphs
Hallet Capina
Valerie Bergere
Alexander Patti Co
(Three to fill)
Hippodrome (24)
Reehee & Rubyatte
Kranz & Walsh
Morgan & Sheldon
Harry J Conley
Robbins Family
BEAVER FLS, PA.
Regent
2d half (27-20)
Chas Frank
Bert Baker
Country Club Girls
Wheeler & Russell
(One to fill)
B'GH'NTON, N. Y.
Binghamton
2d half (27-20)
Prince Tokio
Driscoll & Perry
Marine & Martin
Filtrations
Herbert & Neeley

Gaines Bros
Beth Challis
Olga Mishka
Art Henry
Ferry Corwey
Handers & Mellis
Fanny Ward
Mel Klee
C & L Fandau
(31)
Ward Bros
Herb Warren
Pat Rooney Co
Hyde & Burrell
Wm Hallen
Jim Jam Jems
Lotta Atherton
(Two to fill)
BRADFORD, PA.
Bradford
2d half (27-20)
Sallor Boy
Moran & Barron
Reck & Recktor
(Two to fill)
BRIDGEPORT, CT.
Palace
2d half (27-20)
Pasquall Bros
Cortez & Ryan
Edwds & Fanchon
(Three to fill)
Foll
2d half (27-20)
Nelle Jay Birds
Sybilla Bowman
Stanley & Quinet
Lester Steward
Hong Kong Tr
(One to fill)
BUFFALO, N. Y.
Hippodrome (24)
Frank Mullane
Harlequins
Val Harris
Stepping Out
Harry & Holley
Karavaef Co
BUTLER, PA.
Harris
2d half (27-20)
Willard
(Others to fill)
CAMDEN, N. J.
Tower
2d half (27-20)
Harry Holman
Top & Bottom
Philon & Duncan
Willis Smith
(One to fill)
CANTON, O.
Lycum
2d half (27-20)
Primrose 4
Harry Holmes
5 Monraders
H & J Reyes
A & W Haven
CL'KS'G, W. VA.
Robinson Grand
2d half (27-20)
Nita Bernard
9 Musical Magpies
Jerome & Ryan
Coyne & French
Layman McIntly
CH'STON, W. VA.
Kearse
2d half (27-20)
Freeman & Lynn
Bond & Leon
Holand & Dockrill
Elizabeth DeSott
(One to fill)
CINCINNATI, O.
Keith (24)
The De Ortos
Rubini & Rosa
Jann & Wallen
Margaret Padula
Runaway 4
Seamore & How'd
Ann Suter
T & V Patts
(31)
Haynes L'man & K
Ida May Chadwick
Le Grohs
E & J Rooney
Edgar Bergen
Eddie Rose
Brown & Whitaker
(One to fill)
Palace (24)
Musical Hunters
Carrie Lilla
Sanley & Ginger
Manny King
Swor Bros
Frank Hughes
Gordon & Gates
(31)
John Olms
Reves & Arnold
Gerald Griffin
Nevins & Gordon
Mahon Scott Rev
Harrison & Walkins
(One to fill)
CLEVELAND, O.
105th St. (24)
Boyd & Wallen
Hamilton & Hayes
Teck Murdock
Hrington & Green
Lopas Orientals
(31)
Quintell Rev
Wally Sharpley
Arco Bros

2d half (27-20)
Lester Bros
Primrose 4
(One to fill)
2d half (3-6)
Bobby Vail Co
Corrine Tilton
Hamilton & Hayes
J & H Rees
Gruber's Animals
(One to fill)
DETROIT, MICH.
Temple
The Roomeys
Bentel & Gould
Allen & Canfield
Rhyme & Reason
Bert Hanlon
Odall Careno
Frank Fay
Shura Rulova
(21)
5 Mongadors
Lahr & Mercedes
Jeanne
Frank Fay
Adele Verne
The Seabacks
F & M Bolton Orch
Donovan Girls
DUNKIRK, N. Y.
Capitol
2d half (27-20)
Brown & Demont
Quintette Rev
Takio
EASTON, PA.
State
2d half (27-20)
Stan Kavanaugh
E E Gorman
Bag of Tricks
Mayne & Bobby
(One to fill)
ELIZABETH, N. J.
Rita
2d half (27-20)
Rodeo Days
Wanda Hawley
Frank & Townes
Alice Morley
(One to fill)
ELMIRA, N. Y.
Keene's
2d half (3-6)
Prince Tokio
Driscoll & Perry
Reeves & Wells
Misses & Kisses
(One to fill)
ERIE, PA.
Erie (24)
T & A Waldman
Walsh Sis
Billy Regay
Warren & O'Brien
(One to fill)
E & M Beck
Lyle La Pine Co
Nathans Bros
DeMon Hamilton R
(One to fill)

2d half (27-20)
Lester Bros
Primrose 4
(One to fill)
2d half (3-6)
Bobby Vail Co
Corrine Tilton
Hamilton & Hayes
J & H Rees
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DeMon Hamilton R
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Walsh Sis
Billy Regay
Warren & O'Brien
(One to fill)
E & M Beck
Lyle La Pine Co
Nathans Bros
DeMon Hamilton R
(One to fill)

O'Conner Sis
Sully & Thomas
Palace (24)
Tlebor's Seals
Haynes L'man & K
Keno & Green
Kerekjarto
Roberts & Velle
(31)
3 Swifts
Fox & Curtiss
Runaway 4
Grant & Mitchell
Anna Salter
COLUMBUS, O.
Keith
2d half (27-20)
Final Rehearsal
Farnell & Florence
Willie Solar
(Three to fill)
DAYTON, O.
Keith
2d half (27-20)
Moran & Wiser
The LeGrohs
E & M Beck
Premier Rev
Burns & Allen
Harry Kahne
1st half (30-2)
Joyce Landair Co
Sling Red Nelson
Roy Byron
GD, R'PDS, MICH.
Romona Park
2d half (27-20)
The Seabacks
4 Diamonds
Marion Glibney
F & M Britton
Lahr & Mercedes
Jeanne
1st half (31-2)
Rhyme & Reason
Reynolds & White
Allen & Canfield
Bert Hanlon
Jerome & Newell
(One to fill)
2d half (3-6)
Eva Clark
Prachanni Tr
Pat Henning
Keno & Green
Teck Murdock
Doreen Sis
GREENSB'G, PA.
Strand
2d half (27-20)
Geo Beattis
King & Irwin
F & D Rial
Silks & Satins
Linden & Dupreese

THIS WEEK

CLARK and CROSSBY
State, Cleveland
JACK and RITA LA PEARL
Jersey City and Montclair
ANTHONY and ROGERS
Crotona and Ridgewood
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Jans & Whalen
Carrie & Tullie
Lester Bros
Primrose 4
(One to fill)
2d half (3-6)
Bobby Vail Co
Corrine Tilton
Hamilton & Hayes
J & H Rees
Gruber's Animals
(One to fill)
DETROIT, MICH.
Temple
The Roomeys
Bentel & Gould
Allen & Canfield
Rhyme & Reason
Bert Hanlon
Odall Careno
Frank Fay
Shura Rulova
(21)
5 Mongadors
Lahr & Mercedes
Jeanne
Frank Fay
Adele Verne
The Seabacks
F & M Bolton Orch
Donovan Girls
DUNKIRK, N. Y.
Capitol
2d half (27-20)
Brown & Demont
Quintette Rev
Takio
EASTON, PA.
State
2d half (27-20)
Stan Kavanaugh
E E Gorman
Bag of Tricks
Mayne & Bobby
(One to fill)
ELIZABETH, N. J.
Rita
2d half (27-20)
Rodeo Days
Wanda Hawley
Frank & Townes
Alice Morley
(One to fill)
ELMIRA, N. Y.
Keene's
2d half (3-6)
Prince Tokio
Driscoll & Perry
Reeves & Wells
Misses & Kisses
(One to fill)
ERIE, PA.
Erie (24)
T & A Waldman
Walsh Sis
Billy Regay
Warren & O'Brien
(One to fill)
E & M Beck
Lyle La Pine Co
Nathans Bros
DeMon Hamilton R
(One to fill)

2d half (27-20)
Lester Bros
Primrose 4
(One to fill)
2d half (3-6)
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Warren & O'Brien
(One to fill)
E & M Beck
Lyle La Pine Co
Nathans Bros
DeMon Hamilton R
(One to fill)

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Primrose 4
(One to fill)
2d half (3-6)
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Hamilton & Hayes
J & H Rees
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(One to fill)
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Bag of Tricks
Mayne & Bobby
(One to fill)
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Wanda Hawley
Frank & Townes
Alice Morley
(One to fill)
ELMIRA, N. Y.
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2d half (3-6)
Prince Tokio
Driscoll & Perry
Reeves & Wells
Misses & Kisses
(One to fill)
ERIE, PA.
Erie (24)
T & A Waldman
Walsh Sis
Billy Regay
Warren & O'Brien
(One to fill)
E & M Beck
Lyle La Pine Co
Nathans Bros
DeMon Hamilton R
(One to fill)

2d half (27-20)
Lester Bros
Primrose 4
(One to fill)
2d half (3-6)
Bobby Vail Co
Corrine Tilton
Hamilton & Hayes
J & H Rees
Gruber's Animals
(One to fill)
DETROIT, MICH.
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Bentel & Gould
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Mayne & Bobby
(One to fill)
ELIZABETH, N. J.
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ELMIRA, N. Y.
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Reeves & Wells
Misses & Kisses
(One to fill)
ERIE, PA.
Erie (24)
T & A Waldman
Walsh Sis
Billy Regay
Warren & O'Brien
(One to fill)
E & M Beck
Lyle La Pine Co
Nathans Bros
DeMon Hamilton R
(One to fill)

BURLESQUE REVIEWS

YORKVILLE

(Stock Burlesque)

Character.....Walter Webber
Comedian.....Paddy Cliff
Principal.....Mabel White
Principal.....Cecil McCann
Character.....Milo Babbette
Character.....Herbert Barris
Comedian.....Scotty Friedel
Comedian.....Sam Michels

Hurtig & Seamon are purveying old-fashioned burlesque up at the Yorkville, 86th street and Lexington avenue, and evidently the neighborhood has taken stock to its heart.

They have a runway, quite a flock of principals and 20 chorists, showing plenty of Fleetwood out on Varicose avenue. The girls could pack their combined wardrobes in an overnight bag.

The stags go for the quivering torsos, and seemingly never get enough. Betty Silver, good-looking, youthful soubrette out of the line, was encored at least a dozen times on her only appearance in the first half leading the chorines in "Sweet Georgia Brown." The girls worked out on the runway solo and ensemble, doing some artistic grinding to tumultuous returns.

A neighborly spirit pervades the house, with the customers chatting sociably with the fair ones. One was offered one of the girls a hot dog on a roll. He was mildly and good-naturedly admonished by the bouncer, an ex-hitter who used to dust them off at the old Olympic A. C. in Harlem.

The comedy is of western wheel vintage, but the players are such prime favorites with this mob everything clicks. Even a tiresome monolog based on the old "women's rights" chatter, and delivered by Paddy Cliff, an old-school Irish comedian.

"When the Mush Runs Down Father's Vest," sung in different ways by different principals, and with the audience invited to join in, was another reminiscent gag. The chorus painted in large letters on a sign lowered from the flies, with comments ad libbed by Sam Michels, the Hebrew comedian, got over strongly, for no apparent reason beyond the good nature of the assemblage.

They even get away with a serious dramatic sketch, offering, "Vengeance is Sweet," in which Walter Webber plays Felix, an executioner of Paris; Hattie Beall, his wife, and Claire Evans, M. La Compte, an Apache whom Felix has a necking party appointment with at 6 that a. m.

La Compte appears, represents himself as a messenger from the Minister of Justice, and finally discloses his identity. He is about to bump Felix off, to the accompaniment of his wife's prayers and his own sneering reiteration that "There is no God." Before the fatal bullet is fired La Compte is struck by lightning and dies to a slow curtain with madame screaming "There is a God," or something like it. Not a snicker through the emotional pyrotechnics, which is the tip-off on how this bunch stand with the neighbors' children.

Scotty Friedel, an eccentric comedian of quiet methods, seems to be the favorite of the four comedians, but all are well received and welcomed when they have work on the rostrum.

The book is probably put on at rehearsals by the comedians, and is staged by Sam Michels. Dan Dody is credited with the "dances."

The ladies of the ensemble are the real attraction, and Hurtig & Seamon are wise enough to realize it. The girls never miss, and are above the average in appearance. It's easier to recruit lookers for stock burlesque than for the trouping variety, and this opera proves it.

Kitty Glasco probably rates as the prima donna. She has a specialty of classical and semi-classical songs which click. Herbert Barris also lands in a singing specialty, featuring a tenor voice and a yodling solo.

The runway gets a heavy play and means more here than in the Mutual houses, where they view the grinding with a fishy and apathetic eye. These girls work as though they enjoy it, and have a coy little laugh-getter of snapping the rubber bands on the backs of each other's brassieres.

Business was good Thursday night on the lower floor. Con.

Syracuse Off Mutual

Syracuse, Jan. 25.

By mutual agreement between Morris Fitzer, owner of the Savoy and the Mutual Burlesque Association, the franchise held for Syracuse by Fitzer has been revoked. "Hollywood Scandals" is the final Mutual show here.

Emmett Callahan, general representative for Mutual, who has been in charge of the local house for the owner for the past 10 weeks, says that the decision to withdraw is solely due to lack of profits for both concerns.

The Savoy returns to pictures, double feature.

Follies of Pleasure

(Mutual)

Comedian.....Clyde Bates
Straight.....George Martin
Soubrette.....Vi Penny
Comedian.....Murray Welch
Prima Donna.....Katheryn Horter
Ingenua.....Wanda Devon
Juvenile.....Jess Mack

This show's not so forte, even when judged from Mutual standards. It is particularly weak on comedy, worse on perpetrators, and depends, if anything, upon the femme contingent—principals and chorists.

Vi Penny, soubrette, practically carries the show, doing as well as expected with the present working material. Two "teasers"—"Take Off a Little Bit," with the usual strip down to abbreviated union suit, and "Turkish Towel"—were both handled neatly by Vi, and "steamed" for many encores.

A revue formula obtains, with the comedy scene division resembling an old-home week reunion of Joe Miller's favorites. This, too, despite the opera being credited with book. Clyde Bates, comic, doing his usual tramp, labored through the two stanzas indifferently, grabbing laughs occasionally. Murray Welch, second comic, did a programed Dutch with "Hebe" dialect, but it didn't matter. He had very little to do, even though supposedly the foil of Bates. Katheryn Horter made a passable prima, Wanda Devon an attractive ingenua, George Martin, corks straight, with additional hoofing prowess, and Jess Mack, clean-cut juvenile.

Neither of the two sections was a rave on comedy, with but two attempts in each and all of ancient variety.

The numbers, mostly Miss Penny's, and runway "grinding" of both the soub and chorus, were about the only thing the show had. If the idea had been to stage a girly parade instead of a routine performance, this one succeeds there.

But it's doubtful if Mutual houses along the line will buy just that. Most require a few giggles between wiggles. They won't get it with this one. Edba.

Tanguay Off Burlesque

Eva Tanguay has passed up the two week offer of \$2,500 weekly from the Columbia Burlesque Wheel to tour as an added attraction with Jack Singer's "Merry Whirl." She will stick to independent vaudeville and picture houses.

The cyclonic one also grabbed some publicity through a report she was about to marry her young Hungarian pianist, Allan Parado. The announcement is alleged to be a publicity stunt. Miss Tanguay's last matrimonial venture was her marriage to Johnny Ford, the dancer, several years ago.

The announcement that Miss Tanguay was to join "Merry Whirl" was sent out by Jack Singer last week. It is alleged she had witnessed a performance of the show at Buffalo and expressed herself as ready to join to play the Casino, Boston and Columbia, New York.

"Glory" Closed and

Lay Off Week Stopped

Hurtig & Seamon's "What Price Glory" closed on the Columbia Circuit in Cincinnati Saturday.

The withdrawal eliminates the lay off week between Cincinnati and St. Louis, with the shows now jumping direct.

"Glory" had a rocky time from its start as a Columbia show.

Stock at Met, Feb. 1

Stock burlesque opens at the Metropolitan, New York, Feb. 1, providing extensive alterations on the house are completed in time.

The house has been taken over by the Delancey-Clinton Corporation, also operating stock burlesque at the Grand street and 125th street theatres, New York.

Mickey Markwood will be featured comic and also director at the Met.

BURLESQUE CHANGES

Howard has joined the Eric Karle musical tab in Milwaukee.

Paul Workman, juvenile, Empress (Milwaukee) stock, has gone into comedy at the same house, Karl Michel taking over the juvenile.

Bud Purcell, Betty Rhodes, Buddy Hashman, Rose Burns, Mary Kerres and Gus Arnold are all with the Fox & Krause stock, Gary, Ind.

Louis Rigo has supplanted Ted Groh with "Land of Joy."

ENGAGEMENTS

Walter and Archie Jones, colored, with "Tarin' to Go" (Columbia).

"Burlesque" Sticks

At a meeting of the Columbia Amusement Company's board of directors held last week it was decided the future policy of the circuit would remain burlesque and legit attractions.

The directors voted not to drop the word burlesque, which had been proposed.

The return of Lawrence Weber to the Columbia Circuit will probably mean that several legit attractions with which Weber has been connected, will be seen on the Columbia Wheel next season.

Savoy Still Mutual

The Savoy, Atlantic City, remains a Mutual Circuit stand despite announcement that the shows would be dropped and a burlesque stock policy substituted.

Max Levine, manager of the house, had tentatively assembled a stock troupe but called it off.

LOLA PIERCE'S ONE WEEK

Lola Pierce, soubrette of "Mutt and Jeff," left the Columbia show last week.

She joined "Mutt and Jeff" at Washington the week before.

J. H. LUBIN DINED

(Continued from page 26)

The Friday night date looked too big for just a little dinner party; he might have to make it a beef-steak at Cavanagh's. At that Jake commenced to ask questions but Irving soothed him.

The following day Irving again approached Jake, said the idea appeared to have been spread around and there would be many angry friends if some arrangements were not made to take care of all of them, perhaps at the Friars. Then Jake got it and walked out on the party.

It required two solid days before J. H. could be brought around to see that the affair had progressed too far to be abandoned. Jake seemed to still have the same feeling after his brief speech of appreciation at the banquet. Still he privately admitted afterward that it would have been all right "if it weren't for the presents."

Deputy Sheriff

The only presents Jake received were a gold watch from the boys and a deputy sheriff's badge from Sheriff Cuklin, who was on the dais. The sheriff said he had known Jake for over 30 years and felt it an honor to have him on his staff, especially said the sheriff as his deputies were subject to his call at all times. The sheriff also told Jake some inside stuff how to keep the badge working for him mentioning Madison Square Garden among the other places.

Low Cantor's Hit

One of the surprises of the evening was the witty address made by Low Cantor. Mr. Cantor feelingly spoke of Jake, but tacked on some gags. One included a statement that he knew Jake closely, at home and in the office, "but in the office, not so good," added Lew.

The surprise of the Cantor business was that a quiet tip had gone around on the inside that Lew intended to give a comedy talk, with everyone waiting for the thud. It broke just the other way.

Other witty speakers were introduced by the toastmaster, Henry Chesterfield, with Bugs Baer telling one ratter, mentioning Irving Berlin and citing himself as opposition to the new pop. Pat Casey was another speaker, eulogizing Jake as a square shooter and among the fairest men in the show business.

Heartfelt wires were read from Marcus Loew in Hollywood and Nick Schenck, detained at home through illness in his family. All others of the prominent executives of the Loew organization were in the hall, most of them on the dais.

Mr. and Mrs. Lubin left Sunday for a vacation in Havana.

JUDGMENTS

Michael B. Mindlin; Whitney-Dodson, Inc.; \$90.54.

Chas. M. Drinkwater, etc.; Cent Amus. Corp.; \$3,250.

George F. Sultzbach; A. Zinsner et al.; comm. of stockholders, etc.; \$17,301.39.

Tec Art Studios, Inc.; Crane & Clark; \$205.45.

Bronx Plaza Theatre Corp.; Blue Ridge Coal Corp.; \$169.03.

Dist. of Columbia Sports & Amus. Club; O. Sherman; \$2,834.21.

W. W. Hodgkinson Corp.; City of N. Y.; \$709.32.

Kitty Gordon; French Model Importing Co., Inc.; \$1,513.47.

IMPERSONATOR, 3 DAYS

John J. Perry Saw Picture Show, Dressed as Woman

John J. Perry, Senegambian chrous man, 26, who has a "yen" for dressing in female attire was fined three dollars in West Side Court by Magistrate Louis Brodsky. Perry lacked the three simoleons and started to "do" three days in the West Side jail. He gave the address as 105 West 47th street.

Patrolman John O'Neill of the Police Academy and a rookie, saw Perry sporting the female attire. O'Neill thought he should inquire. As he started for Perry the latter lifted up "his" skirts and fled into a hallway with O'Neill after him. In the hallway a lively battle took place. Of course Mr. O'Neill won.

Perry with his large picture hat, fur coat and goloshes was taken to the West 47th street station. In West Side Court, Perry said he had attended a movie.

"I work as a chorus man for the Bamboo Inn in Harlem and I just left the movie to go to my home and get some more clothes, your Honor," said Perry. The court told Perry the next time he went to the movies to wear male garments. He said he would.

"Kongo" Did \$10,000

"Kongo," the latest legit on the Columbia wheel, grossed \$10,000 last week at the Columbia, New York. "Kongo" is wanted for a return engagement at the Gayety, Boston, where it also hit a high gross.

The Columbia spent an extra \$1,000 in advertising the attraction in newspaper and paper advertising. Phil De Angelis and Morris Cain are the producers.

SIR JOSEPH ALLEGES

(Continued from page 26)

Francisco that they take it out."

Sir Joseph refused to explain why he wanted his Frisco period omitted, but said that Variety printed something about it once and he, de-nounced that also.

Back in Frisco

Reference to the files of Variety brought out a story of some months ago insinuating that Sir Joseph had been seen in San Francisco dancing in a sawdust dump with his wife. The week following, also in Variety, was a denial from Sir Joe himself, stating he never had a wife and couldn't dance. The same article quoted Willie Howard as having informed Sir Joseph that Variety had libeled him and he should demand damages.

"You must stop that fringe on me or I'll tell Mr. Willie about you," remarked Sir Joe as he picked up a medal that had slipped off. Asked where his Variety medal was, Sir Joseph said he had not thought he would call at Variety's office that day, so had not worn it.

Informed that the show, "Page Mr. Ginsburg," might charge him for publicity if it were made known that he asserted a claim of infringement, Sir Joseph said he had no claim for infringement and cared nothing about that. His only worry was over what Mr. Willie had told him, that the show was a fringe on him.

Mrs. Willie Improving

Sir Joseph said, replying to a comment that he was looking well and as though he had been eating more regularly, that he is now eating all right, Mrs. Willie having improved in her cooking. He seemed anxious to learn if anyone in Variety's office had heard where the Howards are going to spend the summer.

"I would like to know that now," said Sir Joe. "If you don't know, just call up Mr. Willie and ask, but don't tell him it's for me."

Sir Joe said the Howards usually select a summer place that suits him, but still it would do no harm for him to know in January that he's all set for June.

Asked if he paid the Howards board during the summer, Sir Joseph grew indignant, shouting: "Don't I let Mrs. Willie dye and undye my hair?"

He wouldn't state whether he thought Mrs. Willie was a better dyer than a cook, but did mention that she dyed his hair only now and then.

Asked if he liked the Howards' way of living and food, Sir Joseph sagely answered:

"Guests shouldn't tell tales."

Burlesque Again at Chelsea But "Clean" This Time

The Chelsea has changed from dramatic stock to burlesque. It has encountered no official interference so far from either authorities or local reform element.

The house got a fair start on patronage, but it is problematical whether "clean burlesque" can last in that spot after the "raw" shows by predecessors.

The present losses under suspicion that the dramatic stock policy was merely a stall by which to regain suspended license of the houses quickly cleared up that issue. The leasing group headed by Jules Leventhal showed those interested that his firm had financed dramatic stock exclusively, and that the Chelsea is the only one of four stock houses operated by the group playing burlesque.

The group tried dramatic stock for three weeks prior to switching over to burlesque.

H.&S. Switching to Stock Burlesque on 125th St.

Hurtig & Seamon's on 125th street will discontinue playing the Columbia burlesque attractions within a few weeks and will install a stock burlesque policy, similar to their policy at the Yorkville.

The firm announces it will build a new house at 181st street and St. Nicholas avenue, to be ready to house the Columbia shows next season.

The announcement of the withdrawal of the Columbia shows from the Harlem house is significant. Until two seasons ago, when the Minskys opened the Apollo on 125th street with stock burlesque, Hurtig & Seamon had no opposition on the west side of the street.

After the opening of the Apollo the H&S house installed a runway and hired a permanent house chorus to work on the illuminated walk. The success of the Apollo is believed to motivated H&S in switching to stock burlesque, in view of the current Columbia policy of playing legit attractions with their burlesque shows. Stock policy would provide a permanent burlesque opposition to the Apollo.

Burlesque Changes

Anita Rose, Evelyn Fields and Maybelle Lamonia joined the burlesque stock at the 125th Street, New York, last week.

Several additions have been made to the roster of the burlesque stock at the Palace, Buffalo: Irene Cassini, Frank Naldi, Jimmie Daley, Irene Finely, Helene Davis, Tom Phillips, Sid Rogers.

Claire Evans and Babbette have closed with the Hurtig & Seamon stock at the Yorkville, New York, going to Jacksonville, Fla., to join Frank Wakefield. The latter is operating tab musical stock at the Temple in conjunction with pictures.

MIX ON CHAPLINS

(Continued from page 3)

ceiver-proof gate. I can shut my place so that no court-appointed bird can get in under an hour and then he'd have to use a can of blastin' powder.

The principal thing that worries me about this Chaplin affair is that I hope the receivers and their watchmen over at Charlie's house don't start no fight over his cellar and commence shootin' around the place, or if they do, fire in some other direction than my house. I've managed to stand the Almee McPherson trouble to the end, an' now I'd like to live long enough to see the finish of the Chaplin case.

Dangerous Complaint

I'd send Variety a copy of the complaint Mrs. Chaplin filed against Charlie but it would be unlawful to mail it, an' I doubt if even the express companies would carry it, knowin' what it was. There are 29 different charges a woman can make in California that'll win her a divorce, yet it took Mrs. Chaplin 43 pages to mention the few she had.

I can't see any more reason why Mrs. Chaplin should object to Edna Purviance bein' on Charlie's payroll for \$250 a week than she would object to the government payin' off the pensions of the old veterans out at the Soldiers' Home at Sawtelle. Certainly, years of service should count for somethin' an' be recognized.

Tom Mix.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Maid of Any Week

VIRGINIA SMITH

"The Virgin Man" (Princess Theatre)

The silliest lot of rot was dished up at the Princess theatre under the name of "The Virgin Man"—and that man from Yale. Oh, boy! If they had said Syracuse University!

There was, however, one outstanding feature in the main piece, the cleverness of Virginia Smith. Miss Smith is destined for better things. As a wise cracking maid Miss Smith's uniforms were black satin and beige satin with the trickiest of caps and aprons. For a costume ball a red ballet dress was edged with silver.

Dorothy Hall is so pretty a blonde it's a wonder the role of Lorelei Lee in "Gentleman Prefer Blondes" wasn't handed her. Miss Hall appeared first in a green coat having a gold motif at the hem. A hat with chiffon ends was most becoming. A blue dress of chiffon had lace inserted in a V pattern. Roses garlanded the skirt at one side.

An evening frock was of silver with a fringe trimming. A fancy dress was carried out in an irregular skirt of black net ruffles. There was a violet satin jumper frock and a blue negligee.

Betty Alden, a flaming red head with an aggressive personality, was in blonde chiffon trimmed with lace dyed the same color. A dress of the popular shade of blue that has become so popular suddenly was trimmed with three tiers of fringe with the sleeves edged with the same.

Young Mr. Bernard; Old Mr. Hoggeneheimer

What a pity Mr. Hoggeneheimer couldn't remain as young as Sam Bernard. The newest theatre, the Royale, another of the Chanin chain, is housing this musical version of Sam Bernard's early hit.

The costuming held yards and yards of taffeta in the dressing for the chorus. Colors ran mostly to yellow and orange.

The opening dresses were of three shades of rose, made with open petticoats showing lace and chiffon underskirts. Designs in hand painting were profusely shown in several dresses. One group of girls were in yellow and orange with feathers at the hem. Very effective were coats made of large black and white checks.

The girls in one number wore white and yellow and white and rose, while all wore long wistaria colored silk gloves, making a striking color scheme.

Lotta Linthicum was in gold spangles and lace. Another gown was of rose, embellished with much embroidery and sequins. Wanda Lyon was nicely gowned in the two acts. Her first was white with a crystal design. An oval back had a cape effect. Two sports costumes were a chartrreuse dress worn under a three-quarter coat of red that was belted only across the back. A pale rose dress and coat served as a traveling costume. There was also a yellow chiffon made with bands of crystal. Goodee Montgomery, grown so thin, wore a blue metallic material made with a full skirt having a crush belt of blue velvet. Marion Marchonte, very blonde and petite, was in rose made with a feather trimming. A rose sport jumper dress also was worn.

Gladys Barker, with the thinnest of voices, had first a two-toned tan sport dress, followed by a gown of silver.

Lovely Girl Dancers

If you like your pictures in ease and comfort and also luxury, travel down to 14th street, at the new Academy theatre, one of Fox's latest. Incidentally there is a little vaudeville for the way of a change. Last week Edwin and Lottie Ford offered a nice dancing act. Edwin brought back memories of the dancing that was in the olden days. Two couples dressed in an early period costume of shades of purple and mauve opened the act. Then two of the loveliest girls imaginable do a dance in sort of close formation. They wore white skirts with square jackets of a silver cloth and blue hats. They were still lovelier in the daintiest of hoopskirts fashioned out of the shirrest of ruffles.

To the strains of a Sousa march Edwin and Lottie Ford and another boy did the tap dance. Lottie was in a short dress made entirely of black sequins while the men were in grey army uniforms. The red sashes worn by the dancers added to the sight. A high kicking girl was in a peach colored dress with feathers. In an act called "A Night in Algiers," The dancer wore the regulation skirts and brassiers expected in those kind of acts. The feature picture was "Dessert Valley" with Buck Jones.

Still Curious Over Paramount

Last Thursday with the weather to the bad the Paramount theatre at 7:30 was packed to the roof. Even the loges were full and the press would have been out of luck had a few seats not been held out. There always seems to be as many people looking over the house as watching the program. This is one theatre that seems not a nine-day wonder. The presentation was short and sweet. Not excepting the taste of grand opera.

W. C. Fields drew many laughs with his newest picture "The Potters." Ivy Harris as a daughter of a family not endowed with world riches wore the clothes of a smart shop girl. A plaid skirt had a plain jumper top. A plain coat had kimmer collar and cuffs. There was a dress of cloth with yoke and cuffs of chiffon, and a two piece suit having a box coat.

Mable Hollis in the jazz part of the entertainment wore a tricky dress of white having net ruffles of blue and green.

"Music Master" Program

The program preceding the picture "The Music Master" at the Strand last week was something to talk about. The ballet with Mlle. Klemova and 12 girls was delightful. Mlle. Klemova wore a white ballet dress that had a glint of silver to it, while the girls were divided into three groups. Four were in white with blue overdress, four with pink and four with green. Two men were in brocade. The girls' dresses were fashioned after a design carrying fluffy overskirts. The stage was hung in black velvet. At the finish of the ballet the back unfolded itself revealing a huge diamond fan. Effect unusual and beautiful.

An impression of by-gone days must have brought memories to many. The stage represented a huge old fashioned parlor with all the trimmings even to wax flowers under glass. The women were in long skirts with trains with hair piled high on the head. A polka was laughably funny as done by Mlle. Klemova and M. Daks.

The long skirts were just a forerunner for "The Music Master" picture. Lois Moran, Helen Chandler, Marla Harris, Kathleen Kerrigan and Carrie Scott true to the 90's were all in the long skirts of nearly 30 years ago. The wedding scene, however the period, was most beautiful.

Another "Magnificent" for Gilbert

Once again it is John Gilbert, the Magnificent.

"Flesh and the Devil" carries an interesting story. It will delight any movie fan. Some of the shots were beautiful, such as a blinding snow-storm, a water scene with several islands in the distance and a duel silhouette, nicely conceived. All the interiors were well done.

Mr. Gilbert as a young soldier in the German army is handsome in his uniform, but it is in civilian dress that he is at his best.

Greta Garbo, supporting him, was wisely chosen. No American girl

(Continued on page 35)

RUBBERIN' 'ROUND

By Miss Exray

A Contest That Didn't

Tuesday.

Dear Maze:

Last evening I went to the Broadway where they had plenty of show, in fact much too much. Had what they call an Opportunity Contest, supposed to be for amateurs. The acts that performed last night were five come-ons to bring in the kids from the neighborhood. When that happens it will be funny.

The show opened with Diaz and Powers, young wire walkers. The girl looked very nice in her white costume, the skirt edged with fur and a diamond brassiere.

Next was Bobby Adams, the classiest looking Jane you would want to gaze at. What material she has. It's too bad. Her gown of black taffeta, Hon. was a dream, with a draped skirt held in place with three gardenias. Tried hard to give the back of it the once over but she gave only one peek, and then I noticed that it was cut real low and fits her pretty figure to perfection.

Bert Gordon has a new act. He has three girls and three men. They howled at his antics. He sure has a homely pan but he fits in Lon Chaney's class now. What a make-up—but he should worry, it makes them laugh.

Louise is back to her Sis Hopkins make-up and I hope she stays put now, and goes a few more like this one.

One of the girls in his act, Florence Kern, is an old Winter Garden chorus girl. She was in the first show that opened that house. You must remember her, a tall blonde, very pretty but not so slender now as in the olden days.

What will applause Ruiz and Bonita received, especially when they danced the tango. They sure have improved, Hon, since I last saw them and how. She looked her prettiest in her orchid color gown with a tight fitting bodice the skirt trimmed with tulle and ostrich.

Laughing At Mystery Film

How I laughed at the picture "Finger Prints" with Louise Fazenda starred. Read many a story like this in those Detective Magazines. From now on I won't read them, I'll see them in the films and watch them suffer and laugh. Helene Costello has but a small part. You don't see much of her as the "ghost" grabbed her and she didn't re-appear until the end. I don't know whether the ghost is a good critic or not.

Palace Show No Rave

Monday.

Dear Maze:

Went to the Palace this mat. Saw a pretty good show but nothing to rave over.

The opening act, The Sarattos, has the greatest bunch of kid acrobatics that I have seen in a long time. They looked nifty in their white union suits with satin trunks trimmed with silver fringe and jewels.

Sat back in my seat awaiting Helen Morgan, expecting she would startle with a marvelous wardrobe. A disappointment. Her first gown was a street frock of three tone blue with a narrow black leather belt. Her other was a black velvet semi-fitting with a large bow at the side. Didn't help her looks any.

Saw her in a gown just like this one at the Back Stage when she sang there.

As for her singing Hon, she better take care or it won't be long before she won't be warbling. It sounded so tired, not like the cooling voice I heard a few years ago.

That English Johnny, Bruce

(Continued on page 38)

GIRLS PREFER BALLET

Legitimate show producers are bumping into an unexpected obstacle that is not making it so easy to induce chorus girls to go to the road with their productions.

This outside phase is the picture house ballet, fast getting a hold on New York, with the Roxy theatre expected to have the largest as a permanent feature.

The girls being engaged for the local film house ballets and ensembles are to receive \$35 weekly, far more alluring than \$40 on the road.

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

Dances But No B B

The Miller Sisters Revue, on the Loew time, is a pleasant change by combining the dances of the past with those of the present, and omitting the black bottom. The opening dancer wore a brief but pretty costume of gold spangled bodice and silk skirt trimmed with cerise, topped by a jaunty little bonnet using the same colors.

The Sisters' first appearance didn't mean much in costumes but their music was fair enough. The full skirts of rose patterned white taffeta were spoiled by a straight hem of narrow silk fringe, one green and one pink. However, the short satin frocks shown next were pretty with only a single cluster of flowers in beads and spangles on the front of the bodice and tiny rosebuds catching the lace at the hem. Their black lace skirts opening in front to show the continuation of the silver spangled bodices were the best looking of the modern costumes. The old fashioned ones deserved and received the laughs.

12 Blocks To Go

Marie Vero at the Fifth Avenue was introduced as "on her way to the Metropolitan Opera" and if a year for each of the 12 blocks between the two houses is the time figured for her arrival, she may make it. The girl has a few beautiful notes reached without effort but most of them she doesn't yet know how to handle. She did look very young in a simple pink georgette trimmed with ostrich. It had a narrow girle of silver ribbon. She never changed the position of her hands. Her piano accompanist wore a frock of blue georgette that had a yoke and band through the center of the skirt of the same material in pink. The yoke and the band and the hem of the skirt were outlined by a single row of rhinestones.

Women and Men

"You Never Know Women" and it could have included "Men." This story of a Russian troupe in New York makes the regular vaudeville stunts look a little different because of the costumes and make-up, but otherwise they are all old friends.

Florence Vidor and Clyde Brook are a well matched pair, seeming to have some similar quality in their work. Poor Ivan loved Vera and even though her heart almost stopped every time he did his under water stunt she didn't know she loved him—until he failed to come up.

The clown was a really fine bit of acting.

Dancers at Broadway

Raiz and Bonita at the Broadway dance delightfully between numbers by their orchestra. Miss Bonita's first frock was a dainty pink georgette with tufts of ostrich on the skirt and a plume falling from the shoulder. The bodice was studded with rhinestones which also formed the girle. For a tango she wore long silk fringe in two shades of green with the hip length bodice of red and green spangles in a small flower design. Miss Bonita's costume of white spangles cut open at the sides in a large diamond pattern held together by small black diamonds of spangles was very effective.

Maybe Too Clean

"This Woman Business," at Wallack's, tells the world nothing it doesn't already know on the subject but it has a good time doing it. Like all Women Haters clubs they start out scientifically and end up sentimentally.

Genevieve Tobin, pretty and capable, handles her assortment of all sizes and ages of men perfectly and of course captures the one who made the most noise trying to convince himself he meant what he said.

The finish was unusual and the women at any rate would like to have seen a little more of the gentleman's surrender—he had said so much the other way—but the author probably wanted to spare the men's feelings.

The show is really amusing and entertaining and clean which may be the reason there was room for more customers.

Film Houses Escape Stage-Door Johns

Greta Garbo has less luck crossing the ice than Little Eva. She surely was all wet for the finish of her latest picture named after two-thirds of the well-known trio of the world, "The Flesh and the Devil." Miss Garbo retained the best features of both in it.

Mona Lisa's smile is childishly frank compared with Greta's. While she may have been this world and the next to John, the audience didn't take her so seriously. But it is just as well there are no stage-door Johns at picture houses—the congestion on Broadway is bad enough now.

The Black Bottom may be hot, but John Gilbert's waltz isn't so cold, either, and in the same picture.

Wearing Shoulderless Gowns

The ballet of the Strand Frolic was less pretentious but just as charming as usual last week, with the girls in groups of four in rich shades of green, blue and pink silk over white lace. With white wigs they made an agreeable picture. Mlle. Klemova wore all white with a sparkling tiara adding to the gaiety of the dance.

Allan Pryor seemed to be bearing up bravely under the "popular demand" which held him a second week.

"Bygone Days" staged completely even to the red plush ottomans, gave Pauline Miller a chance to sing "Sweetest Story Ever Told" and the male quartet, "Sweet Adeline," and altogether prepared the audience so perfectly for the picture that the "Music Master" seemed almost a continuation of that scene.

The picture was delightfully played by an unusual cast. After "The Music Master" himself, William B. Tilden created the most interest. Lois Moran can wear the shoulderless gowns of that period and managed her various trains without awkwardness.

Jobyna Ralston's Single Dress

Aside from a short film on the origin of Mendelssohn's famous march Harold Lloyd is the whole show at the Rialto. "The Kid Brother" will probably use that for his voting address, judging by the battle it was to get in and out of there. It is certainly a scream most of the time with a few pauses to let the audience catch its breath.

As usual Jobyna Ralston is the inspiration for Harold's brave deeds and also as usual wearing the same dress for practically the whole picture. It's time she got a chance to change.

"Finger Prints" Funny and Mysterious

"Finger Prints" is extremely funny but the moral is "You can't win—the eyes of the U. S. Secret Service are on you, from pictures on the wall, from clocks, from sliding panels, etc." All the things that happen in a mysterious house finally trap these innocent crooks who believed the maid was as dumb as she looked—as if anyone could be.

The same gag with the sheriff's badge is used in this and in "Kid Brother." Louise Fazenda is the maid. If she ever played with Buster Keaton it would sure be a study in blank faces. Helene Costello is the pretty sister of the leader of the gang but wonder of wonders—no heart interest!

Live and Wax

The Newsreels have the latest Parisian wax models that act like humans. If they can only make some of the live models act like humans they'll be accomplishing something.

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

S. W. Straus, president of one of the biggest concerns in the country in the realty mortgage business, has issued a warning that the "saturation point" had been reached in construction of apartment houses, apartment hotels and office buildings. He urged a suspension of building operations in these fields for a period of six months to a year. S. W. Straus & Co. do an enormous amount of financing of new buildings, including theatre construction, but no mention was made of theatre projects in his statement. He did not touch on that subject, although he did make a specific exception to his declaration of over-building to construction of homes, for which his concern is still lending money freely. He said the situation in New York as regards hotels, apartment hotels and office buildings is particularly acute, although new space is still within the capacity of the city to dispose of.

The New York Motion Picture Commissioners in their 1926 report to the Governor said their work had been handicapped by inadequate inspectors. The receipts for 1926 were \$1,027,751 and expenditures \$263,321. The report points out that censorship is expensive to the industry. This is the commission's last report, the bureau having been abolished. Its functions hereafter will be carried on by a director under control of the state educational system.

The trial of the suit of John J. Byrne against James A. Timony and others for an accounting of the play "Sex" is on before Judge Goddard in the U. S. Court. Byrne charges he parted with the book "Following the Fleet" to Timony for \$200 on Timony's misrepresentations of the story's value.

CHICAGO

Mme. Dorothy Derrfuss, concert singer, filed suit for \$100,000 against the Chicago Rapid Transit Company in Judge Hosea W. Wells' court. Shock, through injury, received while riding on the elevated lines in April, 1924, caused damages to her voice to that amount and the cancellation of several concert dates, Mme. Derrfuss charges.

AMONG THE WOMEN

(Continued from page 37)

could possibly have looked the part. Miss Garbo isn't a handsome woman but she is fortunate in being unusual. In dressing the role, Miss Garbo was dressed exactly as she would be expected to. Exotic is the word. That is in the vamping scenes. The street clothes were of the straight lined tailored type with small hats.

Presentation Offsets Film

What a waste of good Eastman film "A Little Journey" turned out to be, but Claire Windsor, with a new bob, did the best she could. There were several pretty shots of a train sneaking through the night and that was all.

Miss Windsor made five changes of costume not one of which was out of the ordinary. A traveling outfit comprised a tailored dress with a straight coat to match. Claire McDowell departed early in the picture after showing three changes of costume.

The Capitol program would have been a dreary affair but for "The Toy Maker." Many toy ballets have been shown but none quite so charming as this one which held forth for two weeks running. Joyce Coles, fast becoming a great favorite at this house, was a lovely doll in a silver dress. The Chester Hale girls were grouped as Spanish dancers, clowns and wooden soldiers. The Spanish costumes consisted of orange ballet skirts with bodices of black sequins. The soldiers were in red satin and coats and black patent leather hats. The legs were bare.

The way the Capitol orchestra played "Valencia" was worth the price of admission.

"Abie" Still Rocking Big Houses

"Able's Irish Rose" goes its marathon way at the Lyric to large audiences if last Saturday's is a criterion. How that house rocked with laughter! Also there was respectful silence during Milton Wallace's pathetic moments.

Evelyn Nichols makes an ideal Rosie. She made as pretty a bride as has been seen around in a long while. In fact the wedding scene was so real one could easily imagine it not make believe. The bride's dress was of white, embroidered in rows of silver. The bodice was a short jumper effect while the skirt had tiny ruffles. A satin train was a panel hanging from the shoulders. The veil hung from narrow strands of lace. Bridesmaids wore mauve taffeta made in three tiers each edged with a band of meline. Large flop hats matched the dress in color.

In the first act Miss Nichols wears a green cloth dress trimmed with fringe with a green velvet coat and hat matching. Ida Kramer was the Jewish matron to the life. Also her clothes. For the wedding Miss Kramer was all done up in black, blue and gold sequins. She had on every thing but the kitchen stove.

A Mother's Squawk

When the curls give way to a boy hair cut, the short pants and eton collars are put aside for long trousers; that is how I feel now that Skig has become Sid.

LOS ANGELES

Rumors of an impending marriage between "Big Bill" Tilden and Marjorie Daw have again been revived.

A coroner's jury exonerated J. P. Spencer of the death of William Eagle Eye, moving picture extra, killed when his head struck the curbstone in falling as a result of a blow by the former. The hearing brought out that the extra had come to the Spencer home and threatened Spencer's wife.

The will of John Fairbanks, brother of Douglas Fairbanks, has been filed for probate with the estate placed as "more than \$10,000" to be divided one-half to his widow and one-quarter each to his two daughters.

Henry Lerhman, picture director, will face Municipal Court Judge Frederickson Jan. 27 to answer the charge of disturbing the peace several months ago when it is alleged he attempted to flirt with a girl.

Mrs. Georgia M. Stewart has brought suit for divorce against J. Lawrence Stewart, picture actor. Complaint alleges the husband earns between \$500 and \$1,000 a week and asks for \$300 a month, temporary alimony. Mrs. Stewart names "Jane Doe" as co-respondent; also charges her husband was intoxicated and beating her.

Jack Boyd, brother of William Boyd, DeMille motion picture star, after pleading guilty to burglarizing an apartment with another lad, was granted a three-year probation by Superior Court Judge Stephens. Boyd told the court he went to the apartment under the impression he was to help Chris Stafford, who was arrested with him, fight a man over a woman.

Edward Small, motion picture producer and casting agent, has purchased a corner lot in Hollywood for \$250,000. Small will erect a 12-story apartment to cost around \$1,000,000.

Tura Futura, South Sea Islander, pleaded guilty of attempting to snatch a woman's pocketbook. He asked for leniency, claiming he had come here for a picture career but failed and was desperate. He will probably be deported.

LA BARBA BEATS CLARK IN 12 RATTLING ROUNDS

Flyweight Champ Drops Scot Five Times—Elkey Is Game Battler

By JACK PULASKI

Up on the subway route around 149th street and Mott avenue, little Fidel La Barba was born of Italian parents. They removed to the coast. Suddenly, a year or so ago, the east was startled by the message that a school boy had won the flyweight championship from Frankie Genaro who in turn had snatched it from the late and great Pancho Villa. Last Friday night La Barba met the best little man of Europe, Elkey Clark, a Scotchman, and retained his title. For the second week in succession almost a sell-out house was on hand.

Fidel punched Elkey to the canvas five times in the 12 rounds of battling. Clark took a nine count in the first round. He hit the deck in the third round three times and the bell saved him on the final flop. Once he swung so hard at the coast kid that Elkey fell down and decided to rest a bit. Then again in the eighth round he dropped from a hard right to the jaw. After that he was not in much danger. Either the snap has gone from La Barba's blows or he hurt his right mit. It is well known abroad that Elkey is a very slow starter. He can take it and then come back to win, and has done just that. They say that Clark has fought a series of rounds in the dressing room in order to get primed for a bout.

He is a game boxer, perhaps a prototype of Eugene Criqui, and carried the fight to the little champion most of the way, Fidel backing up.

La Barba's sharp shooting left jab and hook gave the foreigner plenty of trouble and a left hook sent him down the first time. Clark may or may not win from La Barba in a longer bout but he is sure to take care of himself against any other boy in the division.

La Barba is just 21 and this was his first contest in defense of the title in New York. He performed like a veteran, was cool, resourceful and tireless, until that right went out of commission. Sitting in his corner after each round he did not even puff. Last season they put him on at the Garden in a six-rounder and he was floored by Lew Perfetti who isn't rated a real scrapper.

The semi-final had ex-champ Frankie Genaro against Newsboy Brown. It was a fast socking match with no knock-downs however. Genaro looked in excellent shape but went up against a ready mixer in the Brown boy who piled up just enough points to win. In the first 10 Trip Limboco traded socks with Billy Kelly, a flyweight from Scranton, Pa. The judges gave the decision to Kelly but Trip earned a draw. The result was given a long and loud "bird" by the fans.

Babe Ruth's Film

Los Angeles, Jan. 25. First National has given a contract to Babe Ruth to be starred in one picture entitled "Babe Comes Home," which is to be produced under the supervision of Bud Gunnning.

Ruth is now touring the Pantages Circuit and breaking house records. He is due at the First National Studios in Burbank Feb. 4, and will work three weeks, after which he is to join the Yankees at their training camp.

The picture is to be released upon the opening of the baseball season.

Harry Jacques Injured

Los Angeles, Jan. 25. Harry Jacques, auto racing pilot, was injured in the feature race of Sunday's program at Ascot Speedway when his car hit the fence on the curve and turned over four times.

He is now in the General Hospital suffering from a broken back as well as internal injuries.

Agnes O'Laughlin in "Scandals"

Agnes O'Laughlin, a Texas Gilmán graduate, joins "Peggy-Ann" this week at the Vanderbilt as a specialty dancer. Miss O'Laughlin was last in "Scandals."

PROBABLE FIGHT WINNERS

AND PROPER ODDS

By JACK CONWAY

Friday, Jan. 28

MADISON SQUARE GARDEN

BOUT

WINNER

ODDS

Mike McTigue vs. P. Berlenbach.....McTigue5-8
Yale Okun vs. Eddie Hoffman.....OkunEven
Joe Woods vs. Harry Fay.....FayEven

INSIDE STUFF

ON SPORTS

Bob Garcia's Improvement

Bob Garcia, the soldier boy from Camp Holabird, Md., is attracting attention in Baltimore fight circles, having won his three of his last five starts by knockouts. Two weeks ago he k. o'ed Ruby Stein and just before that put Lew Mayrs to sleep. Garcia has gained in weight and is now boxing in the lightweight division. He seems to have developed a short left hook that has caused trouble for opponents. When he fought in the featherweight elimination tournament two seasons ago, Garcia proved he could take it.

His sponsors now are seeking a match with Tod Morgan for the junior lightweight crown. If Bobby beats him again the soldier will likely again be matched at Madison Square Garden. They thought him washed up but on the new form shown, may get into the big money before the indoor season is over.

RUBBERIN' 'ROUND

(Continued from page 37)

Bairnsfather, gave us a regular lecture on how he created the character "Not So Hot!"

Then we had the tire guy's orchestra, The B. F. Goodrich Silver-town Cord. Have a tenor in this who is masked. It's a good gag Maz, and from the way he acts with his military bows maybe he is one of the tire fellows who got the yen.

A Crush Saturday

Dear Mazie:

Went to see the picture at the Capitol theatre, "Flesh and the Devil," starring John Gilbert.

Greta Garbo plays the sweetie. 'Tis said that they had some crush during the making of this one. Too bad that some of the others cannot enjoy this privilege, but there are so few that are not married, and everybody knows it, that it takes a lot of the kick out of watching them mush. How these babies emote, Maz! Don't fail to catch this one so you can get a new idea how to handle a cigarette.

Garbo's gowns were nice enough, but she spoiled her whole makeup when she drew her hair off her face and had bunches of curls at the nape of her neck. She looked positively skinny, Hon. How stunning she was in a tailored suit with a turban hat! With it a pointed fox piece that was most flattering.

Believe me, John sure stepped about in this one. He had to to compete with Lars Hanson, who is a peach of an actor even if he isn't as good to look at as the well known Jack.

There is a girl in it by the name of Barbara Kent. She can be called Baby Face and get away with it. She is at first just a chick with a short dress and a large hat with streamers. Later as a full grown chicken she looked mighty nifty in her evening gown of white trimmed with rosebuds.

Lenore's Combination

In the evening saw Lenore Ulrich in "Lulu Belle." Listen, Hon, the colored folks are only atmosphere, but they are very good. How this baby Lenore struts around that stage! She has their walk down pat.

Wore some gorgeous negligees. One was a black lace with silver thread entwined in the mesh. Didn't have a thing under it but a rose color combination.

Liked her best in her first costume of black taffeta with ruffled apron front and a small red hat with red coat feathers on the side.

ILL AND INJURED

Jimmy Kelly, "Seven Collegians," ill in Philadelphia. Bobby Lee is sulking.

Mildred Rosar (Rosar Sisters) operated on for appendicitis at the French Hospital, New York, Jan. 18. Vernon Wallace (Powers and Wallace) has recovered from his recent breakdown.

Mrs. Walter Duggan, wife of the manager of the Selwyn Theatre, Chicago, ill at her home.

RITZY MOB IN VILLAGE

(Continued from page 1)

now reported roaming the wilds of New York city are included several long-haired poets, a few unassorted exponents of the art of futuristic painting, several writers who have achieved more or less substantial success, and two or three actors who have speaking parts in plays on Broadway.

Most of the human atmospheric embellishments of the Village have disappeared. The homeliest villager, one of the original cognoscenti, is now only an infrequent visitor who comes to shed tears of sorrow over the remnants of an ancient glory.

The invasion of the ritzy mob has resulted in increased rentals, higher prices for food and corresponding increases in charges for all necessities. The would-be artists, with plenty of cash, are standing the gaff without a murmur.

Original Villagers are no longer welcomed in some of their former hangouts. One of the latter has raised the price of coffee to 50 cents a pot, to keep this sort of trade as far away as possible. The retreating Villagers, it is understood, are taking refuge in the 50's and 60's, near Broadway. Some have penetrated the 70's.

"Class" Gone from Drive

Another location of anxiety over tenants is on Riverside Drive, once accepted as "swell" but now with nothing left to its rep excepting the Hudson River. The "class" of the Drive has moved eastward, leaving much driftwood behind.

A campaign is reported about to be launched to reinstate Riverside Drive to its former standing, as a vantage place for higher rents and classier neighbors.

Another approaching social center for living will be the new 8th avenue boulevard when completed. It stretches along Central Park West from 59th to 110th street, overlooking the park. Several residential improvements have been planned for the west side of the street now lined with many of the oldest apartment houses and homes in New York.

ALIMONY CLUB'S 'CHAIR'

(Continued from page 1)

distinguished by its prison atmosphere.

An electric chair replica wherein customers may sit and experience a slight electrical shock is a feature of the place. It has the waiters and orchestra in prison garb and the hostesses attired a la prison matrons. Two tiers of "cells" with tables are the physical high lights in the geography of the room.

"Prisoner's Song" and "Alimony Blues" are the theme songs of the cab.

MARRIAGES

Edward Rydell to Ethel Sulzer, Jan. 23, in New York. Mr. Rydell is a brother of Louis Rydell (Variety) and the bride was H. Emerson Yorke's secretary in the New York office of Brunswick-Balke-Collender Co.

CHEESE CLUB MEMBERS CAST EACH OTHER OUT

Loud Tumult at 15c. Boost on
Table d'Hôte—Levinson
Questions Authority

A Cheesepot tempest is brewing in the Cheese Club. It started with Lewis L. Levinson's resignation as the Cheesers' secretary, the Vanderbilt theatre p. a. conveying a mimeographed epistle replete with erudite philosophy. The Cheesers, individually and collectively, and Harry Hershfield, the president, specifically, misconstrued it as a personal insult. It resulted in Hershfield sending a registered special delivery letter to Levinson summoning him before the board of governors.

Levinson objected that there was no such thing as an official Cheese Club much less a board of governors and paid no attention; furthermore, he could not see why Hershfield elected to make his King Features Syndicate office as a tribunal for Cheese Club matters.

Hershfield interpreted that as insubordination and Levinson was advised of his suspension from membership.

Hershfield Serious

To those unfamiliar with the ways and wiles of the many holes that constitute the Societe des Schmierkas, it should be interpreted that all this proceeding was more or less in joshing spirit. The impression, however, is that Hershfield took it too literally.

Levinson when interviewed refused to say anything, but it was noticed that the familiar Hershfield "Able" cartoon with Lew Levinson's name prominent on the strip had been de-throned from its familiar perch on the prominent wall as one enters the Vanderbilt theatre's sanctum sanctorum.

Arthur Caesar, the eternal wanderer of the Cheese and the night clubs, further complicated matters with a squawk that the heavy dues he never paid were being dissipated for a large assortment of Uncle Sam's familiar postage when he could have conveyed the various missives to and fro, without expense and much pleasure as he would gather the first-eye impression of the recipients' reactions.

Levinson's letter is a sojourn into Russian literature. It explains who Ouspensky is but the other Cheesers don't believe it.

High Cost of Cheesing

Friday's weekly convale of the Chizzers at the Twin Oaks was largely attended with many "outside" guests, hence the postponement of a public statement Levinson is said to have prepared. Besides which the Twin Oaks' anteering of the lunch scale from \$1 to \$1.15 was too much a matter of immediate concern to be annoyed by weightier, but less mundane matters. Heretofore, one "berry" flat realized 85-cents for the house and 15-cents for the waiter.

Whether this may precipitate the Cheesers wanderings again is not yet determined. But it seems that they are too much concerned right now with throwing one another out, as a variation from their former experience of being thrown out.

At Friday's luncheon N. T. G. strung up a "WHN" radio wide. When Walter Kingsley was called upon he availed himself of the Loew facilities to plug Joe Laurie, Jr., as a Keith attraction.

Somebody took a flashlight and Caesar interrupted to demand whether it was Hershfield's favorite flashlight powder.

NEW ACTS

McConnell and West in "A Lesson in Golf."

Taylor and Bobbie, comedy singing and dancing.

Jack Strauss in eight-people musical flash.

Emma Dunn, who closed last week with "Junk" is returning to vaudeville in a skit. Two in support.

Moody and Duncan are not reuniting, as reported.

Gertrude Moody, new singing act, with Joe Mann at piano.

Thelma White will not rejoin her sister, Margie, as reported, but will return to vaude as a singing single with piano accompanist.

Chloe Cabanne and Ernest Wetter-Steen, dance team.

Florence Moore, recently closed in "She Couldn't Say No," with lyrics and music by Neville Flesoon.

Taxi's "Beauty Light"

A taxicab driver said the other evening as his fare was departing, "Will you please turn off my beauty light?"

That brought the explanation that the "beauty light" is the small incandescent in the interior roof of the car. It has been so named by the drivers through the fair fares usually employing it for a last daub of paint and powder before leaving.

Young Folks Arrested, Actor's Son One of Them?

Joseph Buskirk, son of an old time actor who has passed away, and William Sexton, 18, clerk, of 353 West 115th street, were arraigned in West Side Court on the charge of stealing clothes from a rooming house at 127 West 61st street. Arrested with them was Francis Meeves, 16, of 183 West 63rd street. The latter was arraigned in the Children's Court charged with being a juvenile delinquent.

Two additional charges were lodged against Sexton and Buskirk. Sexton was charged with having two revolvers and Buskirk with having a hypo needle in his possession. The guns were found in the room engaged by Sexton. The needle is alleged to have been found on Buskirk.

The trio were arrested by Patrolman Russell Connors, attached to the Beach street station. Connors was on his vacation. He was passing the rooming house when he heard the blasts of a police whistle. He hurried to the house and found a tenant holding the three. Connors took them to the police station.

A tenant in the house stated that he believed the prisoners were responsible for the theft of clothing from different roomers in the house. When placed under arrest they fought him. Other tenants came to his aid. None of the missing clothing was found in the prisoners' room. They denied robbing any tenants.

In West Side Court they were freed on the larceny charge. Sexton was held for trial in Special Sessions on the gun charge. Buskirk was held for having the needle on him. He said he found the needle in the yard of the house.

Buskirk lives at 415 West 56th street, he said. He told reporters that his father was Frederick Buskirk and had been dead 10 years. He said his father was well known on the burlesque circuit. Detectives Francis Cassidy and John Muller of the West 68th street station questioned the pair about the holdup of many taxi drivers in the Times Square section. None of the victims could identify Sexton or Buskirk as the pair.

\$20,000 Robbery in Pen Co. at 1600 Broadway

The detectives of the West 47th street station are mystified in the \$20,000 burglary in the office of the Morrison Fountain Pen Company, on the fourth floor of the Mecca Building at 1600 Broadway. The building is in the heart of the theatrical district and has two entrances. There is a watchman-elevator operator employed in the building at night. The burglary occurred between 6 p. m. and 9 a. m. when the discovery was made by the manager of the company, Morris Michaels. The latter opened the office and found out that burglars had cut their way through a wall.

Once inside the Pen office they jimmied two large steel closets and stole 65 gross of the best pens. They left no clues and carried off their tools. Fingerprint experts at Police Headquarters, under the direction of Captain Henry Duane, in charge of the sleuths on the big stem made minute examinations for fingerprints. It is believed the burglars wore gloves as no telltale marks were left behind.

Acquitted on Robbery Charge

William Scott, 23, claiming to be an actor living at the Alabama hotel-on-the-Bowery, was acquitted by a jury before Judge Mulqueen in General Sessions on the charge of grand larceny.

Scott was arrested on Dec. 29 for the theft of an automobile owned by Percy V. Demarest, railroad official of Newark, N. J. The machine was stolen from in front of 201 East 40th street.

TRICK TAXI METERS LOCATED BY POLICE

Drivers Near Night Club Haled
Into Court on Complaints
of Victims

Captain Edward Lennon, commander of the West 47th Street station with the assistance of Second Deputy Police Commissioner John Daly, began a drive on "gyp" taxicab chauffeurs who have been fleecing the public.

Complaints became so numerous that Commissioner Daly assigned one of his meter experts, Captain Lennon assigned Patrolmen Fabian Powers and John Hanlon of his staff, who are also meter experts. One of the complaints that the commissioner received was that a fare had paid \$10 for a short ride from a night club.

The officers stopped at the cab line in front of the Monte Carlo. They had received several complaints from this line. They seized seven cabs and six brothers, owners and operators of the fleet. The meters showed that they had been "doctored."

The rate on the meters were more than 40 to 50 per cent. than the legal rate allowed. The cabs, meters and owners were taken to the West 47th Street station. The prisoners were soon bailed out. They gave their names as Joe Ressler, 1850 East 8th St., Brooklyn; Max Ressler, 194 Devoe St., Brooklyn; William Ressler, 194 Devoe St., Brooklyn; Jacob Ressler, 194 Devoe St., Brooklyn; Albert Ressler, 101-24 94th St., Brooklyn; Fred Ressler, 194 Devoe St., Brooklyn, and Max Goldberg, 1850 8th St., Brooklyn, chauffeur employed by the brothers.

According to Powers and Hanlon, two of the brothers admitted to them, they said, that meter repair men had "tricked" the meters. They paid \$3 to have each meter doctored, the sleuths said. Arraigned in West Side court before Magistrate Brodsky they were held in \$500 bail each for examination Friday, charged with a violation of a section of the corporation ordinance.

Magistrate Brodsky became wrathful when the defendants were arraigned before him. He commended the action of Commissioner Daly and Captain Lennon. He said that he expected a roundup of "gyp" operators and owners of cabs.

"This is just a phase of grand larceny," roared the court. "The public has become tired of being swindled by 'tricked' meters. It is about time that the roundup has taken place."

Powers and Hanlon asked the magistrate if there was not some section under the law that they could proceed against the repairman who juggled the meter. The court stated that in his opinion there was no section that they could prosecute the repairman. "While he might have 'doctored' the meter he was smart enough not to operate it," said the court.

A watch will be placed on all cabs operating from night clubs and cabarets, the police said.

Two Girls Fined \$25 For Shoplifting

Two girls, one a dancer and the other an actress, were arraigned in Special Sessions Friday charged with shoplifting. The first was convicted and the second pleaded guilty. Both were fined \$25 each. Hazel Whitney, 22, dancer, of 62 West 128th street, was arrested Dec. 22 in Gimble's, where detectives claimed she picked up two pairs of bloomers and a chemise valued at \$7. Hazel would not say where she was working.

Irene Skinner, 22, alleged actress of 258 Riverside drive, was taken into custody Dec. 16 in Macy's. Among the things Irene purloined were a book, beads, necklace, 6 pairs of gloves and an umbrella, all worth about \$35. Irene was also reluctant to tell where she worked.

Carleton Adjusts Check

"Everything has been amicably adjusted," said Harold Goldblatt, attorney of the law firm of Goldsmith, Goldblatt & Hanover, after it is alleged he served a summons on Carle Carlton, producer. The summons was obtained by Goldblatt after it is alleged Carlton gave a bad check to Adelaide Hughes for \$350 drawn on the Hamilton Bank of New York for salary in the "Lace Petticoat."

"VARIETY'S" BROADWAY GUIDE

(Changes Weekly)

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 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.
"Old Ironsides" (Rivoli). Inaugurated that Publix house as reserved seat "run" policy.

"Big Parade" (Astor). War type with plentiful comedy.
"Tell It to the Marines" (Embassy). Another war special, featuring Lon Chaney.

"The Fire Brigade" (Central). Good thriller for juveniles; of popular appeal type.

"What Price Glory" (Harris). As good as "The Big Parade" and those who have seen the Metro picture will want to see this.

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—"Flesh and the Devil" (third week). A departure for the house.
Paramount—"Paradise for Two."

Rialto—"The Kid Brother." (New Lloyd comedy.)
Strand—"The Night of Love" (Coleman and Banky).

NIGHT CLUBS

(Hotzy-Totsy or "Sawdust" Cabarets)

Parody Club—This is the new "home" of "those three boys"—Durante, Clayton and Jackson—and will become a "spot" accordingly in fast time. Boys are elaborating their stuff with girly trimmings.

Merry-Go-Round—This is a new "spot." Address and admission secret excepting to the initiated. Those who know "Hymie" know all. "Dirty," music and torrid atmosphere. Getting a brisk play from the jaded wisenheimer.

Texas Guinan's 300 Club—\$3 covert. Known as the Human Museum; not a misnomer.

Small's Paradise—7th Ave. and 135th St. Holding place all its own in New York's night life. Unlike the black belt black and tans. Here floor show with no covert and reasonable. Other places mostly take 'ema. Dancing at Small's by couples of either color most colorful in town to hottest syncopated band in New York.

("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; Frank Libuse and Keller Sisters and Lynch also worth while. Libuse is biggest individual night club novelty in New York.

Helen Morgan's 54th St. Club has Miss Morgan presiding. Good show. \$2 and \$3. Now the new professional rendezvous.

Silver Slipper is a big money maker in the pop priced night clubs. Gets a good play and the crowd helps the merriment accordingly. Frivolity and Everglades in same category. The latter has a new nude show.

("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 the dinner jacket is open sesame; if they need you badly enough, you can come in overalls, providing you look like a b. r.) during the winter season, the Lido, Montmartre, Mirador, and Club Richman are more or less high-hat spots. Not so much the latter; the climbers and the actuals play the Lido, Montmartre and Mirador.

Villa Venice at 10 East 60th street is snobbish about insisting on the "right" people, and the dinner jacket is a prerequisite regardless of the b. r. Smart dine and dance place, Eddie Davis at the baton, at east part of town.

KILL TIME SPOTS

Recommended for those with several or many minutes hanging heavy in between dates is Hubert's Museum on West 42d street.

Two distinctive public ballrooms are the Arcadia and Roseland, on Broadway at 53rd and 51st street, respectively, where refined general demeanor distinguishes these from others.

For a slant at hotzy-totsy stepping by the adolescents look in on the Orpheum and Tango Palace, situated 46th to 48th streets, on Broadway.

RECOMMENDED DISK RECORDS

Harmony No. 320—Pop priced disk by the Hofbrau-Haus orchestra, Frank Cornwell's aggregation, featuring the leader-tenor's vocal interpolations in the fox trot renditions of "Since I Found You" and "Here or There."

Brunswick No. 3370—Nick Lucas is back from across the briny with a couple of nifties in "I've Got the Girl," the Walter Donaldson hit, and "Hello Bluebird," optimistic song.

Victor No. 20391—Jane Green warbles a pair of pop ballads as only she can, pleading "Don't Be Angry With Me" and "If I'd Only Believed in You." One of her best.

Columbia No. 128—The Stradivarius heart-breaker, Ducl de Kerekjarto, from the varieties and concert who is featured in the dailies in a heart balm proceeding, plays on the heart-strings as well as the violin with the popular classics, Drda's "Serenade" and the familiar Beethoven "Minuet in G No. 2" which will be recognized as the melody of a pop song of last year freely "adapted" from the classic.

Harmony No. 327—The success of the pop priced disks like the Harmony et al. depends as much on the freshness of the new songs as the price. "Delilah," a haunting fox-trot with the "Dardanella" bass prominent in the melody construction, has been rushed through by the Original Indiana Five which, incidentally, for a jazz quintet, does excellently with the symphonic values of the Oriental number. "He's the Last Word" is the companion piece.

Victor No. 394—"Thinking of You" is a hit and George Olsen's treatment enhances it. "When I First Met Mary" is by Ben Pollack's Californians, now a Chi sensation, and excellently "sold" including a vocal interlude.

Edison No. 882 and 51890—The first is by Don Voorhees as a piano soloist offering "Because I Love You" and "For My Sweetheart," a hit couplet. The 51890 disk is by Voorhees' Earl Carroll "Vanities" Orchestra doing "Sunday," backed up by "My Baby's Back," which was "canned" by B. A. Rolfe. The piano solo recordings are excellent values and may explain why the piano rolls are off in sales considering that two numbers expertly recorded on a phonograph disk can be had at \$1 or 75c. for both as against a single piano roll at \$1 or \$1.25; and then, one must pump the piano to make it play.

RECOMMENDED SHEET MUSIC

"Silver Song Bird" "I've Got the Girl" "Somebody's Eyes"
"Never Without You" "You Will—Won't You?" "Here or There"

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15 YEARS AGO

(From Variety and "Clipper")

With the return of Albee, Murdoch and Beck from a trip west reports were in circulation of a projected amalgamation of east and west vaudeville interests. This apparently was the first step in the lining up of the western interests for the Orpheum consolidation. Hammerstein and Williams were supposed to be out of the deal except as allies.

While the home of Harry Jordan in Philadelphia was under diphtheria quarantine, a son was born to the couple and it was five weeks before the Keith manager saw his family.

Both Pat Casey and J. J. Murdoch were exploiting devices which made possible the exhibition of pictures in a lighted theatre instead of the pitch black that had been the rule.

Headliners for the Colonial, New York, for the following month included Genee, Nat Goodwin, Valleska Suratt and Eva Tanguay.

Nora Bayes and Jack Norworth obtained for a joint starring venture W. J. Hurlburt's three-act comedy, "The Match Maker," to be produced by Werba & Luescher.

"Doc" Cook's phoney discovery of the North Pole was the public topic and Broadway was asking "When does he open at Hammerstein's."

The comparatively new "small time" was in process of evolution. A change of policy was noted in a number of instances, indicating a drift from three and four performances a day to the twice daily scheme.

50 YEARS AGO

(From "Clipper")

James Gordon Bennett, owner of the New York "Herald," sailed for Europe, following a duel with Frederick May, New York society man, at Slaughter Station, Del. May had horsewhipped Bennett in public and May's sister had broken off her engagement to the publisher.

It was many years before Bennett ever returned to the United States.

A Dutchess County (N. Y.) assemblyman introduced a bill making betting on any election a crime punishable by a fine of \$1,000.

Complaint was made of the "careless" management at Wallack's Theatre, New York, supposed to be a model playhouse. It was recorded that at one performance "the curtain did not rise until 20 minutes past eight and the audience gave audible evidence of impatience."

Edwin Booth, playing at the Lyceum, New York, restored to his repertory the character of King Lear, which he had not played for three or four years. His playing of the part was criticized because he was too young to make the aged king convincing.

Denman Thompson joined the Tony Pastor company, playing Pastor's Theatre on Broadway, near Prince street, recently opened.

Annie Ward Tiffany, who later became a famous comedienne, playing Irish roles, stepped hurriedly into the role of Nancy Sikes at the New Park, Brooklyn, when Lucile Western was taken ill with pneumonia, from which she died a day later.

"Evangeline" was mentioned as the only attraction that drew capacity audiences during the stretch of bad business, playing the Boston Museum. W. H. Crane and Nat C. Goodwin were in the cast, headed by Lizzie Webster.

Killing the Golden Goofs That Laid the Butter-and-Eggs

There are many causes for the slump in night-club business around New York, typical of the fall-away of the racket everywhere, with New York the last to near the rocks.

The 3 o'clock curfew was a death rattle. But already trade had been skidding, and only a handful of the freak places or the almost negligible few that had real hospitality and real merit were getting by when the Mayor got night-club nausea and slapped on the deadline.

A precarious game to start with, since few could get off the hook without "selling," most of those who had the handling figured it was fly-by-night anyway, and the best policy was to grab-and-run before the padlock or the landlord clicked.

In many places, every manner of the gyp, trim, trick and pay-off was jammed on. The suckers were taken a hundred ways for all the traffic would bear.

The result was that the "regulars" too often got the same dose as the transient suckers. While it is true that strays were the profit, the steadies were the rent-payers. New York is a town of some 7,000,000 people, the biggest and fastest in the world. But there weren't more than 5,000, maybe out of that vast populace, who ever were habitual night-lifers or night-club addicts.

When the bad habits of many of the post-midnight dealers began to alienate these, and it didn't take long, there was little substance to the game at all. That is why it was authentically reported last week that several clubs on several nights not only didn't play to enough drop-ins to pay, but didn't play to any at all—not a single one. That's the tip-off.

The idea will never die. If the night-club passes, something will replace it. The supply reacts to a human demand. It may be kicked around, but it can't be killed off.

Whether the present style comes back or another wrinkle fills in, it would be well for those who operate or expect to operate to remember the present condition.

The more perilous and uncertain a business is, the more does it have to depend on that nucleus of stable, reliable, dependable repeaters. The bootleggers found that out, and the survivors in that game are the ones who give service, value and as sincere good will as a department store. The fact that some of the night clubs are doing and always did do consistent business is the clincher. Many of the others butchered the golden goofs for the yet unlaid golden eggs—and all they have left is the squawk.

INSIDE STUFF ON LEGIT

A Variety reporter dropping in at Daly's 63rd Street theatre the other night, to catch Mae West in "Sex," said to Jim Timoney, who was in the lobby: "Jim, what version is on tonight?" Timoney and Miss West own the major portion of the show that has been averaging around \$9,000 weekly in the small house, giving everyone concerned a very big profit. The show is now in its 10th month. Miss West receives author's royalty as well. Playing at 65-35 and with the show not costing over \$2,200, gross, to operate, there is plenty to split and a long time yet before the profit path will be lost to view.

Mr. Timoney sorta smiled at the "version" thing, probably recalling the Play Jury's visit, but replied: "You are going to get the original tonight." It was worth getting. Miss West is giving a remarkable performance in her tough characterization. It could be partially explained through the fact that she spent five years in stock before starting in vaudeville. Don't let that start you figuring up Mae's age, for she commenced in stock very, very young.

However, the flip remark of the Variety reporter's brought back a story of the old "No. 1" and "No. 2" performance in burlesque. The "No. 1" was the performance for censors or others, and the "No. 2" was the blue show.

Jack Conway (Variety), going to a burlesque house to catch the show and arriving somewhat ahead of time, after lounging about in the lobby, went back stage to speak to one of the performers he knew. While seated in the dressing room he heard a loud voice calling:

"Put on the 'No. 1' show tonight—there's a Variety man out front." Jack and the performer laughed without commenting otherwise. As Conway was about to leave, another voice bellowed out on the stage: "That 'No. 1' show doesn't go; it's Jack Conway of Variety and he's all right; put on the 'No. 2'."

The owner of the bellow was Henry Dixon.

Marilyn Miller seems to be between two managements for a future contract. Miss Miller is now with Charles B. Dillingham under contract and will probably continue in "Sunny" up to its expiration in October, next. Flo Ziegfeld has been making many flowery gestures to Miss Miller, from accounts, with his pace in flower buying equaled by Dillingham. Between the two Miss Miller's dressing and hotel rooms in Boston are said to daily resemble florist stores.

Low Fields has produced two musical hits in a row. His present one, "Peggy-Ann," is at the Vanderbilt, New York, indefinitely, while his other, "The Girl Friend," is said to have played to \$12,000 at the Riviera, New York, on road travel.

These two hits may represent more in money profit as a producer to Fields than he secured for himself during all of his 18 years of association with the Shuberts as a producer. Broadwayites have noted this somewhat odd condition—that Fields should have accomplished more for himself substantially within a year when producing as an independent than he did during his 18 years of Shubert servitude.

The William Gaston who wrote "Damn the Tears," the very futuristic play produced last week at the Garrick, is a lawyer by profession but is said to have once run an exclusive night club in Boston. Alexander McKals, producer of the play, was one time secretary to Gilbert Miller and later business manager of the O'Neill, MacGowan and Jones group at the Greenwich Village theatre. He is a Princeton man. The play's leading character, Buckland Steele, who goes crazy shortly after the play opens, is declared to be drawn from a Harvard grad.

It has not been decided if Paul Robeson, colored actor, will play the boat chef in the prospective stage version of Edna Ferber's "Show Boat" by Flo Ziegfeld. It appears the so-called option one of the show's representatives had with the colored actor was not binding. Robeson reported holding out for a salary regarded as beyond the Ziegfeld intention.

Julius Bledsoe has been considered for the "Show Boat" part but it is reported Bledsoe is content to remain where he is, in the Provincetown Players production.

Two years on the Boardwalk of Atlantic City have left George M. Cohan looking 20 years younger. His appearance is the first remark of friends upon seeing him.

RIGHT OFF THE DESK

By NELLIE REVELL

I've found a theatre that even Jules Murry has never heard of. And my advance agent friends plead with me not to let Mr. Murry know of it or he'll probably book a show in there right away.

It's at Hopewell Junction, which means that it's about half-way between Poughkeepsie and Beacon in Dutchess County, N. Y., and the name of it is the Playhouse at the Cross Streams. Marguerite Robertson, the dramatic coach and director, has organized the project and the list of names of patrons and advisory board members reads like the mailing list of a 5th avenue jeweler.

It has something of the Little theatre nature but it's different. There is offered to ambitious youngsters the chance to have their aspirations analyzed and their theatrical talent, if any, diagnosed. But it's not only for youngsters. Many Broadway actors—in fact, five now appearing in current successes—go up there when they get a new part and study under the coaching, not the direction, but the coaching of Miss Robertson.

The whole thing is a delightful combination of a country club, a camp in the woods with ideal surroundings and a fully equipped theatre where one is encouraged to create parts rather than to stick to types.

No death for many years seemed to have affected Broadway so much as that of Bruce Edwards. Everywhere one went last week the conversation always ended by veering around to that sad subject. Particularly did it appear to depress the agents and the managers, for they had been close to Mr. Edwards and knew how much the theatre had lost in his passing.

For the people around the front of the house of Boston theatres, there seems no lightening of the cloud. Barely had they come through the shock of Mr. Edwards' death, when it was followed last week by those of Chas. Harris, veteran showman of Boston and formerly a Keith manager, and Robert Donnelly, president of Donnelly's billposting plant, both of whom had been in perfect health at the beginning of the week.

The humorous side of our universal tendency to advise others is that when we fall heir to the troubles we have advised others about, the counsel we have given them is rarely what we follow out ourselves. Most of the small-town women who are objecting to the showing of Charlie Chaplin films now are probably the sort, who, when they get to New York; rush over to get seats for "Lulu Belle," "Sex," or "The Captive."

Most of us are like sign posts by the roadside. We are always telling how to go but never going ourselves.

Men may catch various diseases, according to the doctors, if they kiss a girl who is wearing lipstick. Do they include matrimony among the diseases now? And anyway who ever heard of a girl spending 10 minutes making up her lips and then letting a man ruin them by kissing her?

Good news from the coast! Eddie Darling is responding to the California sunshine and feels fit enough to challenge Tunney. And Frankie Bailey, who had those two good reasons for being in the old Weber and Fields shows, is improving after her recent and severe illness.

But the other side is not so bright, bearing as it does the news of the death of Mrs. Macart of Macart's Cat and Dog Circus.

Down at Miami, my daughter writes me they were showing my circus picture "Spangles," and over the marquee in the electric lights was the sign "Nellie Revell's Circus Romance, SPANGLES." My daughter attended the picture, feeling very proud, and just able to restrain herself from telling everyone around her, "My mother wrote this picture." Leaving the theatre afterward, she listened for comments. She heard some. "That girl who plays the heroine is pretty, isn't she," spoke up a woman patron.

"Yes," replied her escort. "That Nellie Revell is quite a nice little actress."

"Carmel Smacks Lips Over Browning Trial," says a headline. Yes, Peaches are supposed to make people smack their lips. However, the Carmelites didn't get a real taste and it's the people over in White Plains who will find out whether Peaches is of the free or the clingstone variety.

Mr. and Mrs. Martin Branner are gleefully announcing to their friends the arrival of a son. "Branner" is the cartoonist who creates "Winnie Winkle the Breadwinner" and several other series of cartoons for syndicates. Before he convinced editors that he could draw pictures he and Mrs. Branner used to draw patrons to vaudeville theatres where they appeared as Martin and Fabrina.

The bubble of another public illusion has burst. Chorus girls are popularly supposed to be as imprudent as butterflies, always broke, never quite square with their hardboiled landladies. Now the president of a Times Square bank discloses that the majority of the savings accounts in his bank are in the names of chorus girls and theatrical workers. Next we will discover that stage people are even temperamental.

"Women Flee in Hankow Riots," shouts a headline. Is that a new kind of a Chinese kimona?

The pictures of the chorus in negligee or less that adorn theatrical lobbies these days may not corrupt the morals of the public but they are responsible for the wasting of a lot of time that might be spent in useful work. No one knows this better than Frank Thomas who acts for a living. He had occasion to send his valet to the box office one day not long ago.

"Give the man in the box office this note," he commanded. "And on your way to the box office you will pass some pictures of girls in the cast."

"Yessir," replied his man.

"Well," Thomas concluded, "pass them."

INSIDE STUFF ON VAUDEVILLE

The Loew circuit offices quietly put the lid down on some of the apparently "raw" gags that have been used by some of the acts playing both the vaude and picture houses.

One of the main reasons in toning some of the stuff was the fact that most of the acts were also routed in the film houses and were therefore considered offensive to their patrons.

The Keith-Albee circuit press department received another slap on the wrist last week when Emma Dunn denied any knowledge of the announcement sent out that she will enter vaudeville in a sketch titled "Please Pass the Salt," by Marion Johnson.

Miss Dunn recently closed her legitimate season in "Junk." She is reported as not interested in vaudeville bookings.

'THEATRES MOST PROFITABLE,' SAYS CHANIN, THEATRE BUILDER

"Open-Door" Policy for Productions and Producers — "Gentlemen's Agreement" Only with Erlanger — Chanins' Own Limited Circuit

An open door policy of booking their theatres, despite the understanding with the Erlanger office, will be the policy of the Chanins, as stated by Irving Chanin to a Variety reporter.

The Chanins are under no written contract with Erlanger, said Mr. Chanin. It's a "gentlemen's agreement" more than anything else, he stated. Chanin theatres will house Erlanger attractions if available either side, but any independent producer has the privilege of applying for booking, added Chanin.

Of the five Chanin theatres to be operated by the Chanins in New York, three open and two shortly to open, but one will be utilized by the Chanins for their own productions unless it becomes necessary to produce for the other houses. David Burton will have charge of the Chanin production department. Another protective plan of the Chanins is to build outside New York, giving themselves their own limited legit circuit for such successes as they house in New York. Cities now in contemplation are Chicago, Detroit, Philadelphia, Washington and Pittsburgh.

By next season Mr. Chanin said he thought there would be at least two new houses out of town ready for operation, with the others to be completed before the new season is over.

It was also stated that independent producers playing attractions in the Chanin theatres would not be bound to accept any booking upon leaving, being free to do as they might wish in that regard. Mr. Chanin added that when speaking to Lee Shubert at one time, after the Shuberts had leased the Chanin's 46th Street for \$85,000 a year for 21 years, Lee asked him where he could play his shows upon leaving New York.

That remark, said Mr. Chanin, made himself and brothers think it over, eventually reaching the understanding with Erlanger.

Educated on Profit

The brothers figure theatricals as the most profitable field in America and have good reason to back their judgment, they say. After building a big house in Coney Island, promptly taken over under lease by Marcus Loew, the Chanins appear to have decided to specialize in theatre building. They erected the 46th Street, which carries their name, the Shuberts taking over the house upon completion.

The Chanins got a further insight into theatre operation when they realized the Shuberts had earned enough in two or three months to pay the annual rent. The house happened to open with a smash ("Is Zat So?").

They opened the Biltmore and Mansfield last season. In seven months of operating these two theatres they earned as much as had been offered as rent by other managers. Then came the building of the three houses, the Royale, Majestic and Masque, on 45th and 46th streets, near 8th avenue.

The Masque, 900-seater, will be used as their production house. Should a substantial success be scored at the Masque, the show will be moved to one of the other Chanin houses, if empty.

The Chanins claim as engineers and builders they are able to build more cheaply than other managers. By making their own plans, aside from the actual architectural work, and building houses with their own men (they have 800 men on the payroll) they are able to eliminate many middle men costs.

The Chanin theatrical organization has Harry Kline as general manager, in charge of their houses and the bookings. Elmer Severance is handling the publicity.

Others Never Did

The Chanins are doing what a group of other managers only talked about several years ago, in building an independent legitimate circuit. The Selwyns, Sam H. Harris, A. H. Woods and Arthur Hopkins never went far enough with the independent idea to find out how easy

Suggestive Ad Copy

Suggestive copy in theatrical advertising has attracted attention along Broadway but apparently has escaped the editorial desks in several standard New York dailies. Close to the limit was reached in the Sunday copy for "The Virgin Man," a show that was roundly panned at the Princess last week.

The ad started with "Three women tried to seduce him—how this shy boy met this tantalizing challenge," etc.

What is regarded as even more offensive is the line used in advertising for "New York Exchange," billed as "a male captive." Only the "Times" appears to have censored the line plainly indicative.

WATSON'S CONTRACT VOIDED BY EQUITY

Refused Assignment to 'Piggy' — Received \$600 Weekly While Laying Off

Bobby Watson's run of the play contract with Charles Dillingham's "Oh Please" was declared voided Monday by Equity. Watson was lifted out of the show in New Haven just prior to its Broadway opening, there being no important spot in the cast for him. Since then he has been collecting \$600 weekly under the contract.

Dillingham asked Watson to go into the cast of "Piggy" (now called "I Told You So") starring Sam Bernard. Watson refused to take the engagement. The manager thereupon advised Watson that the contract had been cancelled.

Verification was then made by Equity. Under Equity rules and the laws of the State when persons refuse to mitigate damages the responsibility for further payment is ended.

Charles Purcell went out of the cast of "Oh Please" Saturday. He was replaced by Cyril Ring. Another recent change was that of Dorothy Bigelow, replaced by Beatrice Roberts who won attention a season or two ago by winning a beauty pageant contest.

Watson and Purcell have been added to the cast of "Judy," a musical comedy playing out of town. The cast is to be further strengthened by the addition of Queenie Smith. "Judy" is due in New York soon.

Stage Union Causes Rialto, Elgin, to Close

Chicago, Jan. 25. The Rialto (Great States), at Elgin, Ill., was to have closed indefinitely, starting January 23, through disagreement between the theatre and the local stage-hands' union.

With the Crocker and Grove both playing pictures, this leaves Elgin without stage entertainment. The Rialto was playing dramatic stock and musical tabs.

Gershwins by Selwyn

"Strike Up the Band," musical by Ira and George Gershwin has been acquired for production by Edgar Selwyn. He will produce it in early spring.

It would have been to secure financial backing.

That capital has heavily invested in the major picture projects is plainly indicative of how well the leading bankers regard amusements for the chances of making money.



NYRA BROWN

Who is successfully filling shoes of the prima donna part in Irving Berlin's "Music Box Revue," now touring the South.

CHI CHIEF JUSTICE MANAGING OWN SHOW

Judge Sabath in Sole Charge and Ownership of "Trial-Divorce," Written by Him

Chicago, Jan. 25.

Chief Justice Joseph Sabath of the local Superior court is in full charge and direction of the play written by him, "Trial-Divorce."

Mrs. Henry B. Harris and L. M. Simmons, who were interested in the property, have stepped out, leaving the author as the only sponsor.

The piece is in its third week at the Playhouse.

Name and Scale Changed

The title of "Piggy," starring Sam Bernard at the new Royale, was suddenly changed last week to "I Told You So." At the same time it was decided to revise the admission scale from \$5.50 to \$4.40 top, starting this week.

Bernard is reported having demanded the change in the show's name following a bit of kidding from Eddie Dowling, who sports a Yiddish dialect without a tinge of brogue. Meeting on the street, Eddie said to Sam:

"You rasher you! What kind of a name is 'Piggy'? Out from the shoul, by golly."

"Piggy" was sloughed. But on the program he is still Piggy Hoggeneimer, the show originally being "The Rich Mr. Hoggeneimer." It was reported that a cast salary cut would become effective this week.

Mary Garden at \$2 Top To 500 in Rochester.

Mary Garden will sing in Rochester Monday night, Feb. 7, before an audience of less than 500 people in Kilbourn Hall at a \$2 top.

Her evening there will be given gratis to the Rochester American Opera Company, a project of native singers singing in English and backed by George Eastman.

Sometime ago Miss Garden, interested in the group, asked what she might do to help them. Eastman suggested that she sing with them and she agreed.

The opera will be "Carmen." Miss Garden will sing in French, while the others sing in English. Inasmuch as Miss Garden donated her services, Eastman refused to allow the regular top for the company's performances to be raised.

All-English Rep. Co. Forced to Close

Northampton, Mass., Jan. 25. Unable to shoulder the cost of a two weeks' booking of films, members of the Academy of Music Repertory Company, who sought to continue shows after the closing, decided to disband.

The all-English company has proved a failure financially in the last two years of its appearance here. Paul Hansell was manager and director. The city has incurred a loss of nearly \$5,000 since the opening of this season.

College Profs. on B'way

Two college professors have plays on Broadway currently, one an unquestioned success—"The Barker." Its author is Kenyon Nicholson of the Columbia University faculty, instructor in dramatic literature, and for long a moving spirit in the little theatre field, as well as author of books on the little theatre and allied dramatic fields. Formerly he was a press agent.

The other is Charlton Andrews, adaptor of Anne Nichols' "Sam Abramovich" from Francois Porche's original, the latter the husband of Mme. Simone, whom Miss Nichols brought over last season, culminating in a legal embroglio for theatrical accountings. Porche is a French poet, and Andrews has preserved the blank verse form of the original in his adaptation.

Andrews has long since thrown away his professorial men with the co-authoring of "Ladies' Night" and "Bluebeard's Eighth Wife." He has a number of plays being read for production, including Laura D. Wilck's maiden effort. Andrews' first novel is also in press.

KAHN SHIFTS SUPPORT TO NEW ART GROUP

Withdrew from Provincetown First, But Now Least Successful of Little Groups

Otto Kahn has withdrawn from one art theatre and started another. He withdrew from the Provincetown Playhouse group, a dire failure for several years, and started a group, headed by Jasper Deeter, which will shortly take over Bimberg's 52nd Street theatre.

The new group consists of Em Jo Bassche, John Howard Lawson, Michael Gold and John Faragoh. Deeter, who will direct their plays, was the Smithers in the original "Emperor Jones" production years ago, and his recently resumed his connection with the Provincetown group. Between times he has directed the Hedgerow Theatre, Rose Valley, outside of Philadelphia.

This new "art" theatre bunch will be devoted to the production of futuristic plays written by up and coming playwrights. Kahn, it is said, has guaranteed them for one year. Their first production will be "Fiesta," by Michael Gold.

Kahn withdrew financial support from the Provincetown Playhouse because lack of progress made by that group recently. It is understood that the Provincetown group will shortly close for good—the pioneer of the city's art theatres and now the least successful.

CHORINES RAZZ JUDGE, JUST MISS JAIL TERM

Los Angeles, Jan. 25. Seven chorus girls were held in contempt of court by Municipal Judge Richardson when they booted a remark made by the judge to Ruth Marion and Mary Godsey who are suing Michael Corper for non-payment of salaries while with "Monkey Business," a musical comedy flop sponsored by Corper.

The judge told the complainants he understood they had broken their contracts with Corper whereupon the seven chorus girls razzed the judge and drew jail sentences of 10 days each suspended for two years. The chorines gave the names of Ida Dee, Jean Ashton, Marion Godsey, Ruth Marion, June Edginton, Peggy O'Day and Marion Miller.

Corper pleaded not guilty and trial was set for February 25.

Ames "Gondoliers" Next

Winthrop Ames will add to the repertoire of his Gilbert and Sullivan Opera Company by producing "The Gondoliers" early in April. The company is now doing "Pirates of Penzance" seven performances weekly, and "Iolanthe" every Thursday evening.

COLUMBIA'S 1ST COURSE COMPLETED NEXT WEEK

Bela Blau's Innovation for Universities Successful—Columbia Allows It 3 Credits

The first course in the business end of the theatre at Columbia University will terminate next week. The second course will begin late in February, again under the tutelage of Bela Blau. There are 20 students in the current class. The second course is expected to see between 40 and 50 students enrolled.

The college has recognized the course in practical theatre work as a legitimate field of instruction and accords three full credits for it. Columbia's new class virtually places every phase of the legitimate stage as regular classes of instruction on the curriculums of the universities. In a number of the higher institutions there are highly detailed departments of the drama.

At Yale in the Baker class students are required not only to write a play but must also perform in them, also shift scenery and other stage work, the idea being to familiarize students with matters behind the curtain line.

Columbia's course is the first of its kind, however. It is made an arm of the English department. Instead of being placed in the business instruction division. The first course ran one night weekly, with lectures given by people of Broadway.

"Variety" is the text book of the class at Columbia.

Harvard's Course

Cambridge, Mass., Jan. 25. Harvard's Graduate School of Business Administration will inaugurate a series of lectures on the moving picture industry commencing March 15. The lectures will be supervised by J. P. Kennedy of F. B. O. It is proposed to have Will Hays, Marcus Loew, Adolph Zukor, Jesse Lasky, William Fox and bankers connected with pictures, address the class.

Because the making of pictures has become one of the six largest industries in the country is the reason the Business School is introducing the course.

K. C. Mgrs. Worried Over State's 10% Tax

Kansas City, Jan. 25. The local managers are quite concerned over Governor Baker's proposed 10 per cent tax on all amusements. They have pointed out that no other State in the Union has such a measure, and should it become a law that most of the road shows would cut Kansas City and St. Louis off their lists. The managers fear that with 10 per cent added to the government's 10 per cent it would make the prices of the attractions playing the Shubert prohibitive, and that business, none too good, would be ruined. The proposed State tax would hit the amusement lovers directly, as no matter the price of the admission ticket it would have to carry the 10 per cent extra.

Theatre managers have good cause for alarm, as the country legislators, at least many of them, are long for the school system, which the tax is supposed to aid, but do not have many constituents living where they would be hit by the extra assessment. It is also claimed by some that the country representatives in the legislature think the tax would only hit the city folks and the country people reap the benefit without loss. That seems to be the attitude in many cases.

Play of Vaudeville

Albany, N. Y., Jan. 25. "The Spider," a play of vaudeville, will open here Jan. 31 for three days. It is by Fulton Dursler and Lowell Brentano. Al Lewis and Sam Harris are the producers.

GRANVILLE RULED AGAINST

Equity ruled against Bernard Granville who must play out his run of the play contract with "Castles in the Air" now en tour. Granville was wanted for "Bye, Bye, Bonnie."

"MIRACLE'S" \$250,000 ADVANCE IN L. A.

Reinhardt and Gest to Stage
1928 Spectacle in Holly-
wood Bowl

Los Angeles, Jan. 25.
Advance sale for "The Miracle" here reached \$215,000 this week with indications being that before this Morris Gest spectacle opens here Jan. 31 at the Shrine Auditorium it will be around \$250,000. In Cleveland \$210,000 worth of tickets had been sold before the curtain arose for the premiere. In San Francisco the advance sale was around \$175,000.

Tickets for the first night at \$4 top were disposed of before the ticket sale began. L. E. Behymer, local promoter who is presenting "The Miracle," has allotted the tickets for the initial performance to subscribers to his operatic events and concerts.

Max Reinhardt who arrived here last week paid a visit to the Hollywood Bowl with Morris Gest, Douglas Fairbanks and several people interested in civic events and after looking it over announced that he would stage a spectacle with 3,000 people there during the summer of 1928. This spectacle will be built and arranged so that it can also be staged at the Hearst Greek theatre in Berkeley, Cal. It will be produced by Gest under civic auspices.

During the three weeks the spectacle was shown in San Francisco a gross of \$302,000 was totaled.

It is figured that around \$450,000 will be grossed on the Los Angeles stay. Al Spink, Jr., personal representative for Morris Gest, supervised the sale of the tickets while at the same time looking out for the publicity campaign.

Premiere seats here became so scarce that some prominent picture people wired Otto Kahn in New York, requesting him to wire Gest to hold out seats for them. Kahn did so.

Chorine's Claim Rejected But Chicago Fare Allowed

Something of a precedent was set in the arbitration of Nella Austin, a chorus girl, dismissed from the fourth edition of "Vanities" when that attraction played Washington. Miss Austin claimed two weeks' salary because not having received notice.

Though the arbiter denied the claim, he awarded her transportation back to Chicago where she joined the show. The decision was based on the theory that it was against public policy to strand an actress away from home.

Miss Austin was dismissed for cause, Earl Carroll claimed, and he was therefore privileged to dismiss her without the usual two weeks' notice.

When the case was arbitrated, Carroll's witnesses were unable to clearly prove his allegation against the girl. It was testified however that she had beaten up Joe Tinsley, stage manager for "Vanities."

Michael McCarty Gets 3 Months for Gun Flash

Michael McCarty, 26, actor of 145 West 47th street, was sentenced to three months in the Workhouse in Special Sessions Monday, after pleading guilty to having a revolver in his possession.

McCarty was arrested at 2 a. m. Dec. 5 by Policeman Daniel Scannell of the West 47th street station after guests in the hotel where McCarty lived complained he flourished the gun in the lobby of the hotel.

McCarty in pleading guilty said he did not remember where he had obtained the revolver and that he did not know what he was doing at the time he was arrested. He said he was out of work but that formerly he had been with several road shows.

'Man's Woman' for Road

Clarence Jacobson is dickering for the road rights of his "One Man's Woman" for next season. The play is current at the Central, Chicago, in its 14th week at that most difficult of all Loop theatres, where it has rolled up a very considerable profit.

Jacobson has a couple of proposals and may lease the piece for road rights.

Shubert Chorus Girls, Overworked, Collapse

Though no general complaint has been lodged against the Shuberts, it is reported that at least seven or eight of their chorines with "Gay Paree" prior to its presentation at the Winter Garden collapsed from overwork on the preliminary tour.

It is said the girls rehearsed four weeks and then went on the road for 10, with nothing but "rehearsals" on tap.

A further side to the story is that a doctor who attended several of the girls made a protest against the rehearsal enactments which caused the girls to collapse.

After restored to consciousness the girls returned to duty rather than quit and lose their chorus placements.

Ada Mae and Zieggy Reported at Odds

Reported friction between Florenz Ziegfeld and Ada Mae Weeks may cause the latter's withdrawal from "Rio Rita" unless Equity intervenes.

Miss Weeks has made it no secret since the opening of the show in Philadelphia that she has been far from happy. She is said to have spoken about it to Zieggy after the premiere, with the latter refusing to release her. Miss Weeks holds a run of the play contract.

The contention seems to be the after effects of the pruning process on the production which has cut Miss Weeks' part slimmer than she enjoys. "This infuriated Ada Mae, who is reported as having gone into the production for Zieggy while waiting for a promised starring piece of her own, according to the original agreement between both. The Sunday ads for the show's opening in New York mentioned no one of the cast.

Miss Weeks is still with the production and in all likelihood will remain unless Ziegfeld agrees to release her later.

JUST GOLFING!

Palm Beach, Jan. 25.

Joe Lebiang shot an 83 and finished first in the third flight of 16 in the qualifying round of the Lakeworth Golf Tournament Monday. Leo Teller and Chick Endor were also entered in the tourney.

Lebiang is the champion theatrical golfer here this season with Sam Harris runner up.

Arthur Hammerstein is undisputed champion of the profession on the tennis courts.

Long With Dillingham

Ralph W. Long has shifted his office from the Erlanger headquarters to that of Charles Dillingham in the Globe theatre. Long has taken over the duties of the late Bruce Edwards.

It is understood that he will be occupied with duties that concern both Erlanger and Dillingham. It was the latter who suggested his engagement to Erlanger and Long's agreement was made with both managers.

Long recently resigned from the Shubert office where he was employed for 24 years, rising to the post of general manager.

When he went into the Erlanger office there was some conjecture as to his exact status since Leonard E. Bergman, a nephew of Erlanger, is the general manager.

Willie Harris' Lucky Year

It's a lucky year for Willie J. Harris, treasurer of the Empire, New York. He has won two valuable drawings within three weeks.

At the Treasurers' Club dinner Sunday he won a fitted Gladstone bag, while he copped a bag of \$500 in gold at the Elks. The prize in the latter club concerned the Christmas basket fund for the poor.

Blum Renews Bayes' Lease
Gustav Blum, Inc., has renewed its lease on the Bayes for next season. The terms for 1927-1928 are practically the same.

The house rental is reported around \$30,000 for the year.

TREASURERS' CLUB BALL DESCRIBED "THE WIFE"

Special Affair "for the Ladies"
Huge Hit—Bobby Watson's
Gag with Ice

The annual dinner dance and entertainment proffered "for the ladies" by the Treasurers' Club of America was a brilliant event in the grand ballroom of the Astor Saturday night. Attendance doubled that of last year, over 1,000 being seated on the floor and in the balconies.

Stars from Broadway successes were among the guests, and the choruses of half a dozen Broadway musical shows pranced on and off during the dinner. Each woman received a favor in the form of silver, rhinestone shoe buckles neatly conveyed in jade leather jewel boxes.

There were a thousand laughs. Two Bobbys—Clark and Watson—among the professional contingent, were out for fun and got it. Watson did a stunt he should copyright. Walking around the ballroom with a lump of ice in his hand, Bobby invited everybody "meet the wife."

The orchestra was spotted in the middle of the dance floor, couples dancing in a circuit around it. A request for "Alexander's Ragtime Band" brought a roar of applause and it still proved to be a hot number. The music was furnished by the orchestra of the Belmont Theatre, augmented by half a dozen other musicians.

The club used some of the lighting perquisites of the stage. Novel effects from spotlights at times made the dance floor a glittering spectacle.

Harry Nelmes, president; Sol De Vries, treasurer, and William Munster, secretary of the club, headed the committee in charge.

YALE DISCUSSION

Conferences on the Drama at New Haven Feb. 11-12

New Haven, Jan. 25.

The Department of Drama, Yale University, has issued 5,000 invitations to a conference on the drama, to be held in New Haven Friday and Saturday, Feb. 11-12.

Workers in all the various branches of the theatre have been invited to discuss the trends of the drama and the newest phases of dramatic technique. This conference, an annual affair, marks the first time that it has been held at Yale. The Department of the Drama, under the leadership of Professor George Pierce Baker, offers an ideal setting for such a conference.

In the conferences the amateur and professional sides of the particular field discussed will be contrasted.

\$6,000 Civic Impresario

Minneapolis, Jan. 25.

W. D. Bugge, manager of the St. Paul Auditorium, has been named by the Minneapolis city council as manager of the new \$3,000,000 municipal auditorium here at a salary of \$6,000 a year.

"Buzz" Bainbridge, managing director of the Bainbridge Players (dramatic stock) and Shubert Theatre lessee, was urged, but "Buzz" announced he would not consider the position for any salary under \$10,000 a year, a five years' contract and a guarantee of non-interference by the aldermen. The council would not meet these terms.

14 Names in Lights

In front of the Shuberts' Winter Garden are 14 names blazed in electric lights, all of the cast of "Gay Paree," current in that house.

There is no way to determine if the Shuberts are assessing each of the owners of the name a pro rata charge for the juice or publicity, such as other producers have found to be "extras" on their Shuberts' box office statements.

Independent producers in Shubert New York theatres might scan their extra bills items however. If the juice charge roads heavy they can scan the front of the Winter Garden.

Gest's Unruly Stockings

Los Angeles, Jan. 25.

Morris Gest, here for the past few weeks making arrangements for the opening of "The Miracle," has fallen into the hands of Joseph M. Schenck and Douglas Fairbanks, who have taught him the idea that golf is essential to put over any production in Los Angeles.

They induced Gest to buy himself an outfit of fourpurs trousers and what goes with them, also some \$80 worth of golf sticks, and have been taking him out to the Lakeside Golf Club where they have been showing him how to handle a brassie and a mid-iron.

It has been a tough time for Gest. Nobody showed him how to keep up his stockings. When he walks a few steps, his stockings fall down, leaving Gest embarrassed.

Last reports had him doing the first hole in 28 with the aid of a caddy. The first few games, Feodor Chaliapin acted as his caddy.

Bee Morosco Cleared In Accidental Shooting

Bee Morosco, actress and wife of Leslie Morosco, casting agent, was absolved in the accidental shooting of Mignon Maguer, English actress, in the West Side Court last week when Magistrate Macrery decided not to order complaint.

The hearing was a "Jane Doe" proceeding prompted by the police since no report of the shooting had been made. When Miss Maguer stated it was an accident and did not wish to make complaint the case was closed.

The shooting took place at a New Year's Eve party given by David Rosenthal, clothing manufacturer, in his apartment 150 West 95th street. Miss Maguer was struck in the chin with a rebounding bullet discharged from a miniature revolver about three inches in length and regarded by all as a toy according to testimony. The revolver had been brought to the party by Sarah Edwards, cloak model, who has not been heard from since the incident.

Mrs. Morosco testified as to the accidental shooting, with Miss Maguer and Rosenthal corroborating her testimony.

Augustus Thomas' Collapse

Augustus Thomas has been confined to his bed for several weeks, suffering a nervous collapse superinduced by high blood pressure. The distinguished author referred to as the dean of American playwrights passed his 70th birthday Saturday.

Mr. Thomas while not active as a playwright in recent years, participated in many notable functions. His brilliance as an after-dinner speaker brought welcomed opportunities to debate the prohibition question with leaders of the dry movement. He is steadfastly opposed to the dry cause, believing it in violation to the Jefferson's Bill of Rights.

Producer's Folks in Crash After 'Off Key' Opening

Following the opening of Robert V. Newman's maiden production, "Off-Key," Arthur Caesar's new play, the producer's immediate family met with a serious accident when their taxicab was overturned by a speeding fire engine on upper Broadway. Newman's mother is in a critical condition, being unconscious from Monday through Thursday, and his sister and two younger brothers are under medical care.

They were returning from Werba's Brooklyn theatre to their home when the fire engine, making a short cut up a side street, side-swiped the cab and completely upset it.

Newman is taking the play to Stamford, Conn., next week for further break-in prior to Broadway opening.

"Miracle" Extras

Los Angeles, Jan. 25.

Among the 200 extra talent engaged to appear in the ensemble scenes of "The Miracle," which opens here Jan. 31 at the Shrine Auditorium are Cecelia DeMille, daughter of Cecil B. DeMille, and Feodor Chaliapin, Jr., son of the opera star.

COST DR. SUNSHINE \$80,000; PAID IN FULL

Nose and Throat Specialist
Finds One Year of Producing
Plenty—Back to Practice

Dr. Louis Sunshine in requesting a correction as to a report any of his checks to members of "This Woman Business" at Wallack's, New York, had been returned for any reason, incidentally mentioned that his year in the show business resulted in a net loss of \$80,000.

The amount was divided between the doctor and his backers, unnamed. Dr. Sunshine is returning to practice. He is a nose and throat specialist. When turning over "This Woman Business" to the company at Wallack's, the doctor said he had posted notice (Jan. 10) and instructed Equity to pay the players from his own cash deposited with Equity. Previously salary had all been met, added the surgeon.

Two plays were produced by the Sunshine corporation. The other was "I. O. U. One Woman." It failed to reach Broadway, closing in Philadelphia after playing Buffalo and Rochester.

Dr. Sunshine says that although friends made in the show business state he is now a successful producer after having produced two failures and lost \$80,000, he has had enough of theatricals. The doctor says his backers and himself have charged off their losses to experience.

Theatre Sues Over 'Flop'; 'Head or Tail' Folded Up

Henry Baron and William Birns are being sued for \$5,000 damages by Waldorf Theatres Corp., owners of the new Waldorf on 51st street, as half of their share from "Head or Tail," a flop show sponsored by Baron and allegedly backed by Birns.

The house terms were the first \$4,000 to the theatre, the next \$4,000 to the attraction, and 50-50 thereafter up to \$10,000; 60-40 above.

The show folded up before the second week was played out. Birns has demanded a bill of particulars as to why he is being named co-defendant on a contract allegedly entered into between the theatre and Baron.

Thos. Murray, Spec, Given Four Months

Thomas Murray, 33, said to be a ticket speculator, of the Flanders hotel, was given four months in the Workhouse in Special Sessions, after pleading guilty to possessing heroin. Murray has a previous record.

The speculator was arrested by Policeman William Cruger, of the Narcotic Squad, on Jan. 14 at 51st street and 3d avenue. The officer testified he found a large quantity of the drug in the man's clothing.

Murray's police record shows that in 1921 as Thomas Walters he was arrested for burglary but was freed, and in March, 1926, was given six months as a drug addict.

"Lucky" Starting

"Lucky," the Mary Eaton-Paul Whiteman starring musical under Charles Dillingham's direction, goes into rehearsal next week with Fred G. Latham staging the book and Dave Bennett the dances.

Otto Harbach and Jerome Kern are doing the libretto and score, with interpolated numbers and scenes by Bert Kalmar and Harry Ruby.

Also in the cast are Santley and Sawyer, Walter Catlett, Skeets Gallagher and 16 Albertina Rasch girls.

'Girl Friend' Closes in Fla.

New Orleans, Jan. 25.

Joseph DeMilt's "Girl Friend" road show has closed in Florida.

But two road shows have made money in that state so far this season, "Music Box Revue" and Carroll's "Vanities," the latter also DeMilt's.

Florida looks to be shot for legit attractions.

Ben Finney in Paris

Ben Finney has deserted the stage over here. He is in Paris.

Over there Finney will assume charge of a steamship transportation bureau.

BAD SEASON FOR FOREIGNERS

Loss to Date, \$200,000—
Guitrys Only Winners

Foreign language attractions appearing on this side are experiencing tough going financially. Among four such importations the estimated loss to date is around \$200,000.

The heaviest loser appears to be the French-American "opera comique," which had a short season at Jolson's and is reported having dropped \$130,000. Another French attraction fell down badly. It was Cecile Sorel and her Parisian players at the Cosmopolitan, New York, later going to Boston. The estimated loss was \$40,000, sustained presumably by the Shuberts.

The Guitrys are easily out in front among the other foreign attractions. The distinguished French stars might have made a neat profit for A. H. Woods had "Mozart" been retained instead of playing two weeks of the lighter drawing "L'illusionniste." This week with "Mozart" again presented the expectations are for a \$30,000 gross. Though the Guitrys will not lose money, there will be but slight profit.

The Habima Players from Moscow is another doubtful attraction from abroad. The company is co-operative, for which reason an even break might be made, though preliminary expenses and transportation will doubtless run the venture into considerable loss.

Mme. Sorel suddenly sailed for Paris last Saturday, although a tentative K-A vaude route had been arranged.

Mme. Brusovna in 'Katja'; Cast and Cost Cut Down

When "Katja," the Shubert's 44th Street Theatre show, took to the road Monday (Jan. 24) it had Mme. Brusovna, Russian actress, from unverified accounts, in the stellar role played on Broadway by Lillian Davies.

Dennie Hoey, English actor, who played Prince Ivo, remained in New York, and with no immediate engagement in sight, is making arrangements to return to London within the fortnight.

Frank Hemingway, Hoey's understudy, has assumed the role on the road.

Edward Basse, who stepped into Allan Prior's role two weeks ago, has gone on tour with the show.

Martha Mason, premiere ballerina, in addition to her dancing will double on the road and play a minor role.

Valogie Westoff, dancer, also continues with the company, which is reported having lopped off both male and female chorus workers.

It is said no excess baggage or scenery will be carried for the road tour.

Flo Hart's Play

Flo Hart, one of Ziegfeld's most preferred "Pollies" blondes at one time, and now married to a traveling salesman and in retirement, is working on a new play.

Miss Hart's romances with Lowell Sherman, Kenneth Harlan, et al., followed the death of her husband, Fred Belcher, the Jerome H. Remick & Co., music executive.

TORONTO ON MAP AGAIN

Toronto, Jan. 25.

The six-week dearth of legitimate road companies for this Canadian city will end next week when "Green Fruit" starring Mitzel will come into the Royal Alexandra to be followed by Al Jolson in "Big Boy."

Seats for the Jolson show will be \$4 top, the highest price locally for the past several years.

HOLLYWOOD THEATRE STARTS

Los Angeles, Jan. 25.

The Hollywood Play House opened last night with "Allas the Deacon" for which Berton Churchill was brought to the coast. The new theatre was promoted and built by Ed Roland, formerly of Roland and Clifford, and cost in the neighborhood of \$300,000.

In the cast are Frances Underwood, Helen Ferguson, William Turner, Gloria Gordon, Jimmy Gilfoyl, Lillian Hackett and Joseph Franz.

'No Profit No Pay' Plan

Northampton, Mass., Jan. 25. Upon the proposal of the players of the Repertory Co., ordered disbanded because of the large deficit incurred by the city in operating, the municipally-owned Academy of Music, to remain on the "no profit, no pay" plan, the company remains at the theatre.

Paul Hansell, company manager, stepped out, declining to work on the same basis.

CUT RATES SENT

"SHEIK" TO \$6,380

A change of a title and the assistance rendered by cut rates seems to have given what was generally conceded as a flop a change. The show was at the Cort and originally called "An Arabian Nightmare," playing to between \$50 and \$100 a night as a legitimate box office take.

Last week the show was taken over outright by Matty Zimmerman for the Leblang office. There was a guarantee of \$2,500 to the house, and the cut rates accepted this. On the week the receipts through, cut rate plugging went to \$6,380, changing the title to "The Galloping Sheik" and more advertising the whole nut stood about \$4,000.

Margot Kelly Breaks

Down in "Red Lily"

Wilmington, Del., Jan. 25.

Margot Kelly, appearing here in the premiere performance of "The Red Lily," collapsed after the performance last night at the Playhouse. She opened under a nervous strain, due to the sudden death of her fiancé last week in New York.

Miss Kelly was reluctant to make the trip here because of her nervous condition and only appeared after great pressure, the house having been sold out for a benefit. An effort was made to obtain the services of another actress who had been originally selected for the part. She at first refused to accept an engagement for this date only, but is reported on her way here.

"The Red Lily" is due to open Thursday at the Comedy, New York, but it is expected Miss Kelly's condition will force a postponement.

Promises Los Angeles

\$2,000,000 Amphitheatre

Los Angeles, Jan. 25.

A committee of citizens called upon Aline Barnsdall, wealthy daughter of the late Theodore Barnsdall, last week to thank her for the gift of eight acres she recently gave to the city as a park for children.

She told the committee she has further plans for a \$2,000,000 Greek theatre she proposes to build on a portion of her estate for staging a series of pageants.

The eight acres Miss Barnsdall gave the children as a "Christmas present" is valued at \$1,000,000.

Jazzing Up 'Ching-a-Ling'

The Chinese and Japanese are a novelty as legit performers in "Ching-a-Ling" but cannot grasp comedy scenes which may prompt Arthur S. Lyons to bring into existence a yellow-and-tan revue, instead of the now familiar black and tans.

Willie Collier as master of ceremonies was the only Caucasian heretofore but Lyons is considering introducing some more whites for the comedy portions, with the same Oriental personnel for the musical numbers.

The show was brought in this week from Washington, D. C., where it registered favorably for the express purpose of jazzing up the comedy end.

Irma McGowan on Stage

Des Moines, Jan. 25.

After three years in business as private secretary to J. N. Darling, "Ding," the cartoonist here, Irma McGowan has joined the Walker Whiteside company and will accompany "The Arabian" production to the coast.

Miss McGowan came to Des Moines originally to play in stock at the Princess, but gave up the stage for business.

COUTHOU'S OWN FOLKS SLIPPING OUT TICKETS

Shuberts in Clash With Chicago's Leading Agency—
Waterfall's Used as Lever

Chicago, Jan. 25.

The theatre ticket situation is becoming taut with the Shuberts trying to force their theatres and shows on the Couthoul Agency for a direct buy and a commission on tickets. An open revolt has followed with the Shuberts trying to use a few independent brokers to buck the Couthoul system and 24 stands.

The Shubert's agency was the Waterfall office with two stands, one on Randolph street and the other at the Palmer House. Waterfall turned over part of his tickets to two other independent agents who controlled one stand each.

Couthoul has such stands as Drake Hotel, The Blackstone, The Congress, Chicago Athletic Club, Illinois Athletic Club, University Club, Bell Building, Women's Athletic Club, Edgewater Beach Hotel, LaSalle Hotel, New Stevens Hotel, Sherman Hotel, beside many other clubs and hotels and stores on Randolph street.

The angle to the fight has been that against all Couthoul's stands the Waterfall agency for the first month, topped the Couthoul sales by 5 and 10 daily. Waterfall and the independent agents were unloading their tickets in front of the theatres. It became a mystery how they obtained certain seats until, it is said, the Queen of Specs, Mrs. Couthoul hired a detective agency, with the leakage found coming direct from Couthoul employees and stands.

Girls at the stands were selling tickets direct to the independent agents for a little bonus.

A big shake-up in the Couthoul organization is due very shortly.

PALM BEACH

Palm Beach, Jan. 22.

Joe Leblang and wife are here for the season at the Breakers. Joe is a bear at golf, but a pushover for the bull-pen (sun parlor) atop the Breakers Casino.

Lou Teller, Brooklyn, and his wife (sister of Lew Fields) will celebrate their golden wedding anniversary next December at Woodmere.

Anita Loos and John Emerson have also leased a house for the season. Miss Loos has been having sinus trouble, while John finds the climate just right for him.

Stephan A. Lynch of Atlanta has bought a home on the Ocean Boulevard.

Mr. and Mrs. Sam Harris are here occupying their own home on Seabreeze avenue.

Max Hart has joined his theatrical pals here in the bull pen.

W. PROCTOR ASKS DIVORCE

Oakland, Jan. 25.

Warren Proctor, tenor, appearing now under the Fanchon and Marco banners, has filed suit for divorce from Mrs. Gertrude G. Proctor living in New Brunswick, N. J., in the local courts. He asserted that Mrs. Proctor frowned on his ambitions to be a tragedian and was otherwise cruel. They were married in 1911 in Milwaukee and separated last May.

"SWEET LADY" ON AGAIN

"Sweet Lady," the musical version of "Mama Loves Papa," withdrawn several weeks ago for revision, has been returned to rehearsal and will reopen in Washington, D. C., next week, with Chicago as its destination.

Production by Thomas W. Ball, who sent out the original. Few minor cast changes.

No Chance on "Abie"

A newspaper woman in Variety's office said: "Better get me a couple of tickets for 'Abie's Irish Rose.' "I had wanted to see the last performance but I don't think I'll live that long."

Shows in Rehearsal

"The Willow Tree" (Shuberts)
"The Dark" (Brady & Wiman)
"Night Hawk" road (Lapine Productions, Inc.)
"Fellow Workers" (Carlo & Kuhlman)
"Trelawney of The Wells" (George C. Tyler)
"The Capture" (James Osborne)
"Sinner" (Richard Herndon)
"Fog" (Lorton Productions)
"Ain't Love Grand?" (Morosco Enterprises)
"Sweet Lady" (Thomas W. Ball)
"Polly From Hollywood" (Will Morrissey & John Cort)
"Collette" (Paul Trebitsch & John Cort)
"The Drag" (C. W. Morgenstern)

Met Opera Going to K. C. On Its Spring Tour

The Metropolitan Opera will visit Kansas City this spring on its annual short tour. The object, of course, is to cash in on Marion Talley, raised in Kansas City. Two performances possibly, with the Kansas City organization guaranteeing.

The Met's performances on tour, it is estimated, cost about \$17,500 apiece.

Cleveland, Rochester and Atlanta will also be visited on this tour—all cities guaranteeing the Met against loss.

In Cleveland the city government has taken up the problem of bringing the Met in once a year, the city manager personally supervising details.

Actors in on Film Rights, Against Salaries

"Where's Your Husband," described as "one of those things" downtown is operating on a short bankroll at the Greenwich Village. In lieu of regular salaries the players decided to take a chance by continuing, under an agreement that cuts them in on the picture rights, should the play be sold for the screen.

Chicago Opera Touring; 17 Cities Guarantee

Chicago, Jan. 25.

Closing at the Auditorium here Jan. 29, the Chicago Opera will embark on a seven and a half-week tour. It is announced that \$1,162,500 has been guaranteed the company for 57 performances in 17 American cities.

Boston is the first date. The company will proceed to Baltimore, Washington, Pittsburgh, Buffalo, Cincinnati, Chattanooga, Birmingham, Ala.; Jackson, Miss.; San Antonio, Dallas, Tulsa, Joplin, Mo.; Wichita, St. Louis, and Detroit.

March 22 at Akron is the closing date.

New Stock—No Salaries

Toronto, Jan. 25.

A new stock company under the management of Stanley Whiting is in financial difficulties. No salaries were paid Saturday and it was so reported to Equity.

Word from there stated that B. C. Whitney had guaranteed salaries during the engagement at the Princess. Whitney operates the house.

It appears that there are too many stocks here. One is conducted by Vaughn Glaser. Another is an all-English company specializing in English plays.

The performance at the Princess last night was not given.

Bernie MacDonald Hurt

T. B. (Bernie) MacDonald, head of the scenic construction company that bears his name, is in the Poly-clinic hospital, New York, with a fractured ankle.

The accident occurred back stage at the Shubert theatre Monday night. He mounted to the top of a 26-foot Chinese set used in "Yours Truly" to inspect the top piece. In some manner he lost his balance, falling to the stage.

Chorus girls in the new Gene Buck show descend a stairway from the top of the set, but there is no danger to them.

BUCK MAKES LEE BEHAVE

1st Time in 20 Years—
Producer Is Boss

The opening night (Tuesday) tickets for "Yours Truly" were handled by Gene Buck, the producer of that musical show at the Shubert, following a sharp exchange between Buck and Lee Shubert.

It is claimed Shubert wanted to hold out 100 tickets to take care of requests from friends. Although the tickets were to be paid for as usual, Buck threatened not to open the show unless the entire ticket allotment was turned over to him.

Shubert said it was the first time in 20 years that he did not have the disposition of tickets for an important premiere. Buck is said to have an exceptional contract with the Shubert booking, whereby the producer is pretty much in charge back and front.

Scared by "Gorilla," Woman Threatens Suit

Minneapolis, Jan. 25.

Courts here may be called upon to decide whether a theatre management, after advertising a play as a "super-thriller" and warning people with weak hearts to remain away, is responsible for any ill-effects resulting from fright caused by the play.

During "The Gorilla" at the Shubert (Bainbridge Players' stock), Mrs. W. A. Delmar became frightened into hysterics when William E. Snell, playing the part of the gorilla, raced up and down the theatre aisles in accordance with the action.

Mrs. Delmar was removed to Mr. Bainbridge's private office, where it was 10 minutes before she recovered her composure. Now husband and wife are threatening to sue.

During the week three other women fainted as a result of the "gorilla's" wanderings through the auditorium.

30 Roles, 6 Scenes and Extras—Harris Buys Play

Kansas City, Jan. 25.

D. L. James, of this city, has sold an original play, "The Room of Slats," to Sam H. Harris. He anticipates an early production. The play has six scenes, 30 speaking parts and requires many extras. Time is the present.

This is the second play sold comparatively recently by Mr. James. His first, "The Seed," was bought by Charles Hopkins, and may be produced in the spring. The title, however, will probably be changed to "Dice" on account of the similarity of it to "The Seed of the Brute."

Carroll Retains Beck

Washington, Jan. 25.

Earl Carroll is understood to have added James M. Beck, former solicitor general of the United States, to his legal staff.

Carroll arrived here yesterday (Monday) to confer with the attorney, readying his petition for submission to the U. S. Supreme Court, asking that body to review his case in an endeavor to have the sentence of a year and a day for alleged perjury in connection with the now famed bath tub party set aside.

"Spangles" to Music

Nellie Revell's "Spangles," now in book and celluloid form, is to become a musical stage production. Rudolph Friml will write the music to lyrics by Catherine Cushing and Miss Revell, who also will adapt the script.

It's a circus story with a starring role of a girl bareback rider.

ABE LEVY IN SANITARIUM

Abe Levy, general manager for Sam H. Harris, is in a sanitarium at Tucson, Ariz. He went west several weeks ago, arriving in a weakened condition.

Sweeney Vice Longergan

Joseph Sweeney, who closed in "Lily Sue," is now in "The Noose," having replaced Lester Longergan in the role of the governor.

Longergan withdrew after trouble with his throat.

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 (245th week) (C-901-\$2.75). Idea of run leader's renewed strength indicated by business last week; went to capacity both performances Wednesday and got over \$13,500 on week; business better last week than during the auto show.

"Americana," Belmont (26th week) (R-515-\$5.50). Going out after another week; starting a summer revue, made very good run; indicated around \$10,000 or under.

"American Tragedy," Longacre (16th week) (D-1,019-\$3.85). Management looking forward to continuance for balance of season; pace strengthened since holidays to better than \$12,000.

"Betsy," New Amsterdam (5th week) (M-1,702-\$4.40). Final week; musical flyer in dialect; paced around \$22,000, including cut rates; small business for this house; Trelwney of the Wells' revival next week.

"Broadway," Broadhurst (19th week) (CD-1,118-\$4.40). Leadership undisputed and doubtful if any attraction will contend for honors this season; nearly \$30,000, amazing in sustained big money for drama.

"Brothers Karamazov" and "Pygmalion," Guild (10th week) (D-914-\$3.30). First named play given last week by Guild Repertory Company for third alternate week. Got \$15,000; "Pygmalion" this week.

"Bye, Bye, Bonnie," Ritz (3rd week) (M-945-\$3.85). Figures to get some business agencies reporting fairly active call last week when gross about \$14,000.

"Chicago," Music Box (5th week) (D-1,000-\$3.30). No doubt about this drama having caught on; rated another Music Box hit; last week approximated \$20,000, capacity at scale.

"Crisis Cross," Globe (16th week) (M-1,416-\$5.50). Capacity rule; better than \$36,000 weekly.

"Countess Maritza," 44th St. (20th week) (O-1,326-\$5.50). Moved here from Shubert Monday and will doubtless remain well into spring, although business reported eased off from early promising smash proportions; about \$22,000. "Katja" closed to \$12,600.

"Daisy Mayme," Playhouse (14th week) (CD-879-\$3.30). Final week; going on tour after moderate run to average business of \$8,000; "Road to Rome" with Jane Cowl next week.

"Damn the Tears," Garrick (2nd week) (D-567-\$3.30). Impressionistic drama opened Friday, while merited as production, play rated having no chance and will be taken off Saturday.

"Gay Parade," Winter Garden (12th week) (O-1,498-\$5.50). Frenchy revue attracting comparatively good trade, though not contender for money honors; estimated about \$27,000 last week.

"Gentlemen Prefer Blondes," Times Square (18th week) (C-1,057-\$3.85). One of leading laugh shows though business slipped under high marks of first months; estimated now around \$15,000.

"Gertie," Bayes (11th week) (C-860-\$3.30). Getting more money than first indicated, but mostly by "two for ones;" lately \$7,000 and over claimed.

"His Own Way," Comedy—Taken off Saturday at end of fourth week; originally called "Padre" and opened at Ritz; "The Red Lily" spotted in house.

"Honeymoon Lane," Knickerbocker (19th week) (M-1,042-\$3.85). Eddie Dowling's musical hit getting virtual capacity at around \$25,000; cinch for balance of season.

"Honor Be Damned," Morosco (1st week) (CD-893-\$3.30). Willard Mack drama produced by new independent manager, Sydney Cohen; well regarded at tryout; opens tonight (Wednesday).

"Lady Alone," Forrest (2nd week) (D-1,000-\$3.30). Alice Brady's third try this season; less promising than others from indications among first nighters; opened Jan. 20.

"Lulu Belle," Belasco (51st week) (D-1,000-\$3.85). Belasco's hit of last season continues to attract visitors; should complete second season; around \$15,000.

"New York Exchange," 49th St. (5th week) (D-708-\$3.30). Appears to draw fairly good money though light agency call; estimated at \$11,000.

"Oh Kay," Imperial (12th week) (M-1,446-\$5.50). Little variance last week from capacity trade before. Around \$41,000 stamps attraction as smash musical.

"Oh Please," Fulton (6th week) (M-1,913-\$5.50). Though not smash continues to get good money; smart draw should carry it through winter; estimated at \$22,000.

"Peggy-Ann," Vanderbilt (5th week) (M-997-\$4.40). Intimate musical looks set for season here; business climbed and gait estimated above \$17,000.

"Piggy," Royale (3rd week) (M-1,200-\$4.40). Title changed to "I Told You So" and scale reduced from \$5.50 this week; some betterment but under \$15,000, not real money for this show; given notice to leave next week.

"Pirates of Penzance," Plymouth (8th week) (O-1,043-\$3.30). Climbed last week as did performance of "Iolanthe," given Thursday nights; gross estimated bettering \$16,000, excellent considering scale.

"Praying Curve," Eltinge (1st week) (D-892-\$3.30). Drama by Martin Brown opened out of town under title of "It Is Love" independently produced; opened Monday.

"Queen High," Ambassador (21st week) (M-1,168-\$4.40). Popular musical comedy set for season with pace steadily holding to \$21,000 and over.

"Sam Abramovitch," National (2nd week) (D-1,161-\$3.30). Expensive production of serious play which did not meet favor with critics; management, however, hopeful; opened Jan. 19.

"Saturday's Children," Booth (1st week) (D-707-\$3.30). Actors Theatre production of a play by Maxwell Anderson; follows short-lived revival of "Honor of the Family," opens tonight (Wed.).

"Scandals," Apollo (33rd week) (R-1,168-\$5.50). Getting world of money with capacity business at all performances; \$43,000 and weekly right along.

"Sex," Daly's (40th week) (D-1,173-\$3.30). Early in fall management claimed run would continue through season and looks to have good chance for that goal; \$11,000 indicated last week. Heavily cut rated.

"The Barker," Biltmore (2d week) (CD-1,000-\$3.85). Got off to good start last week, critics voting it hit. Very good trade on following night; in seven performances, \$14,000.

"The Captive," Empire (18th week) (D-1,099-\$3.85). Second place regarding weekly gross among non-musicals; over \$22,000 weekly.

"The Constant Nymph," Selwyn (8th week) (D-1,067-\$3.85). Business very good considering mild start; \$15,000 last week again, that figure being quite profitable; moves to Cort next week, Selwyn going over to pictures and Vitaphone.

"The Constant Wife," Maxine Elliott's (9th week) (CD-921-\$3.85). In height of popularity, best thing Ethel Barrymore has had in many seasons; rated around capacity, \$18,000.

"The Desert Song," Casino (9th week) (M-1,447-\$5.50). Another fixture for balance of season, good agency show with gross virtual capacity at \$30,000.

"The Galloping Sheik," Cort (3rd week) (C-1,044-\$3.30). With cut rate support business jumped somewhat following change in title from "An Arabian Nightmare"; must find another house as "The Constant Nymph" moves over from Selwyn next Monday; \$6,400.

"The Ladder," Waldorf (15th week) (D-1,142-\$3.30). Under strong financial backing this play due to continue another month; business not profitable, with estimated pace around \$7,000.

"The Little Spitfire," Klaw (24th week) (CD-830-\$2.75). One week more to go; has drawn moderately well until moved here last week; "Sinner" next, Feb. 7.

"The Nightingale," Jolson's (4th week) (O-1,776-\$5.50). May pick up after light start but unlikely in this spot; estimated at \$18,000 or under that mark.

"The Noose," Hudson (15th week) (D-1,094-\$3.30). Should ride well into spring period; not exactly among leaders but making money right along; estimated over \$13,000.

"The Play's the Thing," Henry Miller (13th week) (CD-946-\$3.85). Agency demand steadily increasing with excellent grosses of \$18,000 weekly; Genevieve Tobin replacing Katherine Dale Owen in cast this week.

"The Ramblers," Lyric (19th week) (M-1,400-\$5.50). One of best musical winners of season; consistently drawn real grosses; \$32,000 last week; seems as strong as ever.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (6th week) (CD-860-\$3.30). First named play presented again last week, shows alternating as at the Guild; "Silver Cord" rated very good; \$14,000 including subscriptions.

"The Squall," 48th St. (12th week) (D-969-\$3.30). Now classed with

JANE COWL'S NEW PLAY \$18,000 IN WASHINGTON

Washington, Jan. 25. Jane Cowl in the new Robert Sherwood comedy, "The Road to Rome," upset all previous traditions as to try-outs and did a week's business at the week-sister Belasco that necessitated extra chairs in the house on Friday and Saturday nights as well as last matinee. Reviewers hail it as a smash.

"Cradle Snatchers," too, did well at the National, while "Ching-a-Ling," the Chinese revue played by Chinese and William Collier, struggled through the week at Poli's, with small takings at the box office, but plenty of work, in the form of rehearsals, for the cast.

Estimates for Last Week
Belasco—Jane Cowl in "The Road to Rome" (Brady-Wiman). To get the business this one did in this particular house assurance of real pulling power. \$18,000 at \$3.

National—"Cradle Snatchers" (Sam H. Harris). Bringing in original cast and the rep. of the piece set \$13,000 down as conservative.

Poli's—"Ching-a-Ling," with William Collier (Lyons, Seabury & Garson). Novelty here but needs a genius to realize on it. Said to have a chance. Did less than \$4,000, which figure make the house with its 2,400 capacity look empty.

This Week
Belasco, "Wild Man of Borneo" (Philip Goodman); National, "On Approval" (Dillingham); Poli's, "Student Prince," with DeWolf Hopper, Ilse Marvenga and Halfred Young (Shuberts).

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dramatic successes; fought itself out of cut rates and by playing extra matinee grossed around \$14,000.

"This Woman Business," Wallack's (18th week) (C-707-\$3.30). Still holding on, though expected to close last week; co-operative; small money.

"Tommy," Gaiety (3rd week) (C-808-\$3.30). Betterment claimed for season week, especially in agency sales; estimated going between \$8,000 and \$9,000.

"Twinkle, Twinkle," Liberty (11th week) (M-1,234-\$4.40). Popular musical comedy that should go through spring; business last week quoted over \$23,000.

"The Red Lily," Comedy (1st week) (D-682-\$3.30). Added to week's premieres upon sudden withdrawal of "His Own Way"; independently produced; opens Jan. 27 (Thursday).

"Two Girls Wanted," Little (21st week) (C-530-\$3.30). Figured to go through season; doing well in small theatre with average grosses recently over \$8,000.

"Vanities," Earl Carroll (23rd week) (R-998-\$6.60). English skits inserted recently poor pickings; revue, however, drawing on strength of girl numbers; estimated over \$25,000.

"What Never Dies," Lyceum (5th week) (CD-957-\$3.30). Final week; picked up somewhat last week to over \$9,000. Hardly qualified for run; "The Dark" next week.

"Wooden Kimono," Martin Beck (5th week) (D-1,089-\$3.30). Better trade here also for mystery piece; with cut rates gross approximated \$13,500.

"Yours Truly," Shubert (1st week) (M-1,395-\$5.50). Gene Buck bows in as producer with Leon Errol star; musical comedy got big money out of town; opened Tuesday.

Special Attractions and Rep.
The Guitrys returned to "Mozart" Monday, after playing "L'Ilusioniste" two weeks; demand for first play excellent and French stars should remain another four weeks.

Mrs. Fiske in a revival of "Ghosts" will be followed in at the Mansfield next week by "Better or Worse," a new play.

"Rose-Marie" returned for a repeat date at the Century Monday. "Castles" closed to \$17,500 last week.

ARLISS \$20,000 IN L. A.

"Dove" \$18,000 in First Week—
"American Tragedy" \$13,000 for 7 Performances

Los Angeles, Jan. 25. George Arliss again led the legit attractions. The final week of "Old English," at the Biltmore, drew as estimated, \$20,000.

Right behind came "The Dove," which got \$7,600 in its first four performances and finished the week to over \$18,000 at the Belasco, tremendous business. The Music Box Revue picked up in its semi-final week and about edged over the \$14,000 mark, while "An American Tragedy," in at the Vine Street (Wilkes), was around \$13,000 in seven performances.

The Belmont, neighborhood house, had "I'm Sitting Pretty," and got about \$6,000 at a \$1 top and \$3,500 in four performances marked "The Ghost Train's" entrance into the Majestic. "Easy Come, Easy Go" hovered close to \$5,200 at the Morosco.

A two-for-one ticket policy rolled "One Man's Woman" to a reported \$5,000 at the Orange Grove. (Copyright, 1927, by Variety, Inc.)

5 SHOWS OUT

Half a dozen regular productions will close this week. In addition two revivals and a foreign attraction will pass on. The latter is the Habima theatre of Moscow. The revivals are "Ghosts" at the Mansfield and "Beyond the Horizon" at the Bijou.

"Betsy" produced at the New Amsterdam by Flo Ziegfeld will close after five weeks. For a major musical show it is an important and costly flop. Business between \$22,000 and \$25,000 weekly.

"BETSY"

Opened Dec. 28. Lined by Coleman ("Mirror"), Winchell ("Graphic") and Dale ("American"), the latter designating it as "up to 42d street standard."

Variety (Sime) said: "Looks like Feb. 15. Funny how Dillingham dated his Whiteman-Eaton show for the Amsterdam."

"What Never Dies" presented by David Belasco at the Lyceum leaves after five weeks of light business. Weekly grosses were around \$8,000 although the count was better than that last week.

"WHAT NEVER DIES"

Opened Dec. 28. Hammond ("Herald-Tribune") and Vreeland ("Telegram") liked it, but Atkinson ("Times") stated "Seems long and forced," and Mantle ("News") could only see it as a moderate run vehicle.

Variety (Ibee) said: "Chances are against, but on the road play is a cinch."

"Daisy Mayme," presented at the Playhouse by Rosalie Stewart, goes to the road after playing 14 weeks to moderate business. It averaged around \$8,000 weekly.

"DAISY MAYME"

Opened Oct. 25. Rejected by four of 11 senior critics. Anderson ("Post") quoted "Peacefully amusing," but Vreeland ("Telegram") thought "Not such a daisy."

Variety (Abel) said: "Does not mean much beyond a moderate run."

"Damn the Tears," independently presented at the Garrick, will be taken off Saturday. It opened last Friday and was rated having no chance.

"DAMN THE TEARS"

Opened Jan. 21. Took a lacing from all the scribes. Woolcott ("World") branded it as a "feeble, fumbling tragedy," and Gabriel ("Sun") dismissed it with "wild-eyed trash."

"His Own Way," produced by the Shuberts as "Padre," closed at the

"THE PADRE"

Opened Dec. 27. Not well thought of with most of the second string men assigned to review it.

Variety (Abel) said: "Long cast and limited appeal do not auger well."

Comedy Saturday. It played five weeks to poor business.

CHI SMOTHERED BY SAME THREE LEADERS

'Nanette' to Storehouse—
'Abie' Also Quitting—
'Follies' to Depart

Chicago, Jan. 25. Convention patronage was missing last week, yet the high gross pullers displayed slightly greater strength than on the previous week. The town still knows only three shows, "Shanghai Gesture," "Cradle Snatchers" and "The Last of Mrs. Cheyne," and the call for each of this trio remains sensational. "Butter and Egg Man," which held the front file at the hotel stands for six to eight weeks, has been lost in the shuffle.

The past week was featured with the departure of "No, No, Nanette," for the storehouse. "Yes, Yes, Yvette" is still striving to mold itself into popular favor. While the trade has been satisfactory it hasn't been of the brand that assures local popularity. It's the intention of the management to turn the local stay into a surprise, and the chances are good.

The Playhouse joins the film world next week because of "Trial Divorce" falling by the wayside. "Twelve Miles Out" got off to a fine start at the Cort. "Woman Disputed" is doing fair business at the Olympic. Ziegfeld's "Follies" departs this week and "Abie" also leaves.

Estimates for Last Week
"Abie's Irish Rose" (La Salle, 7th and final week). One spot where the big coin-puller wasn't able to repeat for respectable grosses; hovered around \$8,000.

"Vagabond King" (Great Northern, 21st week). After weeks of sensational trade can now be considered grossing between \$18,000 and \$20,000; record in itself for length of stay; good chance of playing out season.

"One Man's Woman" (Central, 15th week). Drew increased patronage over previous week; with all sorts of campaigns probably struck \$11,000; no inkling this one will stop before spring because of cut rates and low operating expenses.

"Shanghai Gesture" (Adelphi, 5th week). Strong capacity call, giving house highest gross pulled since under legit regime; averaging between \$22,000 and \$23,000.

"Cradle Snatchers" (Harris, 5th week). Has grabbed non-musical gross figure record for house; \$23,000, with women patrons apparently not getting enough of it; getting repeats.

"The Last of Mrs. Cheyne" (Blackstone, 5th week). Third of dramatic gross getters; a bit off in balcony, always the trouble at this house; around \$19,000 is huge money and immense profits both ends.

"Twelve Miles Out" (Cort, 2d week). Got box office praise from all critics, and promises to stick in \$11,000 class for weeks to come; splendid prospects of remaining until spring because of operating expenses on both ends to meet any possible slump; window call immense and specs can't get 'em back at this window—the only house of its kind in Chicago.

"Butter and Egg Man" (Selwyn, 10th week). Grabbed all important money first eight weeks, considered the limit stay for comedy of its kind; probably makes money between \$9,000 and \$10,000 but disastrous for house; one week to go.

"Temptations" (Apollo, 8th week). Holding between \$28,000 and \$30,000; although not mentioned Jolson is due in six or seven weeks.

"Yes, Yes, Yvette" (Four Cohans, 9th week). Just missing popularity so still working on a new score; everything favors long run since \$18,000 to \$20,000 is encouraging.

"Follies" (Illinois, 6th and final week). Good engagement for Ziegfeld offices; trade hasn't varied much; will probably show average of \$32,000, or little higher.

"Trial Divorce" (Playhouse, 3d week). Decision made to call it off next week; everything done by local friends of Judge Sabath to put it across but has missed; house takes film Feb. 6.

Harry Lauder (Erlanger, 1st week). With "No, No, Nanette's" low grosses sending piece to storehouse, Harry Lauder took up week's time to be followed by "On Approval" next week; Lauder promises to hit high gross this week.

"Woman Disputed" (Olympic, 3d week). No signs of drawing big money irrespective of worthy cast; holding around \$10,000.

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SHIELDS-ROBINS MARRIAGE
Sydney Shields and Edwin H. Robins were quietly married Dec. 31 at New Rochelle, N. Y., the mayor officiating.

\$13,500 FOR "ABIE'S IRISH ROSE" AFTER 2,000TH PERFORMANCE

"Barker" Promising with \$14,000 in 7 Shows—"Chicago" in Among Leaders—Major Musical Flops of Late—Other Estimates

Major musical flops of recent entry on Broadway are expected to be counterbalanced by two highly rated musicals this week and next—"Yours Truly" at the Shubert and "Rio Rita," due into the new Ziegfeld next Wednesday.

"Betsy," after a brief five weeks, must vacate the New Amsterdam Saturday, and "Piggy" (changed to "I Told You So") has received notice at the Royale, affecting its departure next week. Though both shows claim chances to secure other theatres, none is figured available. Neither of the latter musicals is rated having a chance at real money.

One of last week's new productions promises to make a run of it—"The Barker," which got \$14,000 in seven performances at the Biltmore. "Lady Alone" at the Forrest appears to have little chance. Nor has "Sam Abramovitch," a costly venture at the National. "Bye Bye, Bonnie," an entrant late in the week previous, shows activity in the agencies and though it did not get big money for a musical, was quoted at \$14,000, claimed satisfactory.

The improved weekly pace of "Abie's Irish Rose" is one of the most interesting high lights of Broadway. Last week it bettered \$13,500 again and since passing the 2,000th performance looks good enough to last into or beyond its sixth summer.

Non-Musicals

"Broadway" remains away out in front of the non-musicals at \$30,000, with "The Captive" next at \$22,000; "Chicago" is well up among the leaders, rated at better than \$19,000 last week; "The Constant Wife" and "The Play's the Thing" both around \$18,000 or better; "The Constant Nymph," \$15,000; "Brothers Karamazov," \$15,000; "The Silver Cord," \$14,000; "Lulu Belle," "Blondes" and "The Squall" the same; "The Noose" and "Wooden Kimo" around \$13,000; "American Tragedy," \$12,000; "Tommy" picked up somewhat to about \$8,500; "Two Girls Wanted" slightly less; "New York Exchange" holds to surprising business for a show of its kind at \$11,000; "Sex," too, is holding up at over \$11,000.

Musicals

"The Desert Song" is an established musical hit at the Casino, paced at \$30,000; another musical success among the newer shows is "Peggy Ann," rated around \$18,000 or more at the Vanderbilt, big money for intimate attraction; "Scandals," of course, is the heavy-weight of the field at \$43,000 and can be challenged only by "Rio Rita" coming to a much larger house; "Oh, Kay," is another smash, over \$40,000; "Criss Cross" holds to consistently big trade, estimated at \$35,000; so does "The Ramblers," at \$32,000 last week; "Gay Paree," around \$27,000; "Honeymoon Lane," \$25,000; "Vanities," \$25,000; "Maritza," \$22,000; "Queen High," \$21,000; "Twinkle, Twinkle," \$22,000; same for "Oh, Please"; "Pirates of Penzance," strong at \$16,000; "The Nightingale," away under expectations, at \$17,000.

Changes

Leaving and due in: "Betsy" will be supplanted at the New Amsterdam by "Trelawney of the Wells" next week; "What Never Dies" leaves the Lyceum, which gets "The Dark"; "Daisy Mayme" will be followed into the Playhouse by "The Road to Rome"; "Damn the Tears" will be withdrawn from the Garrick, which may get "Beyond the Horizon," now at the Bijou, which will get "The Wild Man of Borneo"; "Ghosts" will withdraw from the Mansfield, which will offer "Better or Worse"; the Habima Players of Moscow will make way at the Cosmopolitan for "The Wandering Jew" from London; "The Constant Nymph" will move from the Selwyn to the Cort, meaning the "Galloping Sheik," must find another house or close; "Pin Wheel" at the Neighborhood and "Rio Rita" about com-

pletes next week's premiere card. "His Own Way" was withdrawn from the Comedy suddenly last Saturday and "The Red Lily" is due into that house late this week.

22 Buys and 32 Cuts

The buy list for the current week has 22 attractions listed, including two new attractions which came in this week. The total is one less than last week, three shows having slipped out of the buys and not renewed. The new buys are for "Yours Truly," opening at the Shubert last night, the brokers taking 500 a night for four weeks, known as their "full allotment" for that house. The other buy is for "Lady Alone," opening at the Forrest Monday night. The buy for "Countess Maritza," which moved to the 44th Street Monday, has been continued at that house for the two weeks it has to run.

The complete list of buys includes "Queen High" (Ambassador), White's "Scandals" (Apollo); "Lulu Belle" (Belasco), "Broadway" (Broadhurst), "The Desert Song" (Casino), "The Captive" (Empire), "Lady Alone" (Forrest), "Countess Maritza" (44th St.), "Oh Please" (Fulton), "Criss Cross" (Globe), "The Play's the Thing" (Miller), "Oh Kay" (Imperial), "Honeymoon Lane" (Knickerbocker), "The Ramblers" (Lyric), "The Constant Wife" (Elm), "Chicago" (Music Box), "Pirates of Penzance" (Plymouth), "I Told You So" (Royale), "Bye, Bye Bonnie" (Ritz), "Yours Truly" (Shubert), "Peggy Ann" (Vanderbilt), "Gay Paree" (Winter Garden).

In the cut rates Monday were 32 shows listed, including "Repertory" (Am. Laboratory), "Woden Kimo" (Beck), "Americana" (Belmont), "Beyond the Horizon" (Bijou), "Galloping Sheik" (Cort), "Habima" (Cosmopolitan), "Sex" (Daly's), "Great Adventure" (Totter), "Lady Alone" (Forrest), "New York Exchange" (49th St.), "Night Hawk" (Frolic), "Tommy" (Gale), "Damn the Tears" (Garrick), "Where's Your Husband?" (Greenwich Village), "Devil in the Cheese" (Hopkins), "The Noose" (Hudson), "The Nightingale" (Jolson), "Little Spitfire" (Klaw), "Two Little Girls Wanted" (Little), "American Tragedy" (Longacre), "What Never Dies" (Lyceum), "Ghosts" (Mansfield), "Flinta Giardiniera" (Mayfair), "Sam Abramovitch" (National), "Betsy" (Amsterdam), "Daisy Mayme" (Playhouse), "Virgin Man" (Princess), "In Abraham's Bosom" (Provincetown), "I Told You So" (Royale), "Constant Nymph" (Selwyn), "Gentlemen Prefer Blondes" (Times Sq.), "The Ladder" (Waldorf). (Copyright, 1927, by Variety, Inc.)

Rogers-Hart's Vacation

Larry Rogers and Lorenz Hart, the lyric-melody writing combination which made the junior Guild members a financial success, and have kept pretty busy ever since, are in London.

The boys will vacation for six weeks, taking in the Riviera. They will also deliver a script of "Peggy Ann," current at the Vanderbilt. New York, to Jack Buchanan in London with no immediate obligation to either party.

Fields' Next Show

Another musical comedy is in the offing for Lew Fields' production. It will have its music by Vincent Youmans, with Fields' son, Herbert, writing the book and lyrics.

The piece is as yet unnamed. It is understood that Fields and Youmans will jointly present the show.

RIDINGS MANAGING "GLORY"

Chicago, Jan. 25. Harry J. Ridings is managing "What Price Glory," the Fox special film, at the Garrick. Ridings left the management of "Trial-Divorce" at the Garrick, to succeed Willis Jackson.

MORDKIN TROUP DOES \$23,500 IN SAN FRAN.

Gum Shod in Then Gave Town Surprise of Year—Kalich Only Fair with \$18,000

San Francisco, Jan. 25.

The big surprise of the week was the success of Mikhail Mordkin at the Columbia. They actually did business, not only with the high-brows but with the mass of theatre goers. "The Cradle Snatchers" was in for a repeat when everybody in town thought they had got all that was possible on their break-in. Stock doing nicely with Duffy catching two winners at both of his houses. Plenty of opera, symphonies and recitals.

Curran—Bertha Kalich in for a repertoire of "Magda" and "The Riddle Woman" to only fair returns. Looks like the town is fed up on this. Made \$18,090 in the two weeks of the engagement.

President—Looks like "The Little Spitfire" would hang on for quite a few weeks. They caught \$9,100 this week and that is better than the Curran with the town agreeing that "The Home Towners" is a better show.

Alcazar—This one has caught the fancy of the main street and they are laughing to the tune of \$8,250 at the box office. Looks like Henry Duffy would center attention and bank roll on his local holdings now that both Pasadena and Long Beach were bloomers and "Rain" is coming in off the road.

Columbia—Mikhail Mordkin with a troupe of fifty, including the extra musicians, came into town almost on gum shoes and then set up a mark to shoot at with \$23,500 at the box office. It was the surprise of the season.

Capitol—Just over \$5,000 fell into the till on the "Prince of Hawaii," which Bill Cullen found on a reef off the rock bound shore of Los Angeles. There are eight hip shakers in this troupe that would panic 'em in a movie shack. The rest of it—you can read all about it in any travel bureau folder at the steamship office.

Wilkes—A return engagement of "The Cradle Snatchers" by Louie McLoon to fill in some dark time at this house. The gate meant \$9,100. (Copyright, 1927, by Variety, Inc.)

\$20,000 for "Rose-Marie," Event for Minneapolis

Minneapolis, Jan. 25.

"Rose-Marie" played a return engagement at the Metropolitan. Despite all the unpropitious conditions operating to kill theatre attendance, such as below zero temperatures, generally bad business conditions and strong theatrical and radio competition, the attraction did nearly \$20,000. "The Green Hat," with Katherine Cornell, the current week attraction, had an enormous advance sale and indications pointed to a gross nearly as big as that of "Rose-Marie." At the same house at 1.65 top, "Beau Geste" (photoplay, did so well week before last that it is coming back for a return engagement in April.

"The Home Towners," splendid performance by the Bainbridge Players (dramatic stock) at the Shubert was lauded to the skies, but failed to get the returns which it deserved. Around \$5,300.

The McCall-Bridge Players, offering a tab version of the musical comedy, "A Stubborn Cinderella," at the Palace, got in the neighborhood of \$4,800. The Gayety, with a professional wrestling match one night, did around \$4,500 with "Parisian Flappers" (Mutual). (Copyright, 1927, by Variety, Inc.)

Cromwell's Road Rights For 'McCobb's Daughter'

John Cromwell has leased the road rights to "Ned McCobb's Daughter" from the Theatre Guild and will shortly present the play in Chicago. Cast has not yet been selected.

"Ned McCobb's Daughter" is one of two Sidney Howard plays produced by the Theatre Guild in New York this season. "The Silver Cord" is the other. Both are in the John Golden theatre, alternating weekly in accordance with the Guild's repertory plan, and both doing excellent business.

Maynard's Tab Road Shows

Charles Maynard, former booker of road shows out of the Erlanger office, has formed an association with W. A. Ellis to produce and route tabloid editions of former Broadway musicals as road show and picture house presentations.

Maynard has been mapping out the scheme since withdrawing from Erlanger. The circuit is scheduled to get under way next month.

"RIO RITA," PHILA., \$40,000 SENSATION, SCORING RECORD

Eight Legit Attractions Reported Sell-Out Friday and Saturday—"What Every Woman" Tops Dramatics with \$18,000—"On Approval," \$17,000

Philadelphia, Jan. 25.

How long is it going to last? everybody is asking in Philly as a result of the phenomenal stretch of fine business.

With the rest of the "road" reported as completely shot, local theatregoers have been flocking to the playhouses virtually all season.

The boom has reached a stage that has called for extended comment in several of the dailies. One angle of the situation is that a number of shows have had to move out while they were still in heavy demand.

Last week was probably the most remarkable of all, with one local "tab" here carrying a story that all eight legitimate houses were sold out Friday night. This was near the truth. The same thing was true at the Saturday matinee and evening performances.

The sensation of the week was the new Ziegfeld show, "Rio Rita," at the Forrest. This tryout, compelled to get out after two weeks, broke all house records at the Wednesday and Saturday matinees and grossed considerably better than \$40,000 on the week. It was an actual fact that police had to be called on a couple of occasions. In the five weeks of "Sunny" and "Rio Rita," the Forrest hasn't had a whole row of seats vacant at any performance. Last week's figure for the Ziegfeld show was especially amazing, as there were no holidays or extra opportunities for tilted scales. The show had a \$4.40 top.

Of the dramatic attractions, honors were again grabbed by "What Every Woman Knows," at the Walnut. This Barrie revival clicked at \$18,000, beating its excellent first week's gross. An attempt was made to hold the show in for six weeks instead of four, but the plan has apparently fallen through.

Another dramatic attraction which stepped right out among the leaders last week, and quite unexpectedly, was "On Approval," at the Garrick. This ultra smart English comedy, figured as only a "downstairs" attraction, drew 'em to all parts of the house last week and finally hit a capacity pace with better than \$17,000 drawn on the week. With a four-person cast this must have meant a tidy profit.

Up on North Broad street it was a case of a last-minute rush for two attractions that had apparently exhausted their demand here. In the case of "The Student Prince," at the Lyric, the demand was tremendous all week. The gross, even with the reduced scale of \$2.50, went to \$20,000.

"Abie's Irish Rose," completing its twenty-week stay next door at the Adelphi, didn't reach the sell-out conditions until late in the week, but turned in \$13,000. At the Chestnut Street "Artists and Models," the only revue in town, held up nicely for about \$18,000.

Jolson completed a walloping big four weeks at the Shubert, although having to relinquish its lead in money to "Rio Rita." "Big Boy" got \$34,000 on the week, giving it \$160,000 or better on its stay.

The only house that didn't join the capacity squad beginning Friday was the Broad, but "Money From Home," the Frank Craven comedy try-out, did report a nice increase, and a \$10,000 gross on the week.

This week has the biggest flock of openings of the season, six in number and five of them musical. The lone dramatic entrant is "The Donovan Affair" in for two weeks at the Broad. The Forrest has "Le Maire's Affairs" for a similar period; the Shubert "The Vagabond King," intended for eight weeks; the Lyric, the new Shubert operetta, "My Maryland," run, indefinite; the Adelphi, "The Girl Friend" (also indefinite), and the Chestnut, "Vanities" for two weeks only.

Next Monday's only opening is "Daisy Mayme," which comes to the Broad for three weeks. On February 7 "Colette," musical try-out, comes to the Forrest; "The Cradle Snatchers" bows into the Garrick; "Crime" is announced for the Walnut, and the new Shubert revue, "A Night in Spain," comes to the Chestnut. On February 21, the dramatization of "Pickwick Papers" is scheduled for the Walnut.

Estimates for the Week

"Money From Home" (Broad, 3d week). Nothing like capacity, but claimed satisfactory at \$10,000 or a little under. "Daisy Mayme" Monday.

"Le Maire's Affairs" (Forrest, 1st week). In for two weeks only. "Rio Rita" was the sensation of the town last week with \$40,000 gross and

house records shattered at the matinees.

"Vagabond King" (Shubert, 1st week). Operetta in for a run; "Big Boy" completed highly successful four weeks' stay with gross of better than \$34,000.

"The Donovan Affair" (Garrick, 1st week). Only dramatic opening this week; in for fortnight. "On Approval" jumped a lot with better than \$17,000 grossed. Could have stayed another two weeks.

"Vanities" (Chestnut, 1st week). Two weeks only for Earl Carroll revue. "Artists and Models" claimed about \$18,000 last week—very good. "What Every Woman Knows" (Walnut, 3d week). The real sensation among the dramatic attractions with \$18,000 reported. Matinees are very heavy and Barrie revival could stay six weeks easily, but only has four.

"My Maryland" (Lyric, 1st week). Operetta in for indefinite stay. "Student Prince" was mobbed last week with \$20,000 claimed, very high for \$2.50 top.

"The Girl Friend" (Adelphi, 1st week). This stay also indefinite. "Abie" got \$1,000 on week with capacity Friday and Saturday.

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"SUNNY'S" \$39,000 BOSTON RECORD

"Loose Ankles" in for Extra Week

Boston, Jan. 25.

The four local houses with legitimate attractions last week did very good business. The four houses were taking care of a theatre-going population estimated at 850,000 and are just half of the usual number of legitimate houses in town, the others either playing pictures or dark. Everything was favorable. There was a good weather break.

"Sunny" at the Colonial was the big money maker at about \$39,000, which was about \$1,000 less than capacity if the standees are figured in. The figure is a Boston box office record. The house was sold out solid from one end of the week to the other and the loss of \$1,000 can be put down to the absence of standees to that extent.

"Loose Ankles," which opened at the Plymouth last week, went over so big it has been given an extra week, stretching the Boston engagement to three weeks. It was originally in for two weeks.

"Queen High," which is the veteran of the shows in town now, continues to very good business despite the fact that the town is top-heavy for musical shows. Last week this show did \$500 better than the week before and came close to the best figures it has touched since it opened here.

"Judy," the new musical at the Hollis, did exceptionally well for a new musical show in at this house, which is a stranger to shows of this type. It is probably not going to be a big money maker here but it will make expenses while it is being touched up.

Last Week's Estimates "Queen High," Wilbur (8th week). Did \$18,000 last week which was about \$500 better than the business of the week before. Despite the stiff opposition it is still a big money maker.

"Loose Ankles," Plymouth (2nd week). Went over to the extent of \$12,500 the first week and with the strength shown it is being held over.

"Sunny," Colonial (3rd week). Still turning in the big money with gross last week \$39,000.

"Judy," Hollis (2nd week). Opened very well for a new show of the musical type at this house. Did \$13,000 the first week. (Copyright, 1927, by Variety, Inc.)

Rogers Hurts Opposing B.O.'s

Syracuse, Jan. 25. Will Rogers, paying his first visit to Syracuse in some 16 years, played to capacity at the Mizpah last night, despite a \$3.30 top. Rogers' "opposition" was felt by all local theatres, the Wieting (left) being affected most of all. (Copyright, 1927, by Variety, Inc.)

PLAYS ON BROADWAY

THE BARKER

A comedy drama by Kenyon Nicholson. Presented by Charles L. Wagner in association with Edgar Selwyn. Walter Huston featured. Staged by Priestly Morrison. Settings by P. Dodd Ackerman. Opened at Biltmore, New York, Jan. 18, \$3.30. (In the order in which they speak)

Nifty Miller.....Walter Huston
Hap Spissell.....Al Roberts
T-Bone.....Philip Heege
Pop Morgan.....Albert Hyde
A Hick.....Rosa Herts
Carrie.....Eleanor W. Williams
Colonel Gowdy.....George W. Barbier
Lou.....Claudette Colbert
(By special arrangement with Mr. A. H. Woods)

Sailor West.....John Irwin
Chris Miller.....Norman Foster
Maw Benson.....Florence Gerald
Doc Rice.....Raymond Bramley
Cleo.....Mae Hopkins
Hawaiian Trio.....[Nakolilani, Pakuakini, Pakalaka]

Townpeople, etc.

Scene 1—The Midway of Colonel Gowdy's Big City Shows. Front of Hawaiian Show, on the lot, Shelbyville, Ill. About 11 p. m.

Scene 2—"Greenroom" of Hawaiian Show. Ten days later at Cambridge City, Ill. Early afternoon.

ACT II.
"Greenroom" of Hawaiian Show. One week later at Rantoul, Ill. Afternoon. (The curtain will be lowered for one minute during this act to denote the passing of a night.)

ACT III.
Scene 1—Same as Act II. One week later at Charleston, Ill. Early evening.
Scene 2—The Midway. One minute later.

Kenyon Nicholson is professor of English at Columbia University. He also is the author of "The Barker." It's his first play. There may be another story for "The American Mercury" in this—how and why a professor of English should write a play of carnival life and employ the argot of the lot instead of the unadorned English he tells the collegians about.

An excellent comedy drama, of

superior casting, uniformly first grade in playing, new and bright comedy but with some holes in its dramatics. These are all upheld by a virile story, one that will grip fathers, hold mothers and could have been a stage moral for all sons had it a better and more appropriate finish.

To procure his material and atmosphere Mr. Nicholson, posing as a rep actor in a tough break, traveled six weeks last summer with the Otis L. Smith Shows, an up-state carnival of about 20 cars. The author traveled with the show but not on the show train, and instead of living on the lot, picked local boarding houses. But he picked his material very well, so much so that a hard-boiled lotter, Larry Boyd could place but a single argument against the lay-out.

Larry may tell it himself but the argument against was that there is too much doubling up on that show ("The Barker," not Smith's). He also mentioned that Maw Benson, the fortune teller, as played by Florence Gerald, was perfect; that he had seen a fortune teller in Toronto once exactly like her.

When it is said that Walter Huston as the Barker and carnival manager is even more perfect, an idea of the cast and playing may be had.

Show people generally may point an objection to the doubling phase of the play, but it's accurate, despite Mr. Boyd, who was with a clean outfit (Boyd & Lindemann Shows) and has as nice a little wife as ever left Virginia.

Col. Gowdy's Big City Shows in "The Barker" carried grift. No doubt about it. The ticket seller for the side show with its coach dancer on the ballyhoo-opening, short-changed a native and admitted it. The native squawked but it wasn't

allowed until mentioning he was a member of the town's council. Then he got the \$3 difference back. And the ticket seller told the show's manager he had picked the mark because of his necktie.

Show people know that in circuses there is no doubling, nor in clean carnivals. But outdoor shows carrying grift will stand for anything. They must because everyone on the lot has it on them, like the waiters now are running night clubs selling liquor, under an unuttered threat of squeal.

Mr. Nicholson said he liked the carnival people and asked if there was anything in the play to hurt the carnival standing. He was informed that with but few exceptions, the standing of carnivals could not possibly be damaged. In Atlantic City, said Mr. Nicholson, the play was visited by a staff member of the Johnny J. Jones Exposition. The author asked the Jones man if he had any criticism, and the outdoor showman mentioned he thought the banners were not hung high enough for the opening. That's only funny if you get it.

It might be slipped in here that the Johnny J. Jones Exposition is the biggest, best and cleanest carnival in these United States. It's the only outdoor outfit permitted to appear in the city of Washington. And this is slipped in because Johnny Jones is a marvelous miracle among outdoor carnival showmen.

In conforming to the atmosphere of the carnival lot, the play brings in "The Billboard," the sole outdoor amusement weekly. It's such a good plug for "The Chump Educator" that the paper might ask Mr. Wagner to have Raymond Bramley playing Doc Rice hold up the title page when reading it. Although Maw Benson said "The Billboard" weekly was like a letter from home.

About Walter Huston. Here is a great actor, a really great actor in this role. He is living the ballyhoo and show manager. Not only that but also as the father in the tense dramatic moments. Whipple and Huston played many years in vaudeville. Too many for Walter Huston. His start was much delayed. It was only an accident through having been kicked out of vaudeville. He landed in the legit and is still going up. He should be starred in this show, instead of being featured.

Whipple and Huston were a standard act on the big time. Huston was unique even there in that no one could copy him. When the Shubert Vaudeville gamble was launched Whipple and Huston were one of the unfortunates. They became a Shubert unit and were blacklisted as opposition by the Keith-Albee and Orpheum circuits. Literally kicked out of vaudeville, Mr. Huston got his opportunity through Brock Pemberton, in "Mr. Pitt." And he has been coming along ever since, retarded perhaps through those wasted years in vaudeville, but probably will live to see the day when the Keith-Albee press stuff will also claim him as one of vaudeville's developments, as it has claimed others from among those it also drove out of vaudeville.

A secondary performance only to Mr. Huston's is that of Eleanor W. Williams as Carrie, the coocher. In a role reeking with everything bad, from her cooch dance to her free confessions and without a single particle of sympathy to aid, Miss Williams gives a remarkably fine performance.

She even bribed Lou, the snake charmer, to "make" Chris Miller, the Barker's son. Lou set the works going on the kid on the instant and made him so completely they were married within a few days without the father aware of it. But Col. Gowdy, the boss of the show (George W. Barbier) informed Nifty Miller (Mr. Huston) that Lou had walked out on him (Gowdy) for his son.

And then the father sent for the boy to tell him he had married "the crummiest broad on the lot," to hear his boy call him a — liar, and the father to knock out his son as the latter attempted to strike his parent. It's the finale of the second act. As the father sees his boy prostrate, he stands sorrowfully above him, saying but "Oh, my God" for the curtain.

The boy at 19 had come to the show to travel with it during his prep school vacation. His father was aiming the lad for the bar. The only error of Mr. Nicholson's construction appears in this boy. Among all of the dees, does, seens and dones of the dialog, this prep school boy is not excepted. He also uses done. Norman Foster, who plays the son, looks unusually able. He's youthful and must have responded easily to the unusual direction of the play by Priestly Morrison.

The young couple leave the show, going to Chicago where the girl becomes a cabaret dancer and the boy a law clerk. This latter fact, when communicated to the father, pleases him to such an extent he rescinds his "notice," reinstates the coocher who had bought a bottle of carbolic to do a "Broadway suicide" probably, and takes the play away from the substitute speller.

It's the finish that wrecks the otherwise highly colored moral of the story for fathers and sons; for fathers not to take their sons within the vice zones and for sons to make more of a pal of their fathers. Here

the wrongful action of the lad is squared and a girl who is the bum her father-in-law called her, is made holy. With that couple brought back on the scene in some manner and a harsh imposed for a future gleam of forgiveness, every father everywhere would take his son or sons to see this show. It's a wall-to-wall story for a father.

Claudette Colbert is Lou. Miss Colbert was a future prediction by several when she first showed around. Only a youngster but takes the snake-charming role right to heart, looks handsome in the brunette way, and can shade her stuff, having both ends in this part. Her heavy emoting is well performed and much better at the Biltmore than in Atlantic City. Miss Colbert will be given plenty of credit for her performance in "The Barker" and is deserving of every bit of it. Hers is a more sympathetic role.

Nor should Mr. Barbier's playing of the Boss be classed less. In his make-up, topped by a black Stetson, he is the boss who knows his fixing. While John Irwin, a vaudeville single back in the days of Tony Pastor's, is the comedy hit as Sailor West, the tattooer. Jack's old pals will be paralyzed at the show he is giving and the laughs he brings from it, while Al Roberts as Hap Spissell, the ticket taker, is another life-like character with comedy and pathos.

And yet "The Barker" is not in the smash class. It's a good show and should run until the warm weather. If anything, that smash, "Broadway," will help it, and the Wagner-Selwyn production team should employ "Broadway" to promote "Barker." Edgar Selwyn has 25 percent of "The Barker," with Charles L. Wagner the remainder. It's a push over for the road.

As a novice playwright Mr. Nicholson turned out a well-planted story in a forceful and new background. He probably has a very big play stored away in his head, if he can only make it come out. Nicholson should be thankful to Messrs. Wagner and Selwyn for doing so much with his baby, for they have done it all, and mostly through the casting. What has been left undone, blameable upon Mr. Nicholson for his expected lack of dramatic punch at so early a stage, is what leaves this show outside of the smash class. The \$3 top is greatly in its favor.

Sets are the side show fronts and a tent's interior, with the ballyhoo opening of the side show opening and closing the performance. For this around 30 extras are used as "the public." Sime.

SAM ABRAMOVITCH

Anne Nichols' production of the play by Francois Porche, adapted by Charlton Andrews and directed by Clifford Brooks. Musical settings by Werner Janssen; 45 characters listed; in three acts and seven scenes. At the National, Jan. 19.

Sara Abramovitch.....Mary Fowler
Aunt Miriam.....Ruth Chorpennin
Lazarus.....Richard Abbott
Sam Abramovitch.....Pedro de Cordoba
Moses Rosenfeld.....Arthur Hohl
Wolf Joseph.....Lee Kohlmar
Professor Ranke.....Alsworth Arnold
Beryl Aaron.....Richard Abbott
Ell Frankel.....C. Maclean Savage
Ber Zussman.....Edward Chodorov
Ruth.....Adele Ronson
Zmira.....Ruth Chorpennin
Fradel.....Mark Adams
Dixon.....William Frederic
Sloop.....Edward Chodorov

"Oh, Miss Nichols, how could you!" about represents the feeling of the first night audience at this presentation by the sponsor of "Able's Irish Rose."

After piling up all the records there are in the show business with the hoked-up comedy dealing with the sentimental relations of Celt and Jew in New York, Miss Nichols has taken a new slant toward the subject of the Jew in America. This play deals in an utterly serious and humorless way with a Russian immigrant Jew, an idealistic dreamer who gets only heart break and failure from his efforts to better his fellow man.

Probably the basic failure of the play is that its principal character doesn't register. Sam is just a theatrical creation; never a human being. He has endless highfalutin' talk about his noble aspirations, but his pretensions have not the convincing bite. The author, the husband of Mme. Simone, the French emotional actress would have us believe that Sam is absorbed in hopes and struggles for the uplift of the poor and oppressed. But as a matter of fact the entire play is concerned with Sam's emersion in his own business affairs.

The play pretends to deal with the spiritual side of the hero, but it is constantly preoccupied with his financial situation. Instead of Sam being devoted to his ethical uplift, his actions are all directed—and directed ineffectually as it happens—to business concerns. The play isn't even sincere in its object.

A character who talks like a soap box altruist and acts like a business man is more likely to inspire a derisive chuckle than a sympathetic throb, and that's where the character of Sam falls down on the stage. He is too easy to ridicule because he is too lavish in his philanthropic platform to fit into his actual situation, first as a clothing manufacturer and afterward as a stock broker.

The whole writing is done in a strained effort to picture ideas of

super proportions. Some of the lines are in meter and throughout the action there is the accompaniment of musical settings to supply the lofty atmosphere. Against this created background the characters look small and their actions trivial.

Pedro de Cordoba is rather a flamboyant actor, but here he should get the desired effect if it could be done. That he doesn't scale up to the required size is the fault of the play rather than of the actor.

Mary Fowler, as Sam's wife Sara, a quiet part, makes a lovely picture with her dark beauty, but the play is almost entirely without feminine interest. None of the women characters are more than 'lay figures. Of the men two stood out besides the Sam de Cordoba. Arthur Hohl, the unscrupulous business partner of the hero, played the hard but sincere role with admirable simplicity and directness, while Lee Kohlmar, as the comedian, a second-hand clothing dealer in the old country who makes a fortune in the American movie business, had some effective moments.

The rest of the two score characters merely dressed an unconvincing picture. Rush.

N. Y. Grand Guignol

Four one-acters in English from the Grand Guignol of Paris repertoire, presented by American Grand Guignol, Inc., under direction of Georges Renavent, with the director, Mary Blair and Barton Hepburn prominent in the cast at the Grove Street theatre, Greenwich Village. Changing bills tri-weekly. Opened Jan. 12.

Plenty of box-office possibilities for variety in the initial program, he could have selected his playlets to better advantage.

Of the four, "The Claw," drama, impressed the most. This, like the others, was obvious in denouement, all sketches facing the handicap of outsmarting an alert audience, which is aware, by the very nature of the Grand Guignol style of dramaturgy, that a "twister" taglines every offering in the same style that to this American version of the Grand Guignol, if properly handled. The shockers and the mellerette thrillers would make excellent mid-night matinee fare twice or thrice a week in addition to the usual nightly performances, and could be plugged as a substitute for the night club.

There is sufficient of a jaded the-atrogoing element in New York to respond to the Guignol thrillers. That the four playlets take no more than 80 minutes actual playing time, and can be cut to advantage all around, further recommends the wretched hour schedule, since no more than an hour and a half would be necessary for the playing. As is, certain is announced for nine, actually rising at 9.10. The intervals are overlong and the sketches similarly overtime in their playing.

Renavent plans to change the bills every three weeks. While he strove O. Henry was wont to upset the anticipated climaxes.

In sequence:

Cocktail Impromptu
One-act fantasy by Lewis Waller and Dermot Darby.
Jim.....Marshall Vincent
Pylis.....Gladys Renavent
The Walter.....Michel Ferrolle
Lila.....Ford Moore
Mark.....Denis Gurney
Eric.....Barton Hepburn

Sex distortion theme, a la "Captive. Two men and a girl comprise one party at one table, and another couple occupy the adjoining table. The man with the lone girl leaves her. The two boys with the other girl wager on their S. A. to "make" the lone gal. Both boys exit to fix the details, and the two women are alone at their tables. One joins the other, and, arm in arm, they exit, after leaving a memo, "Best man wins."

Lesbian stuff, but the "kicker"

WPCH

"The Voice of Broadway"

No. 4

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"The Voice of Broadway"

WPCH

HARRY K. MORTON

Comedian of

"COUNTESS MARITZA"

44th St. THEATRE,
NEW YORK

seemed to catch the majority unaware. Playing is average. Barton Hepburn (son of A. Barton Hepburn, the Chase National Bank president and prominent financier) makes his theatrical debut in an inconsequential but satisfactory role. (Hepburn is rumored "angeling" the Grove St. troupe, although not so stated officially).

The Claw

One-act drama by Jean Sartene, adapted by Dermot Darby. Action in 1900 set in a Burgundy farmhouse. The Father.....Georges Renavent
Pierre.....Douglas Garden
Emilie.....Edgar Barrier
Rose.....Mary Blair
Etienne.....Barton Hepburn

Histrionics distinguish this drama, even more obvious than its predecessor, the tip-off coming from the title, "The Claw."

A paralyzed father is being cared for by his sturdy son, who inherited the virility of his sire. The son audibly boasts of his pater's physical accomplishments of the past.

The son is married to a girl half his age. She (Mary Blair) is romancing with a neighbor (Barton Hepburn). The husband suspects, while the paralyzed father (who retains the aural and sight senses, involuntarily has his lips sealed through dumbness and inability to use his hands for sign language) is fully aware of the wife's infidelity.

Cognizant of a fatal gap in the long, two-flight staircase leading into the ancient wine cellar, the wife permits her husband to meet his doom in the dark abyss. He is heard crashing down the stairs, which, because of their obliqueness and depth, precipitate certain death. The wife, who had been taunting the dumb paralytic father, is suddenly grasped from behind and throttled by the old man, who seems to have been inspired with superhuman will to overcome his physical disabilities and do away with the show.

Renavent as the father and Miss Blair stood out in the performance. Douglas Garden as the son also registered.

The Last Torture

One-act melodrama by Jean Bideau, adapted by George Renavent. Action takes place in 1898, during the Boxer rebellion, in a French consulate in China.

Gravely.....Kirby Hawkes
Bernard.....Marshall Vincent
Verville.....Douglas Garden
Morin.....Edgar Barrier
Marie.....Helen Melmud
Loro.....Philip Bishop
Clément.....Doris Gurney
Berin.....Georges Renavent
The Woman.....Reba Garden

Real "shocker." The women shuddered, the men thought it was putting it on a bit too heavy, and Alexander Woolcott strolled up the aisle to the rear during the presentation.

It was quite gruesome. A corps of six men are making their last stand. Death is inevitable at the hands of the blood-crazed Chinamen, who are everywhere.

One of four soldiers who had made an attempt to fight their way through, staggers back, reciting the cruelties inflicted on his fellowmen who were tortured, whose eyes and tongues were torn out; how a nun's breast was torn off; how his own hands had been sawed off, etc. All these gruesome details are piled on, and the "shock" results are plentiful.

The leader of the meagre corps asks his pal to do one last thing should the worst happen. Rather than have his daughter taken alive by the heathens, he asks that his pal shoot her. The decision is ultimately left to the father with the death of the friend from an enemy bullet.

As the soldier-father tells his 18-year-old daughter that he will "save her," he shoots her, and as he holds her in his arms his compatriots burst through with the tidings they have routed the Boxers. The curtain descends on the doughty commandant letting the corpse of his dead daughter fall from his arms.

Setting excellent. A bombarded wall to the right looked realistic, and proceedings quite convincing. Cast well balanced.

Maid of All Work

One-act farce by Dermot Darby, translator of all the skits, from the original, "Petite Bonne Scluse," by MM. Eminory and J. Manouss. In provincial town near Paris. The Husband.....Philip Bishop
The Wife.....Reba Garden
The Uncle.....Marshall Vincent
Flora.....Olivia Valery
The Delivery Agent.....Doris Gurney

"Maid of All Work" is quite dirty and not particularly clever. A lady of the evening, farmed out by a regularly assigned "delivery agent," answers a want ad for a "maid" to an extremely cranky gentleman. The latter is an eccentric uncle, whose existence in the family household with his distant relatives

means 1,000,000 francs for the needy family.

The "maid" upon her arrival from Paris is told to get into her "working clothes," whereupon she dons a negligee. (That's where Mae West must have gotten the idea for her "Sex" boudoir scenes).

Provincial respectable wife marvels at the finery of Paris, where even the lowly menials seemingly do their chores in silk negligees.

"Maid" works fast and exits to the elderly uncle's room. Later, when the "maid" spies the father of the house she sotto voices, "another." The irate provincial head of the house revolts at this shameful situation, but when the eccentric relative insists on retaining the "maid," they compromise their consciences with the thought of the 1,000,000 francs and the fact it would be only of a month's duration.

The old gent, however, double crosses them by expressing his extreme pleasure with the poor relative's hospitality and accordingly decides to board with them for the rest of his life. In view of the husband and wife having been forced to pay the "maid" 1,000 francs a month for her "services," the idea doesn't click with them.

Long winded and drawn out, with the maid, Flora (Olivia Valery), strutting her material thick and broad.

That there is a field for this type of entertainment is patent. Last season Wendell Phillips Dodge tried out the Guignol plan in the original French on the New Amsterdam (Frolic) and failed, for linguistic reasons if nothing else. About a decade ago Holbrook Blinn at the Princess essayed it with better success, and the idea now seems to have Broadway possibilities if properly handled.

CARROLL'S VANITIES and THE CHARLOT SHOW

Another version of Earl Carroll's "Vanities," with the Charlot Show (English) added or mixed in. Probably same writers as before, with English writers also credited. Opened at Earl Carroll, New York, about three weeks ago. No one starred or featured.

Americans	English
Charles Mack	Herbert Mundin
George Moran	Jessie Matthews
Charles Kaley	Henry Lytton, Jr.
Norman Prescott	Harold Warrender
Kay Spangler	Allan Macbeth
Marjorie Whitney	Hazel Wynne
Dorothy Croyle	Sunday Wilshin
Phyllis Loft	Gordon Sherry
Babe Stanton	Mrs. Macbeth

Also Alan Foster's Girls (20) and 30 other chorus girls. Donald Vorhees Orchestra. Two acts and 33 scenes listed on program.

Should you be curious to know just how stupid the English can make their low comedy look to Americans, see the latest Carroll "Vanities," which also holds the Charlot Show. That it probably won't hold the Charlot Show very long will be a certainty unless the mugs from the hillside still believe they can see naked women with or without a tub at the Carroll theatre.

With an audience 80 per cent. male downstairs and much too boisterous laughter in the wrong places, also knowing that "Vanities" is not in the cut rates—yet—the signs that the saps are slipping in to see were plenty abundant.

Here the Charlot bunch have the most stupid skit or blackout material any revue has ever had the nerve to present at the admission tax scale. Vaudeville blackout revues as bad as they have been, have not been as bad as this one. The single redemption in the skit line here is a Charlot revival, from the last Charlot revue over here, the drama triangle with the audience invited to suggest what the actors shall do with their triangular problems. Many of the answers the other evening from the audience were much brighter than any dialog in any of the skits. This revival is a replacement since the present English group opened. It was not in at the premiere and a sad thing that was in then has been removed. But one of these sad affairs, more or less, makes little difference in the gloom total.

On the American side is the show, what there is of it, with Julius Tannen the glitterer. Moran and Mack with their comedy blackface talk and skits, that the performance sorely needs, and the 20 Foster Girls, as good a collection of athletic girls as any Foster has turned out.

After that comes "The Ladder of Love," by far the show's best number, even though it is so reminiscent of Dillingham's "Ladder of Roses" at the Hip years ago that there's not much difference between them excepting in the titles and music.

Carroll's handling of the 50 chorus girls in all is also reminding mostly of the days when Ziegfeld thought he had to make the beauts walk like mannequins to get them cheap—because they thought they were acting. Here when they are not doing the John-steps, they are climbing ladders or stairs. It's not only an in-and-out show, but an up-and-down one.

The show is crying so loud for a woman in it that Earl should listen in. A couple of women in the English contingent, but they don't mean a thing other than in the usual dancing. One is the better because she is tall and a contor-

tional dancer, not knowing how to sell the combination.

Herbert Mundin is the lead of the English crowd. It was likely on the strength of Mundin's previous appearance over here that Carroll took it on the blind over there. He must have made the contract over a table. If he had ever seen these skits, Earl could have written better ones on the way back on the boat.

Mundin when with the first "Charlot Revue" looked big alongside the three stars, although Mundin never got much credit until after he had left. But Mundin comes back, alone recognized among the English names, and doesn't look at all with his present material, excepting his unusual character work. His "ansom cab" ("The Last Cabby") bit is a little gem in its slow way, but his Scotchman is a clear loss. It's 20 minutes wasted for a no laugh, where one Scotch story told in 30 seconds would have brought more. That also goes for the radio announcing bit, just silly, and the quartet business and song may be placed alongside.

Even Andre Charlot knew New York better than this, unless the English revue writers have taken a run out on the producers.

Tannen has several innings with talk and comedy. His talk is topical mostly and snappy all the time, reaping its legitimate laughs. Tannen's comedy bit is done with Norman Prescott, called "Signs of the Zodiac," programed as "conceived by Prescott." The latter was formerly in a mind reading vaudeville turn with a woman. Here they work the names and birthdates from the audience for much comedy. Prescott doing the audience work. It's a new style of comedy mind reading, and that's going some, after all of the others.

Two of Variety's staff have seen this show and announced it a fair one. Meanwhile, people outside of the show business who paid cash had pronounced it awful.

One woman remarked: "I could see a better show than that for 50 cents at the Hippodrome." Slight-

ly padded, since the Hip is K-A house, but if she had made it the Paramount at 99c. it could have stood.

THE VIRGIN MAN

Three-act comedy presented by Times Square Productions. Authored by Wm. F. Dugan and H. F. Maltby. Staged by Mr. Dugan. Opened at the Princess, Jan. 18. Peggy.....Virginia Smith
Hughie.....Don Dillaway
Nellie.....Betty Alden
Elsa.....Dorothy Hall
Conway.....Joseph Baird
Elevator Boy.....Paul Clare
Tom.....Charles Horn

A title that implies much but with nothing to justify the inference. The show is neither naughty nor nice, with 80 percent of the fault due to the book and the remaining 20 percent, directly bearing on poor direction. The cast doesn't figure, for a string of players at \$1,000 each per week couldn't overcome this script.

To further handicap itself "The Virgin Man" played but three performances out of town. It shouldn't have gone out, and that being true, it shouldn't have come in. Complete rewriting was the only logical solution and still was after Tuesday night's premiere last week.

Three acts with not a finish for any of them, slow paced, monotonous dialog never varying from its sole level and incapable of arousing interest in the characters. So what matter neat costuming and a pretty enough parlor set that serves throughout. And those are its only material assets. A drop in the bucket.

W. F. Dugan and H. F. Maltby are programed as the authors. The show is understood to have originally been produced in London. As played at the Princess it listened as if authored by someone who had an ear for music but who could get no closer to a melody than by picking it out with one finger.

It has to do with a youngster from Yale who visits his guardian and is pursued by three women; his guardian's wife, her girl friend and a family relation installed in the household as a maid. All are supposedly

pretty well read in Broadway lore and dote upon the boy's innocence. No youth as simple as this script makes Hughie ever got by a New Haven entrance exam. The play doesn't convince at any point.

Dorothy Hall holds the first feminine role and must necessarily struggle with inane "sides" and poor direction. That Miss Hall is at all able to get above the script is something of an achievement. Plus an appearance that will bowl many of the boys over there is every reason to believe this girl would stand out in a role that held some resemblance to plausibility. Virginia Smith, from musical comedy, is probably the best-looking maid Broadway has seen this season. A natural comedienne, Miss Smith has no chance to romp. An example of wasted personality and ability. There isn't a musical currently on "the street" that this youngster wouldn't fit in. That she isn't in one is a two-way loss, for there aren't so many of her type around.

Don Dillaway, in the title role, can do nothing but hint at his possibilities. Cloak this boy in the characteristics of a Tarkington conception of adolescence and something is liable to sprout. Other cast members are similarly situated. Their best bet would be another show.

No work and no play makes and will keep "The Virgin Man" a dull boy.

COURAGE

Problem play in prolog and three acts by Isabel Kemp. Produced by the Threshold Matinee Theatre at the Princess, New York, Jan. 19, for special matinees. Lilyan Foster featured. Opened Jan. 19. Jack Wolcomb (alias Smith in the Prolog).....Reginald Fole

Native Boy.....Guy Lorens
Dr. Elsie Sanders.....Jessamine Newcombe
Commissioner Grey.....George Thompson
Maid.....Sally Matthews
Margaret Wolcomb.....Lillian Foster
Patricia Ogilvie.....Dorothy Major
Mr. Charles Wolcomb.....George Fitzgerald
Lady Wolcomb.....Lily Kerr
Lord Francis Berry.....Henry Mowbray
Butler.....Charles Starrit

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George White's "Scandals" (6th edition)
Irving Berlin's "Music Box Revue" (Direction)

GEO. E. WINTZ

to take the second hand love of an unfaithful husband, rather than accept honorable marriage with a bloodless lover. The latter is more preoccupied with his own code of honor than with the woman he professes to love.

At least that is the substance of what this reporter got out of a vague and ineptly fashioned play, that circled around its subject, departed from its course and was all but lost in excursions into pale and insipid episodes. One of these had to do with the half-demented husband who suffered under the delusion that his dead mistress appeared and spoke to him in the spirit.

The big scene was one of these spooky dialogs done on a semi-dark stage. A matinee audience made up mostly of women couldn't help but giggle at this curious performance.

The real theme of the work should be interesting, but it isn't, principally because the author doesn't work it out in dramatic terms. The characters talk and talk and talk and the play becomes a tiresome succession of chatty trivialities.

The play would merit only brusque dismissal as a laboratory experiment were it not that the leading character is played by Lillian Foster, the young emotional actress who flashed in the theatrical sky not long ago in "Conscience." Even in this awkward play she impresses as a highly talented actress of poised restraint who always is playing well within her capacity and has something in reserve. One wonders why she has

not been more prominent on Broadway. In this inconsequential part she seems to have taken Emily Stevens for her model in diction, affecting an artificiality that does not become her.

The piece makes only a modest tentative bid for attention in these matinee performances, to which use it will be confined. *Rush.*

PRAYING CURVE

Phil Werner and Michael Goldreyer present a drama of Martin Brown, staged by Frank Keenan; at the Eltinge theatre, Jan. 24; \$3.30 top.

Ferdie Jay Hanna
Minnie Grace Huff
Pup Bridges Walter Connolly
Jaks William B. Mack
Daisy Bell Florence Rittenhouse
Ham Purdy John W. Ransome
The Angel Frank W. Thomas
The Earl W. W. Shattlesworth
Lily Mona Bruns

After a few suburban performances this peculiarly titled piece came quietly to 42d street. The author is the young man who wrote "Cobra," which entitles it to serious consideration and contemplation.

It is not a great play though it has a line of comedy second to none, including "Broadway." Brown has not heretofore been distinguished as a slangster, but that is by all means his forte if he plumed this pie with the nifties it yields. In this respect the play may be compared to "Loose Ankles," which thrived on its fat comedy and died of its lean drama.

"Praying Curve" is part crook melodrama, part Western great-outdoors goody-goody, part strong sex-

stuff, part fly laugh-show. Seekers after any one of these types of thrill or relaxation will, perhaps, be dissatisfied with the other ingredients. The story, taken as a whole, is as broad as it is long—it has some climaxes and high spots and it has some awful blowholes.

Its speeches are too lengthy throughout, that is one certainty. The ending is dubious, for the reformed girl crook who has withstood all to go to the reformed dope who has taken to the mountains, who repudiates him because he lied and passed himself off as some one else, finally falls for his proposal of marriage because she sees him drunk, brutal and about to go back to the dogs.

Maybe that's a high-power "twist," but it is a jar. First the heroine is revealed as a stubborn little malcontent, then the hero goes for the booze and a scarlet girl. The bad girl passes him up, after he has given her money, because he's not fit for human society, then the good girl grabs him to save him. It is very questionable and not all palatable.

The first act started as a hum-dinger, and it looked as though a clinch was in the bag. The speak-easy atmosphere was interesting and the comedy was nifty, sparkling and in perfect tune and tempo. Then the heavy stuff began and it complicated itself plenty, often implausible.

That a shoplifter, raised by a thief, a habitue of a gin-joint, should fall in love by mail with a supposed consumptive and hop fend because he writes her letters full of fresh air and new-found faith is hard to swallow; that she passes up a millionaire, takes a chance with her brother's liberty and her own life, almost, for the privilege is also not so culpable.

She switches pretty abruptly and through off-stage influence, though two years elapse between curtains. Then the hard-boiled ex-brother worker, who in the first act would peddle her honor for a dime, who drinks like a fish and swears like a bandit, should turn soft and mollycoddle by having the girl just tell her about the letters and the scenery of Praying Curve, a turn on a mountain road where the hero is a railroad operator now, is likewise a bit staggering to the ordinary imagination.

The performances throughout are unusually fine, robust, vivid and affecting. Keenan, the old master, has done wonders—and he had fine artist material to work with, for there isn't a moment that isn't played to the last drop by whoever is playing, as far as the turns of the tale permit. The comedy work of Grace Huff is perfect, and Walter Connolly as the heavy, William Mack as an oily speak-easy keeper and Frank W. Thomas as the "hero" are worthy of cheers.

"Praying Curve" has too much appeal to be blah. But it has too many crosses and jerks to be a big one. It will be lucky to run through Lent and may be unlucky enough not to see that period. *Lat.*

L'ILLUSIONNISTE

(THE GUITRYS)

Comedy in three acts with prolog and epilog in French by Sacha Guitry, starred, with Yvonne Printemps, at Chamin's 46th Street theatre, starting Jan. 10; presented by A. H. Woods; produced and staged by M. Guitry.

The illusionist (Teddy Brooks). Sacha Guitry
Miss Hopkins Yvonne Printemps
Albert Caban M. de Garcin
Gosset M. A. Chanot
Jerome M. J. Lemaire
Jacqueline Beauchamps Mile. J. Leclerc
Honorable Lefevrevarquez Mile. Renee Marguerite Senao

In the Prolog—Les Vonoskoff—Russian Dancers
Mile. Ritchy (de l'Opera de Paris)
and M. Marionno (de l'Opera de Paris)

This is the second play in which the distinguished French artists, Sacha Guitry and Yvonne Printemps, have appeared since their debut in America. Admittedly "L'illusioniste" is a light comedy. It does not rate in charm nor graciousness with their "Mozart," which occupied the Chamin stage for the first two weeks in the current engagement.

"Mozart" gave M. Guitry and the fascinating Mile. Printemps comparatively equal playing opportunities, although "Mozart" is regarded as her play, while "L'illusioniste" is really Sacha's.

"L'illusioniste" opened lightly last week and the gross was considerably under that of "Mozart." Thursday evening saw negligible attendance, though the matinee on that day was much better, doubtless attracting students and the younger set. It is possible, however, that when the play is announced to be continued only this week, a box office rush may ensue, as it did when "Mozart" was similarly announced.

The prolog and first act of "L'illusioniste" are diverting, particularly Mile. Printemps' entrance and specialty, the scene supposedly being within a Parisian vaudeville theatre. Pretty legs parallel to the stage are visible and they slowly descend from quite some height, Mile. Printemps then coming on as Miss Hopkins, an English "single" turn. She sang two numbers in English, "Because" and "Wild Rose." Her exceptionally alluring voice made the numbers a delight even with the accent. There is no controverting the possession of lovely

vocal attainments and her ability to sing so well, in addition to exceptional histrionic cleverness. They have made the name of Printemps and Guitry pre-eminent.

"Miss Hopkins" is on No. 5, while the illusionist, Teddy Brooks (M. Guitry) is 15th on the bill. He is attracted by the "single" but given the opportunity of the favors of a temperamental courtesan, selects the latter.

The lady with a lover gets rid of him and in her apartment Brooks pictures a tour of the lands he is to visit, suggesting she go along. And he spends the night with her.

In the morning comes Miss Hopkins in the guise of his secretary, bringing the mail and street clothes. The illusionist immediately recognizes his error. He gives the fair fellow professional his wallet with the bank roll and bids her wait for him in a taxi outside, then proceeding to disillusion the courtesan, admitting he had lied and picturing what life on the road might really be with him. Naturally she is tickled to receive her lover again.

M. Guitry in this play means to disclose his illusionist duality as a stage performer and likewise in private or off stage life. What shadings there are may be gleaned by patrons familiar with French, but to those who do not, the playing of "L'illusioniste" becomes a matter of watching the adroit Guitry toy with a light characterization. His conception of the magician amused and he looked the part.

During the performance there were laughs—for the "natives." He explains in a program note that tells the story of the play in English that it has a moral which without flowery language means that in love affairs one should not go out of his or her own class. *Ibee.*

Where's Your Husband?

Farce by Ben S. Gross, tabloid radio editor in New York. Presented by Alice Fischer and associated players. Production director by George X. Bamman at the Greenwich Village theatre, Jan. 14. Piece in three acts all one set.

Mary Weston Zola Talma
Billy Weston Sam Hines
Steve Benson Myron Paulson
Tony Blanchard Eugene Donovan
Elsie Benson Betty Laurence
Elsie Scroggins Alice Fischer
Daniel Scroggins Harry Lewellyn
Mama Macumber Kate-Pier Roemer
Bobbie Ellsworth Mark Halght

"Where's Your Husband?" is what happens when a company of actors shut their teeth and determine to be funny at any cost. It is loud, it is noisy, its playing calls for much rushing around and

vociferous acting, but the yield in honest fun and laughter is remarkably small.

Miss Fischer must have had some premonition at the premiere when she said in a curtain speech, "We've had a lot of fun playing this piece. If you don't like it, we'll just call it a day and let it go at that." That's calling the turn.

The scene probably depended upon for unroarious amusement happens in the second act. It has to do with the episode of an elderly lady rounder getting lit and very maudlin and making violent love to a handsome lounge lizard while her husband is asleep in the next room. The sponsors for the venture may have thought this passage would create the same hilarity that made "The Cradle Snatchers" a riot. It didn't. The bit was highly objectionable, even in the hands of so poised and genial an actress as Miss Fischer.

The last act works up to a maze of complications and takes its humor from those intricate exits and entrances that used to be funny when George M. Cohan employed them. Here they're not funny because the people concerned in the whole three disorderly acts are dull people trying to pump up mechanical situations that couldn't happen even in the Westchester suburb as alleged in the scenario.

The basis of the plot is the effort of a loving young wife to obtain an inheritance of \$50,000, which requires that an uncle approves of her husband, the husband not being available for exhibit at the moment. This forces the heroine to provide a counterfeit husband. An officious friend unwittingly drags in an extra husband and the complications grow out of this duplication. The novelty of the device will strike anybody familiar with the theatre at once.

Outside of Miss Fischer the company of nine has not a single farceur unless excepting Harry Lewellyn as an old man. The rest might have been gathered for an art theatre venture. *Rush.*

Playhouse, La., Opens

Los Angeles, Jan. 25.

Another new Hollywood house—Playhouse—opened Monday to capacity with "Alias the Deacon." Kolb and Dill reopened the Mason the same evening with "Queen High." Bertha Kalich is at the Biltmore.

PLAYERS IN LEGITIMATE

JOE E. BROWN

in
"TWINKLE TWINKLE"
LIBERTY, NEW YORK

EDDIE BUZZELL

PRINCIPAL COMEDIAN
IN
"THE DESERT SONG"
CASINO, NEW YORK

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
VANDERBILT, NEW YORK

WALTER CRAIG

with KOLB and DILL'S
"QUEEN HIGH"
MASON OPERA HOUSE
Los Angeles

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

LULU McCONNELL

Featured with
"PEGGY-ANN"
VANDERBILT, NEW YORK

ONA MUNSON

LEADING LADY
IN
"TWINKLE TWINKLE"
LIBERTY, NEW YORK

HERBERT MUNDIN

IN
The Charlot Show
"EARL CARROLL VANITIES"
Earl Carroll, New York

MARIE SAXON

WITH
"RAMBLERS"
LYRIC THEATRE
New York City

KAY SPANGLER

FEATURED WITH
"EARL CARROLL VANITIES"
Earl Carroll, New York

JULIUS TANNEN

in
"EARL CARROLL VANITIES"
Earl Carroll, New York

JACK THOMPSON

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"PEGGY-ANN"
VANDERBILT, NEW YORK

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LYRIC Theat., W. 42d St. Eves. 8:30

Mat., Wed. and Sat., 2:30.

Longacre Theat., 48th St., W. of B'y.

Eves. 8:30. Mats. Wed., Sat.

DREISER'S Exciting Melodrama

AN AMERICAN TRAGEDY

Dramatized by **PATRICK KEARNEY**

BROADWAY

By Philip Dunning & George Abbott

BROADHURST 4th St.

Eves. 8:30. Mat., Wed. & Sat., 2:30

GENTLEMEN TIMES SQ.

Matinees

Thurs. & Sat.

PREFER BLONDES

With **JUNE WALKER**

EDNA HIBBARD and **G. F. HUNTLEY**

GEORGE WHITE'S **APOLLO** Eves.

POPULAR MATS. WED. & SAT. 2:30

GEORGE WHITE'S

NEW SCANDALS NEW

World's Greatest Show—World's Greatest Cast

Seats at Box-Office Six Weeks Ahead

"Heaven's Gift to New York."—Vreeland, Telegram

FRANCINE LARRIMORE

—IN—

CHICAGO

A Satirical Comedy by Maurine Watkins

MUSIC BOX Theat., W. 45th St. Eves. 8:30

Mat., Wed. & Sat., 2:30

SELWYN W. 42nd St. Eves. 8:15 Sharp

Matinees WED. & SAT. 2:15

The Great London-New York Success

THE

CONSTANT NYMPH

A Play by Margaret Kennedy and Basil Dean

VANDERBILT Theat., W. 48th St. Eves. 8:30

Mat., Wed. and Sat., 2:30

HELEN FORD in the

Utterly Different Musical Comedy

PEGGY-ANN

With **LULU McCONNELL**

Charles Dillingham Successes

FULTON Theat., W. 46 St. Eves. 8:30

Mat., Wed. & Sat., 2:30

BEATRICE LILLIE

In the New Farce

Revue

with **CHARLES WINNINGER**

Also **CHARLES PURCELL**

GLOBE Theat., B'y, 46 St. Eves. 8:30

Matinees Wed. and Sat.

FRED STONE

in a new musical comedy

"CRISS-CROSS"

with **Dorothy Stone**

IF YOU DON'T

ADVERTISE

IN VARIETY

DON'T ADVERTISE

PLAYS OUT OF TOWN

MY MARYLAND

Philadelphia, Jan. 25.

"My Maryland," latest of the Shuberts for the operetta handicap, opening at the Lyric last night, has all the earmarks of being one of the most successful of all the long list, possibly not on the score of artistry, but certainly as regards human appeal and heart interest. This one is loaded to the gunwales with all degrees of hoke, and its emotional "pull" is amazing.

Getting away from the continental court or the old world kingdom with the usual princes and dukes and ladies in waiting, and the gilt and gold braid of that type of show the makers of "My Maryland" have gone back to the period of our own civil war, and, using Fitch's old play, "Barbara Frietchie," as a basis, have woven a romantic tale of a southern belle and her Yankee lover, with Sigmund Romberg supplying the musical embroidery.

The Fitch drama has been rather closely adhered to by Dorothy Donnelly to save for the end, which means that there are emotional and dramatic moments as well as comedy and light sentimental ones. Of all the operettas this one has as concise and well-knit a yarn as any.

The second act ends with a scene in which the heroine, knowing that two sharpshooters are lying in wait for her lover to snipe him as he passes through the streets of Hagerstown, plies the two with corn liquor. Failing to get one of them sufficiently drunk, she wings him in the arm just as he is about to take aim. Accompanied by a dramatic song number, "John Barleycorn," and with the invaluable assistance of Evelyn Herbert, the prima donna, this scene clicks nicely and with legitimate drama.

The last act has three moments that are more than usually tense for a musical show. One is where the heroine's southern lover goes mad and hysterically upbraids her; the second is where she pleads with her austere and hard-hearted father for her Yankee lover's life, and the third is the famous finale in which the same Barbara waves the Stars and Stripes from her balcony, is stoned by her own townspeople, only to be saved by the historical, if misquoted and misused, order of Stonewall Jackson, "Who touches a hair of that woman's head, dies like a dog."

The last-named scene, followed by the passage of Confederate troops across the stage with flags and cannon, and nearly everything except a squad of cavalry, is surefire, sending them away thrilled and applauding.

Romberg has cleverly contrived to add to the emotional and popular appeal by introducing a number of well-known martial airs and anthems with his own original tunes. His score is reminiscent, but that fact will never be noticed. One number, a stirring march, "Your Land and My Land," for which Romberg admits "Maryland, My Maryland," furnished the inspiration, has the audience keeping time with their feet and is an out and out sensation whenever sung, which is quite often. There is a neat love duet, also reprised, and several quartets and ensemble numbers that have a lilt and a charm. Naturally, "Dixie" is played and sung and that's good for a demonstration any time.

The Shuberts haven't gathered a top-heavy cast of names for this one. Miss Herbert dominates the whole production, and by her work here clinches her place as one of the foremost prima donnas on the light opera stage. Her voice is as good as ever (and plenty used here, too), and she is equally capable in the dramatic moments. A sense of humor and, of course, her beauty

enhanced by the costumes in this operetta, complete her long list of assets.

A newcomer, Nate Wagner, who had a small role and was Walter Woolf's understudy in "Maritza," plays the hero and does a good job. His voice is strong and vibrant and especially well adapted for the rousing march numbers. He, too, is a good actor, although overdoing a couple of scenes. Has a military carriage and a good personality.

George Rosener, formerly associated with revues, has whatever comedy the show has (not a great deal), but he is notable rather for the unusual characterization he has created of the scoundrelly out turncoat than for the laughs he gets. It is legitimate work and a triumph in make-up.

Equally legitimate and "straight" in his methods is Louis Casavant, as a bluff southern gentleman of the old school. He has a neat drawl, which he uses to corking effect. Fuller Mellich, as the heroine's father, is a little old-style in methods, but fits nicely.

A youngster, Warren Hull, contributes a bully emotional bit as the Confederate lover who goes mad. Berta Donn scores decisively in a soubrette part and Rollin Grimes, Jr., Lydia D'Arnell and Marion Ballou also deserve mention. The first named should have more to do.

"My Maryland" is attractively staged (three settings), and the crinolines and uniforms form a colorful picture.

This one has lot more sure-fire appeal than "The Nightingale," "Maritza" and "Katja," the three other Shubert operettas disclosed here this season, two of which failed on Broadway.

Little fixing is needed here and everything is in favor of scoring a decisive hit.

I'M SITTING PRETTY

Los Angeles, Jan. 21.

Three-act comedy by Ruth Helen Davis, produced at the Belmont theatre with Lillian Leighton featured. Staged by Charles King.

Aunt Mary.....Virginia Thornton
Phyllis Heywood.....Mia Marvin
Mrs. Irene Townsend.....Kathleen Kirkham
Eddie Heywood.....Earle Hughes
Kate Heywood.....Lillian Leighton
Bob Dawson.....Roy Stewart
Ebenzer Heywood.....Jeffrey Williams
Fanchette.....Doris Mortlock
Dr. Saunders.....Eric Mayne
Bloom.....Solly Carter
Swan.....Sidney Harris
Marquis de Trion.....Tudor Owen

Belmont was built and operated as a movie theatre prior to conversion into a legit house.

Ruth Helen Davis and her husband, Dr. Charles Harvey Archibald, are lessees and managers.

Policy is to present "exceptional" plays at a \$1 top with receptive-ness to works by untried playwrights. In a neighborhood the theatre might be presumed to have geography against it; yet its very remoteness may be its chief help, especially with that \$1 top. Going down town is quite a labor in Los Angeles and the neighborhood-ites may give the Belmont a play if properly piloted.

"I'm Sitting Pretty" contains some values in comic and serio plot germs, but the development is not there. Its career on the boards will necessarily be negligible, but it might be peddled for scenario purposes. There's framework to build on. It deals with a family in Oklahoma which brings in a gusher on their ranch. The mother desiring to shine socially goes to New York. The story traces the ridiculous extremes she goes to with a dozen fads and a lot of fakers imposing upon her and tapping her b. r. The son of the family also spoils with prosperity and becomes a tailored

imbecile. Miss Davis has hoked up her characters until they lose reality. Toned down and up they would be possibilities.

Glaringly bad in the show was a pseudo-Hindoo character with a sunburnt make-up and ridiculous entrances and exits. There was also an improbable art dealer made up like a Hebe comic on the Mutual Wheel and the son, after a year in London, was the perfect English dumb-bell of vaudeville tradition. The French marquis was also vaudeville and short on wardrobe. He functioned exclusively in tuxedo. Yet, despite its over-drawn characters and unrealized plot possibilities "I'm Sitting Pretty" handed the citizens from the surrounding bungalows a lot of laughs.

Several picture people are pinch-hitting in the legit for the duration of this one. It won't be long. Roy Stewart had an in and out part that didn't give him anything. Lillian Leighton carries the burden of the farcing—making numerous costume changes all for laughs. She knew her laughs and got them. Eric Mayne, familiar to the flickers, did a workmanly job, as did Kathleen Kirkham as a sponger on the oil funds.

Wolheim on Coast in Film With Boyd

Los Angeles, Jan. 25.

Louis Wolheim is here to appear in "Two Arabian Knights" to be produced by United Artists with Lewis Milestone directing. It is planned to make the picture a special.

William Boyd will have the juvenile lead.

Wolheim and Boyd were together in the stage play, "What Price Glory."

Pa. Ticket Brokers' Bill

Harrisburg, Jan. 25.

The first theatre bill introduced in the Pennsylvania Legislature this session places a state tax on ticket brokers. It came from Representative Arnold M. Blumberg of Philadelphia. A license fee of \$100 a year is fixed by the bill. Ticket re-sellers must file a bond of \$1,000 under it.

No ticket can be sold at a price exceeding 50 cents above the price printed on the ticket. The penalty for violation of the act is \$100 or 90 days in prison.

COLONIAL, UTICA, SOLD

Utica, Jan. 25.

The Colonial Theatre here, playing legit and burlesque, has been sold at a reported price of \$330,000 to the Two Hundred and One Bleeker St. Corp., which will operate it under the present policy until it has been turned over to commercial purposes.

Nathan L. Robbins, of the Robbins Enterprises, is also head of the new corporation. This is the last house remaining to the Robbins Enterprises, which recently leased a group of theatres in this territory to the Universal Chain Theatres, Inc., which in turn disposed of them to the Schine Enterprises.

CHI "BROADWAY" CO.

Jed Harris, producer of "Broadway," left Saturday for two weeks in Miami. He was accompanied by H. S. Shumlin, his general manager.

Upon returning Harris will cast a Chicago company of "Broadway," and later do another company of the piece for California.

NEVILLE'S DEMAND

Wants Week's Salary From "The Comeback"

George Neville has instituted suit through his attorney for a week's salary from Goldreyer & Werner, producers of "The Comeback" alleging breach of verbal contract.

Neville's complaint states that the producers had commissioned him to sit in at the opening of the piece in Mamaroneck with the understanding that he was to be ready to jump into the show at a moment's notice. Neville claims he insisted upon a contract and was told by Goldreyer it would be issued the following day.

Neville made the trip to Mamaroneck having previously studied the part, but was informed several days later that the management had decided not to make a change in the present cast.

Neville insisted that he was entitled to a week's salary for the time lost in studying and viewing out of town performances of the show.

Harold Noah, 5 Columbus circle, New York, is attorney for the actor.

"The Drag" Opening

"The Drag," the sex perversion exposition opens in Stamford, Conn., Friday night Tomorrow an invitation dress rehearsal will be held at Daly's 63rd St. theatre.

Because of its pathological aspect in theme, it is believed that the Jim Timony-Mae West production (credited to the latter for authorship) will be unmolested. Edward Elsnor, who is staging it, has much to do with its construction and development, although it has been noted at rehearsals that Elsnor permits the our sex members to cavort and carry on as they like. Results are more natural and spontaneous.

"SWEET LADY" AGAIN

Thomas Ball's "Sweet Lady," musicalized version of "Mama Loves Papa," is due to open again at Washington Jan. 31 and will probably play Brooklyn before reaching Broadway. The show has been out but closed after two weeks in Detroit.

Harlan Thompson is rewriting the book, William Carroll will stage, Bushy Berkeley is doing the numbers and Delos Owens is credited with the score.

Cast includes Jane Taylor, Harry Puck, Nina Penn, Marie Nordstrom and John Huntley.

"SEX" CASE PUT OVER

The "Sex" infringement suit by Jack Byrnes against the Mae West, Jim Timony, Clarence W. Morgan, et al. has been put over once again, owing to the plaintiff-playwright's attorney's serious illness.

Byrnes claims his "Following the Fleet" play is the basis of "Sex" and charges plagiarism.

The case has been dragging for actual trial, Byrnes' lawyer meantime developing pneumonia and slated to be out Wednesday.

Morosco Co. Discussions

Los Angeles, Jan. 26.

Future production policies are being discussed by J. M. Riehle, receiver for the Morosco Holding Co., Los Angeles, with Henry Schroeder, manager, Morosco theatre.

Starting Erlanger, Philly; Broad St. Station Passing

Philadelphia, Jan. 25.

The legitimate theatre, now being built at 21st and Market streets, to replace the Forrest, coming down March 1 to make way for a skyscraper office building, will be called the Erlanger theatre, instead of the New Forrest as first reported.

This was announced last week by John J. McGuirk, president of the Stanley Company of America, which is erecting the house, in conjunction with the Erlanger interests.

Meantime, the Pennsylvania railroad has made announcements regarding the work contemplated in connection with the tearing down of the present Broad street station, and the raised tracks, commonly called the Chinese Wall, leading to it. The removal of this wall and the transference of the terminal to West Philadelphia is the operation which led to the decision of the Stanley company to build so many of its theatres on this part of Market street. The section is expected to be a new shopping and hotel center within a few years.

No company has as yet taken the new theatre, already built, in the office building erected at Broad and Locust streets. High rental is given as the cause of the delay.

Al Eckart Left \$70,000

Chicago, Jan. 25.

Al Eckhart, treasurer at the Four Cohans, inherited \$70,000 through the death of Henry and Mary Pettillon, his step-parents, Oct. 10-11. The couple died within 14 hours of each other.

Technicalities in the will prevented Eckhart's establishing of claims to the properties until last week.

Miss Knapp With Carroll

Dorothy Knapp, for several seasons with Earl Carroll's "Vanities," will return to the present New York edition Feb. 1.

Until that time Miss Knapp is going to master several dancing routines, among them a "black bottom" taught by Buddy Bradley, at the Billy Pierce studio.

Gordon's "Panther"

Charles K. Gordon is again to produce, having secured the rights to "The Black Panther," dramatized by Willard Mack. It was originally a short story by Mrs. Henneley, wife of the head of the American air service.

The story is set in the Philippines.

NO CALDWELL RETRIAL

Pittsburgh, Jan. 25.

John W. Hubbard, local millionaire manufacturer, was refused a new trial in his effort to have set aside the \$50,000 breach of promise verdict awarded to Anne Caldwell, actress. Judge W. H. S. Thomson refused the new trial.

Hubbard, through his attorneys, had filed 14 reasons why the case should again be heard by a jury.

Lee Shubert in Palm Beach

Lee Shubert leaves for Palm Beach today (Wednesday). He was reported confined to his home for several days recently.

EVENING "NEWS"

Sydney, Aug. 30

When the Show Is Held Up

"It is not unusual for a show to be held up by its first night's audience, but for such display of enthusiasm either the leading comedian or the sweet-voiced heroine is responsible, perhaps both. "Mercenary Mary" provided a new experience in this respect on Saturday night. The triumph was scored by two dancers—Dick and Edith Barstow—and Mr. John Fuller recognized it after the final curtain when he drew them forward. I could not recall anything like it."

THE "SUN," MELBOURNE

BOY TOE DANCER

"Over Dick Barstow, the seventeen-year-old American dancer, the first-night audience clapped its hands till they tingled. Dick is original enough to do a toe-dance of the kind usually reserved for fairies in ballet skirts. But he has added to it several acrobatic flourishes (still on his toes!) that make the dance a real novelty, from the moment he leaps from a hedge on to the stage (landing on tip-toe) until he makes a frog-like exit, still without remembering what soles are meant for."

BARSTOW

TOOK AUSTRALIA BY STORM—CLOSING SHORTLY

EVENING "NEWS"

Amazing Dick Barstow at St. James Theatre

"WORTHY OF PAVLOVA"

"No more accomplished specialty dancer than Dick Barstow has been seen in Sydney for years. He combines remarkable elasticity with grace of movement worthy of Pavlova. In "Mercenary Mary," the new London Musical Comedy success, presented at the St. James Theatre by Hugh J. Ward, Mr. Barstow stops the show at every performance. His sister, Edith, is a capital partner backed up by a very youthful and highly efficient ballet."

"ADVERTISER," ADELAIDE

"The work of Mr. Dick and Miss Edith Barstow, the special dancers with the company, is unlike anything seen here before in their particular line, and these two popular young people were recalled again and again on Saturday. The boy combines dancing and contortion work with mystifying ease, and appears able to dance in perfect time at any angle, on his toes or his heels, or the sides of his feet. The tango dance with his sister was a dashing exposition of the Mexican version of that dance, and the Altar Walk showed their cleverness as toe dancers, when they tripped across the stage on one foot, or rather one toe, or did the famous squatting Russian dance still on their extreme toe tips. Their athletic dance was another whirlwind of dancing acrobatics, which delighted the audience."

THE "HERALD," MELBOURNE

"And the best dance of all is a marvelous combination of toe dancing and acrobatic flourishes by Dick Barstow, the young American artist, who causes a furore at every performance."

"MAIL," SYDNEY

"Mr. Dick Barstow and his dainty little sister, Edith, were cheered again and again for their wonderful dancing."

EDITH

"SOCIETY"

September 1, 1926

"The success of the show is achieved by the Barstows—Edith and Dick—who present some most excellent dancing steps, done in a whirlwind manner; and the male member brings down the house with some remarkable toe dancing."

NINE MONTHS AS PAT AND NORA in "MERCENARY MARY"—AND SKINNER AND NELL in "BETTY LEE"



Acclaimed the World's Greatest Male Toe Dancer

PARADE OF MAESTROES WELCOME WHITEMAN

Is Good-Will Gesture Plus Plug
for Benefit—Lopez-Kahn
in Truce

"Lucky" is the title of the Whiteman-Mary Eaton starring show under Charles Dillingham's direction. It is slated for rehearsal the latter part of February. Whiteman is meanwhile playing picture houses under William Morris' direction.

An unusual tribute slated for Whiteman's homecoming is an automobile parade of 30 cars, transporting the orchestras of Vincent Lopez, Ben Bernie, George Olsen, Fred Rich, B. A. Rolfe, Roger Wolfe Kahn and Ernie Golden, each orchestral unit to occupy three cars with conspicuous streamers plugging the Whiteman welcome and the forthcoming public benefit show of the National Association of Orchestra Directors, of which this septet, with Whiteman, are the founders.

Another gesture in the same good-will direction is the amicable arrangement between Roger Wolfe Kahn and Vincent Lopez for the exchange of their pianist-arrangers, whereby Arthur Schutt comes back to the Kahn clan and Irving Brodsky shifts to Lopez. The idea of "stealing" one another's instrumental stars is being eliminated in this wise.

ECKHARDT AT NEW MAYFAIR

Los Angeles, Jan. 25.
George Eckhardt, Jr., with his Rainbow Isle Orchestra, will supply the dance music in the Georgian dining room of the new Hotel Mayfair. It will open Feb. 1.

RADIO RAMBLINGS

The 10,000,000 Americans from all walks of life who "went to the opera" via the radio Friday night when the Chicago Civic Opera Co. broadcast Gounod's "Faust" (Garden Scene) is but another step forward in the progress of radio as a national entertainment factor. The mechanical hook-ups were well night perfect, a series of 15 microphones picking up each singer's voice at sufficiently close range to transmit the sound to best advantage, without distortion or lack of clarity. Padding the scenery also facilitated the pick-up. It was an epochal step in the history of radio's advancement.

For a change of pace, Henry H. Tobias, a jazz purveyor, via the ether, is being heard around consistently. Tobias was clobbered from WMCA warbling his own compositions.

In these rambles, the difficulty of quick tuning is explainable only by the increased wave-length interference. On the WOR to WNYC range, which has WJAF and WJZ intervening, a couple of newcomers are making things a bit hard for all concerned, although the apparent weakness of the interfering stations holds them back for ready reception. The clashing sounds, however, are sufficient to complicate the ether situation for all concerned. WJZ has solved it by taking its broadcast central out into the suburbs and increasing its voltage, but WOR seems to be suffering most. It is claimed the Bamberger station will increase its wattage to overcome this, and this should be done forthwith.

Gladys Rice, Roxy's Gang graduate, who has been prominent on the phonograph records, and Victor Arden and Phil Ohman, the jazz Paderewskis with "Oh, Kay," were a triple feature from WJZ. Miss Rice's sopranoing of the Gershwin show music and the boys' keyboard specialties were individual highlights.

WPCH, nee WFBH, is now part of a little triangular network all its own. A new hook-up has been effected with WARS, Brooklyn, and WDW, Newark, with the Park Central Hotel station as the key broadcaster, for the metropolitan commercial trade.

"Radio Rambles" is the heading of a new ether reviewing department in the New York "Evening Journal" which may or may not have been inspired by Variety's own Radio Ramblings. Those who have advised us of the similarity state that the daily's department is comparatively new and came into existence after Variety's department. Still, it's a natural title thought. And the "Journal" has a daily circulation of 650,000, something else Variety won't argue about.

B. A. Rolfe is another whose soothing syncopation possesses that "class" that differs from the average, straightaway jazzique.

Of the maestros, two of them are absent and station announcers are heard in place of the usual "Lopez speaking" and "This is George Olsen"; the former is out of town professionally and Olsen is vacationing in Cuba. The Keller Sisters and Lynch, the harmony trio at the Casa Lopez, who broadcast on the Lopez hours, are fast building an individual reputation on their own, and probably account for no few couverts being attracted to the night club.

Probably the most prolific broadcasting artist is Ernie Golden, from his Hotel McAlpines. "Ernie speaking" and "the next numbah" are heard for dinner and supper from WMCA. There's no question that this hostelry was put on the hotel dine-and-dance map solely through Golden and his radio rep.

This goes also for the conservative Waldorf-Astoria with Harold Leonard at the baton. Leonard has now contracted with WAEC, a new commercial station controlled by the Atlantic Broadcasting Corp., and he, too, makes his ether "appearance" often per week.

Gladys Rice's popularity has fetched for her an alignment with the Ruud Mfg. Co.'s new light opera hour when she will be featured with Frank Munn tenoring opposite. Walter Haenschel will conduct the Ruud radio orchestra.

Roger Wolfe Kahn has been giving the "mike" absent treatment Saturday nights from WJAF, since they start at 10-11 with the Lopezites from thence to midnight. That's probably too early for Kahn to get down to his Le Perroquet bandstand, hence a substitute announcer officiates. Notable among the solo efforts was Tom Gott's "sweet" trumpet solo.

Some of those Sunday afternoon broadcasts are sickening in their broad plugging for furniture and installment buying clothing stores. Abel.

Paderewski's Luggage

Los Angeles, Jan. 25.
When Ignace Paderewski, famous pianist, arrived in Pasadena recently for a holiday he carried three grand pianos among his props.

WEEKLY AIR OPERA

Percy L. Deutsch, of the Brunswick-Balke-Collender Co. of Chicago, in association with the National Broadcasting Corp., is sponsoring the national operatic broadcasts as an experimental innovation for a planned series of consistent opera programs for next season. The first one, Friday, night, by the Chicago Opera, offered the Garden Scene, running 55 minutes, from Gounod's "Faust" and will be followed this Friday (Jan. 28) with a presentation of Verdi's "Il Trovatore" (last act), via a network of 25 stations, beginning at 10:30.

The "Faust" program was hugely acclaimed, and music critics in New York and elsewhere took that as a regular assignment to review the opera via the ether. The comments have been consistently favorable.

Selling "Afternoons"

Commercial radio is going after all possible angles, and as a step to absorb all available ether time an unusual campaign is being conducted for the sale of afternoon "time." The National Broadcasting Corp. has its six to midnight allotment booked pretty solid.

The afternoons are open. Because of the stay-at-home advantages, women's features are being approached for entertainment plugs.



MILDRED MELROSE
"MISS PERSONALITY"

Opening Jan. 31
Kit-Kat Club, London, England
Thanks to Paul Specht

Whiteman's Opens Feb. 18 With Capacity for 1,000

A \$10 or \$15 scale, probably the latter, will prevail for the opening of Paul Whiteman's, the new restaurant on Broadway and 48th street, on the site of the former Trianon, Feb. 18 (Friday night).

Work started Monday in transforming the old Rector's to accommodate 900 normally, with an additional 100 possible on the big nights. A terraced plan of seating, with each row of tables elevated, is the keynote of the room. The bandstand, an enormous affair, to hold Whiteman and his original orchestra of 32 men, will face the entrance and will be specially designed for best acoustic effects.

Jimmie Gillespie got into New York Monday, leaving tomorrow (Thursday) to rejoin Whiteman at the Circle, Indianapolis, this week. Whiteman winds up his tour next week at Castle Farm, Cincinnati, getting \$13,000 for that week.

Louis Cantone, better known by his first name, former headwaiter at the Palais Royal, where Whiteman originally came to attention in New York, will similarly function at Whiteman's.

Whiteman as one faction and Manny and Edmund G. Joseph and Bob Langdon as another are operating on a 50-50 split. Joe Freeman has the kitchen concession and Melville Morris, Whiteman's booking manager, is "in" for a percentage also.

Whiteman will have his entire orchestra for both dinner and supper sessions, doubling into "Lucky," the new Whiteman-Mary Eaton starring show.

Whiteman's contemporaries, notably, among them, Lopez, Olsen, Bernie, Rolfe, Kahn, Rich and Golden, are planning an elaborate welcome-home greeting for the King of Jazz.

The Public circuit for whom Whiteman has just completed an extensive tour is also planning an elaborate welcome home celebration for their traveling attraction.

WNAC Announcer Dies

Boston, Jan. 25.
Clyde McArdle, chief announcer of "The Smilers," one of the features of the WNAC radio station (The Shepherd Stores), died at the Elliot Hospital here on Friday, following an illness of two weeks.

10 Million Listeners-In

An estimate, not looked upon nor accepted as accurate, in the dailies and from the broadcasters was that the radioing of the Chicago Opera Friday night had been listened in on by 10,000,000 people.

When one station can run up in the millions on circulation the other stations may have to listen in also, and seriously.

Provided one station can secure through programs that number of listeners frequently enough, what circulation can any other station guarantee?

It appears to be more serious for the stations, not allied with the National Broadcasting Company than with the theatre.

INSIDE STUFF

On Music

Feist's Off "Birds"

Following an epidemic of "bird" songs, Feist has switched to "The Cat" as a change of animal pace. Gus Kahn and Isham Jones authored the new feline ditty. The assortment of "bluebird," "blackbird," "red robin" and "bird's eye view" numbers prompted the switch.

More Publicity for "Ganges"

The following letter, addressed to Paul Specht, from Cecil Lennox, Ltd., of London, the original publishers of "Moonlight on the Ganges" which Harma, Inc., has exploited into a big American hit, speaks for itself. It refers to Variety's crediting Paul Whiteman with having "made" the "Ganges" number a big hit through his first Victor recording. While Whiteman has a "cut" in on the tune, Specht wants it understood that he was responsible for bringing the number to America and Huntley Trevor, writing for Cecil Lennox, Ltd., advises Specht:

"With regard to 'Moonlight on the Ganges,' I have noted all the remarks of 'Variety' and I still will not forget that drive to Kensington when I introduced the number to you. I will certainly take steps immediately to put the matter right with regard to you and Whiteman in respect of 'Moonlight' which I know personally you were the means of placing in America."

Tobias Brothers Collaborating

The three song-writing Tobias Brothers—Harry, Charles and Henry—are collaborating, although each has won his spurs individually. Henry is the youngest, his "Katinka" (Feist) hit being notable considering the youngster's 18 years of age.

In addition, Charles is a vaudeville single and formerly a music publisher when of Breau & Tobias; Henry is a radio artist and Harry is a well-known music salesman. At the most, two of the three have collaborated on occasion, although primarily with other writers, but are now working together as a trio.

"Poison" From Booking Agents

"Poison" propaganda from would-be job seekers is an accepted condition in the big hotels with their choice orchestra berths. It is generally discounted.

One unscrupulous agent naively advised a hotel that he "understood" that Jazz Maestro at the Biah hotel was not in "good standing" with the powers-that-be, and that he was aware of Jazz Maestro's penchant for periodic tipping, and that accordingly Mr. Agent was offering so and so, as possible successors to the liquid dieting syncopation leader.

As a general thing, the man whom he would displace is handed all such correspondence for personal information. The hotels before closing with anybody are pretty conservative and make sure of their executives for this reason.

Lumber Man's Hobby—Orchestra

Carroll T. Cooney, former all-American football star at Yale and now vice-president of the international lumber company of Cooney, Eckstein & Co., Inc., controls a dance orchestra as a hobby. The Cooney Syncopators will play a Yale Club stag party Feb. 9.

Starting as a hobby, the Cooney band has performed for many notable social events including receptions for royalty. Although Cooney plays saxophone, mandolin and violin, among other instruments, the band is composed of professional musicians.

Cooney was all-American centre with Ted Coy's Yale team of 1909. He was also a varsity track man and won the intercollegiate hammer throwing and shot putting events for a number of years.

Colored Organist Plays Jazz for Disks

Tom (Fats) Waller, colored pipe organist, for some time employed by the Lafayette theatre (Harlem), is now organist at the Lincoln in the same uptown neighborhood.

Waller, regarded the "Jesse Crawford" of his race, has recently been making solo records for both Brunswick and Victor machines. He is said to have no equal as a "blue jazzist" on the pipe organ.

HERE AND THERE

John Cavallaro and his orchestra from New Haven, Conn., are at the LaVida Club, Miami, for 10 weeks, starting Jan. 10. Teddy Carlo, Morris Fink and Jack Taylor round out the show with the Cavallaro orchestra.

Jim Durkin is now band and orchestra manager for Edward B. Marks Music Co.

Mason City, Iowa, dance hall was included in the \$300,000 blaze that destroyed a five-story building last week.

Charles L. Fischer, the Kalamazoo band leader, who is globe-trotting as the dance music purveyor aboard the "Belgenland," advises from Honolulu that he has been offered all the music business for the entire Red and White Star Lines. The "Belgenland" is a Red Star steamer.

ESCAPES DEPORTATION

Indianapolis, Jan. 25.
Deportation of Bernard Shulgasser, 25, of Lithuania, was stayed by U. S. immigration authorities as the result of telegrams from Butler University officials and Indiana politicians.

The youth, a Butler student, was arrested and rushed to New York to join a deportation party. The government charged he violated his immigration pledge by working his way through school as a teacher of violin and Hebrew.

KAHN-MILLS CONTRACT

The first step forward in the line of creative composition is Roger Wolfe Kahn's exclusive contract with Jack Mills, Inc., for a period of one year, to publish all of Kahn's standard, popular and instrumental numbers.

The 18-year old maestro aspires to production composition ultimately and already has a show in collaboration with Ben Hecht (libretto) in preparation for Horace Liveright's presentation.

The Mills, Inc., contract applies to everything but show numbers.

Kahn's "Tango le Perroquet," a characteristic tango which is the opener and closer of every Kahn radio program from his Le Perroquet de Paris night club, will be the first number published.

Suppress Raw Song Disk

Toronto, Jan. 25.
The Victor Co. of Canada have withdrawn from circulation and recalled from retail dealers their disc "How Could Red Riding Hood." Too suggestive is the reason given.

Shutting Off Publicity

Minneapolis, Jan. 25.
Local newspapers have entered into a pact not to give any free publicity to sponsors of radio programs. They made the first step in this direction by sending out their own men on the story of the Minneapolis Symphony Orchestra's radio concert on Jan. 24.

The item was lifted into a three-quarter page display ad with an asterisk leading to the information that the offering was in honor of the silver anniversary of a local department store.

"The Tribune" took the initiative in making the "no free publicity" agreement.

DENNY AT MT. ROYAL

Jack Denny and his Brunswick recording orchestra open Feb. 14 at the Mt. Royal hotel, Montreal, replacing Elmer Grossman, also an American bandman. Harry Pearl looked in Denny.

THE WELL DRESSED MAN HAS GONE UP-STAGE

Durante, Jackson and Clayton
Hopping into Tuxes for
Parody—Secretary

Well, those Dover Club boys have gone up-stage. Democratic, they usually say, when a guy tries to wear a high hat whether it fits or not.

Not only have Jimmy Durante, Eddie Jackson and Lew Clayton gone off of their sartorial nut through buying two tuxedo suits to be worn among three people, but they attached a private secretary, Joey Karyl.

Joey took such good care of the coin in the Dover's cashier cage that the three boys want him to split up their \$2,500 weekly at the Parody, to save arguments.

The entertainers open at the Parody Club tomorrow (Thursday) night. The Parody seats about 400. Dover seats about 150. At the Parody the boys will do their stuff, but get home earlier. They have 16 routines. While doing them at the Dover they had to watch the side lines, also the count up, being in there on a split. At the Parody they draw down the coin, obey Mayor Jimmy and with no out-if not getting home on time.

Eddie Jackson's Interest

The arguments over splitting the money might arise if either of his companions went up against Eddie Jackson for a touch. Eddie is no financier and doesn't want to go in the borrowing business. When he got him at the Dover, Eddie slipped it in the bank before he went home. Wanting to make a payment, he went to one of the savings banks and handed in the book. When the money and book were returned Eddie found he had more. It was three weeks before Eddie got his nerve up to tell Joey how he had cheated the bank. When Joey told Eddie the added amount was interest, Eddie said he didn't believe it—that no bank would give him something for nothing.

Through the new engagement the boys called in an expert to look over their wardrobes. Besides the

Lyman at Ambassador

Booking Tommy Lyman, a frank "table singer," into the conservative Hotel Ambassador, New York, was a somewhat radical move, but the hi-hat bunches' requests for "blue song material is surprising even the hardened Lyman. The money-and-the-tables gag is out at the hotel, although one \$100 bill has already been slipped Tommy.

A prominent deb requested a particularly indigo "Denver Jennie" number, which was sotto-voced at her table.

three tuxedos there were four collars and six shirts. The experts threw out the shirts, claiming they belonged to the waiters, also cast out the collars, alleging they belonged to the cops, but said the tuxes seemed to be the originals, although a couple had a worn look. He decided that the boys would have to get new tuxes.

After a conference the boys decided that the two tuxes would be enough; they could make the other do through each wearing it on alternate nights. One of the evening sports at the Parody will probably be to find which one is wearing the old tux.

Jimmy has become more popular this season by singing "I'm Jimmy, the Well Dressed Man." He says he is going to live up to that rep even if he must wear a different collar each night.

Mr. Clayton is also a business man now, operating a dance college. His business career is signing checks to pay off.

73 Yr. Old Cafe Man Fined \$1,400 and Given 3 Mos.

Toronto, Jan. 18.

Night clubs and cabarets have always found it difficult to get an even break in this district. With the return of liquor in May things will likely open up and options have been taken on promising properties.

However, none of this helps Ward Van Allen, 73, proprietor of "The Lodge," a roadhouse. For admitting the open sale of whiskey and wine on New Year's Eve, Van Allen was fined \$1,400 and sent down for three months. He paid in cash.

They don't have any padlocks in this country.

A. S. C. P. SUES UPSTATE FIRM

Buffalo, Jan. 25.

The Say Fong Co., Inc., local restaurateurs, was named defendant in a bill of complaint filed in Federal court here by the American Society of Composers and Publishers, for alleged infringement of copyright in the playing of "Indian Love Call" from "Rose-Marie."

A restraining order and damages of \$250 are asked.

HERMAN SILVER, SHOPLIFTER

Herman Silver, 28, cabaret musician living at East Northport, L. I., pleaded guilty in Special Sessions to shoplifting.

He was arrested Dec. 1 after taking several books from a counter in Macy's.

The justices fined him \$25 or five days in jail. He paid the fine.

2 NIGHT CLUB GIRLS MAKE UP IN COURT

Marea Kerns Convinced That
Gretchen Grant Didn't Cop
Her Boy Friend from Yale

Magistrate Andrew McCrery in West Side court played the part of Solomon when two night club girls came to his court to thresh out an alleged assault. Marea Kerns, 18, 70 West 82nd street, tall, lithe and good looking, summoned to court Gretchen Grant, 19, much smaller but just as vivacious. Both are blondes. Miss Grant resides at the Woodstock hotel.

Miss Kerns is in the Silver Slipper floor show. Miss Grant declined to tell reporters what show she was with. The alleged assault, according to Miss Kerns' story was over the theft of the affections of a Yale student who had been courting Miss Kerns.

"Gretchen had lived with me when the Yale student was courting me," said Miss Kerns. "I noticed her making eyes at him from time to time. I never paid much heed to it believing my boy friend would pay no attention to her."

"I told Gretchen," continued Miss Kerns, "that I thought her actions were not just proper. She then left the apartment in a huff and has made her home elsewhere. When leaving she stated that I would be sorry."

Slap in the Face

"For two weeks the young man from Yale failed to come to my home. I saw Gretchen the other evening with some friends on Broadway, near the Roseland. I asked her the whereabouts of my friend. She denied knowing anything about him. When I pressed her for more details she slapped me across the face."

"I didn't strike back because I am much taller. Moreover, I didn't consider it ladylike."

The court and assistant district attorney Gene Finnegan were impressed with Miss Kerns' story.

Miss Grant denied striking Miss Kerns. She also denied stealing Miss Kerns' Yale boy. "We had been inseparable for years until this 'boy friend' came on the scene," said Miss Grant between sobs. Finnegan stated to the court that he didn't think Miss Grant stole the Yale boy. The court felt the same way.

Finnegan suggested the girls make up. They embraced each other and went out to resume residence together.

SILVER-MASKED SOLOING

The Silver-Masked Tenor with Joseph Knecht's B. F. Goodrich Silvertown Cord Orchestra at the Palace, New York, this week, is making tenor solo recordings for Victor. Heretofore the S-T Tenor (Joe White) only interpolated vocal choruses with the Silvertown Orchestra's dance numbers.

Of the S-T Tenor's initial numbers, "Mammy's Little Kinky-Headed Boy" and "Dear Heart, What Hight Have Been," the former is an original composition.

Gyp on the Boys

One of the hideaway black-and-tan places has been antagonizing the newspaper boys by putting the gyp on them also, and with seemingly greater effect than the average chump.

The fact that the "wise" boys' word-of-mouth plugging has helped "make" this all-night spot is the more surprising. Seemingly the owner wants to keep the newshounds away, tacking on couverts and fancy scales for drinks, besides doing some extra additions of his own.

The squawks have been voiced with such frequency as to make a previous theory of possible error look silly.

\$5 Palm Beach Couvert With Yacht Club Boys

Palm Beach, Jan. 25.

The Yacht Club Boys, Chick Endor, George Walsh, Billy Mann and Tommy Purcell, opened at Le Touquet, formerly Montmartre, Club, Wednesday. Room is under management of Frank Hayward and operated by the same interests controlling Club Lido, New York, where the boys were for ten and one-half months.

The boys are easily the best night club attraction caught here this season and are in for eight weeks, after which they open at the Cafe de Paris, London. The quartet took a cut to come down here, but are already in demand for private parties, playing one before opening.

Whether Le Touquet will do business with a \$5 covert remains to be seen during the next few weeks, nothing being so uncertain these days as a Florida night club.

The Yacht Club Boys are a certain society draw but no night club here made any money last season, when the boom was at its peak, by depending solely on the social register mob.

HELD UP ABE LYMAN

Los Angeles, Jan. 25.

Abe Lyman, head of the Lyman Brunswick Recording Orchestra, while returning to his home from the Uptown theatre in his automobile, had his car jammed into the sidewalk by another car, when two men got out and relieved him of \$100 in cash.

Upon Lyman's plea that a watch chain he wore had been given to him by his mother, the bandits allowed him to keep it.

GOV'T MUST PROVE ORIGIN OF LIQUOR

Surprise Decision by U. S.
Court in Boston—Criminal
Action Against Runner

Boston, Jan. 25.

Through a decision of the United States Circuit Court the burden of proof to show liquor is of foreign origin rests wholly on the Government in cases of prosecution. As a result it is expected many cases in the United States Court will be pushed aside while the prosecuting authorities try and get their bearings on this latest decision. It was a complete surprise and very much at variance with previous decisions.

The decision given in a case where one Brown was charged with bringing in 150 cases of liquor from a rum running schooner was that there was no evidence presented to the court that the "containers of alcohol bore any marks or labels showing it to be of foreign manufacture, nor was there any evidence that it came from a foreign country." The Court ruled that in a criminal case such evidence is absolutely necessary.

LOPEZ REORGANIZING

Finds Pick-up Combo of Crack Men
Can Speedily Adjust Themselves

Vincent Lopez is essaying the unusual in reorganizing a band personnel that has already proved itself. He is doing this for no other reason than a desire to weed out some allegedly "bolshhevik" talent.

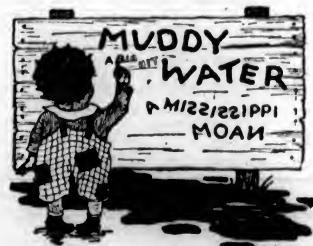
Lopez proved something to himself last week when playing the Cleveland Auto Show with a pick-up combination of crack men. He speedily got them co-operating. As a result half of his original New York band at the Casa Lopez is being similarly switched.

EDDIE HARKNESS

and his orchestra who, two years ago, were sent to Seattle to open the Olympic Hotel there, have had the distinction of opening another coast hotel. Returning to San Francisco, Eddie Harkness, now at the Hotel Mark Hopkins, has been rated the new dance sensation on the coast. Harkness has one of the snappiest and smartest organizations on the Pacific coast.

Are you featuring Our Big Hits?
"HUGS & KISSES" (Vanities)
"CLIMBING UP THE LADDER OF LOVE" (Vanities)
"WHO DO YOU LOVE?" (Vanities)
"EARL CARROLL'S VANITIES"
"TRAIL OF DREAMS"
"ALABAMA STOMP" (Vanities)
Published by

Robbins-Engel, Inc.
799 Seventh Ave., New York City



BACK ON BROADWAY

JEAN GOLDKETTE'S ORCHESTRA

ROSELAND BALLROOM

Broadway and 51st St., New York City

Special Guest Attraction During Anniversary Week

EXCLUSIVE VICTOR ARTISTS

'Heavy Snowstorm Uptown' Explained Village Bunk

A gag now being used by one of the covert charge wide open night clubs in Greenwich Village is to announce the appearance of the cast of a Broadway show nightly. Most of the customers are out before the scheduled time of the appearance, while those who remain

that late have either forgotten or are too pickled to worry about it. Last Wednesday night it was announced that the cast of "The Desert Song" was to appear. Long past the time they were due a slightly muddled guest staggered over to the waiter and demanded bitterly, "Shay, where's that Deshert Shong compny?" "Shuush," whispered the waiter, mysteriously, "don't tell anybody. They were delayed by a heavy snowstorm uptown."

CABARET BILLS NEW YORK

Cecil Cunningham's Club Minnie	Everglades Juliet Starr Sydney Boyd Mia Jarrett Chas Paulsen Charlotte Lois & Vivian Mia Sandra Browne Walsh Bunny Weiden R Eddie Chester Joe Candale Bd 5th Ave. Caravan	Allan Walker D Ellington's Kyns Knickerbocker Grill The Diplomats Le Perroquet de Paris R Wolfe Kahn Or Aristocrats Rostes & Ramos Morton Downey Bliss Blowers Mirador Babettes & Semms Johnny J'son Bd MeAlpina Hotel Ernie Golden Orch Melody Band Box Al Wohlman Flo MacFadden Horace A Rouse Virginia Roach Madcap & Lorraine Anne Allison Billy Burton Orch	Farely Club Lou Clayton Eddie Jackson Jimmy Durante Pennsylvania Hotel Geo Olsen Bd Michigan Club Harry Richman Nate Leipsig Natcha Nattova Betty Rees M de Forrest Dorothy Bacher Dave Bernie Bd Seven-Eleven Club Pinkard Rev Beattie Allison Emma Maitland Aurelia Wheelon Slim Connors Silver Slipper George Thera Dan Healy Carlo & Norma Beryl Halley Jack White Dolly Sterling Ruby Keeler Eddie Edwards Bd Strand Roof Godfrey Rev Dave Mallen Tex Morrissey Hal Kemp Bd Texas Guinan's Texas Guinan Rev Texas Ramblers Waldorf-Astoria C & V D'ath Harold L'aard Bd
Joeline & Lamey Irving Bloom's Or Cass Lopez Vincent Lopez Frank Libase Keller Sis & L D Morgan Earl Rickard V Lopez Bd Club Alabama Colored Revue Club Barney Murphy & Johnson Johnny Marvin Hale Byers' Bd Club Deserville Paul Sabia Bernard Lockwood Loretta Adams Marguerite Howard Natalie & Darnell Ben Glaser's Orch Club Lido Duran & Hainy Meyer Davis Orch Cassie's Inn Leonard Harper R Allie Jackson Bd Dover Club Floor Show Dover Band	Parlison Nights R Ben Selvia Bd Helen Morgan's 54th St Club Helen Morgan Al B White Loretta McDermott Hofbrau Fanny Knight Frank Corwell Corwell Orch Hotel Ambassador Tommy Lyman Roy Barton Larry Str Orch Kentucky Club Bird Sis Billie West Rose Schall Margaret Price Jana Harrison Doris King Sonia Coy Jack Carroll Bubbles Shelby	Monte Carlo Rees & Genola 14 Virginians Montmartre Miller & Farrell Delano & Revel Emil Coleman Bd Moulin Rouge Variety Show Betty Leonard Jack Edwards Specht Bd Palais D'Or Rolf's Revue B & Rofis Bd	

CHICAGO

Alamo Virginia Cooper Jack House Rick & Snyder Al Handler Bd Chee-Pierre P Nuyten's Rev Earl Hoffman's Or College Inn Jack Fine's Rev Ch'mb'l's & Hines Sylvia Joyce Sweetie & Jess Maurine Marcelles Maurie Sherman O Deanville Floyd Dupont's R Margaret White Wallace & Cappel Effe Barton Bessie Moore Louis Salamaue Or Prin's Inn Harry Moon Madison McKinnis Anna Shadkova Billy Rankin's Rev Ann Toddings Bill Paley Orch Frolies Roy Mack's Rev Bill Adams	Bert Frohman Jimmy Ray O'Neal Sis Mirth Mack Babe Kane Phyllis Rae C Straight's Or Grandma Jack Kent Bether Covington Walter Vernon Ed Van Shalk Billie Stanfield Del Egan Tracy & Duncan Moore & Eddythe Brule Caldwell Or Green Mill Gladys Kremer Joe Lewis Dorcas Leslie Williams Sis Manuel & Vida Sol Wagner's Or Hollywood Barn Owens & Lawrence Miss Belmont The Carletons Frank Sherman Buddy Fisher Roy Whitman M Brunette Bd	Helen Savage Florence Schubert Klt Kat Club Karlita Alenova Bob Heen Alleen Windsor Lucille Toy Myrtle Powers Low Flak Paulette La Pierre Frank Albert Orch Farely Club Flossie Sturges Phil Murray Clint Wright Orch Slim Greenlow Forsyth Palace Ambassador Bd Rainbow Gardens Bert Melrose Mary Jayne Lowell Gordon Aurivale Craven Rondeleins Katz & Kittens Rendezvous Harry Delson Eddie Cox Madelyn Killean Beth Miller Accent & Janette Rudy & Neway	Neva Schiller Burdy Dean Ralph Bart Louis Panico Bd Samovar Bob Heen Leslie Alston Irene Bonsky Henry Marshall Olive O'Neill Samovar Orch Terrace Garden Shannon Frolie Gypsy Lenova Susanne France Ralph Williams Bd Towa Club Towa Club Rev Honore & Florence Peorless Sis Vandy Fair Lee Sis Chris Fendler Jeanne Antrim Thelma Combes Vierra's Hawaiians G & Mae La Ferre Adele Walker Van's Vanity F'r O Venetian Jenkins & Br'nd's Ben Pollock's Or
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MIAMI

Casa Grande Jimmie Richmond Billie Richmond O Richmond Co George Twyman Jack Cole Orch Hollywood Hotel Leon Fint Orch	Hotel Antilla Joe Astoria Orch Hotel McAlister Horace Vokum Manila Gates Orch Lavinia Teddy Carlo Bertha Mueller Jack Taylor Al Downs Orch	Movie Inn Kitty Bunnell Patricia Baker Mme Rie Malova Conale Allman Bert Morley Irene Marcell Mona Cook Florida Ramblers Rainbow Garden Wells & Winthrop	Geraldine Karma Ann Stapleton Candris & Capelli Jack Ford Orch Sixty Club Jane Lucille Agar Madeline Dardis Fager Cook Wofford Hotel Music Weavers
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MILWAUKEE

Frolie Dot Daniels Synopators Bd Golden Phenant Minnie Fitzgerald Hugh Angelo Phasant Rev	Chicago Ramblers Sky Room June Hammond Tune Tinkers Bd Rathskeller Juanita Art Weber Bd	Jefferson Inn Tom "The Cook" Lucille Williams Buster Pintau Jefferson Bd Miami Gardens Phil Kestlin	E L Rice Dix Cotton Pks Bd Moulin Rouge Rae Cox Ralph Knoke Wondra Moulin Rouge Bd
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PHILADELPHIA

Club Alabama Lee Marshall Rev Sledge & Sledge Doc Hyder Orch Club Cadix Eddie Davis Roana Lloyd	Rene & Fohl Parodians Club Madrid Mario Villani Chic Barrymore Duley Sis Ruth Day	Alvarado & Jean Madrid Roses Elliot Russell Bd Madrid Revue Cotton Club F Montgomery Rev	Florence McClain Bill Brown Orch Picadilly Club Lydia Hamilton Dell Markee Billie Stout
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WASHINGTON

Better 'Ois Vincent Bergen Phil Jackson Orch Carlton J Slaughter Orch Chantecier Walter Koik Paul Fiedelman Meyer Davis Orch	La Java Dave Berman T Thompson Orch Le Paradis Jack Golden Felix Solari Dick Himer Night in Toyland Meyer Davis Orch	Mayflower Sidney Orch Mirador Phil Hayden M Harmon Orch Spanish Village J O'Donnell Orch	St. Mark's Ben Bernie's Orch Valencia A Borgone Orch Wardman Park Moe Baer I Boernstein Orch
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Freeze Out

When the "Three o'Clock" tune proves too subtle for the customers to take a hint, and even if "Home, Sweet Home" does not budge the covert charges, the management has devised the means of freezing them out of their seats through opening the windows and doors and creating an unbearable draft that forces an en masse exit.

GEORGE OLSEN CLUB (NEW YORK) (2d Review)

New York, Jan. 21.

The remarkable draw George Olsen has built up at his private night club, to which only his friends are admitted, is the more noteworthy, considering the absence of Olsen for a couple of weeks in Havana. Despite that, the 250 capacity is taxed to the limit with extra tables out in the lobby, on the floor and on the bandstand becoming necessary.

It also indicates that the really "nice people" of New York can take their nocturnal diversions in a denatured condition. At "Three o'Clock in the Morning" the crowd has thinned out aplenty and those remaining make a quick beeline for the doors.

There is no getting away from the importance of smart dance music as a draw. That is actually the biggest attraction of the club, although Olsen is himself a personality and attracts the society and legit theatrical mob at \$3 and \$4. A \$5 covert for Saturdays may become necessary because of the crush.

From the Olsen orchestra, in that harmony trio (Fran Frey, Bob Rice and Bob Berger), the club has its next best attraction. Then there is Pearl Eaton (Mary's sister) with b. and w. specialties and general clowning; Jack ("Buster") Shutta, Ethel Shutta-Olsen's brother with a dance specialty; Madelyn Northworth and George Childs, ballroom dancers, and last, but not least, "Fuzzy" Knight, a mean "blues" warbler, who is a novelty in himself and quite popular with the sophisticated night owls.

AGENT SUMMONS ABRAMS

Lot of Trouble Over Small Difference on Contract

Tony Shayne, agent, 1578 Broadway, summoned to West Side Court before Magistrate Tom McAndrews, Irwin Abrams, of the Rendezvous Club, charging the latter with failing to make good on an act he billed at the Rendezvous New Year's Eve. In court Magistrate McAndrews played the part of arbiter.

Satisfied, Shayne agreed to accept the Court's ruling. According to Shayne, he booked the Five Locusts Sisters, Trainor Brothers and a dance team, Taylor and Whitely. It was to cost Abrams \$170. Shayne produced a typewritten contract signed by Abrams and all concerned that the Trainor Brothers or Taylor and Whitely could be withdrawn at a \$35 reduction.

This had to be agreed upon before Dec. 30. In Court Abrams argued that the entire cast was not used, thereby he added he was entitled to a reduction greater than stated in the contract. Magistrate McAndrews suggested that Abrams pay \$150. This was too much. The Court then suggested \$125. Abrams agreed to this and the case was postponed pending settlement.

HOLD UP SENTENCE

Henry Lucasik Will Have Plenty of Time to Think It Over

Henry Lucasik, 27, known to the police as "The Bel," faces a term in prison of from 20 to 40 years, having been convicted by a jury before Judge Koenig in General Sessions of burglary in the first degree as a second offense. Lucasik, with several others, held up the Hofbrau Restaurant, Broadway and 52d street, March 8, getting away with \$8,400 in cash. "The Bel" was remanded to the Tombs for sentence Jan. 25.

Benefit at Caravan

Sunday evening (Jan. 30) at the Club Caravan, 5th avenue and 54th street, will be a benefit night for the Actors' Fund.

Jane Gray has donated her club for that evening to the fund's campaign committee of young men with Howard Hilton Spielman, chairman.

Roadhouse Proprietress Drops Village Attack

Buffalo, Jan. 25.

Minnie Clark, proprietor of the Silver Slipper road house in Amherst, has dropped her successful attack upon the recently adopted ordinance of the village requiring all road houses to close at midnight.

It is reported that abandonment of the action is the result of an agreement whereby Amherst authorities will refrain from enforcing the ordinance but will substitute a conditional measure with a much milder form of regulation.

SLASHES GIRL WITH KNIFE

Milwaukee, Jan. 25.

Becoming enraged when Rose Williams, 27, whom he found sitting alone in the Frolic, local night club, refused his advances, Joseph Cello, 39, of Beloit, Wis., pulled a knife and slashed the girl across the back.

A detective passing by heard the yelling and entered. Cello made for the "dick" and the battle was on. The copper knocked the knife out of Cello's hand and pinned him down until the wagon came.

The Frolic recently opened as a night club formerly operating as the "Fountain Inn," notorious as a hang-out for unescorted women.

Nicked for \$50 Weekly

Los Angeles, Jan. 25.

Horace Lindon Keyes, saxophonist with Abe Lyman's orchestra at the Uptown theatre, has been ordered to pay Lola Adele Keyes \$50 a week temporarily alimony pending trial of suit for divorce she entered.

Superior Court Judge Guerin was told Keyes earned a minimum of \$150 a week.

4:30 A. M. DOOR KNOCKER

On Top of That, Florence King Talked Back to a Cop

"I was just excited. I'm sorry and plead guilty," said Florence King, 27, of 53 1st avenue, said to be a former dancing hostess at the Pachita Club, 133 West 55th street, when arraigned in West Side Court before Magistrate Louis Brodsky. The Court found her guilty and suspended sentence.

The dancing hostess was arrested at 4:30 a. m. by Patrolman Richard Gunnip of the West 47th street station. Gunnip was looking for curfew violators when he heard the shrill blasts of police whistles. As he came near the Pachita Club he found Miss King kicking at the door of the club.

Tenants in nearby houses were begging Miss King to desist and go home. "Home was never like this," she retorted. Gunnip plead with her to speed to her domicile. What she said to Gunnip resulted in Gunnip taking her to the police station. She spent the night in the West 30th street police station.

According to the bluecoat, she told him later that she had worked for the Pachita. They owed her, she said, \$15. She sought to get her money and was informed to return the next night. She declined and was ejected.

MUSIC MEN VACATIONING

Roger Wolfe Kahn, Ben Bernie, George Lottman and Irving Mills, of Jack Mills, Inc., take the southern route Feb. 6 for a Havana, Cuba, rest.

George Olsen and his wife (Ethel Shutta), with Walter Donaldson in their party, are due back from Havana the end of this week.

LEADING ORCHESTRAS

IRVING AARONSON

And His Commanders
Exclusively Victor
THIS WEEK (JAN. 27-30)
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Permanent Address: Variety, N. Y.

DON BESTOR

And His Orchestra
Victor Records
Management:
Music Corp. of America
Chicago, Ill.

FRANK CORNWELL

and His Orchestra
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AT JANSSEN'S MIDTOWN
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Orchestras
VICTOR RECORDS
Limited Broadway Engagement
ROSELAND BALLROOM, N. Y. C.

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and His Orchestra
Le Perroquet de Paris, New York
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Booking Office: 1007 Broadway, New York
GEO. D. LOTTMAN, Gen. Mgr.

KATZ

and His Kittens
New RAINBO GARDENS, Chicago

GEO. OLSEN Presents

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AND HIS
Statler Hotel Orchestra
BUFFALO, N. Y.
Per. Rep., "TAPS," 1587 Broadway

CHARLEY STRAIGHT

and His Orchestra
Brunswick Records
Frolic Cafe, Chicago
Conn Instruments Exclusively

JO ASTORIA

and his
CORAL GABLES COUNTRY CLUB
Coral Gables, Fla.

ELMER GROSSO

And His Recording Orchestra
NOW PLAYING
Mt. Royal Hotel, Montreal, Quebec
Perm. Address: Variety, New York

MAL HALLETT

AND HIS ORCHESTRA
Featured Six Seasons on Broadway
COLUMBIA RECORDS EXCLUSIVELY
Now Playing
ARCADIA BALLROOM, NEW YORK

VINCENT LOPEZ

And His
Casa Lopez Orchestra
Exclusive Brunswick Artist
CASA LOPEZ
245 W. 54th St., New York
Direction WM. MORRIS

GEORGE OLSEN

and His Music
Exclusively Victor
HOTEL PENNSYLVANIA
New York

B. A. ROLFE

AND HIS PALAIS D'OR ORCHESTRA
WEAF ARTISTS
Edison Records
ROLFE ORCHESTRAS, INC.
1600 Broadway, N. Y. C.

PAUL WHITEMAN

And His Greater Orchestra
Direction: WILLIAM MORRIS
Permanent Address: Variety, N. Y.

RAY WALKER'S

RADIOLIANS
NOW AT
CASTLE CLUB
1253 Bedford Ave., Brooklyn, N. Y.

NIGHT CLUB REVIEWS

EVERGLADES
(NEW YORK)

New York, Jan. 21.

A new and good floor show at the Everglades.

Produced by Bunny Weldon and called "Lil' Devils," the performance is more in the style of the cabaret shows of some years ago. It runs longer, has more diversity and contains just as much pep in other ways. That goes for nakedness and couch stuff.

In addition are some people with more than the customary talent of the night club minors. A juvenile, Sydney Boyd, with looks and a most pleasant tenor, should land in a production, while Brownie Walsh does a very neat but slow number. There are several good lookers in principals and choristers.

The show plays through in two parts, consuming 85 minutes inclusive of the interval.

In these days when a bare parade is thought worth its covert charge, a floor show such as this seems to fall in just right. That it draws, and good people, was evident Thursday night for the last show. A very big crowd for that evening, all nice people who were spending. Coveur is \$2.

Everglades is a wide open place, seating around 225. It has atmosphere. Being down one instead of up one flight, is also in its favor. That up one flight and save doesn't go for the night clubs. There's no economy, either, in dropping down a flight, but if one must decide to gravitate, the downward flight is the nearer to an old time and real cabaret.

Everglades is the Benny Ueberall place. It has been in operation for some time, Weldon lately going in as producer. His work with this show may draw more important attention to him. He seems to have ideas and does a lot upon the small

floor space. He slipped in a nude for a flash and also took a chance in a dancer having her gown unloosened. That says the boy has nerve. The gown thing is a bear, and all new. It's a look that anyone can call a squarer for the covert.

The Everglades produces its own show. With the band it is probably costing the house \$2,250 weekly, figuring off also cost of production. In this case with about 20 people in the show, the production likely ran inside of \$2,000, yet looks tasteful and well.

Eddie Chester is featured. He's a comedian, dancing, clowning and apparently getting to his audience. His final bit with a prop horse seemed to land heavy.

Two shows nightly, one for dinner with a choice of table d'hôte at a reasonable scale and no covert charge for the 7:30 meal. Everglades is an eating place.

Rather nice nowadays to walk into a restaurant with a show without having the spyglass on you and without waiting for two bolted doors to unlock. *Sime.*

ROOSEVELT GRILL
(NEW YORK)

New York, Jan. 22.

Maybe it's a new style of working, or maybe the Hotel Roosevelt maestro, Ben Bernie, was justified in his previous plaint about absent treatment socially at the hostelry, which would account for it being new, but the manner in which Bernie conducts is the most original in New York. For all the apparent interest he seems to take in violin conducting, Bernie could just as well telephone his direction over.

He has a special arm rest against which he leans nonchalantly, akin to a stooge reclining against a lamppost. All he does is keep rhythmic tempo via his head or body, and occasionally stroke the bow

across the strings just once, with exaggerated great effort, and then recline, exhausted from his toil. It's a lackadaisical showmanship all his own because, while his physique is in repose, his eyes are following the dancers and expressing genial greetings in that wise alone.

After a few numbers on this order, Bernie does get real "hot" and plays the jazz Strad in great style. Bernie is also giving the tonsils a little exercise through talking the song lyrics.

The Bernie style of "selling" a dance session is a nifty and packs a flock of warmth and personal good fellowship. Seemingly he knows the majority of his regulars and the debs and flappers flit by muchly at home in the charmingly atmospheric Roosevelt grill.

Bernie is, of course, too staple to be further commented on. It was purely a social call of long standing obligation—to get these Broadway eggs to cross into the east part of the town for dinner is no clinch despite the many good intentions—but Bernie's technical variations are worthy of comment.

Incidentally, "the maestro" has a few big weeks ahead of him. Last week he doubled into the Palace; this week into the Brooklyn Strand, then the Mosque, Newark, etc. *Abel.*

Midtown Hofbrau-Haus
(NEW YORK)

That the curfew law noise has its good points on behalf of some places, even though not favorable to the night clubs, is evidenced by the midtown Janssen's Hofbrau-Haus at Broadway and 53d street. Turnaway business at dinner, and above the average after theatre, although the diners-out do not seem to think of the Hofbrau, Twin Oaks and similar restaurants as night clubs.

For dinner, however, the usual banquet room annex is regularly thrown open because of the overflow, the before-theatre public giving the Hofbrau an excellent play. It is surprising to some degree because of the food scale which is by no means popular priced, although the radio (WEAF) has something to do with it because of Frank Cornwell's orchestra's popularity.

Considering the somewhat elaborate show put on before and after dinner, the scale is permissible, no covert obtaining for dinner; \$1 per person after theatre.

Besides the snappy Cornwell aggregation, the show is popularly assorted and galloped for speed. Cliff

Crane is an energetic master of ceremonies, delivering handily for the clincher with a good dance specialty. An adagio dance team, Malinoff and Grey, stands out, the girl (Miss Grey) also registering earlier in the proceedings with a solo specialty.

The tango team, Blanche and Elliott, make up for their Castilian shortcomings with acrobatic values, all of which suggests a preference for the acro stuff. Their personalities do not blend with the faithful brunet Spanish conceptions, and while attired in gay crimson trimmings and performing to tango accompaniment, they are nothing more or less than acrobatic dancers.

Dot Morrison is an eccentric comedienne who is stepping along. By the time this sees print she will have opened with Paul Ash at the Oriental, Chicago. Esther Peters is the prima and conventionally sopranish. Betty Marvin strums a wicked uke and also steps. She has been around before.

Cornwell's orchestra is an attraction in itself. This is a stock engagement for them at the Hofbrau, starting the place when Irving Aaronson labeled the unit The Crusaders and "presented" them. Cornwell has since broken away from Aaronson and is functioning under his own billing. Cornwell's tenor is above average. If heard by himself, sans a baton or with his violin, he would never suggest a dance band affiliation. In truth, Cornwell was a picture house tenor before taking a band unto himself.

With him he has a clever aggregation of 10. "Fuzzy" Knight, at the traps, is one of the cleverest "blues" warblers in the night clubs. Knight "gets hot" as the crowd warrants, although the Hofbrau customers are too conservative for his speed.

Gus Gudarian, at the piano, is better known as Gus Schultz, according to the Schultz German band specialty he has made a trade-mark at the place. At the reeds are Joseph Gillespie, Thomas Neary and Robert Montgomery; trumpet, Morris Selzer; trombone, Carl Leffler; banjo, Cameron Anderson; bass tuba, Paul Weston.

Cornwell, incidentally, is a "comer" among entertaining orchestras. The personnel is replete with sufficient talent to insure them for stage presentations whenever they so elect to go on tour. *Abel.*

Mildred Melrose, dancer, starts at the Kit Cat Club, London, next week. Paul Specht arranged the engagement.

NIGHT CLUB NOTES

Betsy Rees has been booked back into the Club Richman, where she played seven weeks before going into picture houses. Miss Rees replaces Evan Burrows Fontaine. Muriel DeForrest is another newcomer to the Richman. Natacha Nattova remains.

Earl Rickard has been booked into the Casa Lopez by Lou Irwin indefinitely. Rickard closed at the Madrid, Philadelphia.

Bert Moss, from the Addison Hotel, Detroit, is in New York looking over material.

Lillian Bernard and Flo Henry, the "female Van and Schencks," are in New York after a long stay in Chicago night clubs and picture houses. The girls are starting out on a cinema tour out of New York.

Hess and Genalo, dancers at the Moulin Rouge, New York, open March 1 in Berlin, booked by William Passpart.



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OBITUARY

HUGH S. JEFFREY

Hugh S. Jeffrey, 46, casting director and business manager for picture stars, was overcome by carbon monoxide gas while asleep in his home in Hollywood Jan. 18. Jeffrey is survived by a widow, who is ill in a Hollywood sanitarium. A valuable dog and a canary bird in the house with Jeffrey at the time were also asphyxiated.

DAN O'BRIEN

Dan O'Brien, 68, veteran clown and long designated as "champion leaper," died in the Cumberland Hospital, Brooklyn, N. Y., Jan. 21. He had been under the care of the Actors' Fund for the past year.

Mr. O'Brien is survived by his widow, Hilda Partridge, best known professionally as "The Girl in

been connected with John Brunton studios and the William Bradley studios.

Among some of the shows to which he was attached were "Lost on the Desert," "Alphonse and Gaston," "Runaway Girl" and "Under Two Flags." As far as the Fund could ascertain the deceased had no relatives.

Interment in the Catholic Actors' Guild plot in Calvary cemetery, auspices of the Actors' Fund.

JOE MACEY

Joe Macey, 50, vaudevillian, died Jan. 16 in Kings County Hospital, Brooklyn, N. Y. Mr. Macey was a pianist and had been with a number of acts during his stage career.

A note was found on the table in his hospital room asking that the Actors' Fund be notified. The deceased was a member of the Fund but was not a relief case. He also belonged to the Queensboro, L. I. lodge of Elks.

His remains were taken in charge by his brother-in-law, C. L. Phenix, Fort Worth, who was in New York at the time of his demise.

Mr. Macey is survived by a widow, Vera Macey, non-professional.

JACKIE TALLMAN

Jackie Tallman, vaudevillian, died Jan. 18 in the Buhl Hospital, Sharon, Pa. The body was taken to Indianapolis for interment in Memorial Park cemetery.

Miss Tallman was of the team Tallman and Kerwin and in private life was the wife of Harry Patrick Kerwin.

The Tallman-Kerwin act was on

IN MEMORY OF TOMMY PAYNE

Who passed this life Jan. 23, 1924
Surrounded by friends, we are loathsome,
In midst of pleasure we are blue;
A smile on our face, but our hearts ache,
Loving, my dear Tommy, for you,
As there is none on earth can take your place.
Mother, Dad & Sister Babe Payne

tour when Mrs. Kerwin was stricken with influenza.

CHARLES CUNNING

Charles Cunning, 52, for 14 years comedian with the Arlington stock company and known through the Black Hills district, died at Sturgis, S. D., recently. He had been in failing health two years. He had resided 17 years at Sturgis.

JAMES H. STEVENS

James H. Stevens, 45, died in Bellevue Hospital, New York, Jan. 15, having been in ill health for some time.

Stevens was best known in vaudeville, where for some years he appeared with the late Sam Cook, the act of Cook and Stevens being one of the best known of all colored teams.

Stevens was a native of San Antonio and started in show business with one of the Georgia Camp meeting outfits.

He and Cook joined in 1905 and were together until illness caused Cook to withdraw. Cook died last summer.

Harry Middleton, chief electrician, Walnut, Cincinnati, died

of note, having had much to do with the scenic investiture of the Carroll shows.

James McGovern, 60, stage mechanic, died Jan. 12 of pneumonia. He is survived by a widow and family, living in New York. Mr. McGovern withdrew from New York theatrical work several years ago and went to Goodyear, Conn., where he was employed by the Goodyear Rubber Co. He returned to New York a year ago and resumed stage work, joining the Carroll theatre crew.

Peter J. McDonough, 60, stage carpenter, for several years em-

In Fond Memory of Our Pal

JAMES T. GALLIGAN

who passed away Jan. 20, 1927

FLORRIE LEVERE
LOU HANDMAN

ployed at the Maxine Elliott theatre, New York, died recently. A widow survives. Mr. McDonough had been in ill health for a long time.

Harry Godbold, 71, stage carpenter, died recently from the effects of injuries received in a taxi accident.

He had engaged a cab to take him uptown via 3rd avenue. The taxi driver in attempting to pull clear of a drunken man who stepped from behind an elevated road pillar, swung the car around so that it bumped into the upright.

The car knocked the drunk down and the taxi man started to rush him to Bellevue hospital. When he opened the door of his cab he discovered the inert body of Mr. Godbold who had been knocked unconscious. Later the drunken man was discharged from the hospital as oked while Mr. Godbold failed to recover.

Although with different New York theatres, Mr. Godbold had long been with the Metropolitan Opera House crew. A widow survives.

James T. Galligan, 46, late stage carpenter with Florrie Levere Co., vaudeville, died Jan. 20 after a short illness at the home of his mother in Taunton, Mass.

Mr. Galligan was forced by illness to leave the Levere act when it played the New York Hippodrome a few weeks ago.

He is survived by his widow, Beulah Kennedy (Kennedy and Davis) and a son, Paul James.

William Keron, for several years manager of the Opera House, Sanford, Me., died last week in Florida.

DEATHS ABROAD

Paris, Jan. 16.

Dr. Robert Bain, 63, of Chicago, formerly in vaudeville as a professional whistler, died here of apoplexy.

Mme. Saint Marie Perrin, French authoress (daughter of Rene Bazin), died at Lyons.

Camille Latreille, author, died in Lyons.

Adolphe Van Bever, 55, writer, Arturo Vigna, Italian orchestra conductor, died at Milan.

Caroline Reboux, 37, well known Paris milliner and mother of Paul Reboux, French playwright and critic.

Raoul PrevotEAU, 81, former director of the French Society of Authors and Composers.

Adolphe Dechenaud, 58, well known French painter, died at Neuilly, suburb of Paris.

Rainer Maria Rilke, 51, German poet, died at Montreux, Switzerland.

Victor Charbonnel, 64, French journalist and author.

Paul Thomas, composer, died near Nancy.

Alessandro d'Atri, Italian journalist.

Louis Holcher, director of the Theatre de Belleville, Paris.

M. Wishtaux, 68, French comedian, professionally known as Mevisto.

Houston S. Chamberlain, 72, writer, at Bayreuth, Germany. Deceased was a son-in-law of Richard Wagner.

INSIDE STUFF

ON THE OUTSIDE

What Kills Outdoor Business?

In a recent issue of "The Chump Educator" a story appeared on the causes of the declining outdoor or carnival business. In "The Barker," now at the Biltmore, New York, and a play on carnival life, the contributing reasons are given as the automobile and radio. "The Chump Educator's" story added on installment plan buying, low price of cotton and old style of circus advertising.

The article failed to mention as the more probable causes, short change workers, coach dancers, blow off shows, No. 2 side shows, grifting candy butchers and program sellers, connection sharks who short change, overcharge for reserved seats and also failing to post the price of reserved seats, besides the sure thing boys who spread three-card-monte, chuck-a-luck and other "polson" around the midway and side show of certain grift outfits. These have combined to kill the outdoor business excepting for those shows known to be absolutely clean. In the latter class and in circuses there are as before but three in the entire United States. Two are eastern circuses and the other is a western. In carnivals there are more but, there are many more carnivals than circuses.

Autos and radios do not bring about the closing of towns to carnivals nor are all of those closings brought about through the influence of local picture exhibitors. And how about the health departments?

"The Chump Educator" is an outdoor weekly, so-called by the outdoor men because it tips off the wholesale prices in advertisements of gifts on the carnival's wheels, etc.

BEN WALLACE TENT OF CIRCUS FANS ASS'N

Peru, Ind., Jan. 25.

Youthful thrills of circus day which smoulder the year round in the hearts of many adult Hoosiers were fanned into a flame that brightened a drab January day Saturday and brought Indiana circus fans together under the big top of the American Circus Corporation winter headquarters.

Wild animals, pleased to have so many winter friends as guests, performed their best tricks, while the steam callopo tooted tunes in regular circus fashion.

As an outgrowth of the meeting the Circus Fans' Association of Indiana, to be known as the "Ben Wallace Tent" in the Circus Fans' Association of America, was established.

The fans participated in the surprising of three baby hyenas. W. W. Dunkle, South Bend, was elected president of the Ben Wallace tent. Other officers are John Grace, Kokomo, vice-president, and Jesse Murden, Peru, secretary-treasurer.

Ben Wallace, in whose memory the Indiana tent was named, was a pioneer showman.

PARIS CIRCUS BILLS

Paris, Jan. 16.

Medrano—Mlle. Yolande, equilibrist; Les Fredinas, equilibrists; Mme. Humel and elephant; Chocolat-Loulou-Atoff, clowns; Mlle. Egle and Thea; Fraed, ventriloquist; 5 Modernis, jugglers; Australia Troupe, gymnasts; Watsons, skaters; Leb's Monkeys; Henri Rancy, horsemanship; Carlo-Mariano-Porto, clowns; Anseroul Troupe, acrobats; Folkestons, equestrians.

Cirque D'Hiver—Miss Cardinele, trapeze; Bel' Air Trio, acrobats; Serge Flak, juggler; Montfords, bar act; 6 Klammetz, skaters; Clasma's Horses; Iles and Walter; Guerre Trio; Fratellini Trio, clowns.

Cirque De Paris—Luminous Fountains; Edward, equestrian; Jardy's, pole act; P. Loyal, juggler; Willys, cyclists; Etoced's Dogs; Willys, cyclists; Manetti-Charley-Coco.

Penalizing 'Small Shows' Alias Carnivals

Minneapolis, Jan. 25.

"Small shows," designation given to carnival companies here now that carnivals are prohibited by law, will have to pay a \$500 license fee, instead of \$50 as at present, if the city council adopts a recommendation of the Women's Co-operative Alliance, local reform organization.

At its annual meeting here, the Alliance also decided to try to induce the state legislature to amend the present State law to provide State aid shall be given to county and State fair boards only when they do not permit carnival concessions and small shows of a vicious nature to operate on the grounds.

General Agents

Chicago, Jan. 25.

General agents reappointed for next season are J. D. Newman, Sells-Floto; J. C. Donohue, Hagenbeck-Wallace, and Arthur Hopper, John Robinson's. Each was with the respective show last year.

ILL. FAIRS ADVOCATE PARI-MUTUEL RACING

Danville, Ill., Jan. 25.

The Illinois Association of Fairs at its closing session here went on record in support of a measure to legalize horse racing in Illinois and authorize operation of pari-mutuel machines at the tracks.

William J. Ryan, Jr., of this city, and Michael Bray, Litchfield, member of the lower house of the Illinois general assembly, were named a committee to guard interests of the bill in the session this winter.

Operation of the machines and a division of the proceeds among the fair associations was seen as one solution of the financial ough that has been hovering over the various institutions in recent years, both financially and from attendance standpoint. Last year the situation, due to disastrous fall rains, became so critical that many staunch and well established organizations were swept perilously near the brink.

Governor Len Small, head of the Kankakee fair, and for many years president of the State association, was re-elected and other officers of 1926 chosen to serve another year. The only contest was for vice-president. A. W. Grunz, Breeze, defeated Michael Bray of Litchfield. S. J. Standard, director of the State agricultural department, was named secretary-treasurer. Directors are S. S. Vick, C. H. Carroll, William Ryan, Jr., Ellis Cox, J. W. Richardson and Joe N. Marquist, Jr. Quincy was chosen for the next annual meeting.

There were 376 delegates and local guests at the annual banquet in the Wolford hotel the first night of the two-day gathering.

WEBSTER, NEBR. STATE PRES.

Tekamah, Neb., Jan. 25.

H. L. Webster was elected president of the state association of fair managers at the annual meeting in Lincoln last week. Henry Sundermann, Madison, was named vice-president, and E. R. Davis, Hastings, secretary-treasurer. The association went on record in favor of free admission one day each year for children under 14.

Night shows received approval of the managers.

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ager of the Boston theatre Harris toured the country with Denman Thompson's "Old Homestead" and when B. F. Keith opened his chain of houses in New England Harris joined him. He was the manager of the old Boston theatre until it was closed and then became manager of the new Keith-Albee Boston theatre.

Mr. Harris is survived by a brother, George Harris made his home in Watertown.

THOMAS H. CULLITON

Thomas H. Culliton, 54, advance agent and business manager, died last week at Saranac Lake, N. Y., where he had been for two years under the care of the Actors' Fund. Mr. Culliton prior to his illness had

Jan. 13 in that city as a result of injuries received in an automobile accident the previous Tuesday.

Middleton for many years was stage carpenter at Macauley's theatre, Cinoy, and was well known to many stage players through the stage management of the two Cinoy houses.

John T. Dwyer, 63, carpenter, Earl Carroll theatre forces, died Jan. 21 in New York of pneumonia. He was a member of New York T. P. U. No. 1 and long in the stage service of many Broadway theatres. A widow and several nephews survive, among the latter Joseph Dwyer, stage manager, New York Strand.

In addition to his carpenter's ability he was also a scenic artist

NEW REMICK HITS

HELLO BLUEBIRD

By CLIFF FRIEND

A SURE-FIRE BALLAD HIT!

BLAME IT ON THE WALTZ

By GUS KAHN & ALFRED SOLMAN

A REAL WALTZ HIT!

I'M LOOKING OVER A FOUR LEAF CLOVER

(THAT I OVERLOOKED BEFORE)

A BRAND NEW NOVELTY SONG BY THE WRITERS OF "BYE BYE BLACKBIRD," AND "RED RED ROBIN"—MORT DIXON & HARRY WOODS.

OUR
LATEST
BALLAD.

ALL I WANT IS YOU

BY BENNY DAVIS-HARRY AKST & SIDNEY CLARE

A
SURE-FIRE
HIT FOR
ANY ACT.

I GOTTA GET MYSELF SOMEBODY TO LOVE

A NEW NOVELTY SONG BY LEWIS, YOUNG & HANDMANN.

IN PREPARATION:

"MOONBEAM KISS HER FOR ME"

BY WOODS & DIXON

A "DIFFERENT" SONG THAT'S A DANDY!!

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NEW GREAT SONGS.

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BY DIXON & MONACO

A NOVELTY THAT'S A WOW!

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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.

Three legit names, two meaning something, dished out entertainment of a sort at the Palace Sunday afternoon—but it wasn't vaudeville. In fact, vaudeville was about the scarcest thing on the bill.

A sellout house displayed a tendency to start blabbing at the slightest provocation and held any potential show-stoppers but Hal Skelly to a couple of bows. When a crowd like that gets together it's time to race your gags and walk off fast. Which was done in several instances.

This boy Skelly was here last year in a bust called "The City Chap." When the lights went out he walked right into the old Palace with his "Chump" sketch. This time he closed the night previous in "No, No, Nanette" and jumped into next-to-closing with the same bit at the New Palace. It's a good way to keep the payroll functioning and the vaudeville customers seem to like his brand of comedy.

Florence Moore, who also closed here recently in a legit bust, looked okeh in a sketch by Edwin Burke. Her follow-up, a group of songs written by Neville Flessen, was much on the boloney and needs to

be revamped. Lieut. Gitz Rice, the composer, worked at the piano and in her skit. In his regular spot, the deuce, he looked just fair with his own songs until he knocked 'em down with "Dear Old Pal of Mine," his own famous number.

Oscar Lorraine, who clowns with a fiddle, got good returns with his pretty wise brand of hoke. He carries a girl plant who encores with a song while Lorraine passes out food and beer to the customers. The gallery took him to heart and the main floor wasn't so shy.

Marlon Sunshine, who may mean something in the east, is unknown here, if a silent entrance means anything. The girl is small and can put over a smile, but her material is too weak for her. She carries Peter Larkin as combination comic and straight, while Jerry Moore whangs the piano.

"Les Polles Rouges," an Orpheum unit, went along without any hitches and was extremely well dressed. Nothing in to draw applause, however, but a black bottom number by Peggy O'Neill. For audiences who like pretty effects it will fill the bill, but it should be followed by Will Mahoney or somebody.

The Australian Waites, backed by members of the "Rouges" unit for production effect, started the show with plenty of pep. The Waites are whip manipulators and also know

classic to rag time are exceptionally smooth in playing. A girl, Minet Andre by name, shows something few can do in tap dancing. The girl's tap bit while skipping rope would have wowed in another theatre. The only real hooper on the bill, and she topped it off with a song, "Strains and Strings" is a bet for any picture house. It is now on the wrong road.

Clark and Villani are wop comics and good at their trade. They were appreciated here.

Radiology is a novelty. How long it will remain that is the key to how long it will sell. A man in a hokum receiving set issues guttural and other sounds and manages an uncannily good mimicry of a squawking three-tube set. He is not revealed until the finish, but his presence is a pipe to guess. Fluke noises, maybe with the aid of a trumpet, are oftentimes good for laughs. A blonde lad who announces and "gets" the station does his work well.

Business at the second Sunday show was good for a change. About 15 standees in the lobby, but at two nearby film places they were waiting a block away.

A second attempt by Margaret Eckhart, theatrical writer, to secure judgment against Harry

with a variety of parlor entertainment, closed the show. It looked as though they were due for a pass-out till their finale ensemble black bottom number, which scored. Business pretty good.

Jack Schlaefel, representative of Universal, has been in Kenosha and Racine, Wis., looking over theatre projects established there by his organization.

Jenie Jacobs, New York agent, filed suit here against De Haven and Nice for \$627 commission alleged due on the team's engagement with "Artists and Models."

Henry Ellman has purchased the Eagle, 3334 South Morgan (600 seats), from August Kmiecinski.

Guy Carter has been appointed manager of the Southmore Hotel (Venetian Room), succeeding S. W. Jennings.

Dr. Harry Heiss, physician, known to many players, was arrested on a warrant charging him with conspiracy, sworn out by Dr. Earle C. Mitchell, 3179 N. Clark street. Dr. Mitchell alleges he was beaten by three men, hired by Dr. Heiss, in his offices after he attempted to have Dr. Heiss evicted from the Lake View building. William Kenny, pugilist, and his two companions are held. Heiss was once physician for players on the Pantages circuit.

Lloyd and Brice at the Tower show nothing away from the usual style of comedy acrobatic, but they were enjoyed immensely No. 2.

Opening at the same theatre last week's last half with Cycle of Color, four-girl posing turn. It is not so much the posing as the lighting effects that count here. Trick lighting appears to be done from a large box centre, while color effects are thrown in from wing lights. The girls all in tights have fair figures. A good opener for the intermediates.

Bragdon and Morrissey spotted No. 3. Turn has four people, one a girl, a man acting as "announcer" and the named pair. Comedy bits are entertaining and acted in excellent manner, but the finish is small time.

Wilson Bros are of the old school of Dutch comedy. They know their stuff and scored here.

Billy Champ's "666 Sycamore" familiar here. Stands as a thriller and interesting.

"Hotel Imperial," a natural draw film, helped business little. The B. & K. Tivoli gets the south side mob. And then there's that New Wood-lawn going up a couple of blocks away.

Manfred Kerwein, treasurer of the Princess, will be one of the treasurers at the Auditorium during the run of "Beau Geste" (film).

After 14 weeks of exploitation work for the Granada ballroom, Hammond, Ind., Phil La Mar Anderson has joined the Associated Press office in Chicago.

OKLAHOMA CITY

Claude Penrod has been appointed manager for the central division by F. B. O. for Oklahoma City and Memphis, succeeding Cleve Adams, transferred to the territory embracing Milwaukee, Sioux Falls, Omaha, Des Moines and Minneapolis.

G. T. Williams, manager of the Quannah Theatre at Comanche, Texas, suffered a paralytic stroke two weeks ago.

Coffee & Ellis are erecting a new theatre at Peeryton, Texas.

Charles Rook is erecting a new theatre at Watonga, Okla., to replace the one now located on a side street.

A new theatre is being built by Mrs. Ida Haines at Wanette, Texas.

A new \$15,000 theatre is being built by H. W. Zweig at Brady, Texas.

The Cozy theatre at Hollis, Okla., recently destroyed by fire, has been rebuilt.

A new theatre costing \$533,000 will be built at Beaumont, Texas, by the Jefferson Amusement Co.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"The Cocoanuts" (Marx Bros.).

Murat-Dark.

Circle—"The Overland Stage"; Paul Whiteman orchestra.

Keith's—Vaudeville (Nazimova).

Mutual—"Frivolities" (Mutual).

Palace—Vaudeville; "Wings of the Storm" (film).

Apollo—"The Kid Brother."

Ohio—"The Potters"; Charlie Davis' Orchestra.

Colonial—"The Auctioneer"; Marshall Walker's "Whis Bang" (revue).

Uptown—"The Return of Peter Grimm."

Lyrie—"The Gob" (Boyd Rowden Co.).

William M. Hough has succeeded Rollie Eggleston at the local Keith-Albee house, the latter shifted to Atlanta. Mr. Hough, of Philadelphia, served his apprenticeship under Harry Jordan in Quakertown.

Paul Whiteman's orchestra at the Circle this week played four times daily. It was Whiteman's first Indiana appearance in a picture house at popular prices.

Underlined bookings at English's are William Hodge in "The Judge's husband," Jan. 31-Feb. 2; "Craig's Wife," Feb. 3-5; Katherine Cornell in "The Green Hat," Feb. 14 (week).

Fred Sanders has a ten-years' lease on the new Fountain Square theatre to be included in a structure at Prospect and Shelby streets. The 1,800 capacity house will be ready by spring.

The Philadelphia Symphony Orchestra, Feb. 21, and the Cincinnati Symphony, April 18, are booked here by Ona B. Talbot offices.

The Heidelberg chorus will be featured at the Lyric Feb. 13 (week).

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Geo. S. Kaufman's wise-cracking comedy hit, with

GREGORY KELLY

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GESTURE"

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Staged by GUTHRIE MCCLINTON

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RALPH H. JANSEN

their boomerangs. Excellent opener for any bill.

Raymond Wilbert, golf expert, held the crowd in closing position. He also was backed by the "Rouges" unit.

Business, sellout. Loop.

"Big Comedy Bill" is the Majestic's trailer this week. Two laughs instead of one.

Seven Flashes have an unoriginal "School Days" turn. Material is lifted bodily from former acts of this type, mally Gus Edwards'. One of the Flashes attempts to Hebe and does it poorly. Three "girls" and three "boys" are the pupils and one who could be a juvenile in a tab is the teacher. One of the "boys" has a pleasing tenor voice. That is the lone semblance of talent.

Their strength in the rendition of parodies, Trout and Heff look good as blackface comics. Talk is fairly good and holds a couple of real laughs, but the parodical stuff sold them solid here. They encores once and could have again, so well were they liked. The show's pair of giggles were grouped in this turn.

Smith and Barker, in a sketch (3), talked too low to be clearly interpreted during the first minute or so. The come-in-go-out customers coming in and going out also helped. This one, about a starving young doc, is fitting and proper for the small time, where it should find plenty of work. The playing of Mr. Smith, Miss Barker and a woman, not billed, holds up the material in spots.

Seymour and Cunard hit a popular note on straight singing. The bulk of their material sounds original and the newness is a relief. Miss Cunard copped the bill's dress honors with a white spangled gown. "Strains and Strings" rates classy. Too classy for this mob to get. Six men, three of them fiddlers, two cellists and one a pianist, are excellent musicians. Breaks from

Rogers, producer, and Billy House, vaudeville comedian, failed when Judge Adam C. Cliffe dismissed her demand for infringement of copyright.

Miss Eckhart contends that "Jerry's Honeymoon," which she wrote, was used by Rogers for Billy House, with the title changed to "Just for Tonight." Her first attempt to establish her claims through a criminal action brought against Rogers and House was foiled when Rogers produced evidence that Miss Eckhart had permitted the sketch to be played in Los Angeles before it was copyrighted.

Here is some gratis enlightenment for Webster to include in his well-known literary effort:

USH-ER-ETTE, n.—A hefty gal with iron heels and lead feet who is employed by vaudeville houses to hum tunes as she crashes up and down the aisles. Has nothing to do with finding a place for you to park your frame.

The familiar morgue spirit prevailed among the Englewood customers Thursday night, with four of the five acts going down without a bubble. A fair portion of the seats were being warmed, but the house might as well have been empty.

Ergotte and Herman opened the bill. Ergotte is a Lilliputian with a nice sense of comedy and a knack for acrobatics. His woman partner acts as both contrast and understander for his balancing work.

Jack West and company have a full-stage comedy turn in three scenes. Three girls and two men in the outfit, with West seeking the laughs and a good straight doing all possible to help him. The idea has West as a fast-talking insurance salesman who falls in love with a dame behind the counter in a dry goods shop. The girl later turns out to be a famous movie actress. The comedian pulled his gags a little too fast for the slow-thinking Englewood, and that might hold good for all the "death trail" houses.

Potter and Gamble drew a little enthusiasm in one or two short spots, but were out most of the time. A man at the piano and a girl in kid clothes who sings and tap dances compose the team. Back drop and props are "nursery," to conform with the girl's voice and make-up. Should do well enough in other locations.

Brooks and Powers proved the only act strong enough to draw the crowd out of its slumber. The colored comedy and song team made every gag draw returns, quite a feat. Took their customary encore. They should ask "Cut" Kahl for more dough on the strength of this. The Gray family, six youngsters

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Atop the Tallest Hotel in the World

CLOSE to the roof of the gigantic Morrison Tower, and cooled by the purest air ever breathed, the 40th and 41st floors are set apart entirely for theatrical guests. Out of earshot of street noises, you can sleep undisturbed until a late hour of the morning. You can also entertain your friends in perfect seclusion, secure against interruption.

1,944 Outside Rooms—Each With Bath

Every room is outside, with bath, running ice water, bed-head reading lamp and Servidor. The last named is particularly appreciated by professional guests; it completely prevents contact between patrons and hotel employees when laundry, shoes, etc., are sent out or returned. Also, with the "grille" feature, you can see callers before admitting them.

Nearest Hotel to Downtown Theatres

Rates, \$2.50, Up

The Morrison stands closer than any other hotel to theatres, stores, and railroad stations. Yet at this central location rooms are rented for \$2.50 to \$5 that would cost \$5 to \$8 in any other leading hotel. Store sub-rentals here are so valuable that they pay all the ground rent, and the saving is passed on to the guests.

The Wonderful Terrace Garden

—the Morrison's picturesque dance-and-dine restaurant, is nationally famous for perfectly served meals, sparkling entertainments, and brilliant dance music. It is a favorite rendezvous for lunch and dinner, and, particularly, for after-theatre parties.

BROADCASTING DAILY FROM STATION WSW



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

CINCINNATI

By JOE KOLLING

Grand—"Craig's Wife."
Shubert—"Vagabond King" (2d week).
Cox—"Why Men Leave Home."
Keith's—Vaude. and films.
Palace—"Midnight Kiss" and vaude.
Olympic—Jimmie Cooper Revue (Columbia).
Empress—Stone and Pillard (Mutual).
Lyric—"Bardelys the Magnificent."
Capitol—"Ladies at Play."
Walnut—"Kid Brother" (2d week).
Strand—"Man of the Forest."
Gifts—"The Passionate Quest."

Shubert did its biggest week's business last season with "Vagabond King," which is continuing a heavy draw this week. The house will be dark next week. By way of contrast, "A Jazz Singer," with George Jessel, registered its lowest week of road business at the Grand last week. The play drew favorable notices from all local daily critics, save Russell Wilson of the Times-Star. Wilson rapped Eddie Cantor when "Kid Boots" played here a couple of seasons since. The Marx Bros. draw failed to win Wilson's approval also. The Times-Star is a home-town boosting sheet, but it is known in theatrical circles that Wilson's policy is distasteful to various production backers and players and, if anything, is tending to eliminate Cincy as a week stand.

Mary Nugent and Robert Bentley, leads; Neil McFee, juvenile, and Bradford Hatton are new faces in the National Players, succeeding Richard Allan, Dorothy Blackburn, William Phelps and William Pollard, members of the stock company for some weeks.

Roy H. Haines (First National), retiring president of Film Board of Trade, was presented with a wrist watch by film men at a banquet in his honor recently at Hotel Alms.

Improvements in amount of \$150,000 will be made to Chester Park before the summer resort opens its season Decoration Day. 'tis announced by Charles Bohler, one of the local business men who took over the lease on the place held for years by the late Col. Ike M. Martin.

Management of Carfield Hotel, by order of U. S. District Judge Hick-

enlooper, has posted bond that it will not permit sale of liquor on its premises and will discontinue jazz band and dancing in its Silver Slipper cafe for four months. It was either that or padlock the cafe for 60 days.

Hamlin R. Fordyce, 41, who operated 8AXY, Cincinnati's first radio station, in 1920, died of apoplexy at his home here Jan. 20. He predicted the success of trans-Atlantic telephony in 1924 and conducted experiments that helped advance radio. In late years he was identified with the Crosley Radio Corp. Fordyce's first broadcasting was of phonographic music and weather information for farmers.

MINNEAPOLIS

Metropolitan—"The Green Hat."
Shubert—"Alas the Deacon" (Bainbridge Players).
Hennepin-Orpheum—Vaude and pictures.
Pantages—Vaude and pictures.
Palace—"The Love Nest" McCall-Bridge tab).
Seventh Street—Vaude and pictures.
Gayety—"Step Along" (Mutual).
State—"The Lady in Ermine" and stage show.
Strand—"We're in the Navy Now" (second week).
Garrick—"Summer Bachelors."
Lyric—"Love 'Em and Leave 'Em."
Grand—"Sin Cargo."

Two theatres used the radio for advertising purposes last week—"Rose-Marie" company, at the Metropolitan, and Gene Tunney, playing a Pantages engagement.

Back from New York, "Buzz" Bainbridge has informed the public that he is negotiating with Marjorie Rameau, Edith Taliaferro, Fay Bainter, Emily Stevens, Jane Cowl and William Hodge for appearances as guest stars with the Bainbridge Players (Shubert stock) this spring. Each season he winds up by bringing prominent Broadway players here for brief engagements with his company, those of past years having included Florence Reed, Mrs. Leslie Carter, Blanche Yurka, Florence Rittenhouse and Lee Baker.

The city council legislation committee has recommended an ordinance which will compel all radio broadcasting stations of more than 50 watts power to move outside the city limits.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Jan. 24-26, "Katja"; 27, Boars' Head of Syracuse University in "Beyond the Horizon"; 28-29, Otis Skinner's "Honor of the Family."
B. F. Keith's—Vaudeville, pictures.
Temple—Jan. 24-26, "Powder Puff Frolic"; 27-29, vaudeville, pictures.
Strand—"The Kid Brother," "Junior Follies" (presentation).
Empire—"Nell Gwyn" (1st half), "Corporal Kate" (2d half).
Eckel—"Michael Strogoff" (week).
Savoy—"Winning the Futurity," "Galloping Through."
Regent—"It Must Be Love."
Harvard—"Take It From Me."
Palace—"Hold That Lion."

Wally Crisham, local dancing juvenile, has been added to C. B. Maddock's "Bag o' Tricks." He's featured with Olga Wood.

Charles R. Hill has been elected president of the Syracuse Cinema Critics Club, auspices of "The Herald" to foster interest in pictures as an art.

The Hollander Yiddish Troupe paid another visit here Jan. 23, presenting "Orphans of the Street" at the Wieting.

"Katja," at the Wieting this week, sold out for Jan. 16. The house taken by the lumbermen's convention on an outright "buy."

The Happy Hour in Fulton has been leased by J. P. Carrigan of this city.

If the Cortland County Fair is to be continued, it must be on a different basis, directors determined at a meeting at Cortland last week. The fair has an indebtedness of about \$50,000, with 1926 premiums still unpaid. An attempt will be made to turn over the fair to the Cortland County Farm Bureau.

St. Lawrence University students are campaigning for Sunday movies in Canton. The Hill News, collegiate publication, polled the student body and found 305 favored Sunday films, with only 85 opposed. A petition will be circulated and filed with the village fathers.

The Avon, Watertown, operated by the Schines, changed policy and

prices Jan. 23. In the future, the house will have pictures and a feature act for the first half, and five acts of vaudeville and a picture for the last half.

Although knocked unconscious when he slipped from the car steps as the minstrel troupe was disembarking from a train at Herkimer, Kilborn Jackson, of the "Georgia Minstrels," was able to appear at the opening performance at the Liberty theatre.

Automatic ticket venders will be installed in all Robbins houses in Utica, recently taken over by the Schine interests.

PORTLAND, ORE.

By SAM H. COHEN

Broadway—"Summer Bachelors."
Liberty—"Tell It to the Marines" (second week).
Majestic—"The General" (second week).
Music Box—Will King musical stock.
Rivoli—"The Kid Brother."
People's—"London."
Columbia—"The Cheerful Fraud."
Blue Mouse—"Forever After."
Pantages—Pan vaude. and pictures.
Hippodrome—Pictures and vaude.

Cissie Loftus, scheduled to open at Pantages last week, was forced to cancel, due to a bad cold.

Sid Schuback, local theatre man, and connected with the film game for many years, will manage Universal's new Lincoln theatre, when it opens sometime next month.

BALTIMORE

By BRAWBROOK

Auditorium—"Potash and Perlmutter."
Maryland—K-A vaudeville.
Guild—"Patience" (13th week).
Ford's—"Rio Rita."

The Vagabonders' production of "Outward Bound" was the outstanding local little theatre production of the season to date.

Manager Cassidy, Warner-Metropolitan, is arranging a private showing of "Don Juan" and the Vitaphone accompaniment at the local Warner house Jan. 23. A change in policy at this theatre takes place Jan. 24.

CLEVELAND

Hanna—"The Shelf."
Ohio—"Beau Geste" (3d week).
Colonial—"Home Towners" (stock).
Met—"Big Parade" (2d week).
Palace—Vaude, "Summer Bachelors."
Loew's Allen—Vaude, "Lady in Ermine."
105th St.—Vaude, "Wings of Storm."
Circle—"Sin Cargo."
Hip—Vaude, "Wings of Storm."
Loew's State—Vaude, "20 Cents."
Loew's Stillman—"Barbara Worth."
Columbia—"Mutt and Jeff," burlesque.
Empire—"Dimpled Darlings," Mutual.
Loew's Cameo—"Kid Brother" (2d week).
Broadvue—Vaude, "There You Are."
Loew's Park—"Wolf's Clothing."
Loew's Liberty—"The Temptress."

"The Vagabond King," Hanna, next week.
Elliot Nugent, Ohio State University alumnus, at Ohio next week in "The Poor Nut."

A group of angered visitors showed the Playhouse stage with eggs last night during the third act of the Irish satire, "Juno and the Paycock."

One of the eggs hit Ruth Feather, leading lady and wife of William Feather, Cleveland publisher. The Playhouse, local amateur group, present modernist drama nightly.

Mrs. Feather's part in the play was that of Mrs. Boyle, wife of the Irish captain around whom the play centers.

Police flying squadrons and two patrol wagons rushed to the scene and took six persons into custody.

At the fourth precinct police station they told police they had heard the play insulted the Irish and had gone to investigate. They admitted that they had fired the eggs because certain lines in the play were insults to honest, decent Irish folk.

After Mrs. Feather was struck, Max Elsentat, stage manager, rang down the curtain and appeared in front with a demand that the invaders leave. They refused and he called police. They are to appear in police court later in the week.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco—"Wild Man of Borneo," (new); next, "Potash and Perlmutter, Detectives"; Feb. 7, Helen Hayes in "What Every Woman Knows"; 14th, "Pickwick"; next, "National—On Approval"; next, "Sweet Lady" (new musical comedy).

Poli's—"Student Prince"; next, "What Price Glory" (film). Earle—Vaude-Fets. Keith's—Vaude. Strand—Fets-musical tab. Wardman Park—"The Treasurer" (film). Gayety—Bennie Leonard in "Mr. Battling Butler" (Columbia). Mutual—"Pretty Babies" (Mutual).

PICTURES

Columbia—"Scarlet Letter," in for two weeks. Metropolitan—"Summer Bachelors"; next, "Lady in Ermine." Palace—Irene Franklin; "Stranded in Paris"; next, "Little Journey." Rialto—"Night of Love" (2d week); next, "Canadian."

After developing a "radio club" via WRC the Palace is dispensing with this publicity plug the current week. With the station now on a strictly commercial basis the Loew management could not see the fee asked for the hour.

Washington's opera war between Edouard Albion, director-general of the Washington Opera Co., and Jacques Samoussoud, his former orchestra director, has now reached the courts, with the latter demanding an accounting from Albion. Samoussoud claims the opera company received large sums of money from guarantors to defray losses, and has reimbursed these guarantors by given them tickets, which the musician claims is indirectly selling them. In this manner, it is claimed, \$2,500 was distributed among the backers with none, however, being paid to him in repayment for advances totaling \$950, plus his fee of \$1,500 for compensation as conductor.

Mrs. Effingham Townsend, a local society woman, is now acting as hostess in the Palm Court of the Hotel Mayflower. Sidney Sidenman's orchestra is the dance feature.

Meyer Davis furnished the music for Washington's biggest annual ball, the Bal Boheme. Nat Brusloff led a 20-piece combination for the affair.

Nelson B. Bell, publicity director for the 18 Stanley-Crandall houses, is again reporting regularly after a siege of lumbago.

May Wirth and the Wirth family made a new record at the Earle last week. Plus the extra publicity for the second anniversary of the house the show topped all previous grosses.



BUFFALO

By SIDNEY BURTON

Shubert Teck—Al Jolson; next, "Ben Hur." Majestic—"Charm" (McGarry Stock). Buffalo—"Kid Brother"; Pompadour's Fan; Egbert Van Alstyne. Hipp—"Silent Lover"; vaudeville. Loew's—"Tell It to the Marines"; vaudeville. Lafayette—"Private Izzy Murphy" vaudeville. Gayety—"Give and Take" (Columbia). Garden—"Speed Girls of 1926" (Mutual).

"Green Fruit," new French musical adapted by Gladys Ungar, starring Mitzi, will show at the Shubert Teck Feb. 14. Maurie Rubens and Fred Coots supplied the melodies and the cast includes Eddie Garvie, Ethel Intropoli, Eric Blore, Ernest Lambert, Marjorie Leach, Ethel Morrison, Lillian Lane, Josephine Quest, Virginia Flossinger, Duane Nelson, Patrick Clayton and Gordon Keith.

A new picture theatre will be erected in Lackawanna, a Buffalo suburb, by Martin Ryan, Bernard McDonald and John O'Connor of the Steel City, and Thomas Gardner, Buffalo.

The past fortnight has been one of the heaviest theatrically that Buffalo has known in many seasons. In both pictures and legitimate, business has been at capacity. The current week sees Jolson literally turning them away at the Teck and Wallie Ford heading the McGarry stock for top-notch takings. At the same time, heavy artillery has been brought up in the picture houses. "Tell It to the Marines," spotted at Loew's, is countered by Shea's Buffalo with Lloyd's "Kid Brother," apparently a deliberate offset. It is the first Lloyd film to play the house. The Lafayette offers "Private Izzy Murphy," a type of film which has previously been good for standing room at this house.

The Lafayette Square and Warner Brothers have arranged for the installation of the Vitaphone at the Lafayette beginning Feb. 27.

Word received by Gertrude Ederle at Shea's last week that her uncle had been killed in an auto accident caused cancellation by the swimming star of several exhibitions at local tanks scheduled for morning hours. So much space was given the uncle's death and the consequent cancellations, that it was necessary for the theatre management to additionally advertise the regular appearance of "Trudy."

TORONTO

By G. A. S.

Royal Alexandra—"The Gondoliers" (D'Oyly Carte Opera Company). Princess—"Stronger Than Love" (Nance O'Neill). Victoria—"The Love of Su Shong" (stock). Empire—"Lord Richard in the Pantry" (Guild stock). Hippodrome—Vaudeville. Gayety—"Aloma of the South Seas" (Columbia). Pantages—"Whispering Wires," vaude. Loew's—"A Little Touring," vaude. Tivoli—"The Lady in Ermine." Regent—"The Scarlet Letter" (2d week). Uptown—"Exit Smiling," Jack Arthur's Canucks. Massey Hall—Jeanne Gordon (concert).

The Theatre Guild of Canada be-

lieved to have been on its last legs in stock at the Empire, has picked up nicely and are now in a fair way of getting good business. The almost complete absence of decent road shows gave them a break. The company is a good one.

"The Uptown" drew a publicity plug for "Exit Smiling" last week when they announced that Beatrice Lillie would fly from Los Angeles to Toronto to attend the premiere of this, her first picture. She didn't come of course. This house has changed its opening program from Monday to Saturday following the move made by Pantages several months ago.

English players, road and stock, have dominated Toronto for three weeks. Matheson Lang and London company from Lyceum opened the year with a return of "Chinese Bungalow"—his greatest hit of the Canadian tour—and "The Wandering Jew," both playing capacity each for a week. Then came the first visit of Doyly-Carte to Canada with "Mikado" and "Gondoliers." Perfect London ensemble, scintillating solo roles, brilliant sets, splendid madrigalian chorus and inimitable "business." Houses uniformly good first week in a town where Savoy operas have been done for nearly 10 years by good local company now defunct and showing new possibilities of madrigal singing in a city famous for choral music.

The English Players, at the Empire (stock), gave a gleaming performance last week of Milne's "Mr. Pim Passes By." This company was locally organized from English players last October, and has been doing a fairly good business.

Faversham had a repeat week of "Lord and Lady Algy" and "Squaw Man," ending a three weeks' engagement in the Princess' new policy of popular stars at \$1.50 and \$1. He struck a snag with a scratch company on the start, but pulled up to a fairly good finish.

Nance O'Neill followed with a romantic and personally vivid performance of "The Passion Flower"; this week with her Belasco theatre presentation of "Stronger Than Love."

German films came last week with a rush after the negative embargo of the Ontario censors, showing "Variety," cut to seven reels, at the Uptown to good business, with a Beethoven (Centenary) single reel playing into the Hambourg Trio Boris Hambourg, Spivak and Reginald Stewart. At Loew's UFA's "Faust" drew capacity houses. Ontario's first look at German films.

At the Uptown, under new policy, opening Saturday last week, Beatrice Lillie came back smiling to her native city in "Exit Smiling," with Jack Pickford, also born here. Picture opened big on prestige of two home-town stars.

"Scarlet Letter," at the Regent, opened with big invitation audience, but failed to go over as big as it deserved, partly owing to Lillian Gish not equaling her previous pictures here. "White Black Sheep," at the Tivoli, with Barthelmess, made good impression. "Sweet Rosie O'Grady," at Pantages, did big business, much thanks to pretty Shirley Mason.

Roland Hayes, at Massey Hall, drew 3,200 people week before last, and charmed 'em with perfect art in lieder, classics and spirituals. His first big audience here, assisted by Alex Cherniavsky, Toronto pianist. This Thursday Jeanne Gordon, from Metropolitan Opera, returns for the fourth time to her old home town with the National Chorus, former pupil of Dr. Albert Ham, conductor.

SPRINGFIELD, MASS.

Capitol—"The Better 'Ole," with Vitaphone orchestra; also Marion Talley, Four Aristocrats and "Volga Boatman" song, all Vitaphone. First showing in Massachusetts.

Poli's Palace—Five acts—"London" (film).

Broadway—"Valencia"—"White Black Sheep."

Bijou—"That Model from Paris"—"Oh Baby."

Fox's—"Stage Madness"—"Crossed Signals."

State—"Kandy Kids" (Mutual).

Famous Players may buy a large mill at Fall River, Mass., as a site for a theatre.

Blanche Loretta White, 18, Malden, Mass., theatre cashier, is missing, and police here believe she has eloped.

Katherine F. FitzRandolph Newbold, Northampton, Mass., and F. Curtis Canfield, White Plains, N. Y., members of the Northampton Repertory Co. for the past two winter seasons, are engaged to wed.

The New Haven (Conn.) Chamber of Commerce has made elaborate plans for the New Haven Progress Exposition Jan. 26-Feb. 5.

A film company is negotiating for the purchase of Pine Island, located in Lily Pond, Saugus, Mass., suburb of Lynn.

Two films were destroyed by fire in the booth of the Lawler theatre, Greenfield, Mass., Jan. 20: George Patnude, projectionist, was slightly burned.

Jacob Kabatznick has sold the Middlesex theatre, Middletown, Conn., to Chelso Arrington, Durham, and Orlando Pellicia, New Haven. The auditorium of the building was destroyed by fire about a month ago. It will reopen in a few months.

Louis Cohn and Harry Cohen, Springfield, have acquired the Garden (films), a downtown "grind" house. The Cohens own all of the "second-run" houses in Springfield.

While the stage hands of theatres in Torrington, Conn., were attending a banquet, the Alhambra theatre office was robbed of \$1,000 in cash and a \$500 diamond ring.

To settle the question of whether the people of Pawtucket, R. I., want Sunday shows—it is the only city in the State not granted this privilege by the Legislature last year—the Chamber of Commerce has requested residents to signify their attitude on the question.

At the 75th annual meeting of Colt's Band, Hartford, Conn., the following officers were elected: President, A. R. Blumenthal; vice-president, J. R. Hart; treasurer, H. E. Freed; secretary, K. B. Segee; librarian, William Otto; custodian of equipment, Charles Skinner; leader, Henry Schonrock. Mr. Blumenthal was appointed business manager.

The Connecticut Cities Entertainment Corp. has incorporated at Middletown, with the following officers: President, Alfred E. Gottesman; vice-presidents, Lena Gottesman and Michael Levison; secretary, Harold Eldridge.

The Goldstein Brothers have installed a new organ in the Strand (films), Holyoke, Mass., replacing an orchestra of eight men. George Twiss is organist.

SEATTLE

By DAVE TREPP

Metropolitan—"Blossom Time." President—"Grounds for Divorce" (stock).

Orpheum—Vaude.

Pantages—"Speeding Venus," vaude.

Fifth Avenue—"Hotel Imperial." United Artists—"We're in the Navy Now."

Blue Mouse—"Forever After." Columbia—"The Prince of Tempers."

Embassy—"Going Crooked." Coliseum—"Tell It to the Marines" (2d week).

United Artists theatre, Seattle's first "long run" house, opened last week. This is the old Liberty, remodeled, operated 50-50 by U. A. and Pacific Northwest Theatres, Inc. Ernest Russell is featured organist.

A weekly publication, similar to "Screenland" for the Pacific Northwest theatres, is now published for the Hamrick houses, the Blue Mouse, Egyptian, Uptown and Lakeside, all in Seattle.

"Tell It to the Marines" (Lon Chaney) proved a great draw at the Coliseum, the feature held over a second week. This is the first time since A. C. Raleigh took over this house business necessitated a holdover.

William Winder's orchestra and Grace Hamilton, soloist, are at Hamrick's Egyptian.

At the opening of the new Pres-

ident hotel, Mount Vernon, Jan. 15, the Alfred G. Krelghley Revue was the feature.

Charles Wakefield Cadman, writer and composer of Indian songs, appeared in conjunction with the Coliseum 30-piece orchestra Jan. 23.

Storey and Lee, who closed their South African theatrical-bookings at Johannesburg, are now en route to Cairo and Alexandria, Egypt, opening in Cairo late in February. This act was booked by Edward J. Fisher of Seattle. From Egypt they go to London.

Sixteen nights in February have been sold by Bill McCurdy of the President theatre to local clubs and organizations. The Elks take the house for a week at \$6,500, which gives the Duffy Players an assured profit. This stunt of the selling the houses on slow nights has proved a big money maker for the local Duffy house.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"A Night in Spain." Broad—"The Road to Rome." Proctor's—Vaude and "Love 'Em and Leave 'Em."

Loew's State—Vaude and "College Days."

Newark—Vaude and "Her Indiscretion."

Mosque—"The General" and vaude.

Brantford—"Paradise for Two" and vaude.

Rialto—"Don Juan" and Vitaphone (fifth week).

Fox Terminal—"The Auctioneer" and "Striving for Fortune."

Capitol—"Motherhood" (second week).

Goodwin—"The Winning of Barbara Worth."

Miner's Empire—"Wine, Woman and Song."

Lyric—"Band Box Revue."

Orpheum—"Stoppin' Traffic" and films.

An attempt was made last week in West Orange to close the theatres Sundays, but it failed. The attack was made in connection with the opening of the new Llewellyn Tuesday, but the authorities decided that if they closed the theatres Sundays they would have to close all other business under the state law.

"Motherhood" at the Capitol has done very well, with a men only and women only policy, and has been held over. In connection with the picture Kreege Department Store and the Ledger were tied up with a baby contest.

The Rialto has got on its feet with "Don Joan" and the Vitaphone, which end a five weeks' run this week. Business has been unexpectedly good. Next week "Tell It to the Marines," with a Vitaphone program, is announced at the same prices, \$1.65 top. It is understood that "The Better 'Ole," with the Vitaphone, will come later to the house.

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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 circuit called last week at their local house "Innovation Week." They really meant to tell folks that they had something new to offer in the way of entertainment. They forgot that "units" have been playing the house right along this season and even last and possibly forgot that their patrons might have got the idea they were selling entertainment in bulk form. However, they never advertised the fact before, but last week plucked up enough courage to advertise and program the fact that Herman Timberg had put together the show and was responsible for the staging and presentation of six of the eight acts on the bill.

It really was nothing to brag about so far as Timberg's contribution was concerned when the batting average from the hit standpoint was concerned just .333 could be allowed the producer with his team being six times at the plate and striking out four of them.

The program had listed as one of the turns "Something for Nothing," possibly meaning that the act cost nothing, so far as talent was concerned. It really was worth nothing, as nothing was seen with the turn just being a chance for Herman Timberg to go from his own act in one to a larger spot in three, where the piano was planted. However, one cannot blame the actors for that. They had to trudge through two hours of labor and were probably exhausted when it came to doing something for nothing. Then, again, the folks at the Orpheum with the Timberg idea of vodvil presentation hurled a lot of people at the cash buyers just as they do with those medicine shows, which some vodvil executives are familiar. The only difference, of course, being that the Orpheum charges \$1.65 outright for a seat, while the medicine men give their seats free and if the costumers like the show why, of course, they may pay a "buck" for a bottle of medicine. Maybe trade would not have been so good if the Orpheum folks adopted the method of reimbursement the medicine men have for their entertainment. One saw more doubling on this program last week than has been done in this house during its entire history, as a matter of fact one can go back further still and say in the entire history of the Orpheum circuit so far as Los Angeles is concerned.

Proceedings started in a slow and listless fashion with "A Night in a Night Club," where a jazz band holds forth and folks are inducted into the mannerism and mode of operation practiced in a high bidders' night club. Sammy Timberg, who for some unknown reason directed the outfit of eight, including one woman, Eleanor Durkin, at the piano, had his back to the bunch as he contorted his body and swung the baton. Then James Burke and others of the troupe did a little en-

tertaining, one way and another, till old "Public Opinion" with the whippers a mile long, came in broke up the show, with the group then going into the second stanza of the Sammy Timberg endeavor which was programmed as "The Rebellion." The program pointed out that this was a satire on the present craze of synecopation. This time at the piano instead of Miss Durkin was Timberg, who appeared very nervous and stood throughout the turn.

Here one gets a flash also of Alice Ridnor and Barbara Blair, "hot" little blonde "mamas" who try to vamp old "Public Opinion" and finally did so with their physical motion and appealing ways which brought the turn to a slow close.

Then James Burke and Eleanor Durkin appeared in a comedy singing and talking skit. Burke has plenty of personality and knows how to sell his chants. A good idea would be to discard his moss-covered pop numbers.

Closing the first part and the only wallop in this section was the sweet, chick and talented Rosita, aided by Paco Moreno and Pilarica, all of whom danced around to the tune of the jazz band seen in two preceding turns, but again with a new pianist and diminished in size to seven men. Rosita is the whole show with her dancing with Moreno a great asset with his Russian hock stepping. But why the band on the stage, outside of dividing cost between the numerous acts.

Opening second part was Jeanette Hackett and Harry Delmar in their flash revue, "Luxuries." Here is the biggest "flash" turn seen here in a long time. Its costuming and scenic embellishments are as pretentious as those with any of the big musical revues. The girls are a lively lot who know how to step and sing. Miss Hackett, with her stepping, and Delmar, with his songs and dancing, are ideal leaders for a turn of this kind. This act is a real set-up as an individual turn for the picture houses. They can use it intact, as its stage settings are far better than the average big picture house use.

Herman Timberg had the way set for him. It was an out and out cinch, as no matter what he did the mob howled. He trotted out practically everyone who was on the bill with him and all did their bit. He also made it obvious that little Rosita is no slouch when it comes to doing "straight" for him. That girl has the stuff one of these days may enter the star mimic class. When Timberg got through with his novelty shop gags he went into the "Something for Nothing" idea, which was the "free for all" so far as reimbursement for the circuit was concerned. However, it was not free or especially great for those who pay each week to see eight acts at the \$1.65 scale, there was nothing extra in it for them. It was just a little gagging on the part of Timberg with a few of the people, and it was long drawn out, making it tough for the closing turn. "Color Poems" an aggregation of eight girls who did some nine different poses. Most of the posing was done to the backs of the departing throng. Of course, there was nothing new in the idea of the poses, but they were well arranged and finished with "Carry On" that called for the use of the American flag.

class in getting a lot of rhythm and some comedy out of their taps. They open with a pop song, calloping to effect on the final chorus. Remington's Dogs, opening, were liked. The only talking act on the bill—Eddie Carr and Co.—was an oasis in a giggleless desert.

The Golden Violin was featured. This is an interesting mystery offering, which managed to hold the attention of the patrons. It is geared for laughs, with a plant requesting song numbers. A violin contest for girls, with a week's engagement at the Pantages the prize, is part of the week's work for Miss Norma. "The Music Master" film.

The 16th season of the Mission Play will be inaugurated in the new \$600,000 playhouse erected in San Gabriel the latter part of February. The receipts from the first performance will be used to provide the finishing touches to the playhouse's decorations.

C. C. Pyle, de luxe sports promoter, offered \$100 to any of the 18 members of Red Grange's professional football team who could catch footballs thrown from the roof of the Biltmore Hotel by Grange.

The stunt tied up traffic and got Pyle publicity. As none of the attempts to spear the pigskins were successful, it was a great success for Pyle.

Archie Mayo has completed shooting "Rivals in Quarantine" for Gotham productions. He is now cutting in order to start work on a new feature scheduled to go into production within the next two weeks.

SAN FRANCISCO

The local managers' organization, called the Allied Amusement Industries, has been refinanced and has moved into larger quarters, in the Golden Gate Theatre building. At the time of the musicians' strike last fall the managers discovered their organization was practically insolvent, with the expense of sending a man to Los Angeles to recruit non-union musicians, leaving the treasurer wheezing on one lung. In the present line-up only two of the legit theatres—the Alcazar and President, operated by Terry Duffy—are included. The Columbia, Capitol, Wilkes and Curran are not in the organization for various reasons.

Since the death of Sam Loverich all theatrical contracts for Foster & Kleiser, local bill posters, are negotiated by Hubert ("Dutch") Riemer.

For the annual automobile show, to be held at the Civic Auditorium starting Jan. 29, Creator, the long-haired conductor, will install a large orchestra. Paul Whiteman was the attraction at a former auto show.

West Coast Theatres, Inc., has sold to Golden State Theatres, Inc., the Diamond theatre, in the Fruitvale section, across the bay. The house has been open only a few months.

Bert Ralton, killed during a hunt in Africa, was one time a member of Art Hickman's orchestra at the St. Francis hotel. Ralton had been traveling abroad with an orchestra for several years.

Henry Duffy will do the Joe Laurie show, "If I Was Rich," some time in the spring, and plans to bring out Louis John Bartels to play the boisterous radio announcer, enacted in the eastern company by Ray Walburn. Bartels appeared here during the summer in Duffy's production of "The Show-Off."

Plenty of saps left in the big cities. "Are You Fit to Marry?" came into town on a milk wagon, stuck a "For Men Only" sign in front of the box office, spent some money in the newspapers and they have been doing a capacity business ever since.

C. Leslie Theuerkauf, for many months past Universal's manager of the Cameo Theatre on Market street, has resigned. M. C. McInnes, formerly with the Kunsky interests in Detroit, succeeds him.

They got'ta stop this sort o' stuff. A crook backed a truck up to the Lodi Theatre, in Lodi, jimmied a window; moved the safe out of the manager's office, loaded it into the flivver and . . . got away with it.

Edward Smith has resigned from the management of the Granada Theatre to be general manager in the operation of theatres for Universal Pictures, headquarters in Chicago.

Other Publix changes are Charles Kurtzman from the St. Francis Theatre to Smith's job at the Granada and Herbert Pollin from press agent at the Granada to Kurtzman's place at the St. Francis.

OAKLAND, CAL.

By WOOD SOANES

A new high price for theatre rental was established here in the leasing terms for the new West Coast theatre to be erected on the block bounded by 18th and 19th on Telegraph, adjacent to the new Orpheum.

It is stipulated in the announcements of the bond houses which will make the loan and handle the paper that the West Coast pay approximately \$2,000 a week for 30 years and agree to expend at least \$200,000 on the furnishings and equipment.

This sum is to include the cost of a pipe organ and is insured by deposit of a cash bond for \$100,000. The cost of the theatre building is estimated at \$2,000,000, and its erection will be made possible by the issuance of \$1,110,000 of 6½ per cent serial gold bonds handled by the three bond houses attending to the financing.

The actual construction will be under the direction of Maury I. Diggs and Weeks & Day of Oakland and San Francisco. Capacity, 3,500. The site is 218 feet, with a depth of 250. The land is owned by a group of local business men and financiers.

This starts activity along Telegraph avenue and insures Oakland a new theatre district north of the intersection of 14th street and Broadway. It was in this area that the Publix Theatres investigated sites, but while work was announced to have started long before this, nothing has been done by Publix publicly, even to selection of the site.

Irvan Linesba, whose rose from box-office boy to theatre manager and promoter in this state, died in Los Angeles on the day his pet scheme for a theatre building here was put through by others.

Linesba returned from the east some years ago, picked the new site of the West Coast Theatres, and attempted to project a community theatre, with a view to playing stock, road shows and concerts with money to be raised through a stock-selling plan.

The scheme failed, largely because of the location of the proposed theatre, then considered out of the running. Since that time the trend of business has caused this property to double in value, until today it is rated at about \$6,000 a foot—more than Broadway property was getting when Linesba was at work.

Stewart Wilson has resigned from the Fulton Players, coincident with announcing his wedding five months ago to Ferrill Frances McNutt, non-professional.

Kenneth Means, house manager for Nat Holt at the State, has been transferred to the T. & D. Jr. house at Dunsuir, and his place here assumed by A. J. Brady.

The Hippodrome will celebrate its first anniversary next Sunday. The Ackerman & Harris organization took over the defunct Lurie, changed the policy for the nth time, and have done business ever since. The theatre is actively managed by Ed Levy and Herbert Harris.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Student Prince," Missouri—"Meanest Man," National Players.
Orpheum—Vaude.
Mainstreet—Vaude-picts.
Pantages—Vaude-pict.
Globe—Tabs-pict.
Garden—Vaude-pict.
Empress—Mutual Burlesque.
Newman—"Blonde or Brunette."
Royal—"Kid Brother," 2d week.
Liberty—Michael Strogoff.

Don Borroughs is new leading man with the National Players' Stock at the Missouri. He succeeds John Clynne McFarlane who left the company a couple of weeks ago.

Jean St. Clair, St. Louis, and Mohamid Ben Wagenma, Morocco, were married here Saturday. Both

are members of the Hassen-Ben Abdiz Arabian Tumblers and Pyramid Builders at the Globe.

Following "The Student Prince," at the Shubert, the house gets "The Green Hat" and "Old English."

The London Hip circus opens a week's engagement here Jan. 31, under the auspices of Elysian Grotto. Doc Waddell is here doing the publicity and getting nice space.

ALBANY, N. Y.

by HENRY RETONDA

Capitol—Otis Skinner, 25-26; "Bringing Up Father," burlesque, 27-29.

Leland—"Marines," film.
Strand—"Music Master."
Clinton Square—"Silver Treasure" and "Ladies at Play."
Ritz—"Canyon of Light."
Grand—Pictures and vaudeville.

Clinton Square, Albany, this week is showing two feature pictures.

Harmanus Blecker Hall, second run picture, is staging block bottom and Charleston contest on its stage in addition to the picture program.

Will Rogers is scheduled to appear at Music Hall, Troy, Friday night, under the direction of Troy Lodge of Elks. Proceeds of the presentation will be added to the fund being raised by the Troy Elks to entertain visiting delegates during the Elks' convention in Troy, in June.

BRONX, N. Y. C.

Isadore Benenson, former picture theatre builder, constructing half-million dollar dance hall at Washington and Tremont avenues, in the Bronx, to include many new features.

There will be two floors, one for dancing and the other fitted up as regulation picture theatre. One price of admission for both, with the pictures intended to be viewed between dance. Lower hall, for dancing, will have one of the largest sheer glass floors in the country.

A 3,000-seat picture house to be built at Anthony and Burnside avenues by a group of local real estate men.

Consolidated Amusement Enterprises will put on stage presentations at its Mount Eden theatre in February. Playhouse has full-sized stage.

"The Home News" has its 20th anniversary issue today (Wednesday), with section devoted to 20-years' growth of amusements in the borough. Extra space being used by all local theatres for congratulatory ads.

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Dwan, Alan, Fox Studio
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E
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Emmett, J. K., Mgr.
Loew's State Theatre, N. Y. C.
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Etting, Ruth, c/o Variety
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F
Furthman, Jules, F. P.-L. Studio
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Fox, Wm., Film Prod.
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Fabian Stanley Co.
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Woods Theatre Bldg., Chicago
Fields, W. C., F. P.-L. Studio
Astoria, L. I.
Fanchon & Marco, West Coast Thea.
Los Angeles, Calif.

G
Gibson, Billy, Flight Mgr., c/o Wm.
Morris, 1560 Broadway, N. Y. C.
Green, Jane, c/o Max Hart
1540 Broadway, N. Y. C.
Gallagher, Orch. Equip. Co.
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Grauman, Sid, Egyptian Theatre
Hollywood, Calif.
Grossman, Al, Agent
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Genaro Girls, c/o Gladys Brown
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Griffith, Raymond, F. P.-L. Studio
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Goldberg, Lou M., Agt.
Woods Theatre Bldg., Chicago.

H
Hubb, Jack, c/o Gus Sun
Colonial Bldg., Detroit, Mich.
Halperin, Nan, c/o Forkins Agcy.
1564 Broadway, N. Y. C.
Halsey, Forrest, F. P.-L. Studio
Astoria, L. I.
Horowitz, Arthur, Agt.
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Harrington Sis., c/o A. Silber
1560 Broadway, N. Y. C.
Howard, Willie & Eugene
Apollo Theatre, N. Y. C.

I
Imhoff, Roger, c/o Max Hayes
1564 Broadway, N. Y. C.
Ingram, Rex, M-G-M
1510 Broadway, N. Y. C.
Illington, Margaret, c/o E. M. Bowes
Capitol Theatre, N. Y. C.
Irwin, Chas., c/o Lambs Club
W. 44th St., N. Y. C.
Irwin, Fred, Majestic, c/o Col. Amus.
701 7th Ave., N. Y. C.

J
Jolson, Al, c/o Shuberts
226 West 44th St., N. Y. C.
Johnson & Lowenstein
Strand Bldg., N. Y. C.

Jackson, Billy, Agcy.
Loop End Bldg., Chicago
Jacobs & Jermon
Col. Theatre Bldg., N. Y. C.
Jemima, Aunt, c/o Chas. Morrison
1562 Broadway, N. Y. C.
Johnson, Arthur, c/o Berlin, Inc.
1591 Broadway, N. Y. C.
Jones, Aaron J., McVicker's Thea.
Chicago, Ill.

K
Keno & Green
Flushing, L. I.
Katterjohn, Monty, F. P.-L. Studio
Astoria, L. I.
Kahn, Roger Wolfe
Le Perroquet Club, N. Y. C.
Kitchen, Karl, Editor
N. Y. Eve. World, N. Y. C.

L
Luden, Jack, c/o F. P.-L. Studio
Hollywood, Calif.
Lewis, Nat. Haberdasher
47th St. & Broadway, N. Y. C.
Levey, Bert, Circuit
San Francisco, Calif.

M
Loring, Louise,
Capitol Theatre, N. Y. C.
Loew, Marcus
State Theatre Bldg., N. Y. C.
Lubin, J. H.
160 W. 46th St., N. Y. C.
Loeb, Jack, Fox Theatre Circuit
120 W. 46th St., N. Y. C.

N
Muglivan, Jerry, Amer. Circus Corp.
Peru, Ind.
Mutual Burlesque Circuit
723 7th Ave., N. Y. C.
Newman, Frank L., c/o Variety
Chapman Bldg., Los Angeles
Northwest Theatre Circuit, Inc.
Minneapolis, Minn.
National Screen Service
845 S. Wabash Ave., Chicago
Nathanson, N. L., c/o F.P.-L. Cana'n
Royal Bank Bldg., Toronto, Can.

O
Olsen & Johnson, c/o Fuller Circuit
Sidney, Australia
Olcott, Chas., c/o Max Landau
Woods Bldg., Chicago
Osterman, Jack, c/o Shuberts
West 44th St., N. Y. C.
Orpheum Circuit, State Lake Bldg.
Chicago, Ill.
Orth, Frank, c/o Ann Codee
1564 Broadway, N. Y. C.
O'Brien Printing Co.
4th & Lafayette Sts., N. Y. C.
One Man's Woman Show
Mintern Central Theatre, Chicago

P
Phillips, Norman, c/o Variety
154 W. 46th St., N. Y. C.
Public Service Ticket Office
New York City
Pierce, Howard, c/o Kunsky Thea.
Detroit, Mich. Enterprises
Prevost, Marie, c/o Variety
Chapman Bldg., Los Angeles
Paley, Bill, Orch., c/o Friars' Inn
Chicago, Ill.

Q
Quirk, Jas. R., Photoplay Magazine
New York City
Quixie Four, c/o Phil Tyrell
Woods Bldg., Chicago
Quack & Quack, c/o Billboard
1560 B'way, N. Y. C.

R
Rea, Joe, Calif. Nighthawks,
c/o Variety, New York
Renault, Francis, c/o Variety
154 W. 46th St., N. Y. C.
Robbins-Engel, Music Pub.
New York City
Rose, Dave, care Mandel & Rose
160 W. 46th St., N. Y. C.
Reynolds & Donegan
Rensselaer, Ind.
Rubin & Cherry Shows, Carnival Co.
Montgomery, Ala.
Revell, Nellie
Somerset Hotel, N. Y. C.
Rapp & Rapp, Architects
State Lake Bldg., Chicago.
Romano, Carme, c/o Romano L. Co.
Chicago, Ill.

S
Shrock, Roland L., c/o Warner Bros.
Hollywood, Calif. Studio.
Samuels, Rae, c/o Harry Weber Agcy
1564 Broadway, N. Y. C.
Sidney, L. K., Loew's State Bldg.
New York City
Silber, Arthur, Agent
1560 Broadway, N. Y. C.
Mort H. Singer, 190 No. State St.
Chicago, Ill.
Shubert Enterprises
44th St. Theatre, N. Y. C.
Sully & Thomas, c/o Jack Gardner
1560 Broadway, N. Y. C.
South, Dorothy, c/o Mrs. A.K. Bendix
701 7th Ave., N. Y. C.
Simons, Seymour, Orchestra
1504 B'way, Detroit, Mich.
Sun, Gus, Regent Theatre Bldg.
Springfield, Ohio.

T
Todd, Warren, c/o Gus Sun
Bond Bldg., N. Y. C.
Tremaine, Bobby, c/o Mrs. A.K. Ben-
701 7th Ave., N. Y. C. dix
Thompson Fred, c/o F. B. O.
Bond Bldg., N. Y. C.
Taylor, Laurette, c/o Equity
45th St., N. Y. C.
Tip & Tap, c/o Johnson & Lowen-
1579 B'way, N. Y. C. stein
Thomas, Joe, Saxotette, c/o Variety
154 W. 46th St., N. Y. C.
Talmadge, Norma, c/o United Stud's
Hollywood, Calif.
Turk, John
1482 B'way, N. Y. C.
Tunney, Gene, c/o Wm. Morris
1560 B'way, N. Y. C.
Thompson's, Tommy, Orchestra
Franklin Sq. Hot., Washington, D.C.

U
Ullis & Clark, c/o Sam Roberts Agcy.
Leopend Bldg., Chicago, Ill.
Ufa Films
1540 B'way, N. Y. C.
Universal Film Co.
1600 B'way, N. Y. C.
Ungar, Arthur, c/o Variety
Chapman Bldg., Los Angeles, Calif.
Unger Gladys, c/o F. P.-L. Studio
Hollywood, Calif.
United Artists
729 7th Ave., N. Y. C.

V
Variety Pub. Co.
154 W. 46th St., N. Y. C.
vanities
Earl Carroll Theatre, Chicago
Van Hoven, Frank, c/o Variety
154 W. 46th St., N. Y. C.
Van, Gus, c/o Van & Schenck
c/o Wm. Morris, N. Y. C.
Volland Scenic Stud.
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Vidor, King, M-G-M Studios
Culver City, Calif.
Vigor, Arthur, Co.
London, England

W
Well, Milton, Music Pub.
Woods Bldg., Chicago
Winslow, Max, c/o Berlin, Inc.
1591 Broadway, N. Y. C.
Wayburn, Ned
1841 Broadway, N. Y. C.
Warner Bros. Film Co.
1600 Broadway, N. Y. C.
Waring's Pennsylvanians, Orch.
Tyrone, Pa.
Watson, Billy, Sling
Columbia Theatre Bldg., N. Y. C.
Waites Australians, c/o Rose & Curtis
1564 Broadway, N. Y. C.
Winchell, Walter, c/o N. Y. Graphic
5 City Hall Place, N. Y. C.
Wirth, May, c/o Wirth-Hamid
1560 Broadway, N. Y. C.
Wallace, Richard, First Nat. Picts.
Hollywood, Calif.
Walker, June, c/o Edgar Selwyn
Selwyn Theatre, N. Y. C.
Wurlitzer, Organs
W. 42d St., N. Y. C.

X
Xenia's Horses, c/o Ringling Bros.
Bridgeport, Conn.
Xylophone Wonder, c/o Billy Dia-
Woods Bldg., Chicago mond

Y
Yates & Lawley, c/o Morris Agcy.
1560 Broadway, N. Y. C.
Yorke & King, c/o Lew Golder
160 W. 46th St., N. Y. C.
Yvette, c/o Loew Circuit
1540 Broadway, N. Y. C.
Yellin, Jack, Song Writer
745 7th Ave., N. Y. C.
Young, Joe, c/o Feist
711 7th Ave., N. Y. C.
Yorke, Helen, c/o Mrs. A. K. Bendix
701 7th Ave., N. Y. C.

Z
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State Fair Grounds, Savannah, Ga.
Zukor, Adolph, c/o F. P.-L. Corp.
485 Fifth Ave., N. Y. C.
Zimballist, Carnegie Hall
57th St., N. Y. C.
Zimmerman, Katherine, Dram. Crit.
Eve. Telegram, N. Y. C.
Zanft, John, c/o Fox Film Corp.
55th & 10th Ave., N. Y. C.
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Carrie & Tillie
Lester Bros
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(One to fill)
LOWELL, MASS.
Keith
2d half (27-30)
Herbert Warren
Edith Clifford
Perbs & Marguerite
Usher & Engle
Loftus & Lynch
Rhoda & Broshnell
2d half (31-2)
Mely Klee
3 Metos
Old Homestead
Taylor & Markley
Fred Wilber
(One to fill)
2d half (3-6)
Sherman Rose Rev
3 Good Nights
Empire Comedy 4
3 Kenna Sis
(Two to fill)
M'CHSTER, N. H.
Palace
2d half (27-30)
Fred Weber
Rice & Newton
Old Homestead
Mikus 2
(One to fill)
M'KE'SPORT, PA.
J. P. Harris
2d half (27-30)
Clark & O'Neill
Lorraine Seren
Powell & Rinehart
Delvey Sis
Arthur Lloyd
MEADVILLE, PA.
Park
2d half (27-30)
Leland & St. Clair
Dolly Davis
Harringtons
(Three to fill)
MOBILE, ALA.
Lyrie
2d half (27-30)
Ben Benson Co
Busch & Joy
Busey & Case
Roder & Maley
Rock & Blossom
MONTREAL, CAN.
Imperial
2d half (27-30)
Covam
Francis Frank
Packard
Fisher & Hurst
Broadus Erie
Ayer & Moffatt
MORRISTON, N. J.
Garlick
2d half (27-30)
Millard & Marlin
Ward & Dooley
W & G Ahearn
(Two to fill)
MT. V'NON, N. Y.
Proctor's
2d half (27-30)
Egan & Red Heads
Marilli & West
Jos K Watson
Raymond Bond
(One to fill)
NEWARK, N. J.
Proctor's
2d half (27-30)
Pierlot & Schofield
Carroll Sis
Bobby O'Neil Co

Billy Glasen
Duncan's Colliers
NEW BR'NSWICK
Rivoli
2d half (27-30)
Currier & M'Williams
Bickel & Wheeler
3 Conlin Girls
(Two to fill)
NEWY'RGH, N. Y.
Academy
2d half (27-30)
Et Side W. Side
Raymond Nights
Britt Wood
M & B Harvey
B & C Nelson
NEW HAVEN, CT.
Palace
2d half (27-30)
3 Vagrants
Jack Conway
Allen & Leo
Maker & Redford
Golden's Seren
NEW L'ND'N, CT.
Capitol
2d half (27-30)
Norman Brookshire
Loddy & Leddy
Fred Bowers Rev
Iver & Sills
Raymond Pike
Burt & Rosedale
NEW O'LSN, LA.
Palace
2d half (27-30)
Lytell & Fant
Ethel Davis
30 Pink Toes
Colvin & Woods
3 Romans
NIAGARA FALLS
Bellevue
2d half (27-30)
Edmond & Grant
Jack Henry
Kuma Tr
Marie Hughes
Jean Carpenter
NORFOLK, VA.
Norva
2d half (27-30)
Laura Ormebee
Flitz & Murphy Bros
Dave Harris
Hauert & Vaughn
Ruth Sis
N. ADAMS, MASS.
Empire
2d half (27-30)
Sherman Ross
Marion & Dade
Cycling Brunettes
Morsey & Murray
Home Comforts
N'TH'TON, MASS.
Calvin
2d half (27-30)
Helen Honan
Nanette & Nina
Olson & Mack
Claude & Marlon
(One to fill)
NORWALK, CT.
Palace
2d half (27-30)
Glen & Hart
Carter & Cornish
Adams & Griffith
Marie Racko
(One to fill)
OTTAWA, CAN.
Keith (24)
2d half (27-30)
Alex Patti Co
Mary Coward
Boyle & Deila
Valerie & Bergere
Jack Smith
Ballet Caprice
Clifford & Marlon
Shadowgraph
(31)
2d half (3-6)
3 Metos
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Montana
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(One to fill)
POTTSVILLE, PA.
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Steph's & Holster
Weston & H'chins
Musical Rowell's
Helen Higgins
(One to fill)
P'GH'PSIE, N. Y.
Avon
2d half (27-30)
Seena & Weber
Rubenville Nite Club
Fontaine & Powell
Chas Sybler
4 McPhersons
PROVID'CE, R. I.
Albee (24)
4 Flashes
Poster & Peggy
Frank Dixon Co
Carl McCullough
Hungarian Orch
(31)
Smith & Strong
Yorke & King
Olga Miska
Juliette Dika
(One to fill)
RALEIGH, N. C.
State
2d half (27-30)
Stanley & Birnes
Errel & Dell
Bieders & Qupee
Cleveland & D'ney
Cole & Ward
READING, PA.
Rajah
2d half (27-30)
Emmy's Mad Ways
(Others to fill)
RED BANK, N. J.
Palace
2d half (27-30)
Gold Medal 4
Rekoma & Loretta
(Three to fill)
RICHMOND, VA.
Lyrie
2d half (27-30)
Laura Ormebee
Boyle & Deila
(Others to fill)
ROCHTER, N. Y.
Temple
2d half (27-30)
2 Daves
Sargent & Lewis
4 Camerons
Ben Smith

Althof Co
Parlison Art
Ray Huling Co
(One to fill)
PASSAIC, N. J.
Playhouse
2d half (27-30)
Paul Rahn
Toto
Harry Breen
(Three to fill)
PATERSON, N. J.
Regent
2d half (27-30)
Floride Lavere
Carlton & Baller
Closeups of 1927
Bud Carrell
Joy Friscoe
PENSACOLA, FLA.
Saenger
2d half (27-30)
Knorr Rella Co
Knick Kn'ks of 27
Peter Higgins Co
Brown & Whit'ker
P'TH AMBY, N. J.
Majestic
Howard Lyons & R
Rajah
Mabel Dove
(Two to fill)
PHILADELPHIA
Allegheny
2d half (27-30)
Brooks & Rush
Hart & Hall
Jim Carr Bid
(Two to fill)
PITTSF'LD, MASS.
Palace
2d half (27-30)
Joy Bros & Gloom
Belmont 2d & J
G & L Garden
Brown & Caron
PLAINF'LD, N. J.
Plainfield
2d half (27-30)
Mary Eaves
Frost & Seamon
(Three to fill)
PLATTSB'G, N. Y.
Strand
2d half (27-30)
Oxford 4
O'Neil & O'Brien
Pastor & Cappel
(Two to fill)
P'TCHTER, N. Y.
Embassy
2d half (27-30)
Norman B'kenshire
Shelly & Hail Rev
Harm & Nee
(Two to fill)
PORTLAND, ME.
Keith
2d half (27-30)
Virginia Rucker
Nathans Bros
Mae Francis
Creedon & Davis
Morro & Mique
Raymond Barrett
1st half (31-2)
Sherman Ross Rev
3 Good Nights
Empire Comedy 4
3 Kenna Sis
(Two to fill)
2d half (3-6)
3 Metos
Old Homestead
Taylor & Markley

Weston & H'chins
Roth Bros
Belmont 2d & J
(Three to fill)
Nixon
2d half (27-30)
Bert Coleman
Lane & Golden
Clausius & Scarlet
For Your Approval
(One to fill)
PITTSB'RGH, PA.
Davis (24)
LaSalle & Mack
O'Connor Sis
A J Hall
Shaw & Lee
Modena's Rev
Jerome & Gray
(31)
Freda & Palace
4 Diamonds
Willie Solar
Final Rehearsal
Diamond & Brennan
Great Shuberts
Harris (24)
Van & Belle
Howard & Earl
Toney Grey
Fitch Cooper
Doran & Soper
Thaleros Circus
Liberty
2d half (27-30)
Tumbling Clowns
Belmont 2d & J
3 Senators
Montmarie Rev
(One to fill)
PITTSF'LD, MASS.
Palace
2d half (27-30)
Joy Bros & Gloom
Belmont 2d & J
G & L Garden
Brown & Caron
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(Two to fill)
PHILADELPHIA
Allegheny
2d half (27-30)
Brooks & Rush
Hart & Hall
Jim Carr Bid
(Two to fill)
PITTSF'LD, MASS.
Palace
2d half (27-30)
Joy Bros & Gloom
Belmont 2d & J
G & L Garden
Brown & Caron
PLAINF'LD, N. J.
Plainfield
2d half (27-30)
Mary Eaves
Frost & Seamon
(Three to fill)
PLATTSB'G, N. Y.
Strand
2d half (27-30)
Oxford 4
O'Neil & O'Brien
Pastor & Cappel
(Two to fill)
P'TCHTER, N. Y.
Embassy
2d half (27-30)
Norman B'kenshire
Shelly & Hail Rev
Harm & Nee
(Two to fill)
PORTLAND, ME.
Keith
2d half (27-30)
Virginia Rucker
Nathans Bros
Mae Francis
Creedon & Davis
Morro & Mique
Raymond Barrett
1st half (31-2)
Sherman Ross Rev
3 Good Nights
Empire Comedy 4
3 Kenna Sis
(Two to fill)
2d half (3-6)
3 Metos
Old Homestead
Taylor & Markley

2d half (27-30)
Paul Rahn
Toto
Harry Breen
(Three to fill)
PATERSON, N. J.
Regent
2d half (27-30)
Floride Lavere
Carlton & Baller
Closeups of 1927
Bud Carrell
Joy Friscoe
PENSACOLA, FLA.
Saenger
2d half (27-30)
Knorr Rella Co
Knick Kn'ks of 27
Peter Higgins Co
Brown & Whit'ker
P'TH AMBY, N. J.
Majestic
Howard Lyons & R
Rajah
Mabel Dove
(Two to fill)
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Knick Kn'ks

"I LOVE THE MOONLIGHT"

I Love The Moonlight
Fox-Trot Song

Words and Music by
BENNY DAVIS
HARRY AKST
and HARRY RICHMAN

One of the
best Fox Trot
tunes we have
ever published
and a WHIZ!
of a Song!

by
Benny Davis
Harry Akst
and
Harry Richman

Here's Your
Copy

All^o Mod^{to}

While all the world is wait-ing for the
When ev-er there's a cloud-y sky that
sun to shine, I'm wait-ing for the moon; The moon-light holds a
hides the moon, It makes me feel so blue, I hope and pray, the
mem-ry in this heart of mine. Of a won-der-ful night in June.
clouds will drift a-way and soon. Let the beau-ti-ful moon shine through.
I love the moon-light, The moon-light gave
me you, There in the
moon-light what hap-pi-ness we knew,
I could feel our love grow-ing strong - - er, When I
heard you whis-per let's lin-ger long-er, I love the moon-light
The moonlight gave me you. you.

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"I'VE GOT THE GIRL!"
Walter Donaldson's Great Fox Trot Song!

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