

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, March 25.

I Differ From the Critics

If most of the critics are to be believed, Owen Nares has a success in "No Gentleman," produced at the St. Martin's. I found it singularly stupid, although E. A. Baughan described it as one of the cleverest comedies produced in London for many years. I suppose I am old-fashioned.

Athene Seyler was much over-praised. They have been trying to say, for a long time, that she is a sort of Marie Tempest. It merely struck me that she made too much fuss about what she had to say.

Dean and Rea Part

Basil Dean and Alex Rea announce their separation as partners. Rea was a ship-owner in Liverpool when Dean was the head of the local repertory theatre. They started management in London together and had some successes and, yes, some failures.

It is generally reported that Rea has lost \$375,000 during the partnership. I do not accept the figures, but, anyway, he is a fine, generous fellow, who wouldn't kick at that if he were getting artistic productions. Those, Dean certainly gave him.

About Harry Green

Harry Green has been telling the newspapers how surprised he is that the Aaron Hoffman play, "Give and Take," failed. It has run seven weeks. This is three longer than I expected.

Green had the same sort of part he always has. It grows monotonous. They tell me that when Lew Leslie wanted a star for "White Birds," which is going to His Majesty's with \$250,000 guaranteed by a young Bradford millionaire called Gates, behind it, Green offered himself at \$1,500 a week, with the remark, "If you have me, all society will come." I suppose he meant the Duke of Manchester.

Noel Coward's Play Cut

Noel Coward has had a bad shock. When I pointed out to Roman Catholics the insult to their religion contained in the stupid line in "The Marquise," "An aunt of mine had many lovers in a convent," the Catholic authorities protested.

Now, they tell me, the management have cut the line out. "The Marquise," I am told, is not, after all, the great success that was promised when the libraries did a deal. The truth is that when once you point out that the dialog of the Noel Coward kind is not funny, people leave off laughing. They realize that, like "Punch," it is not so funny as it used to be.

The Post-War Author

Miles Malleon is a post-war author of quite a different kind. He has just staged "The Fanatics," which is the intellectual success of the year.

The censor has actually passed arguments on birth control, free love, trial marriage—all sorts of things that, a few years ago, were impossible on the English stage. And Malleon has worked it all into a play that is full of drama, magnificently acted, and well produced.

Miles Malleon, the first English actor to leave for France, when war broke out, came back a Pacifist, and wrote a play called "Black 'Ell," which was banned and burned.

The Man Who Was Barred

In consequence, they wouldn't give him work, and he was barred entrance to the stage doors of theatres run by men who did not fight in the war, although some were uniforms—in England.

Now, he has worked some of his anti-war ideas, as Laurance Stallings did, into a play.

People of the Fascist type, who had read "The Fanatics" in book form, threatened the theatre, if it was produced. One woman walked out of the play, on the first night, with a disgusted face. Others came out at the end saying, "How dare they?"

Anyway, the production of "The Fanatics" marks a new epoch in the history of English censorship.

Lady Martin-Harvey Insists

Quite a thrill went round London, two nights ago, when an evening paper announced that Lady Martin-Harvey was not going to act with her husband, this time, in "Scaramouche."

For years, Lady Martin-Harvey's acting has given the cynical cause for merriment. We wondered what had happened. But, no, it hadn't! Malcolm Watson announced, in the "Daily Telegraph" yesterday, that it was quite untrue that Lady Martin-Harvey was not going to act. Perhaps she is and she isn't—at the same time.

Cochran Challenges a Peer

Cochran has been getting publicity now, because, in the House of Lords, the other night, when the Albert Hall Bill was discussed, Lord Newton said of Cochran, "He appears to be a kind of British Barnum. He will be ready, at the shortest notice to organize anything from a Pan-Anglican synod to a minstrel entertainment. When he gets possession of the Albert Hall, he will stage a gigantic prize fight or turn it into a circus or a dancing hall."

Cochran had the nerve, in reply, to challenge Lord Newton to a debate on music, the drama, painting, ancient and modern, or French, German, English or Russian literature. He also suggested Lord Balfour and Lord Haldane as referees!

I Take Up the Challenge

What nonsense! I have met both Lord Newton and Mr. Cochran, and I cannot understand a newspaper printing anything suggesting a contest between the two. If Cochran wants a debate, I will meet him, but only on condition that neither of us knows what the subject is to be before we arrive. Then we cannot prepare anything.

The truth is that the Albert Hall was built for a definite purpose. If it cannot be used as a place in which high-class music can be made to pay, the best thing to do is to pull the thing down.

The circus business should be confined to tents. As for "showmanship" why not leave that to Lloyd George—or J. L. Sacks?

Margaret Bannerman's Failure

Margaret Bannerman has another failure at the Globe theatre. She has now been in a long succession of plays under the Anthony Prinsep management.

She is a good-looking young woman who made a really great success in "Our Betters," which succeeded in London because it was smart and improper. In that play, Miss Bannerman acted the part of a well-known Anglo-American peeress, while Constance Collier modelled certain of her mannerisms, I believe, upon Lady Michelham.

Since then, Prinsep has done his best to find Margaret a good play with a part within her powers. I suppose, that to be a success as a leading lady in one theatre for long, you have to show great variety, and have a personality that sticks right out.

Margaret Bannerman is beautiful; but she is hard in style and, obviously, very limited in range.

When Princes Queue Up

Adele Astaire has been carrying round with her on tour with "Lady, Be Good," signed photographs of Royalty, which have decorated the mantelpiece of her sitting room in each town.

You have no idea of the way in which, at the present time, certain American acts are the pets of Royalty in London. It is unbelievable.



WILL MAHONEY

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 throughout his entire act. A really great comedian."

Direction

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

BRITISH QUOTA BILL BALKS POOLING

London, April 5.

All the amendments to the Film Quota Bill pending in Parliament offered by the Committee of the Cinematograph Exhibitors' and Kinematograph Renters' Society are in process of being accepted and will be incorporated in the proposal.

These changes make blind booking and block booking until the end of 1928 instead of taking effect next March. From Dec. 31, 1928, those trade practices are to be reduced to a sliding scale in graduations two months apart, instead of taking effect all at once.

The bill also is to be amended to prohibit sale, pooling or transfer of quota either on the part of distributors or theatre operators. This provision tightens up the whole proposal, since it knocks out the projected combines of exhibitors and renters which are proposed only on paper so far, but might have provided a way around the bill's requirements.

"ABIE" TO CAPACITY

Anne Nichols to Visit Continent and Arrange Details

London, April 5.

"Able's Irish Rose" played all last week to capacity in Manchester. This week it is current in Brighton, and April 11 it comes to the Apollo, London, for a run.

Anne Nichols will leave London after the metropolitan premiere, travelling about on the Continent.

CHEVALIER IN "WHITE BIRDS"

London, April 5.

Lew Leslie has just signed Maurice Chevallier for his revue "White Birds," which is now set to open at His Majesty's early in May.

Sailings

April 27 (New York to London) Walter Batchelor (Berengaria).
April 23 (New York to London), Herman Starr (Majestic).
April 20 (New York to London), Wm. Morris, Jr. (Rochambeau).
April 9 (New York to London), Morris Geat (Homerio).
April 5 (New York to Vienna), Hassard Short (Conte Rossi).
April 5 (New York to London), C. C. Pettijohn (Berengaria).
April 1 (London to New York), Mooney and Holbein, Lee and Cranston (Mauretania).
April 2 (New York to Paris) O. O. McIntyre (France).

LOG SYNDICATE BUYS 4 BIG HOUSES; FIGHT U. S. INVASION

Ostrer Bros. Purchase of Davis Chain Seeks to Checkmate Acquisition of British Properties by Famous Players—London Tied Up by Merger

OLD TRIANGLE BECOMES 4-SOME IN PARIS PLAY

'Zigzag' Deals with Exchange of Incompatible Wives

Paris, April 5.

The old domestic triangle is improved upon in a new comedy, "Zigzag," produced last week, being extended to become a comic quadrangle, when two married couples enjoying a holiday at the seashore get tangled in a maze of intrigue.

Both pairs are mismatched, and the wives become infatuated with a summer resort sheik. A watchful priest warns the husbands of the danger to their domestic peace, and when they investigate they are awakened to the ill adjustment of their own married lives.

In the survey the husbands find themselves attracted each to the wife of the other. A couple of divorces ensue, with the same priest facilitating new marriages with all speed.

Another newcomer is "Miroir," a three-act modern comedy by Marcel Esplau. A conscientious dentist goes bankrupt because of his sentimental honesty. At the same time he discovers that his extravagant wife is unfaithful. He starts afresh with a new wife, a practical woman who advises him wisely. Instead of his old method, he now fakes an impressive front, and in consequence becomes a fashionable practitioner.

Harry Baur plays the dentist. Falconetti is the first wife and Rose Grane the second.

"BERT'S GIRL" ARTISTIC

Eugenic Play, at Court, London, Not Well Regarded

London, April 5.

"Bert's Girl," disclosed last week at the Court, is a serious piece with a mission. It preaches a little sermon in support of eugenic mating.

Critical opinion hails it as a play of high artistic purpose, but its commercial possibilities are regarded as small.

Lauder's London Date

London, April 5.

Harry Lauder is due to open for a fortnight at the Victoria Palace May 9.

PARIS OPERA SEASON

Lehar and Calman to Conduct in Person at the Apollo

Paris, April 5.

The Apollo is to have a Spring season of Vienna operetta, beginning May 15. "The Charming Princess," "Czarda" and "Maritza" are promised with Cotchary and Zouchy.

It is practically certain that Lehar and Calman will conduct personally. The house goes to the management of Desimone about the middle of June.

Co-optimist Comic III

London, April 5.

Gilbert Childs, low comedian of the Co-optimists, is critically ill and has been ordered by specialists to undergo an operation.

Roseray and Cappella Sail

Roseray and Capella, the sensational international dancers, who set a new standard in American showdom by shattering all house records, sailed for Monte Carlo April 2 for a rest prior to taking up continental bookings. They were the outstanding hit of "The Great Temptations."

During one week of their stay with "Great Temptations" at the Winter Garden, New York, the house receipts jumped to \$46,000. In Chicago the gross reached \$48,000 (figures taken from "Variety") while at the Alvine, Pittsburgh, they shattered all previous records of the house.

They will come back with new dances, new tricks, everything new, novel, astounding, incomparable, exceptional. (Advt.)

London, April 5. The Log Syndicate, headed by Ostrer Brothers, has purchased for \$2,250,000 four of the biggest picture houses in London. The deal is underwritten by the banking house of Myers Brothers.

A quartet involved in the transaction are the Marble Arch Pavilion, Shepherd's Bush Pavilion, Lavender Hill Pavilion and Shaftsbury Pavilion. These properties have been controlled by the Davis family, Mrs. Davis being the executive member with her husband and four sons associated.

Adolph Zukor left for London on the "Majestic" last Saturday. It was said the president of F.P.-L. had gone over to attend the stage opening of "Able's Irish Rose" in London. His concern holds the picture rights for the Anne Nichols' marvel.

Break U. S. Hold

The new move by Ostrer Bros. is taken by the English trade to be a definite move to combat the increasing grip of American interests on the home market. Especially the trade here is afraid of further encroachments by Famous Players-Lasky.

The new purchases of the Davis properties gives the merger three key houses in the West End, counting its ownership of the Astoria. British interests, therefore, are in control of the situation in the West and Southwest suburbs.

The Shaftsbury and Marble Arch Pavilions are to be rebuilt and thoroughly modernized.

The merger people have been bidding for the Bernstein circuit, but Bernstein has shown no disposition to make a deal and it is believed he will not sell out.

As the count now stands the merger has 48 houses to date and is still negotiating for further purchases. Alfred Davis will head the theatre operating end of the merger, with the understanding that Col. A. C. Bromhead of Gaumont will function on the producing and distributing end.

Meantime it is reported that Metro-Goldwyn's British division is presently to float a new capital issue, forecasting further acquisition of provincial cinema properties.

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EASTMAN'S RAW FILM STOCK FIGHT WITH 1/4c FT. CUT—AIMED AT DUPONTS

Four-Cornered Battle Probably Following—Expected Dupont Will Undersell, While Ansco and Agfa Will Meet Eastman's Slash to Profitless Figure—Eastman Wants to Sew Up Hollywood—Now Selling 60% There

Los Angeles, April 5.

There will be a four-cornered battle in the motion picture raw stock field April 11 when Eastman will cut the price of positive film one-fourth of a cent a foot. At the present time the stock is selling at .0150 a foot, and with the further cut it is figured that the Eastman firm will have practically no profit left.

A tip-off of the cut in prices to come has gotten around among the picture producers, with the result that only the necessary prints urgently needed are being struck off until the price tumble happens.

It is said that the Eastman people are ready to fire all guns for the extermination of the Dupont and Ansco product, American made, and Agfa and Gervet, the two foreign products. Eastman, at present, controls about 60 per cent of the business done in coast studios and feels that it can get nearly all of it by starting a price-cutting war. The Eastman crowd is also said to feel that the other companies have only done business here due to personal friendship on the part of the studio executives for the representatives of these concerns.

It is understood that the Dupont

concern, which has only made end-dealers to get the trade here for the past year and a half, may make a cut below that of Eastman. The Dupont people have been hot after studio trade and have been offering accommodations to the purchasers of their raw stock which other raw stock people were unable to make.

Meeting the Cut

Ansco and Agfa will probably meet the prices of the other companies, especially the latter concern, as it has only gotten a foothold in the local field during the past 15 months. This is due to a personal contact mostly on the part of their representative, King Charney.

Jack Cosman, handling the Gervet stock, of Belgian make, possibly may not join in the fate-cutting war. He does very little with any of the big studios outside of Metro-Goldwyn-Mayer, where he is known as a personal friend of Louis B. Mayer. Most of the business that Cosman does is with concerns whom he has been giving financial aid. These are all independent units and they have an agreement with the raw stock distributor to take his output regardless of price as long as they are obligated to him.

Fox to Roxy?

When it was announced that William Fox had taken over the Roxy theatre it was natural for conjecturing in film circles as to what might happen.

A wag in an opposition picture producer's office remarked: "Can't you imagine Fox with a fat cigar in his kisser walking into the Roxy and after lamping the 100-piece orchestra telling Roxy: 'Cut 50 men out of that band—tell the others to play louder.'"



ROScoe AILS

Roscoe Ails holds phenomenal record unequalled by any vaudeville headliner. During Roscoe's first engagement at Palace, New York, he was held over two weeks, during which time he did 86 shows concurrently—i.e., two shows nightly at Palais Royal, one at Bal Taberin, and two shows daily for Keith-Albee, clubs for Miss King and Sunday concerts, including nine straight Sundays at Manhattan Opera House.

Booked Solid Through
Messrs. LUBIN and SCHENCK.

FAMOUS RD. SHOW DEPT. GOES TO HEADQUARTERS

Individual Pictures, road show department of Famous Players, became a resident unit with the parent company, moving Monday from its old offices in the Longacre building to the sixth floor of the Paramount building, on the same floor with a group of other departments.

Theodore Mitchell, until Monday in charge of the score or so of managers and agents employed on exploitation work, retired from his post to take a long vacation in Jersey, where he will undergo treatment for a malady that has affected his health for a year.

There seemed to be no ground to the report that Albert Grey would drop the general management of the department. The story was circulated when Grey's brother, D. W. Griffith, was reported about to renew his old allegiance with United Artists, the deal with P. D. C. having lapsed. It was presumed that if the U. A.'s deal went through, Grey would be back with the Griffith organization, which has been marking time since last October when "Sorrows of Satan" was put on exhibition.

RIVOLI'S 1ST RUN AGAIN—2ND FOR F. P. L. ON B'WAY

House Reported Reverting to Former Policy After "Ironsides"

A second first run house for Paramount-Famous-Lasky will be the Rivoli, it is said. That theatre is to revert to its former policy as a week stand for pictures upon the ending of the run for "Old Ironsides," current. From reports a 99 cent top will be retained, placing it on the same scale as prevailing at the other first run theatre of the same concern, Paramount.

With two first run Broadway houses using 104 features yearly between them, it is likely that Famous will go outside occasionally for product.

Operation of the Rivoli under its new policy will lie with the Paramount Distributing Department. It is reported, thereby relieving either Public or Famous of the direction.

A new six-reel jungle picture called "Chang" is slated for the Rivoli April 29, at which time there is to be a general realignment of attractions in Famous Players Broadway houses. The latter was brought back from Siam by Merion Cooper and Ernest Scholdasch, makers of "Grass."

According to the present plan, "Beau Geste" will leave the Criterion, where it has been running since Sept. 1. "Old Ironsides," current at the Rivoli, will shift to the Criterion to continue its run, while it is proposed to put the animal film into the Rivoli for a run as a preliminary to road showing it, though the latter is doubtful.

The newcomer will give Famous Players four pictures of road show prospects, "Beau Geste," "Old Ironsides," "Rough Riders" and the jungle film.

Catalina Swim by Bebe

Los Angeles, April 5.

"Swim, Girl, Swim," original by Lloyd Corrigan, is to be the title of the picture to be made by Bebe Daniels for Famous on her return from her vacation.

The Catalina swim furnishes the background.

Clarence Badger is to direct.

Carmel Meyers and Pauline Starke Free

Los Angeles, April 5.

Metro-Goldwyn-Mayer failed to renew contract with Carmel Myers and Pauline Starke, two of the organization's standbys.

Miss Starke has been engaged by Robert Kane and leaves for New York Wednesday.

Miss Meyers will free lance.

Schildkraut in "Gynt"

Los Angeles, April 5.

Joseph Schildkraut is to be starred in "Peer Gynt" by DeMille. William K. Howard is to direct.

FOX AT ROXY TO PLAY "NAMES" ON STAGE?

Reported Olsen's Band Due There for Run

Having the operating control of the Roxy, the Fox regime is evidently going to make its presence felt on the stage presentation end. The initial tip-off on such action is the possibility that George Olsen and his orchestra may go into the big house for a four weeks' engagement. Olsen has just completed two weeks at Fox's Philadelphia, where he is credited with having drawn around \$67,000 on the fortnight, besides beating the Stanley both weeks.

Fox has built up a "name" stage policy for the Philadelphia theatre, with the prospective booking of Olsen at the Roxy hinting that the idea is to be carried into the "cathedral" as well, as "names" deemed suitable are obtainable.

Olsen is currently off the stage until after Easter, when he will undertake a limited dance tour through Pennsylvania. It is following this jaunt that the band is a possibility for the Fox-Roxy auditorium.

Olsen could have held over at Fox's Philly, for a third week but was prevented from doing so by his Stromberg-Carlson radio concert debut last night (Tuesday), which inaugurates his annual agreement with that ether concern.

Negotiations for the Roxy are pending.

F. B. O.'s New Westerns

Los Angeles, April 5.

Losing Fred Thomson to Famous Players-Lasky is revising F. B. O.'s western production schedule. Robert N. Bradbury, supervisor, will have three units to work with, an increase of two.

Tom Tyler, succeeding Thomson, is figured on as a bet and a good seller. Two new stars, whose names have not been made public, are expected to head each of the remaining units with production due to get under way within the next 90 days.

TOWN WITHOUT THEATRE IN TURMOIL OVER PROPOSED HOUSE

East Lansing, Mich., Group of Protesters—Home of State College—Butterfield Holds Lease—May Lead to Special Election

Lansing, Mich., April 5.

Protesting against the invasion of the "movies" into the virgin territory of East Lansing, the home of Michigan State College, representatives of all the women's organizations in that city have banded together to oppose the proposed picture theatre in the Abbott building, now under construction. The course of action was mapped out at a meeting at the home of Mrs. H. R. Hunt.

A special election at which East Lansing citizens will decide whether or not they want the proposed theatre in the College City appears to be the ultimate aim of the committee, which is headed by Mrs. F. W. Chamberlain, member of the board of education. A questionnaire is being prepared to circulate among the women of the city to determine their attitude.

The legality of such an election, and the question of whether civic action can nullify a contract already made and signed with W. S. Butterfield of Detroit, is said to be vouched for by Eugene Hammond, East Lansing attorney, who has been retained by the group.

COSTLY BORROWING

Fifth Director Loaned By Columbia to Major Firms Signed

Los Angeles, April 5.

Frank Strayer, borrowed from Columbia Pictures by F. P. L. to direct Clara Bow in "Rough House Rosie," has been placed under a five-year contract by the latter organization. Strayer is the fifth director within two years loaned by Columbia to one of the bigger companies and placed under contract after the first picture.

Among those graduated from Columbia are George Hill, Earle Kenton and William Wellman.

VITA ABROAD?

Herman Starr, general manager for Warner Brothers, will sail for Europe April 23 on the "Majestic." The exact nature of the trip is not known although it is believed Starr will investigate the foreign situation as regards theatre installations for Vitaphone.

FOREIGN DIR. AFTER F. P.'S L. I. STUDIOS

A. De Cserepy, Hungarian, Makes Offer—Forming Own Company

A producing company to release feature pictures produced and directed by Arzen De Cserepy, well known Hungarian director-producer, has made an offer to Famous Players-Lasky for the Paramount studios on Long Island.

The new producing unit has bought the American rights to more than 500 stories by European authors and owns world rights to many others. The first feature release will be "Blind Rulers," to be followed by "The Shulomite."

Cserepy came to this country to direct H. G. Wells' "Wars of the World" for F. P. L. Sold the picture rights to that firm for \$50,000, but never started production on the West Coast.

In Europe he headed his own producing company, with studios in Berlin, until he sold out to UFA. Cserepy produced and directed "Frederick, the Great," which ran for 15 months at the UFA Palast, Berlin, opening in 1922.

In 1916 he built his own studios in Berlin and organized the Cserepy Film Compagnie, A. G., where he produced and directed "The Night of Terror," "A Trip to Mars," "Mary Magdalen," "According to Law," "The End of the Song," "Count Sylvain's Revenge," "Old Heidelberg" and "Catherine, the Great."

The American rights to all of these features will be sold to the new producing company. Three distributors have been secured to release the Cserepy product, but the company has not decided upon a release as yet.

The Long Island studio, lately abandoned in favor of West Coast plants for production, is also to be used for the present as a testing station for lighting effects.

Announcement was recently made that the Eastman people in conjunction with General Electric engineers had perfected a new lighting system using incandescent lamps instead of the arc type, especially adapted for use in conjunction with the Eastman panchromatic film.

The understanding now is that the Long Island plant will be equipped with the new type in an experimental way.

Quebec Censors Turn 'Scarlet Woman' to Widow

Montreal, April 5.

Quebec Board of Moving Picture Censors put on a comedy this week in Montreal that runs a close second to Charlie Chaplin. Theatre managers all over the city are laughing and the press also underlined the joke.

"The Scarlet Letter," based on one of the world's best known classics, came up before them for censorship before its week's run at the Capitol. The learned censors, being mostly French, and Old Country French at that, know little about English literature. They have heard dimly of Shakespeare.

When Nathaniel Hawthorne came up, they figured he was one of the new men writing for the "Cosmopolitan" and similar magazines. Looking at the story they discovered that Hester Prynne, the heroine, had slipped by the wayside and there was an illegitimate child. This wouldn't do for highly moral Quebec, so they made her a widow and the entire sense of the story was destroyed.

It seemed queer to decorate a widow with the scarlet letter of shame, but they figured it was only another of these strange gags of the oldtime Puritans.

The press took it up and the laugh was on the censors. Being, however, dead from the neck up, the censors aren't worrying about it, though it provides another good argument for their elimination.

Cody's Weepah Gold Rush Feature Due in N. Y.

Los Angeles April 5.

With Bill Cody now in the gold-fields of Nevada making "Gold from Weepah" to be released by Pathe, that organization will hold back Cody's last picture, "Out of the Dust."

"Gold from Weepah" is considered a topical production and will be finished and ready for distribution by April 10, New York. Cody has engaged special exploitation and publicity men for the picture and their stuff is being dispensed direct to the Pathe exchanges for immediate use.

This is the first time that a feature picture has been based on a news event, made and distributed while the subject matter is still "hot" daily press copy.

\$322,500 IN ROXY'S 3 WEEKS TO APR. 1; PARAMOUNT--SOUSA, \$69,100 LAST WK.

Roxy's Net Last Week, \$117,500; Gross, \$129,100—Bad Weather Most of Time—Strand Got \$36,230 and Capitol \$50,000 With "Fire Brigade," After Run at Central—Specials Doing Business—Shifts in Vita Bills and Pictures

Stagger from under the mental weight that the Roxy got (without tax) a net figure of \$117,500 last week, and that means a total gross of \$129,100. It's the highest for the new "Cathedral" in its third week and a record for Broadway or any other street.

The boys along the stem had a pretty good idea that the Roxy was doing a whale of a business all last week, but no one guessed the total would approach its final. As the house got a net of \$110,000 its first week and \$95,000 on the second (a figure Roxy still disputes, claiming another \$20,000), last week's \$117,500 gives the house a net of \$322,500 on three weeks.

"Wolf's Clothing" was the picture, with a new stage show following the first fortnight's spectacle on the rostrum. "Clothing" is holding over.

It also marked the initial week of William Fox's participation in the theatre. The first Fox picture to play this house will be "Ankles Preferred," due to follow "White Gold" (P. D. C.) which arrives this Saturday. There is no decision as yet on whether the latter film will be held for a second week at the Roxy.

An inclement week postponed all thoughts of heating up the cooling systems in the Broadway houses, and not any of the box offices actually threatened to turn themselves ragged other than the Roxy. In the face of the weather and that Roxy gross, the Strand's best showing apparently hinged on the Paramount, which got \$69,100 with Sousa and "Fashions for Women." The Capitol fell to an even \$50,000 while playing host to "The Fire Brigade," but started briskly on the past week-end holding "Tell It to the Marines." Langdon's "Long Pants" at the Strand beat Barrymore's second week in "The Beloved Rogue," but was about \$1,000 shy of the latter's initial seven days. Langdon did \$36,230, while the Colony repeated its \$67,000 of the first week on a grind with Vita. At the Cameo \$5,320 was about \$700 less than the first week for "Through Darkest Africa." The Rialto also felt the pressure, "Metropolis" wavering \$2,500 under the previous week to \$25,450.

Specials

Among the specials "When a Man Loves," at the Selwyn, jumped into the lead in approximating \$15,500. This topped the "Parade" at the Astor by about \$300, although the Warners' Selwyn bill is moving to Warner's next week, with the Selwyn leased.

There is to be a change in the F. P. L. map when "Beau Geste" leaves the Criterion April 27, giving it a run of 35 weeks. "Ironides" will move down from the Rivoli and the latter house will revert to a "grind" with "Chang," a jungle picture. "Chang," a six reeler, originally called "Wild," will inaugurate the return of a 99c. top at the Rivoli, and it is believed a similar policy to the Rialto will be adopted. This house, since assuming the run of "Ironides," is not included in the Public chain, reverting to the F. P. L. theatre lineup.

Two F. P. L. pictures were within about \$25 of each other last week through "Old Ironides" giving the Rivoli \$13,500 and "The Rough Riders" turning in \$13,475 at the Cohan. "Geste" showed \$12,575, and "Slide, Kelly, Slide," put over its first 14 performance week to \$11,710 at the diminutive Embassy.

"Don Juan," currently in its 36th and final week at Warner's, gathered \$10,165 on the semi-final to its wind-up, and "What Price Glory" got \$14,800 at the Harris.

Estimates for Last Week

Astor—"Big Parade" (M-G) (1,120; \$11.10-\$2.20) (72d week). Under \$16,000 last week at \$15,200; may instigate thoughts of retirement with all "run" laurels for New York and other film points east, west, north or south.

Cameo—"Thru Darkest Africa" (549; 50-75) (2d week). Off in second week to \$5,320; drop of about \$700. Reissue of John Gilbert in "Monte Cristo" (Fox) current.

Capitol—"Fire Brigade" (M-G) (5,450; 50-165). Moved up here after 13 weeks at Central plus a \$1 and \$2 scale; even \$50,000 considered not bad in view of previous run.

Cohan—"The Rough Riders" (F.

P.) (1,112; \$1.10-\$2.20) (4th week). Second 14-performance week, \$13,475; slight dip, but continuing steadily.

Colony—"White Flannels" and Vita (W. B.) (1,980; 50-75). Held over for second week and exactly equaled first week's take of \$6,700; picture marked return of grind policy to this house; "4th Commandment" (U) current, with new Vita bill.

Criterion—"Beau Geste" (F. P.) (812; \$1.10-\$2.20) (32d week). Going over April 27, giving it a total of 35 weeks; "Old Ironides" coming down from Rivoli to replace; jumped almost \$2,000 last week to \$12,575; three weeks to go.

Embassy—"Slide, Kelly, Slide" (M-G) (596; \$1.10-\$2.20) (3d week). First 14-performance week in small house showed \$11,710; very good.

Harris—"What Price Glory" (Fox) (1,024; \$1.10-\$2.20) (20th week). Slight drop of \$100, but okay at \$14,800.

Paramount—"Fashions for Women" (F. P.) (4,000; 40-75-99). Picture minus any standout names; John Philip Sousa on stage with band, and away to fine start, but eased off bit middle of week; standard gross of \$69,100, extremely substantial under conditions.

Rialto—"Metropolis" (Ufa-F. P.) (1,960; 35-50-75-99) (5th week). Been going up and down, but always profitable; compared to previous week dropped about \$2,500 with \$24,450; plenty of life seemingly left.

Rivoli—"Old Ironides" (F. P.) (2,200; \$1.10-\$2.20) (17th week). Jumped past two weeks and will move to Criterion when "Geste" leaves; house reverts to grind and 99c. top, when "Chang," jungle picture, comes in April 29; last week neck and neck with "Rough Riders"; \$13,500.

Roxy—"Wolf's Clothing" (Warners) (6,250; mats. 50-\$1.10; evs. 75-\$1.10-\$1.65). Terrific with net gross of \$117,500; means full total of \$129,100, generally considered house did it and not picture, although film drew favorable comment; record for house and Broadway; net total on three weeks theatre has been open, \$322,500; picture held second week, to be followed by "White Gold" (P. D. C.) and then first Fox film, "Ankles Preferred," starring Madge Bellamy.

Selwyn—"When a Man Loves" and Vita (Warners) (1,007; \$1.65-\$2.20) (10th week). Rose \$400 to get \$15,500; not construed as strong as opposing Barrymore picture and Vita program at Warner's, but latter bill in final week; may help here for move upward.

Strand—"Long Pants" (F. N.) (2,900; 35-50-75). Harry Langdon film made good showing in face of heavy opposition on all sides; beat "Beloved Rogue's" second week in same house by \$6,000; \$36,230.

Warner's—"Don Juan" and Vita (W. B.) (1,360; \$1.65-\$2.20) (35th week). Now in final week with Selwyn bill to follow; dropped \$1,000 in semi-final to closing seven days by fluttering to \$10,165.

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"STROGOFF," \$10,000

Montreal, April 5.

(Drawing Population 600,000)

Grosses were slightly better last week with one legit theatre dark, the Princess, and with attractive offerings at the first-run houses. The Capitol, as usual, top with a \$12,500 gross and "The Scarlet Letter."

The Palace showed "Michael Strogoft," which about four months ago played at a \$1.50 top at the Princess.

Estimates for Last Week

Capitol (2,700; 60-85) "The Scarlet Letter" (M-G). Held up all week despite silly censoring; \$12,500.

Palace (2,700; 55-85) "Michael Strogoft" (U). Already shown here at high prices; very good at \$10,000.

Loew's (3,200; 45-75) "Let It Rain" (F.P.). Climbed all week to \$11,500.

Imperial (1,900; 30-85) "Jim the Conqueror" (P.D.C.). Lots of action and did well; \$5,500.

Strand (800; 30-40) "The Wrong Mr. Wright" (U) and "The Denver Dude" (U); "One Increasing Purpose" (Fox); "Collegiate" (F.B.O.); \$3,500.

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WHICH CATHEDRAL?

A young man making an appointment the other day said to his girl: "Listen, dear, I'll meet you on 54th street, at the Cathedral." "Which one?" she answered, "Roxy's or Hayes'?"

Topeka Drops Off; \$3,600 High; Isis Paramount

Topeka, Kan., April 5.

(Drawing Population, 85,000)

Weather and one of the hottest city elections the town has known for a decade helped knock down box office reports last week in some places. Totals are looked upon as better than could be expected at that.

The big business was at the Jayhawk where the semi-annual fashion show was staged the first half and, by demand, held over for an extra day. The show was helped by the picture "Let It Rain" during one of the rainiest weeks the city has had this year.

A new switch in policy is announced which will materially affect future business. Starting yesterday, the Isis, which was on the point of closing two weeks ago, became Topeka's first and only Paramount house, showing Paramount's product exclusively with "Sorrows of Satan," "Mysterious Rider" and "Casey at the Bat" as the first three offerings, each to be given a week. This puts the Orpheum, for years the leading picture house, in third place despite its 1,200 seats, where the Isis has only 700. Two weeks ago the management of the Jayhawk and the National Theatres Co., of the Orpheum and Isis, made agreement that the best picture be shown at the new Jayhawk with its 1,500 seats, pictures there to be given presentations.

It is not known what sort of arrangement the National company has made with Paramount but it is whispered that a percentage that even extends to the advertising and exploitation is the reason for the abrupt change of policy. This is the first time that National Theatres has ever used a brand name on any of its film programs, except news reels.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk Theatres Corp.) "Let It Rain" (F. P.). First half of the week with fashion revue scored heavily; rain outside helped title. For last three days "Easy Pickings" was both panned and praised, but got the business; total for week, about \$3,600.

Orpheum (1,200; 30) (National Theatres Co.). "The Lily," first half, drew on Belle Bennett's name and got away fairly but fell off after second day; last half of the week "An Affair of the Folies" (F. N.) got regular trade but that's all; slightly under \$1,400.

Isis (700; 25) (National Theatres Co.). Played to little better business for no reason whatsoever; "The Mystery Club" was on screen; about \$350.

Cozy (400; 25) (Lawrence Amusement Co.). Played "Nobody's Widow" all week to mediocre results; it got about \$800.

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'McFadden's,' \$27,800 Bad Week; Loew's \$12,000

Buffalo, April 5.

Picture house business in Buffalo last week maintained uniform high averages, with slight fluctuations noticeable in some quarters. The Buffalo climbed over \$3,000 from the preceding week, with two off days. Takings slumped slightly at most of the other houses, with a drop under the preceding week at Loew's, Lafayette and Hip. The chief factor in the situation is unquestionably the Lenten season, but the grosses represent extremely good business in view of the season and the other local circumstances.

Estimates for Last Week

Buffalo (Publix) 3,600; 30-40-60) "McFadden's Flats" (F. N.). "Stone Age Follies" and Walter Pontius. Picture spelled real business and got away big at Sunday's start. Monday and Friday fell off materially, but the rest of the week, and particularly Wednesday and Saturday, went to capacity. Presentation also highly spoken of. Gross represents surprising business for pre-Easter takings. \$27,800.

Hip (Publix) (2,400; 50) "Telephone Girl" (F. P.-L.) and vaude. Bill evenly balanced with credit well divided. Box office moved

BAD MINN. TRADE; \$10,500, STATE, HIGH

Town Seems Shot at Present—Hennepin's Best Bill Did But \$11,800

Minneapolis, April 5.

Local box office statements continue to show the need of resuscitants. Only medicine that seems to help them comes in the form of extraordinary attractions, but the doctors find it difficult to furnish such a tonic. Ordinary treatment does not seem to do the patients any good.

Managers attribute the sorry state of affairs to adverse business conditions now obtaining here, rather than to Lent, which, ordinarily, does not take an especially serious toll of theatrical attendance.

After a long absence from local screens, Constance Talmadge returned to the State last week in "Venus of Venice." Critics panned the picture mercilessly, but it seemed to please the average film fans moderately. The adverse notices, the lack of a stage show of any consequence and the existing slump all operated to keep down the gross. While, under the circumstances, the figures might be described as fair, they were far under what Miss Talmadge usually is good for here.

Topped by the Mosconi Brothers and Baby Peggy and including Lewis and Dody and Emil Boreo, vaude of the Hennepin-Orpheum bill, won favor. That the picture, "Stolen Pleasures," was ordinary, did not have any adverse effect on trade at this house, where theatre-goers come for vaude and do not expect much in the way of film entertainment. Like at the State, business here, too, could be called fair, considering, but it was far under what the show—one of the comparatively few good ones the Hennepin-Orpheum has had this season—merited.

In its second and final week at the Strand, "Marines" did about as well as could be expected. Picture made a fine impression here, and gave the house a very fair profit on the fortnight run.

"The Red Mill," at the shunned Garrick, came and went without provoking a ripple of attention. At another house it might have made a more respectable showing.

Estimates for Last Week

State—(F. and R.) (2,500; 60) "Venus of Venice" (1st N.). Picture did not measure up to usual Constance Talmadge, received poor notices. Stage show consisted of single act. Around \$10,500. Good under circumstances.

Strand—(F. and R.) (1,500; 50) "Tell It to the Marines" (M-G-M). Second and last week. This Lon Chaney film scored and had satisfactory fortnight run. About \$4,500.

Garrick (F. and R.) (2,000; 50) "The Red Mill" (M-G-M). Marion Davies and picture liked, but couldn't accomplish anything in this bad house. Around \$2,000.

Lytic—(F. and R.) (1,350; 35) "Sea Tiger" (F. P.). Picture okeh. About \$1,500.

Grand—(F. and R.) (1,100; 25) "It" (F. P.). Second loop showing after remarkable week at State. Around \$1,600. Very good for this theatre.

Hennepin-Orpheum—(Orpheum) (2,890; 50-99) "Stolen Pleasures" (Col) and vaudeville. First-rate stage show. Around \$11,800.

Pantages (1,600; 25-50) "The Love Thrill" (U) and vaude. Picture only fair. Vaude average in quality. About \$5,400.

Seventh Street—(Orpheum) (1,480; 25-40-50) "30 Below Zero" and vaude. Drop in prices helped little. Entertainment shows some improvement. Around \$5,000. (Copyright, 1927, by Variety, Inc.)

Illness Delays Fox Picture

Los Angeles, April 5.

Due to the illness of Margaret Livingston, who developed influenza last week, production on "The Grand Flapper" is being held up at the Fox studios.

Fort Moves Over to F. P.-L.

Los Angeles, April 5.

Garret Fort, scenario writer, has left DeMille after two years to join Famous Players.

along steadily but off matinees brought takings about \$2,000 under preceding week for gross of \$16,000. Loew's (Loew) (3,400; 35-50) "Music Master" (Fox) and vaude. House dipped. Vaudeville ran strong but film feature apparently meant nothing to present generation of theatre-goers. \$12,000.

Lafayette (Inde) (3,400; 50) "Third Degree" (Warners), and Vitaphone and vaude. Picture and Vita divided credit for week's business. Although slight slow-up in takings week held together remarkably well, with picture coming in for favorable mention. \$16,000. (Copyright, 1927, by Variety, Inc.)

VITA IN 800-SEAT BLUE MOUSE TO \$9,000 IN PTLD.

1st Week with 'Don Juan'—'Venus' Got \$10,000 at Broadway

Portland, Ore., April 5.

Local houses found their box offices a little slack last week, owing to keen competition. Summer's balmy weather did not serve as any stimulus.

Pantages has been clicking on all six since Eddie Fitzgerald was installed as publicity director. Many clever exploitation stunts have resulted in increased biz. The house will offer the regular picture houses serious competition when it starts a two-bit matinee, up to 1:30. This is the same price charged by the Broadway and Liberty theatres (North American).

The Liberty, with "McFadden's Flats," had a fair week. "Venus of Venice," featuring Connie Talmadge, always a sure-fire bet here, pulled a good week at the Broadway. Fanchon and Marco's "Mardi Gras," with the Hollywood Beauties, registering.

"Butterflies in the Rain" at the Columbia (U), after "Flesh and the Devil" was taken off, did not bring any big money to the gate.

Big business of the street went to the Blue Mouse. Its premiere of Vitaphone, together with Warner's "Don Juan" for 50c., all shows, seemed to get all the business there was.

Crowds a block long were evident all day, with many being turned away. Customers flocked there as they have never before.

Nothing more has come out of the rumor that William Fox would acquire the Heilig. Denials have come from the principals involved in the deal, but rumor still persists.

Estimates for Last Week

Pantages—(2,500; 25-35-60) "Bertha, Sewing Machine Girl" (Fox). Good week. Sid Lewis and Alexander Sisters on stage. House fell in line by giving 25-cent matinee, up to 1:30, now in vogue in North American houses.

Liberty—(North American) (2,000; 25-35-50) "McFadden's Flats" (1st N.). Picture held up fairly well, with nothing out of ordinary. \$7,000.

Broadway—(N. A.) (2,500; 25-35-60) "Venus of Venice" (1st N.). Constance Talmadge is always good draw in this town. Fanchon and Marco presentation, "Mardi Gras," well enjoyed. George Stollberg, musical director, becoming town talk. \$10,000.

Blue Mouse John Hamrick (800; 50) "Don Juan" (Warners). House did one of biggest weeks recorded. Vitaphone, together with feature, pulled from all parts of town. Looks like Barrymore-Vitaphone set for at least three weeks. \$9,000. Very big. Held over. "Better Ole" and Vita announced as coming attraction.

Columbia—(U) (850; 25-40-50) "Butterflies in the Rain" (U). Laura LaPlante feature did not connect. House has done big business past few weeks; may be responsible for slump. \$6,000.

People's—J. J. Parker (936; 25) "Blarney" (M. G.). At two-bits house brought in good intake. Will have no competition in two-bit class, as Blue Mouse has Vitaphone at higher scale for at least two months. \$2,200.

Rivoli—J. J. Parker (1,210; 35-50) "A Kiss in a Taxi" (F. P.). Nothing big. Seems that location of theatre reacts on movie-goers, inasmuch as the three big houses are on Broadway. \$5,000. (Copyright, 1927, by Variety, Inc.)

'Strogoft' Fails to Hit in Schenectady—Taken Off

Schenectady, N. Y., April 5.

"Michael Strogoft" booked at the State for a week was withdrawn last night, replaced by "Lunatic at Large." A slump noticeable during Lent was given as the reason.

State is the first run house here and its week starts Friday, pay day in the General Electric works. On Tuesdays they begin to tighten up and unless pictures are unusually good slump is noticeable.

"Strogoft" didn't hit the right note here with the masses.

Patsy in "Patents"

Los Angeles, April 5.

Patsy Ruth Miller has been signed by Universal for "Patents Pending." Will Craft is to direct.

N. Y. INDICES LINING UP FAST

PUBLIX MAY NOT BUILD IN 3 OF REPORTED 9 NEIGHBORHOODS

Marcus Loew's Insistence Against Projects at Hunts Point, 181st St., and Brownsville, Brooklyn, Said to Have Prevailed—Other Six Locations Hold

Publix is said to have withdrawn from its building schedule the proposed neighborhood theatres at Hunts Point (Bronx), 181st street section (upper Broadway), and Brownsville (Brooklyn).

These locations are reported to have been protested by Marcus Loew, with each having a large Loew's house. Marcus Loew's insistence against either of the neighborhoods being invaded by Publix, for Famous Players-Lasky is said to have decided Sam Katz to withdraw them.

One of the theatre's locations is said to have been looked upon by Katz as a lukewarm proposition, owing to the amount of annual rent involved, \$187,000. This term, it is stated, was for 15 years when Publix, under its lease, would become a one-half owner of the theatre. Fifteen years is looked upon as an abnormal life for a theatre built at this time.

Participation

No further reports are about as to whether Loew's and Keith-Albee have completed their understanding with Publix that each should participate in any of the new Greater New York neighborhood houses. Publix intends to erect. Nor is there any seeming disquietude among the large chain operators in New York of the project to amalgamate by financing of the independent theatre owners in the metropolitan area.

One of the largest theatre operators said the other day he did not know of any house or circuit, with one exception, that he would care to add to his circuit. The exception is a circuit of eight or nine well-built theatres occupying two adjoining neighborhoods.

NELLIE REVELL 'STEALS' HOLLYWOOD; TOWN TALK

Getting Plenty of Attention, Social and Press — Hotel Holds Ball for Her

Los Angeles, April 5. Nellie Revell is the talk of the town.

The girls out in Hollywood and Beverly Hills who like to be in the limelight and love to see their names in the news and social columns are hot on her heels to ascertain how she lands so much space and attention for a newcomer in the picture colony. Nellie seems to have stolen the town so far as receptions, dinners and dances are concerned. She is in such social demand that when an affair is given in her honor opposition affairs are called off.

Nellie lives at the Hollywood hotel, at one time the show place of the picture capital. Since Hollywood grew up, this hotel has sort of passed by and folks for several years have taken no notice of it. When Nellie moved in everyone seemed to find their way to the quiet and conservative Hollywood hotel to call on Miss Revell. The management sat up and took notice when they saw stars and producers whom they never dreamed would enter their portals to call on Miss Revell. Several of the hotel's guests complained about Nellie and her crowd talking in her room after nine. The management did not curb her, but they did the kickers.

Finally the management mustered up enough spunk and nerve as well to decide it would like to put the hotel again on the map. They conceived an idea that they would like to give a dance in honor of Nellie. Notices were sent out. For that

Musical Efficiency

An efficiency expert in one of the picture concerns noted a score with orchestrations, and exclaimed:

"There's another waste. Only eight notes on this side of the page over 300 on that other sheet."

COMMISH SUIT FOR PROMOTING K-A—P.D.C. DEAL

Zach Harris After 10% of Everything—K-A Got 150,000 Shares

Examination before trial has been completed in a New York Supreme Court suit by Zach Harris for commissions alleged due for services rendered in promoting the Producers Distributing Corp. contract with Keith-Albee whereby K-A tied up with P. D. C. for its film product. Harris, proceeding through his attorney, Louis Boehm, 32 Broadway, bases his claim on a 15-year contract between the picture and vaudeville interests. It provides for K-A using about 80 per cent of P. D. C. productions. Another clause in the contract, it is understood, calls for the awarding of 150,000 shares of P. D. C. common stock to K-A.

The examination before trial was for the purpose of securing facts upon which to base a complaint for action. Harris' suit will be for the customary 10 per cent. commissions. The amount of money involved is not estimable, dependent on P. D. C.'s production schedule which in turn would gauge the 80 per cent. agreed upon by K-A.

Running for 15 years, the total funds involved for Harris' "bit" are staggering in their proportions.

same night two dinners scheduled by organizations were postponed to other dates, as everyone invited declined because they were going to Nellie's party.

542 Turned Out

Practically everyone of any consequence in Hollywood and Beverly Hills turned out en masse. Picture stars, producers, stage performers, press agents and the residents of the hotel were on hand to trot around the floor while Nellie looked on. For four hours they came and went, with a clocker employed by the hotel clicking it up to 542, the biggest list of visitors the hotel has handled in its entire history upon any given night.

The surprise of the evening took place when Belle Baker and Van and Schenck made their appearances and sang some of the favorite ditties they were in the habit of rendering for Nellie's benefit when she lay flat on her back at St. Vincent's hospital, New York.

The talk around Hollywood is that Miss Revell has put the staid old Hollywood hotel back in the running, but no one knows whether the board and room bill of the master press agent was franked for the week.

LOOKS LIKE SOLID EXHIB MOVE

Two More Meetings with Bankers and Attorneys—3 for 1 as Basis, for Net Profit in 1926 — Appraisals for Purchase by Option During Term of 10-Year Leases on Theatres.

QUESTIONNAIRE OUT

A second meeting of the independent exhibitors of Greater New York was held last Friday at the office of Nathan Burkan, attorney for the picture men. It was then decided that a questionnaire be filled in and submitted for the third meeting this Friday (April 8).

A partial understanding was reached that the financing should be done on the basis of paying the exhibitors for their business three for one in stock and cash on the net amount of profit earned by each theatre during 1926. Leases on all of the houses are to be for 10 years, with an option for the holding company to purchase at any time during that term, the purchase price to be made and set from an appraisal of the property.

At the Friday meeting, upon the submission of the filled out questionnaires a committee will be appointed, and with Mr. Burkan as the legal representative of the entire body, stand in readiness to confer with the banking interests that have expressed a desire to finance the movement.

Nearly All In

Nearly every independent of any importance in Greater New York is represented in this protective move against the larger distributors and theatre operators going into the communities. At last Friday's meeting about 80 theatres were pledged, with another 20 ready to join immediately consent of stockholders may be obtained. Progress thus far in reported as excellent, with all exhibitors apparently entering into the proposed plan in the same spirit, that it is required in face of the current conditions of the Greater City in the exhibiting business.

So far, as told in last week's Variety, when the joint movement was first reported, the large chain theatre operators in New York gave no outward attention to the indies' inside move.

The questionnaire gotten out follows:

THEATRE	CAPACITY
Estimated Business for 1927 Receipts	
From admissions	\$
Other receipts	\$
Total	\$
Expenditures	
Film service	\$
Rentals	\$
Taxes and insurance	\$
Management charges	\$
Other than house manager	\$
Other expenses	\$
Total	\$
NET PROFIT	

Asking price based on 3 times profit; other considerations contributing.

We agree to contribute our share of the expenses of an auditors' check on the above figures, said expenses to be authorized by the organization committee, upon which we are to have representation.

(Signed)

(Dated)

MRS. MIX CONVALESCENT

Los Angeles, April 5. Victoria Mix, wife of Tom Mix, is resting easily after undergoing a serious operation at the California Lutheran Hospital.

1ST NAT'L'S BOARD OF 11 MEN WILL DIRECT ORGANIZATION

Stories Around and Several of F. N.'s Franchise Holders in New York—Rothacker Rejects Studio Appointment—Levee May Remain

Preserve Lasky Barn

Los Angeles, April 5.

The small barn in which Jesse L. Lasky produced his first Hollywood picture, some 13 years ago, has been moved to the new Paramount studios intact.

The barn has been placed in a corner of the "lot" to remind of the tradition behind the organization.

It has been adopted that a board of 11 First National franchise holders will direct the destinies of that organization hereafter. That much was decided upon last week, it is said, when several of the franchise holders gathered in New York.

What effect this decision may have upon the position of Richard A. Rowland as general manager is not known. Rowland's contract with F. N. has another year and one-half to run. Several stories are afloat concerning Rowland's connection. One is that First National may buy off his contract.

A belief is prevalent that reported coming changes in First National will be the result of the personal visit to the coast recently made by John J. McGuirk, president of the Stanley Company. That company owns a controlling interest in 1st N. and is one of its original franchise holders.

Los Angeles, April 5.

First National's general meeting is set for April 15 at Atlantic City. Robert Lieber's successor as president is then to be chosen.

Waterson Rothacker will not succeed M. C. Levee as general executive manager at First National studios in Burbank. Rothacker has left for New York. He will spend the summer in Europe and did not feel, he said, as though wanting to be tied down to any studio job.

Negotiations are pending by Richard A. Rowland for Levee to remain with F. N. upon the expiration of his present contract May 15. Though Levee had a tentative agreement to join the Joseph M. Schenck forces, it is understood Rowland's proposition to renew will probably be accepted.

Los Angeles, April 5.

There is no truth to the report that John McCormick has resigned as general production manager of First National or that Colleen Moore will also leave. Rowland affirms that both are to remain.

The latter leaves for New York today and will return here for the convention May 15.

Hugh McCollum, for the past two years assistant to Richard A. Rowland, general manager of First National, will fill the same capacity with John McCormick, production manager for F. N. at the Burbank studio. McCollum was secretary to McCormick at one time.

Betty Bronson's F. P. Contract Terminating

Los Angeles, April 5.

Famous Players-Lasky will not renew their option when Betty Bronson's contract expires next month.

Miss Bronson's first appearance in pictures was as a featured player in "Peter Pan." She has been starred for the last two years.

ALAN CROSLAND OVERLOOKED

United Artists requests Variety to state that in a recent advertisement by that distributor "The Beloved Rogue" in Variety, the name of Alan Crosland as its director was inadvertently omitted.

done over by Lois Weber, who was also to have directed it. She, however, withdrew on the eve of production, turning the megaphone over to Lord.

The Duncan girls are getting \$35,000 for the picture, besides a percentage of the profits. It is said that to date the picture has cost over \$125,000 and that it is less than 20 percent completed.

LOEW-SCHWARTZ PARTNERSHIP ON 19 HOUSES

May Be Buy—Takes in Long Island Theatres—

Marcus Loew III take over the 19 A. H. Schwartz houses, mostly on Long Island with a majority in Brooklyn. It is not reported whether it will be a buy by Loew or a partnership agreement with Loew's operating. The deal is near to closing.

Loew's is at present handling three of the Schwartz theatres: Willard, Hillside and in Mt. Vernon.

Other Brooklyn houses are: Mayfair, Kingsway, Marine, Farragut, Rialto, Albermarle, Linden, Midway and Century.

On L. I. are the Merrick and Rialto at Jamaica, with houses in Flushing, Freeport, Huntington, Corona and Port Washington.

SCHENCK QUIETS DUNCAN GIRLS ON LOT

Rosita's Temperament Reported Holding Up 'Topsy & Eva' —\$125,000 Spent So Far

Los Angeles, April 5.

All is not too well on the United Artists lot, where the Duncan Sisters are appearing in their first screen starring vehicle, "Topsy and Eva."

Ever since production started Rosita Duncan is said to have had fits of temperament, one lasting long enough last week for the sisters to walk off the set.

According to those who have been working on the lot, Rosita has been trying to tell Del Lord, directing, how to do the scenes, what gags to use, what should be eliminated and has even tried to adjust the camera for what she figured proper photographic angles.

John W. Considine, Jr., general manager of the Schenck organization, attempted to adjust the trouble, but found it necessary to get in touch with Jos. M. Schenck in New York. It is understood that the girls promised to behave after word was received from Schenck.

This film was originally to have been made by First National, but as Rosita could not seem to agree on the story with officials of that company the latter sold the story to United Artists, which paid around \$25,000 for the script. The story was

Schenck, U. A. President; Annual Meeting Statement

A statement as below was issued yesterday by United Artists:

"Joseph M. Schenck yesterday (Tuesday) was elected president of United Artists Corporation by unanimous vote of the stockholders, in annual meeting in the New York offices of the releasing organization. Mr. Schenck, who was also re-elected chairman of the board of directors, succeeds to the post of president, vacated when Hiram Adams died Nov. 14, 1926. Mr. Abrams had been president since the organization in 1919 of United Artists Corporation as an exclusive releasing organization for the films of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith.

Following the annual meeting of the stockholders (Mary Pickford, Gloria Swanson, Charles Chaplin, Douglas Fairbanks, D. W. Griffith and Joseph M. Schenck—Messrs. Chaplin and Schenck present personally), the board of directors,

consisting of Mr. Schenck, chairman, and Harry D. Buckley, Dennis F. O'Brien, Albert H. T. Banzhaf, Thomas Moore and Nathan Burkan, elected the officers of the corporation.

Alexander Lichtman, general manager of distribution in the United States and Canada, was elected a vice-president. Harry D. Buckley and Arthur W. Kelly, the other members of the executive committee of three, are also vice-presidents, as is Dennis F. O'Brien, the attorney. Albert H. T. Banzhaf was elected secretary, and Arthur W. Kelly re-elected treasurer.

Miss Mary Rusk, executive assistant to Mr. Abrams during the seven years of his presidency, was elected assistant treasurer, an advancement which Mr. Schenck declared just and fit recognition of Miss Rusk's services to United Artists Corporation since its inception. F. A. Beach was elected assistant secretary.

Cecil's Latest "Find"

Los Angeles, April 5. Cecil DeMille's latest "find" is Lena Linda, an unknown and hailing from Germany.

COONEYS' BIG LOAN

Chicago, April 5.

A loan of \$6,000,000 has been negotiated by the Cooney Brothers with the Barrett Company, New York bankers.

For collateral are pledged the Cooney theatrical properties, including the local Capitol, Stratford, Chatham, Avalon, Paradise and Jeffrey theatres.

The money is to be turned over to the Cooneys within 30 days.

De Merveaux Sane

Los Angeles, April 5.

Lieut. Gerard de Merveaux, Hollywood fencing master, was cleared of insanity charges, preferred against him by the attorney for J. Stuart Blackton, by the lunacy commission. De Merveaux sued Blackton for \$25,000 following a horse whipping by the picture director. He was awarded a \$500 judgment. The fencing master will now remain in the country until July 1 at which time he must leave by order of United States immigration officials.

Stock Company for F. & R. Alternating Revues

Minneapolis, April 5.

Finkelstein & Ruben announce that a permanent stock company is being organized to appear in the revues to be staged for the State, its local ace movie house.

The revues and principals will alternate between the State here and Capitol, St. Paul.

Up for "Fixing"

Los Angeles, April 5.

Robert O'Connor, film actor, and George Jessky, independent director, are to appear before a county grand jury to explain why O'Connor gave members of a certain political club \$15 to fix a traffic violation summons.

O'Connor denied the charge when cross examined by the district attorney.

Jessky is alleged to have been with the actor at the time of the "fixing."

\$25 PAR FOR ROACH STOCK

**\$2,500,000 Common with
\$1,200,000 on Market**

Los Angeles, April 5.

Hal Roach Studios, Inc., as stated recently in Variety, is getting out another stock issue, this time for \$800,000. It is being offered by four local concerns as 8 per cent cumulative participating preferred stock at \$25 a share and accrued dividend to yield the amount of interest prescribed. It also is specified that this stock will participate in dividends up to 10 per cent.

In a summary of the capitalization of the concern it is indicated that there will be \$2,500,000 of common stock with a par of \$25, issues of which amount \$1,200,000 will be placed on the market.

The statement attached to the offer of the preferred stock states that it will have preference over the common stock as to cumulative quarterly dividends at the rate of 8 per cent, also as to assets in the event of liquidation at \$27.50 a share. Also that it can be redeemed at \$27.50 a share on any dividend date providing 30 days' notice is given.

It is pointed out that the total assets of the company at present are \$2,750,000 and that the net earnings for eight years and one month, ending Jan. 29, 1927, were \$1,354,734.20, or an average of \$167,695.96 a year, after all taxes and charges had been paid off. The earnings of the company for the six months prior to Jan. 29 of this year, it is declared, were at the rate of \$200,248.94 a year, which would leave a balance available for dividends of \$6.25 a share on this stock.

Balance Sheets

The balance sheets of Jan. 29, 1927, it is claimed, show net assets applicable to preferred stock at \$2,001,188.63, or \$62.79 for each share of preferred stock to be outstanding, with a par value of \$25.

The purpose of this issue is to supply additional working capital required for the purpose of turning out product to be distributed by Metro-Goldwyn-Mayer.

The total issue of this 8 per cent cumulative stock, which it is expected will be placed on the Los Angeles Stock Exchange, is \$2,500,000.

Ascher-B. & K. Contract

Chicago, April 5.

The showing at Ascher's Sheridan this week of "The Demi-Bride" (M-G) following its first run last week at the Chicago, Balaban & Katz house, brings out that a contract was signed a month ago between B. & K. and Ascher Bros., whereby the latter may use first-runs out of the Loop following their premier at a B. & K. house.

This brings no mix-up between Ascher's Sheridan and B. & K's Uptown as B. & K. now have four first-run houses in the Loop, with more than enough pictures to go around for their neighborhood houses.

The booking tie-up between the two organizations is only for pictures, although Ascher Bros. are reported offering their theatres to Famous Players, of which B. & K. is a subsidiary.

JACKSON-SHANNON WEDDING

Los Angeles, April 5.

Joseph Jackson, scenario writer and former member of the New York "World" dramatic staff, is to marry Ethel Shannon, picture actress, April 10, at the Wilshire Congregational church.

The couple have been engaged for the past eight months, with Miss Shannon deciding to remain upon the screen after her marriage.

NORMA'S 'CAMILLE' A SPECIAL

Los Angeles, April 5.

"Camille," Norma Talmadge's final picture for First National, will be distributed as a special.

This Fred Niblo production cost around \$750,000 to make, and will have its world premiere at a \$2 top the end of this month at the Globe, New York.

It is understood that Jos. M. Schenck will remain in New York until the picture has its initial showing.

WELCOME!

MR. CALIHAN
of the Eastman
Theatre, Rochester

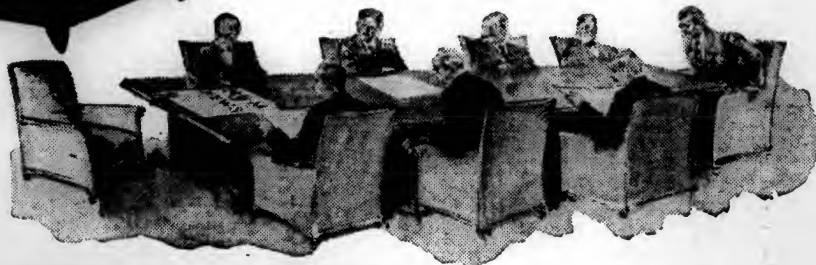
MR. I. HOFFMAN
of the Hoffman
Bros. Connecticut Theatres

—and a thousand more
progressive exhibitors!



**YOU'RE
NEXT!**

—to occupy this seat



SIT IN AT
THE CONFERENCE
OF THE GREAT!

YOU BELONG WITH

Major Bowes of the Capitol—Roxy
of the Roxy—John McGuirk of the
Stanley Circuit—I. Libson—Kunsky
Chambers—and all leading Showmen!

**M-G-M News is literally
SWEEPING America . . .**

THE great organization of
HEARST together with
METRO-Goldwyn-Mayer has
WON showmen everywhere!

ACTIVITIES are well under way
TYPICAL of Young Blood daring!
M-G-M News will fulfill
EVERY expectation . . . and more!
YOU can't afford to be old-fashioned
YOU'LL want the newest and liveliest!
JOIN America's foremost theatres
AND be up-to-the-minute with



It's full of Young Ideas — M-G-M NEWS

PUBLIX COAST HOUSE DEAL

(Continued from page 5)

as previously reported in Variety. Harry Arthur, Jr., has been appointed appraiser for North American and Gore for West Coast. North American's 145 or so theatres are located mostly in the northwest with some in California.

Mr. Gore stated he expects to leave New York for Los Angeles sometime this week. Mr. Franklin will accompany him westward, to assume active charge of the circuit. Gore stated that everything had been amicably adjusted in West Coast matters and that Franklin would find a solid and harmonious body surrounding him when reaching his post.

Gore is said to have come on here with John Dillon, of Hayden, Stone, & Co., the New York banking concern that engineered the Franklin appointment. No special object was stated by Gore as to why he had come on at this time. Abe, with his brother Mike, are large stockholders in West Coast and have had charge of its immediate direction with John Bowles as general manager. The Gores, from accounts, are said to have objected to the entire amount of Franklin's large yearly salary being charged only against West Coast. What disposition, if any, was made of that point has not been disclosed.

Gore denied that he had entered any objection to the proposed Publix deal, stating he looked upon it as good business.

Marcus Loew's Position

In Los Angeles Marcus Loew's own Loew's State, the most profitable house on the West Coast string, with West Coast operating it; also Loew's Warfield in San Francisco. Under Loew's contract with West Coast these houses might be withdrawn almost without notice from West Coast's operation. This angle is said to have been dwelt upon in the inclusion of Loew's in the general understanding.

Publix is operating the Granada, St. Francis and California in San Francisco, with the Metropolitan and Million Dollar in Los Angeles. The Metropolitan is the largest theatre in Los Angeles. In Los Angeles West Coast's largest theatres are the Uptown and Criterion. Keith-Albee gets into the deal through its pending merger with the Orpheum Circuit.

The deal on the Coast as at present outlined will not affect any of the parties mentioned in proceeding with any other deal or trade outside of that territory. It is looked upon as a preventative and a business builder only.

UFA IS ANALYZED

(Continued from page 5)

percent and of other papers that its share was 80 percent is decidedly erroneous."

German Relief

This, says Mr. Canty, is but a part of the controversy behind the Government's study of a plan for aid to the German film industry. It includes relief in the way of many taxes and, in addition, would give a subsidy of 20,000,000 marks, more than three-quarters of which would go to one company (presumably Ufa), according to the trade press.

Continuing, the "Film-Kurier" urges that the German industry create such an organization as that of the American concerns in Europe. Namely, "Fanamet." Yet, admits the trade paper, after urging in addition to this organization government credits, etc., "what is wanted fundamentally is good German films."

"Actually," states the Kurier, "Ufa cried for subventions because of threatened foreign productions. It is expected that 250 films, involving some 30,000,000 marks, will be produced in Germany. But this does not make the industry happy, because many of the producers will not have an important part in this plan. Why, they ask, should some small concerns be permitted to produce 10 small pictures when the market is already overstocked?"

Good Films

"The Spitzen organization, in turn, talks of the fallacy of making too expensive films, and mentions the film 'Metropolis,' while others maintain that a film costing a million marks is sometimes less expensive than one costing 100,000

N. Y. Daylight Saving

It is all set for daylight saving time in New York to go into effect at 2 a. m. April 24 with the period running until Sept. 25.

An effort was made this year to amend the daylight saving law of New York state so that the period would last for three months only—June, July and August. As the law stands it will go five full months.

Daylight saving time law provides for local option. Any N. Y. state municipality that desires it can have it.

The proposed amendment to prevent home rule was defeated when the physicians of the state, athletic associations and many citizens got behind the present law.

Massachusetts is the only state in the union that sets the clock forward everywhere within its borders in obedience to state law.

Rork's "Pierre"

Los Angeles, April 5.

Sam Rork has changed the title of "His Son," featuring Lewis Stone, to "Pierre of the Ritz."

It will be a First National release.

Screen Girls Pay Fine at \$1 Day as City's Guests

Los Angeles, April 5.

Gail Webster, 22, and Mary Stewart, 20, claiming to be screen actresses working with Red Grange in "The Motor Maniac," were taken into custody at Huntington Beach on a charge of being drunk in company of Harry Anderson, 36. They were fined \$50 each.

Having no money they asked permission to phone Grange. They couldn't locate the Wheaton Iceman so are paying off the fine at the rate of \$1 a day as guests of the city authorities in the official lodging quarters at Huntington Park.

Sidney's 50-50 Break

Louis K. Sidney, Loew's booking executive, is confined home following an operation for the removal of a throat growth. It has temporarily affected the booker's speaking voice.

He is going away for two weeks to recuperate. Incidentally, a loss of 10 pounds in weight is considered some compensation for the inconveniences of the operation.

JOHNNY BURKE PICKED FOR SENNETT'S FEATURE

Steps Into Langdon's Place in Sennett Group—Full Length "Johnny of U. S. A."

Los Angeles, April 5.

Mack Sennett has Johnny Burke, former vaudeville single act, well on his way to replace Harry Langdon in the ranks of his organization.

Burke has been clicking so well that for the first time in six years, or since "The Extra Girl" was made with Mabel Normand, Sennett will produce a full length feature. Burke is to be starred in this picture, known as "Johnny of the U. S. A."

Harry Edwards, who directed for Langdon, will direct Burke. Alice Day and Madeline Hurlock are the feminine leads.

A newsreel on the screen is worth two 'sight unseen'!

When you decide to buy a car, you don't contract to purchase a model still to be produced. Instead, you buy one already in existence, one you have seen, even demonstrated!

FOX NEWS

has been in existence a decade, it has been seen and appreciated by millions and has been demonstrated to the satisfaction of thousands of exhibitors as the preeminent newsreel — the "Mightiest of All"

Exhibitors are buying FOX NEWS because it's a box-office asset!

Publix's 'Can Opener' Put Over Omaha Premiere

Ben Serkowich Credited With Middle-West's Top Campaign for Riviera Opening

Omaha, April 5. "Who," asked someone, "is this guy Serkowich?" "He," replied an informant, "is the official 'can opener' for Publix."

The most terrific exploitation ever put over in the middle west for a theatre opening was executed single-handed by Ben Serkowich for the opening of Publix's new Riviera here, while he directed activities from a hospital bed due to an eye operation.

Every possible angle was worked: stencilled sidewalks, flags, banners, parades and carnival illumination. Railroads bought space in outside newspapers, within a 200-mile radius, heralding excursion rates, also the town were heavily papered by the railroads with the theatre benefitting heavily.

Another highlight was the parade of soldiers from two forts in Omaha, the service boys carrying banners for the house.

Some 18 radio stations from towns with Publix houses put on special programs with their stage talent. A great gag was worked, salutes coming from the stations at intervals to various prominent Omaha citizens and the new theatre. It is estimated that the week of broadcasting encompassed 50,000,000 listeners.

With heavy advertising and publicity carried in the local dailies, two supplements were also rung in. The final blowoff, a huge pageant, was very successful.

Sousa Likes M. P. House Work—Booked Until May

Sousa's Band this week is at the Mark-Strand, Brooklyn, N. Y., having opened its picture house tour last week at the Paramount, New York.

John Philip Sousa, personally conducting, stated toward the close of last week's engagement that he was enjoying the innovation. It is the first time, from accounts, that the band has appeared under a \$2 top scale, and that scale of some years ago. More latterly it has been \$2.50 or \$3.

Next week Sousa is at the Metropolitan, Boston, opening at the Publix house in Buffalo, April 17, through stopping off at Springfield, Mass. April 16 to play a concert. April 24-week the band plays Detroit (pictures), and May 2 opens at the Chicago theatre, again taking up a concert engagement May 1 at Ft. Wayne.

William Morris, who arranges the Sousa picture house dates, has not booked the bandmaster beyond May 7, so far. Sousa's own booking for the summer is at the Steel Pier, Atlantic City, starting July 9.

Geo. Levine's Elevation

Milwaukee, April 5. George Levine, for eight years head of the Universal Exchange here and said to be Carl Laemmle's right hand man in the mid-west, has been promoted to personal representative of the Universal chief's midwestern district.

Levine will have direct charge of all Universal exchanges in Wisconsin, Michigan, Iowa, Nebraska and Minnesota.

Jack F. Camp of Milwaukee succeeded him as manager of the Milwaukee exchange.

'Parade'-'Hur' Closings

Chicago, April 5. Closing dates for the road outfits of "The Big Parade" (M-G) are listed as follows: April 2 (F), Fort Wayne, Ind.; April 16 (G), Clinton, Mo.; April 17 (E), Zanesville, (J), Greenfield, Mass.; April 23 (G) Lexington, Va.; (H), Binghamton, N. Y.; May 1 (H), Ann Arbor, Mich.; May 14 (D), Kansas City.

For the "Ben-Hur" road companies: April 9 (J), Durham, N. C.; (F), Toronto; April 23 (E), Washington, D. C.; (G) Springfield, Ill.; April 25 (C), Youngstown, O.; April 30 (N), Portersville, Cal.; May 28 (L) Vancouver, B. C.

J. J. McCarthy in New York, when queried about these closings, informed they were the customary closing dates.

Pommer Gets "Western"

Los Angeles, April 5. Eric Pommer, former UFA producer, has been assigned by Metro-Goldwyn-Mayer to supervise the production of a Tim McCoy frontier picture for which the story is now being written by Leon Abrams. Pommer has a long string of dramatic productions to his credit in the past, but it is said he has had no experience with frontier or western pictures.

PARAMOUNT DATE SWITCH

"Knockout Reilly," starring Richard Dix, will open at the Paramount, New York, next week (April 9) instead of "Cabaret," with Gilda Gray.

The Dix feature was directed by Mal St. Clair, titled by Jack Conway (Variety) and adapted from Albert Payson Terhune's story, "The Hunch." "Cabaret" will go into the Paramount April 16, is an original by Owen Davis, directed by Robert Vignola and was also titled by Conway.

WEST POINT IN FILMS AGAIN

Los Angeles, April 5. Edward Sedgwick, M-G-M director, leaves this week for West Point where he will remain for several weeks to get technical angles and routines at the military academy for a story to be filmed.

M-G-M made an Annapolis picture two years ago.

Jerry Rudolph as Editor Of "M. P. Magazine"

"Motion Picture Magazine" is a new fan publication Gerald K. Rudolph will edit. Rudolph's resignation from the Fox film staff in New York goes into effect April 18.

Rudolph is unusually well equipped to direct a national picture magazine for fans. His training takes in reportorial and editorial regular newspaper work, before entering into pictures, also all branches of the picture trade through having spent many years with the Fox organization in executive positions, particularly publicity.

"Motion Picture Magazine" will be in the group controlled by George K. Shuler and Duncan A. Doble, who recently purchased the periodicals published by Eugene V. Brewster. The sale followed the notoriety received by Brewster through his manipulation of his papers and also preceding his marriage to Corliss Palmer.

At the time of the Brewster transfer to Motion Picture Publications, Inc., the Shuler-Doble holding company, there was a report Brewster had but temporarily effected a transfer for his own purposes. This since, however, has been disproved, with Messrs. Shuler and Doble in sole authority.

Additionally to his newspaper and publicity work Mr. Rudolph has done some play writing.

Settlement Reports Don't Stop Processes

Los Angeles, April 5.

Though reports have been current that Lloyd Wright and Gavin MacNabb were in New York effecting a settlement for Charlie Chaplin of his matrimonial affairs with Lita Gray Chaplin and that \$500,000 would be paid her to drop all proceedings, her attorneys and representatives of the comedians are still maneuvering around the courts filling various writs and amended papers.

Notice was issued that on April 18 Chaplin's attorneys would appear in court and argue that the publication of the summons in the suit for divorce was not up to the letter of the law and that on account of amended complaints and papers being filed on her behalf a new summons be published.

Her attorneys state there have been no amendments and that the original process of service will be ample to bring Chaplin within the jurisdiction of the State courts here.

They state that Chaplin will have to answer the complaint at that time or take the chance of letting the suit go by default.

Beanie Walker in New York

Los Angeles, April 5.

Beanie Walker, vice-president of the Hal Roach studios, has left for New York to discuss distribution with Metro-Goldwyn-Mayer.

LE BARON AS F. B. O. CHIEF OF PRODUCTION

Paramount Official Also Vice-President—No Conflict With King

William Le Baron, production manager for Famous Players-Lasky in the east for the past three years, has been engaged as vice-president of Film Booking Offices in charge of production by Joseph Kennedy, president of the company. Before he joined Famous, Le Baron was with Cosmopolitan Productions for four years.

Le Baron leaves for the coast about the end of this month. He will work with Edwin King, vice-president of F. B. O. studios. His appointment in no way affects King's status.

During his affiliation with Famous Le Baron supervised all of the Gloria Swanson, Richard Dix, W. C. Fields, Gilda Gray and Adolphe Menjou productions.

The new vice-president will immediately start planning on the layout of F. B. O.'s production schedule for next season. Over 100 new productions are on the program.

Le Baron's term contract has been left in abeyance until after a month or two on the coast.



MEN of the DARING

BIG . . . in production value with its roaming, rushing, hungry prairie fire—in the glamour of the wagon trains forging fearlessly westward through dark and menacing dangers of the South Dakota hills—in the thousands of blood thirsty attacking Indians and the thundering hoofs of Uncle Sam's Fighting Cavalry dashing madly to the rescue.

EPIC . . . in its historical depiction of the glorious days when courageous and hardy pioneer men and women made glorious sacrifice to build our great western empire.

GREAT . . . in direction and lightning action, in speed and beauty—in scenic splendor and stark villainy, in hilarious comedy and crashing drama, in shrieking suspense, thundering thrills and gripping mystery.

That's UNIVERSAL'S Colossal Epic of Pioneer Days

INCREASED VALUE OF FRANC SLOWS FRANCE

Film Industry Quiet—Consul
Reports Each Slump Always
Against U. S. Pictures

Washington, April 5.

Increase in the value of the franc during the past several months has caused a general slowing up of business in France, with the entire picture producing industry of that country feeling the slump, reports Vice-Consul Harold L. Smith, Paris, to the State and Commerce Departments.

Mr. Smith states that each slump in the producing field always signalizes a move against American pictures.

Forwarding an article written by Gregoire Rabinovitch, managing director of the Cine-Alliance Films, and published in the La Cinematographique Francaise, in support of this, the American official draws attention to several statements in same, one of which reads:

"The crisis in the production of

motion pictures in Europe, which began several months ago, is becoming more and more acute. To the material causes of this crisis have been added the ideological clauses, which may be summed up briefly: The United States, in order to avoid the production of an increasing number of mediocre films which would result in the loss of the European market, has engaged the best European artists, directors, and scenario writers, and American film magnates, these new conquerors of Europe, tell us that in America they can produce films with 100 per cent American casts."

Two French companies, Gaumont and Societe des Cineromans, further reports the Vice-Consul, have but recently increased their capital.

The former from 10,000,000 francs to 12,000,000 francs, by the creation of 20,000 new shares, and the latter from 6,000,000 to 10,000,000 francs.

Lehrman on Speed

Los Angeles, April 5.

Henry Lehrman has surrendered the megaphone for the completion of "For Ladies Only" at Columbia studios to Percy Pembroke.

Beginning this week Lehrman will function as supervisor of the scenario staff and prepare productions for the Hal Roach studios.

Part of Lehrman's new work will be to have pictures ready for shooting. This is Hal Roach's idea to speed production.

MADGE BELLAMY ASSIGNED

Los Angeles, April 5.

Despite rumored trouble with Fox through which she became a free lance, Madge Bellamy has returned to play the feminine lead in "Colleen."

Story is by Randall Faye and Frank O'Connor will direct.

Eve Sothorn's Husband Located

Los Angeles, April 5.

The husband of Eve Sothorn, screen actress, reported kidnapped, has been discovered by local police in a South Pasadena jail awaiting transfer to the county jail.

The alleged kidnapping took place when he was arrested on a warrant from Florida charging forgery. Police say the case involved a \$2,000 stock operation.

Pictures in Schools For Minors—No Profit

It is claimed by exhibitors that in some sections they are encountering opposition from public schools; that the latter are showing pictures Saturday afternoon to minors, pupils of the particular school and other schools.

This condition has arisen since the Montreal fire and the strict official orders following throughout the country as to the admission of minors without adult escort. It has resulted in the children remaining away from the picture houses.

As the law applicable to minors in theatres does not apply to places operating without profit, the schools may exhibit pictures to any class of children with immunity.

Lauder's Lead

Los Angeles, April 5.

George Pearson, English director, picked Vera Veronina, Russian actress, to play the lead in Harry Lauder's picture, "Hunting Tower." She leaves May 15.

Mme. Veronina was brought to America by Famous Players.

REGAINS USE OF LEGS

Los Angeles, April 5.

Nancy Lee, picture actress, hit by a speeding auto about four months ago, was able to walk last week when the cast was removed.

Miss Lee has been in a Hollywood hospital since the accident.

'Nuther House for State and Lake Chicago, April 5.

A theatre and office building is contemplated for the northwest corner of State and Lake streets by Frederick J. Tucker, of Willoughby & Co., local realty operators. Pictures and presentations is the tentative policy.

The four-story loft building now occupant of the site is to be torn down. S. N. Crown Co. are architects for the new structure.

ITALY'S PROPAGANDA

Washington, April 5.

Providing for propaganda in three separate fields, decrees have just been issued by the Italian Government setting up such for military instruction, tourist propaganda and hygienic and social welfare, according to advices to the Department of Commerce.

The military angle will be under the control of a committee with everything done to bring the army before the public in a favorable light—via pictures. Films of a historical nature, taken by the Supreme Command during the World War, are to be deposited in the National Institution Luce.

This same institute will compile the tourist films, under a separate committee, with the advance made by Italy in maritime navigation, railroads and airways to be featured.

As to the hygienic propaganda and social welfare films, still another committee will be named featuring the work of the Administration of the State and of the corporations placed under the control of the State.

The three committees are not only charged with assembling the films but also with the distribution of same.

BLUE'S BASEBALL STORY

Los Angeles, April 5.

Charles Gordon Saxton, former New York newspaperman who has been writing scenarios, sold his first original to Warner Bros.

It is a baseball yarn, entitled "The Georgia Peach," and will be Monte Blue's first starring vehicle on the 1927-8 program.

Harvey Gates is doing the screen adaptation.

BERNSTEIN BACK WITH U

Los Angeles, April 5.

Isidore Bernstein, first general manager of Universal City, but who left there more than a year ago, is back on the lot.

He is now making the screen treatment for "Esther La Barre," to be a super-Jewel release.

Valentino Settlement

Los Angeles, April 5.

Controversy over the settlement of a contract between Rudolph Valentino and Feature Productions, which came up before Judge Craig in Probate Court, will be settled out of court. The producing company will give up \$100,000 in notes which Valentino gave it for work on "The Firebrand." They claim they spent \$90,000.

Feature Productions held a \$250,000 life insurance policy on Mr. Valentino. George S. Ullman, executor for Valentino, claims this money for the estate, but agreed to pay the producers the \$90,000 they spent from it. One-fourth of the balance left will go to the estate.

To get possession of the scenario of "The Firebrand" the company will pay Ullman \$20,000.

\$1,500,000 for "Wings"

Los Angeles, April 5.

Taking five months to make and costing around \$1,500,000, "Wings," the \$2 special which William Wellman is making for F.P.L., will be completed this week.

The picture is scheduled for release in the fall.

"THE CALIFORNIA CLOWN"



EDDIE MORAN

Says:

He is working for a humane production manager, Howard O. Pierce, who allowed Eddie an opportunity to go to New York to visit his family for a week, so Eddie thanks Mr. Pierce as well as Charlie Meison for their marvelous assistance which made these past eight weeks a pleasure. Anxious to see George Jessel, hate to leave Gus Newman but return to State, Detroit, April 17 definitely.

A Picture House Attraction

MURIEL

KAYE

'Danseuse of Distinction'

Duplicating Her

VAUDEVILLE SUCCESS

In the De Luxe Picture Theatres

This Week (April 4)

TIVOLI THEATRE
CHICAGO

Sousa Likes The Movies

THIS WEEK
MARK STRAND,
BROOKLYN



Lt. Commander JOHN PHILIP SOUSA

NEXT WEEK
METROPOLITAN,
BOSTON

The Public Likes **SOUSA** AND HIS **BAND**
Lt. Commander JOHN PHILIP SOUSA, Conductor

Attendance At The Paramount Theatre, New York
Week of March 26---99,352

Hostess at New Florida; Publix 13 Unit Houses

Jacksonville, Fla., April 5.

Never in history has this city experienced such a splurge of publicity and advertising for a theatre as exploited for the opening of the new Florida theatre here April 8.

The new Florida is the latest of the Publix chain, seating 2,300 and to play first run pictures and presentations, with the Publix unit policy likely installed later.

A feature has been the selection of a hostess, the "presiding lady," to be a permanent fixture.

The opening bill will be "Let It Rain" (Douglas MacLean) and a pageant.

Guy Kenimer, who managed the Arcade in Jacksonville for five years, is the manager of the new house.

Publix recently opened its new Riviera in Omaha, and its next big Publix theatre opening after Jacksonville will be the new Missouri

in St. Joseph, Mo. This will start around June 1. It's a 1,700-seater. It will be a first run, but with no Publix unit programs at the beginning.

The principal Publix unit stands now outside of New York are Buffalo, Detroit, Cleveland, Chicago, Omaha, Des Moines, Dallas, San Antonio, Houston, New Orleans, Memphis and Atlanta.

ST. CLAIR LOANED TO U. A.

Los Angeles, April 5.

Mal St. Clair has been loaned by Famous Players to United Artists to direct the next Constance Talmadge picture.

St. Clair is reported to have asked for a release from his F. P.-L. contract, which has three years to run, the request not being granted.

The director is said to be averse to working on the coast.

SILLS' "HARD-BOILED"

Los Angeles, April 5.

"Hard Boiled Harrigan" will be Milton Sills' next for First National.

Carey Wilson will do the adaptation from "Belated Evidence," a short story, by Elliott Springs.

Fox vs. Loew in Bronx

If Marcus Loew goes through with his intention of taking over the house which Joseph Weinstock is building on Tremont avenue, near Belmont avenue, in the Bronx, William Fox will take down the "For Sale" sign on his property at Tremont and Webster avenues and build there also, it is said.

Fox originally acquired the site for a Bronx Academy of Music. It is two blocks west of his Crotona, playing vaudeville and pictures. The case of his Academy's downtown nearness to his City theatre decided him against repeating it in the Bronx and he decided to sell.

Fox now feels that the proposed Loew house, a few blocks east of the Crotona, will be strong opposition and makes the gesture of building his Bronx Academy, if not really going through with it.

Harry Cohn on Way West

Harry Cohn, producer of Columbia, left New York Monday on his way to the company's Hollywood studios.

Fight Films Stopped by Britton's Injunction

Kansas City, April 5.

Judge Albert L. Reeves, of the federal court, issued a restraining order against Charles D. Dow and William Levy, preventing them from exhibiting the films of the Dempsey-Tunney fight in Missouri, at least until after the hearing April 8.

The petition for the order was asked by Leon Britton, of New York, who asserts he is the owner, producer and distributor of the films, and who further alleges the defendants obtained the films "by theft, purloining, or by trick and device."

The films were shown at Pantheons here in February and on March 5 Dow appeared in the federal court, pleaded guilty to the government's charge of transporting the films in violation of the interstate transportation laws and paid a fine of \$1,000.

Attorneys at that time said the defendants would be able to show the films in the state without further interference.

Cohen After Old Staff For Paramount's News

Los Angeles, April 5.

Manny Cohen, who left Pathe News to head Paramount News, is after the services of all the crack cameramen of his old company.

The first-lens expert with a nose for news angles to be signed by Cohen from the Pathe group is Joe Rucker, now "shooting" the China turmoil. Rucker is expected back about May 15, when he will immediately attach himself to the Paramount payroll.

It is also understood that Cohen had some of the boys in Florida picking up special stuff on Seagrave's auto speed demon.

Columbia's 'Perfect 30'

Columbia Pictures announces the firm will increase the number of releases from 24 to 30 for the 27-28 season. Productions will be advertised as "The Perfect Thirty."

Harry Cohn, vice-president in charge of production, has closed contracts for the following:

"The Blood Ship," from novel by Norman Springer.

"Alias the Wolf," by Louis Joseph Vance.

"The College Hero," by Willard Mack.

"By Whose Hand," by Channing Pollock.

"Stage Kisses," by George Bronson Howard.

"Sally In Our Alley."

"The Sporting Age," by Charles K. Tennant.

"Beware of Blondes," by Pierre Dumond.

"Nothing to Wear."

"Lady Raffles," by Alfred Henry Lewis.

"Way of the Strong," by Octavus Roy Cohen.

"That Certain Thing."

"Virgin Lips," by Jack Lait.

"Come Back to Aaron."

"Broadway Daddies," by Grace Atkinson.

"A Woman's Way," by Thomas Buchanan.

"San Francisco."

"The Tigress," by Alfred Henry Lewis.

"After the Storm."

"Say It With Sables," by Dorothy Howell.

"So This Is Love," by Gertrude Atherton.

"Bridge."

"Golf Widows," by Henry Clayton Cooper.

"The Opening Night," by Owen Davis.

"My Wife's Relations."

"The Adventuress," by Frances Marion.

"Forgotten Women," by Louella Parsons.

"The Siren."

"Modern Mothers," by Rachel Crothers.

"The Warning," by Edgar Rice Burroughs.

M-G-M'S 'MADEMOISELLE'

May Use Only Title and Plot of Gaumont's "Armentiers" Film

Los Angeles, April 5.

Metro - Goldwyn - Mayer has bought "Mlle. from Armentiers," made in England for Gaumont by Arthur Lee. The latter, now en route to New York from here to return to England, managed to get rid of this picture to M.-G.-M. after that organization as well as F. P.-L. and F. B. O. had turned it down.

It is understood that M.-G.-M. may not release the film in this country but will possibly use the story, plot and title for an American production. The idea here is that the picture was taken over by M.-G.-M. to prevent it from being hawked about the state right market, which would possibly have hurt the feelings of Gaumont, a partner of the Loew, Inc., theatre organization.

Lee is going to stop off in New York to consult with F. P.-L. regarding a picture that firm wants him to make in England. George Pearson, English director, who is to make this proposed film, accompanied Lee here to look over the local studios.

2ND PAR. SCHOOL PICTURE

Los Angeles, April 5.

"Rolled Stockings," second of the F. P.-L.-Paramount School pictures, has been put into production under direction of Richard Rosson.

Featured in the cast are James Hall, Richard Arlen, Louise Brooks and Nany Phillips.

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Note how definitely the Pennsylvanians are woven into the Stanley group—easily one of the Stanley Company's most valuable assets.

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Watch This Space
Weekly

LITERATI

Play Reviewing General
Much could be written around the trend of periodicals of all sorts to include play reviews as a feature. It doesn't matter whether they are weeklies or monthlies, whether they cover a field allied to the theatre or utterly away from it, they must have play reviews.

It is a fact that these reviews are little read except in the intellectual weeklies like the "Nation," where play criticism is made a fine art, perhaps more so than in the daily newspapers. On the other hand, the periodicals the play reviews are done either by the editors who want free seats, or friends whom they favor, and who may either do it for free seats or for the by-line it gets them. Press agents are availed by requests for seats from these before and after play openings and, strange enough, grant many of them, most of them preposterous.

Many of these publications circulate little in New York; most of them make up so far ahead that reviews in most cases see print long after the show is gone.

As an idea of how far the practice has gone, there is a monthly bicycle and motorcycle journal published in Newark which prints New York play reviews.

Bernard Simon's Ambition

Before joining the New York "Herald Tribune" as assistant dramatic editor Bernard Simon served for a time as secretary to Sinclair Lewis, the novelist. Simon, who had, and still has, an ambition to write fiction, had left the "Telegraph" and gone to an artists' colony, but thought that he could best learn how to write by watching Sinclair Lewis do it.

Lewis took Simon around the country and had him take down the speeches of ministers, revivalists and other people of the church, and also had him delve into other subjects of a like kind. That, Simon decided, wouldn't teach him how to write, and he returned to New York. Now he knows what the work was for, for in Sinclair Lewis' newest book, "Elmer Gantry," there appears much data gathered by him. The book "shows up" the ministry as Lewis sees it.

John Held, Jr., With King Features

John Held, Jr., highest priced illustrator of the day, has been placed under exclusive contract by King Features Syndicate for covers and a comic strip, the latter to be titled "Oh, What a Girl." His one-column daily comic, "Oh, Margie," has been discontinued by Bell Syndicate as part of the deal.

Held's stipend exceeds the low-water mark of the four-figure division weekly.

Scripps-Howard Cutting Loose

Rumors about agree that Scripps-Howard intends to cut loose in every way with its New York "Evening Telegram," to gain its limit of circulation. At present "The Telegram" is said to be running 200,000. The daily may give more extensive notice to Broadway and Times Square than it has heretofore.

Scripps-Howard is heavily promoting United Press, with U. P. in fighting opposition all of the time with Associated Press.

Whytock Syndicating

Still another columnist to syndicate New York's activities day by day is Ross Duff Whytock, who writes "Gotham's Lights and Shadows" for the Philadelphia Public Ledger and other papers. The wonder of it is how all these daily commentators on New York are able to get sufficient material without borrowing from one another, if they don't do just that.

Describing a "Black Bottom"

"Miss Gray's Black Bottom" is an exercise to conjure with. It leaves not one flexor inactive nor an extensor untroubled. It summons the gluteus maximus to prodigious devolutions, inspiring sympathetic tremors in the ischial region. Every digital tendon responds. Palmaris and biceps take up the story. The whole activity culminates in a profound disquiet of the pectoralis major.

The erudite Boston "Transcript" reviewing "Cabaret" at the Met, Boston. Reads like the famous H. T. Parker, dramatic editor, but the review is signed D. W. B., which

stands for David W. Bailey, picture editor. Bailey seems to be following in the footsteps of the illustrious Boston drama critic—and sometimes is a step or two ahead of him.

More Inside Stuff

Louis Stevens, former scenario writer with First National, has placed a book called "Fools of Illusion," with John Day & Co., in New York. The book will be published first in serial form and appear in the American Magazine.

Fred Lieb Moves

Fred Lieb is the latest of the New York "Telegram's" sports staff to leave since the paper was purchased by Scripps-Howard. Lieb

has gone over to the "Evening Post," also covering baseball.

Jesse L. Church Dies

Jesse Lafayette Church, 59, founder of the San Pedro "Daily Pilot," died in Pasadena April 1 after a year of illness. He was in the newspaper business 30 years.

The Viking Press is shortly to bring out a new edition of Barnum's biography, written by Waldo R. Browne during the great showman's lifetime. The book will be called "Barnum's Own Story."

L. M. Hainer is editing "True Story Magazine."

FREE MAT AS OPPOSISH

Fond du Lac, Wis., April 5. With Ike Rose's midgets playing to large audiences at Fisher's last week, Saxe's Retlaw, an opposition house, gave a free matinee from one to five p. m. for youngsters up to 16 years of age.

The Retlaw turned 2,000 away, while the midgets drew 800 paid admissions.

Auto Thief Sentenced

Los Angeles, April 5. Clifford Van Ceil, 21, was sentenced from one to 10 years in San Quentin for stealing an automobile belonging to Larry Semon.

Not Only Making Records, But Breaking 'Em

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INDEFINITELY

UPTOWN, LOS ANGELES



CASEY AT THE BAT

Famous Players-Leasky picture starring Wallace Beery; featuring Ford Sterling, Zasu Pitts and Sterling Holloway. Hector Turnbull production directed by Monty Brice. Story by Turnbull, with Sam Hellman and Grant Clarke credited with titling. At the Paramount, New York, week April 2. Running time, 50 mins.

Casey.....Wallace Beery
O'Dowd.....Ford Sterling
Camille.....Zasu Pitts
Putnam.....Sterling Holloway
Spec.....Spec O'Donnell
Trixie (Florodora Girl).....Ira Stuart
McGraw.....Sydney Jarvis

Not a smash and a picture that looks like limited box office. Wallace Beery, personally, has his comedy moments. Many of them, but the situations aren't always there.

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5TH MONTH OF
THE MOTION PICTURE
William Fox Presents

WHAT PRICE GLORY

MARK STRAND BROADWAY
"SEE YOU IN JAIL"
at 47th St.

with JACK MULHALL
A First National Picture
ALLAN PRIOR, Tenor
FREDERIC FRADKIN, Violinist

MARK STRAND SYMPHONY ORCH.

CAPITOL BROADWAY
At 51st Street

LON CHANEY

in "Tell It to the Marines"

with WILLIAM HAINES
A Metro-Goldwyn-Mayer Picture
CAPITOL GRAND ORCHESTRA

"Wolf's Clothing"

Starring MONTE BLUE
with PATSY RUTH MILLER
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Ballet & Chorus of 150.
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wherefore crop up passages that well nigh reveal the gag men wrecking their brains for bits and scene punches.

Beery is Beery, and the multitude like him. He can stay in comedies for so long as he likes, and he likes, according to his new F. P. contract. As Casey he's the town junkman and playing on the village nine until a big league scout (Ford Sterling) looks him over. With one hand surrounding a pitcher of beer and the other grasping a bat, Casey socks one of the scout's shoots out of the lot—which means open season to the East River bridge leading into Manhattan.

Laid in the '90s the costuming of both men and women draws its share of snickers while it gives a chance to revive memories of the old semi-circular wooden double decker at the Polo Grounds. That era also allows Casey to go off his nut on Broadway and take the Florodora Sextet on a party. The famous sextet is shown in action although the Paramount organist never paid any attention to it and passed up "Tell Me, Pretty Maiden," entirely.

The plot punch hangs on the scout and Casey's self appointed manager (Sterling Holloway) trying to frame the star of the Giant's out of the World Series. Nothing sinister in the methods of keeping Casey away from the ball park on the all important day and all aimed for comedy, yet smacking of the stigma which will ever follow this country's national sport since '22. The kid mascot finally gets Casey to the grounds, after he has been made to believe he's sick. With his back to the pitcher while addressing the crowd, he has two strikes called on him. The finish is a terrific swing for an inglorious strikeout with the bases full in the ninth inning, thereby holding up the theme of the famous sport poem of the same name.

The happy twist is that Casey can't understand how he struck out, traces the twosome and it is finally brought out that the balls were switched so that the opposing pitcher was using some kind of horseshoe that had a jumping bean in it. A title explains that the game is to be played over the following day.

No mob or real baseball stuff. Just comedy hoke with Beery, an illiterate ball player, explaining the simplicity with which he's framed. Love interest is tried for through Zasu Pitts being the village girl who comes to the city to see Casey clean up. Holloway, also being in love with her, has misread one of her letters to the athlete. It's a long time before the principals patch up the difference.

The titles help in spots and Beery always. But the yarn is not basically there. In the central Atlantic south, where they're baseball and golf crazy, "Casey" will probably suffice as a picture. For those sections of the country which take their diamond pastime more as a matter of course it's something else again. Too much stretching of the imagination to make it reasonable. That it all supposedly takes place before 1900 allows for many liber-

ties, although according to the snatches of the game witnessed it could just as well have been anywhere previous to 1908.

Sterling supplies his standard aid and Holloway is adequate. The latter is a screen recruit from "Garrick Gablets" and as far as known is in his first major production. Previously he was playing in two reels, also comedy.

Sydney Jarvis' impersonation of McGraw, as manager of the Giants, means nothing other than the association of the McGraw name with the game. Miss Pitts is rather colorless as the somewhat snappy heroine, not through her own faults but rather because she has nothing to do.

"Casey" isn't going to burn up any turnstiles or weary many ticket takers. It won't do Beery any harm, and if that is true it's only plausible that this one may not do him any good. Following "Behind the Front" and "Navy Now," Beery, perhaps, can afford an indifferent release at this time. And that's about what "Casey" is.

Looks like an inexpensive picture minus a sporting thrill or mass grandstand or game attack to send it across. Sid.

SEE YOU IN JAIL

First National picture, produced by Ray Rocket and directed by Joseph Henabery. Story is from the original novelette by William H. Clifford. Jack Mulhall starred with Alice Day, and Mack Swain featured. Running time, 60 minutes. At Strand, New York, week April 2.

Jerry Maraden.....Jack Mulhall
Ruth Whitney.....Alice Day
Glottenheimer.....Mack Swain
Maraden Senior.....George Fawcett
Roger Whitney.....Crauford Kent
Jailer.....John Kolb
Inventor.....William Orlamond
Valet.....Leo White
Attorney.....Carl Stockdale
Judge McCord.....Burr McIntosh
Rollins.....Charles Clary

Another light comedy, this time with a pervading spirit of youth and good humor that hold interest fairly. Calculated for satisfactory service in the twice-a-week establishments. In general it goes into that large bulk of product that pleases while stopping short of real distinction.

Most of the polite comedy stories fall into this class, leaving the exceptional rating to those pictures of outstanding dramatic force, on one hand, and the comedies with a touch of the custard pie technique, on the other. "See You in Jail" is a capital bit of production and direction. Director and cast got out all there was in the story while the technical designer gave it the perfection of settings and scenic accessories.

The picture is full of mild chuckles, but there isn't a really hearty guffaw in the whole 6,000 feet. This is the fault of the story, of course, for young Mulhall plays the part of the rich young man hobnobbing it temporarily neatly and with judgment. Mack Swain, recruited to drawing-room comedy from the roughhouse school, is here wasted. The moustached giant who used to tower as a menace behind

the wee comic of the Keystone two-reelers doesn't get anywhere with a business man role. Alice Day stands out in a "cute" role which she handles trimly and without over-emphasis. George Fawcett and Burr McIntosh have bits typical of their style, making the cast really impressive for names. Crauford Kent is lost in a colorless part.

Mulhall is the ne'er-do-well son of a millionaire milk distributor. The old man puts him on his own after an escapade. He goes broke in a distant city. A millionaire has been arrested for speeding and his lawyer picks up Mulhall from a park bench to substitute for him on a jail sentence. The millionaire has a pretty sister and, of course, the young people fall in love. Mulhall goes to jail in de luxe fashion with a lot of other rich men there for the same offense. He is forced to enter a business deal to sustain his masquerade as the millionaire and when the financier refuses to have anything to do with the project, his sister backs the hero. It turns out to be a bonanza, and Mulhall's angry father is appeased by the success of the boy he had despaired of.

There's very little action in this, most of the laughs coming from the titles instead of situation, a state of affairs that seems to be common to stories of the kind. However, it's all cheerful, handled in good taste and gives an agreeable screen hour. Rush.

The 4th Commandment

Universal production, from story by Emile Johnson. Directed by Emory Johnson, who adapted the story for the screen. Belle Bennett featured, with Mary Carr given second line billing. Photography by Arthur Todd; titles by Carroll Owen. At Colony, New York, week April 2 with new Vitaphone unit as stage attraction. Running time not taken; about usual one hour.

Gordon Graham.....Henry Victor
Marjorie Miller.....June Marlowe
Virginia.....Belle Bennett
Edmund Graham.....Leigh Willard
Mrs. Graham.....Mary Carr
Ray Miller.....Brady Cline
Mrs. Miller.....Catherine Wallace
Frederick Stoneman.....Frank Elliott
Mrs. Smith (Sonny's wife).....Kathleen Myers
Sonny.....Robert Agnew
Sonny (little boy).....Wendell Phillips Franklin

In "The Fourth Commandment," if little else, there is the performance by Belle Bennett. With such slim findings for local exploitation in this Universal picture, exhibs had better go heavy on Bennett.

Otherwise this is a story of daughters-in-law and mothers-in-law. Perhaps good enough in the neighborhoods where the neighbors hear first hand gossip through second-hand sources. Flaps won't like the story because they will know it can never surround them, although there is a fly flapper here as one of the in-laws.

It's mushily weepy for those to whom it gets to, hard form similar experience. It's of the mothers-in-law given air by their boys' wives, the daughters making it a choice of "put her out or I'll leave this house" and the sap sons-in-laws made to look like saps. A repetitious tale, as the first daughter-in-law gets the same dose as a mother she slipped to her mother-in-law years before. And on top of everything else after she had done the deed long ago to have it kick back on her in after years when she had married another man, and he committed suicide, she went back to the first home, to be welcomed by her former mother-in-law and still loved by her ex-husband—instead of getting the boot at least from the man. That's rewarding double-crossing virtue.

The finale is almost as tiresome as most of the rest of it, with the opening scenes painfully padded. There is some slight action and the scenes are well built up to with Emory Johnson's direction as well as continuity most and praise-worthy.

Mary Carr is the first mother, a cliché role for Miss Carr, who is the standard mother player of the sheet. Kathleen Meyers is the second daughter-in-law and makes it very flapperish in the beginning. Rather well too.

But it's Belle Bennett who is about all that there is to the Commandment that says be nice to your parents. What Commandment is that about "Thou Shalt Not Commit Adultery?" What a b. o. bulger that could have been for Carl and U. With that Commandment the Colony at 50-75 cents would have had capacity at 4 o'clock Sunday afternoon, something it did not have.

U may have had a good idea in this mother picture. But it didn't work out. If you have not had a mother abused by your wife or never had to bawl out your wife for your family, this "Fourth Commandment" will not interest, unless careful note is taken of Belle Bennett's fine performance. Sime.

WHISPERING SAGE

Fox Western starring Buck Jones. Designated as a Scott R. Dunlap production. Story by H. S. Drago. In supporting company: Natalie Joyce, Emile Chautard, Carl Miller, and Joseph Girard. Running time, 60 minutes. At the Academy, New York, April 4, splitting the bill with the Douglas MacLean comedy, "Let It Rain." Famous Players.

Western melodrama of the familiar kind, high in photographic quality, rich in action and with one point of novelty. The story plants

a colony of Basque immigrants in the Nevada desert. It is in the picturesque settings of their transplanted bit of Spain that much of the heavy story has its locale.

For contrast to the American cowboy atmosphere the old world settings are especially effective, besides putting a romantic element into a Western, a value that for some reason seems to be utterly lacking in that type of screen story. It is in this detail that gives the picture its special touch of distinction.

Jones does the cowboy hero in his always acceptable style of quiet playing. In Natalie Joyce, leading woman, who seems to be a newcomer, the cast has a strong set. She is thoroughly in the picture for the Spanish type and plays with a

The Three

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Wishes to thank her numerous American and English friends for their kind wishes and congratulations on the release of her two pictures:

"MADEMOISELLE FROM ARMENTIERES"

AND

"HINDLE WAKES"

STATE (BOSTON)

Boston, April 5.
"Michael Strogoff" at pop prices, following its lukewarm exploitation at the Park, proved big draw. Both evening shows yesterday ran extremely heavy for Lent. The picture ran close to 90 minutes, and the ragged continuity indicated the probability of hasty and amateurish cutting. House was obviously in a jovial mood and in three spots, where the heroism of Strogoff ran to gorgeous heights, the younger element gave it the razz, but good naturedly, particularly in the bear-stabbing scene, which could well have been cut at the point of the death grapple.

The remaining film fare is extremely lean, consisting of a news, topics and an aesthetic Technicolor, entitled "The Envious Prince." Latter should go strong for the kids and the suburban matinees, but is far from hot for the apartment house belt, from which the State has its big evening draw.

Organolog little below the usual low standard, the house passing it up cold as far as the community sing was concerned, although the old slides used for "Apple Tree" were given a welcome laugh and good applause in conclusion.

Stage presentation consisted of the Griffin Twins and Duke Yellman's orchestra. Both unquestionably saved the entire bill. The Griffin Twins are well staged, using the mirror frame but without the usual Hanlon mirror pantomime illusion.

Yellman used 10 pieces in addition to his personal work at the piano, and his stuff was refreshing in spots. His weakest numbers are straight jazz renditions. He has two routines, one featuring the impressions of a circus sideshow with an announcer and a steam callopo musical touch, the other is a crisp minstrel idea, which works in the interludes being answered by the various instruments in melodies which are familiar to the audience and which elicit some good laughs.

Yellman is just starting out on the Loew time and has a snappy team, which is versatile enough to make it possible that he may bloom out into a Loew orchestra unit, using nothing but horseplay novelties. Several of the teams which have played this house in the past few weeks have approached this idea, but none has had the courage to refrain from trying one straight jazz bit to prove what a good dance team they are.

Yellman is carrying a girl who runs a bit toward the old-fashioned type as regards weight and whose Charleston and black bottom proved to be startling as a consequence.

A delayed trunk killed her buck dance, which is her outstanding bit. Yellman's unit, however, should have no trouble in making the grade on Loew's presentation time.

Libbey.

MARK STRAND (BROOKLYN)

Brooklyn, N. Y., April 3.
Sousa and his band are the big musical noise at the Brooklyn Strand this week. It is Sousa Week in the borough, according to Manager E. L. Hyman's plans, which call for official receptions by the Borough President, Navy Yard festivities, etc.

The opening two days were below expectations on drawing power. Considering the Sousa booking price, the management anticipated sensational trade. Saturday and Sunday were not up to usual week-end biz. The lackadaisical response was a general puzzler considering Sousa's popularity with the Academy of Music concert audiences time and again in the past.

"Hills of Kentucky," a Warner starring Rin-Tin-Tin, was the film feature. Sousa and the picture are the only two things of moment.

The show numbers only four units, instead of the usual six or eight on the Brooklyn Strand's roster. Cutting down of the quantity in favor of quality may also have had something to do with it. Outside of the feature and Sousa, the news reel and a Fitzpatrick Music Master reel, "Songs of the Southern States" were listed. The week before the house offered them all of this, besides a specially produced house unit, the Vitaphone and the Tom Brown Merry Minstrel Orchestra, which somewhat supports the theory of the Brooklynites favoring quantity.

The Sousa Band of 56 (advertised as 60) was beautifully set off by Hyman with typical Hymenesque lights and background. The stage production impressed the famous bandmaster considerably and he expressed himself as highly pleased with the presentation details.

The ensemble makes a flashy appearance. The usual stage was naturally insufficient to hold them, and the majority of the Sousa bandmen overflowed into the orchestra rostrum proper, alternating with the house musicians.

The famous Sousa marches, distinguished by solos by Marjorie Moody, soprano, and John Dolan, cornet, with George Crook at the organ, clicked, but the sameness of the martial music makes it a ques-

tion if that phase of it is not a program handicap. With time limitations as they are, Sousa must crowd the cream of his compositions into a half hour or so. The result is that "Washington Post," "Manhattan Beach," "Field Artillery," "Stars and Stripes" and "El Capitán" (substituted for "Semper Fidelis") follow in rapid succession, with but two solos to break it up.

The life and brass corps of 15 that comes to the fore for ensemble interludes are impressive bits of showmanship.

Regardless of Brooklyn's reaction to Sousa, the Sousa Band still remains the greatest organization of its kind extant. Of course, it's a circus attraction first and last. It requires considerable showmanship, freak exploitation and generous bally-hoo measures to handle a mammoth attraction like Sousa's. A measure of this is being done in Brooklyn this week, and the gross will tell the tale more authoritatively at the end of the week.

Abel.

PALACE (WASHINGTON, D. C.)

Washington, April 3.
This is Jazz Week—some week, too.

As jazz is dancing, Louis K. Sidney sends down four such acts, holds over his brother, Jack, to act as master of ceremonies, and then throws in Joseph Cherney as a guest conductor.

To this is added Dick Leibert, house organist, doing a Paul Ash with his own Lido orchestra.

Colby Harriman, presentation director, lines it up, dresses it excellently and turns out 36 minutes crammed with real entertainment. Each of the various "Ingredients" proving show-stoppers.

Calts Brothers opened and the 50-cent customers of the Palace accorded them the same returns as the bunch paying \$3 each recently at another house in a Shubert revue. Jerrie was next with his accordion. He danced, too, not only when playing his instrument but in an original slow motion combined Charleston and black bottom. Jerrie also stopped everything. Stop number three was Markell and Faun in their "Pantomimic Mirth."

Jack Sidney's principal assignment was that of endeavoring to keep the proceedings moving. He did his share of sewing up with a song. Two dainty misses backed Sidney up on the final chorus outside a window dancing in slickers and bathing suits in an effective rain storm. Cute effect.

Naturally much interest was centered in Dick Leibert, the house organist, doing a Paul Ash with his own Lido orchestra. The boys are all youngsters and this is their first big assignment. They measured up to the mark with three hot numbers, each to big returns and a night reception for Leibert on the opening. Maurice Kafka, a local business man, is financially sponsoring the youngsters.

The band compares favorably in the assignment to any that has previously played the house. An opportunity was slighted in not having Leibert go right from the organ to the rostrum.

Cherney in the pit must not be overlooked. He had the house musicians turn out a heavy overture and then followed with "Copenhagen," in which the guest conductor did some jazz conducting on his own. It was liked.

International News was the only short feature.

With such a stage line-up someone must have had an advance report on Keaton's "The General" (M-G), which was the feature.

Meakin.

GRANADA (Chicago)

Chicago, March 31.

The addition of Vitaphone to program at this house should reduce the continued squawking of Marks Bros. to a maximum of little or a minimum of none. Introduction of the talking pictures is set for Easter week.

Ever since the opening of this house the Marks boys have had complaints to make. First it was pictures. Excusing the weak P. D. C. and independent program films that were crawling into the house each week, they claimed the field was sewed up so tightly before they got in that they had to take what was left. Since then they have come to the conclusion that a good picture is a wise investment, and the quality of their film menus has been raised several degrees.

Then the boys had trouble with the hired help. The hired hands called it interference, and quite a few of them sought other places where their individual talents might be developed unhampered by various corrections from out front. Other things also bother. Balaban & Katz' blacklisting of acts playing the Granada, due to their competing house, the Uptown, has scared some talent away from the north side independent.

This week's bill is normally healthy. Benny Meroff, the band leader, has a presentation called

"Chinaman" (Presentations) built around him. The feature, "The General" (U. A.), can hold up its head as a draw. Kelley Color presents "Feathered Braves" without cutting any wide swath, and Fox News completes.

Albert Brown, who uses a scrimmed stage with his organ solo, has a clever conception of a pop number. Behind the scrim are a boy and girl, at either side of the stage, who apparently are estranged and don't know how to make up. After each goes through a bit of vocalization they meet in the center of the stage before a depot prop labelled "Half Way" and proceed to reunite in harmony. Through-out this picturization words of the song are flashed on the scrim and Brown accompanies at the organ. A nice little number and the presentation angle put it over.

Matinee business all in the center section downstairs. Loop.

ALHAMBRA (MILWAUKEE)

Milwaukee, April 2.
The Paul Ash system, with the house manager acting as master of ceremonies, seems to have caught on here. Favor of the idea was shown when the presentation, a prolog to Keaton's "The General," opened. The house thundered with applause.

The presentation is announced with a picture trailer following the news reel. This week's was billed as "Way Down South—a Fred S. Meyer Production."

Meyer, house manager, is arranging the stage shows himself, besides acting as master of ceremonies. The bill brings a full stage set with a levee and cotton field drop at the back. A 16-piece band sits behind cotton bales, with a log house off left.

The curtain rises on Edgar Roemheld directing the band in southern melodies. After the first number Meyer comes on and introduces Richard Harder, an aged but still able musician who plays a saw with a fiddle bow. The stunt is evidently new to picture audiences here. Joseph Jones, billed as the colored Caruso, next with "Old Black Joe," using two popular numbers as encores.

A clever stunt was introduced with Franklyn Harrigan in a make-up like that of Keaton in the screen feature. Harrigan does an eccentric soft shoe, cracking nary a smile and pulling all of Keaton's eccentricities. A wow.

Messie McAdoo, colored singer, garbed as "Aunt Jemima," sang well and went over big, as did Frank ("Peg") Jones, one-legged dancer, dressed as a Union veteran. His peg-leg stuff is sure-fire. The act came to a close with the introduction of Sol Shapiro, director of the Alhambra band, who took them through a ragged rendition of "Faust."

As a prolog to the Keaton war comedy, show a pip. Herb.

MARRIAGES

William Taggart to Marie Mugley, in Los Angeles, April 1. Both are in pictures on the coast.

Wynne Gibson, ingenue, to John Gallaudet, non-professional, in Philadelphia, March 26. They have left for a honeymoon in Europe.

Hilda Wolfus (formerly Williams and Wolfus) to Walter W. Beyer, New York engineer, April 2 in Jersey City.

BIRTHS

Mr. and Mrs. Harry Martin, in New York, March 31, son. It is their second child. Father is in the box office of the Liberty.

Mr. and Mrs. Ernie Golden, March 20 at the Nursery and Childs hospital, New York, son. Father is the orchestra leader. Mother is a non-professional. The Golden's first.

Mr. and Mrs. S. L. Ross, March 16, at the Flower Hospital, New York, daughter. Father is manager of the artists' bureau of the National Broadcasting Co.

NEW ACTS

Muriel Malone, formerly of "Greenwich Follies," in new act produced by Nat Nazarro.

Billie DeRex (Clifton and DeRex) as a single.

Mme. Besson has shelved her former vaude skit for a new one, "A Dash of Arsenic." Roland Barclay and Nita La Selles are in support.

Pearl Frank, with Henry Marshall, 2-act.

Paul Nevins back with former partner, Gould.

Eddie Miller, single turn, written by Joe Laurie, Jr.

Goode Montgomery and Dick Keene, two-act.

Leola Lucey, former vaudeville songstress who has been abroad in grand opera, is returning to New York from Milan. She was with the Milan Opera Co.

PRESENTATIONS

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

"SPANISH NIGHTS" (16) 19 Mins.; Full (Special) America, Denver

This is the first of a series of announced presentations to be directed by Bernard A. Hoffman, local dancing teacher, who grabbed off considerable doubtful publicity lately when his wife in New York had him pinched for desertion. When friends interposed and got his nerves in a state where he could speak English again, it developed that his wife was aware of his leave taking and that his purpose in coming out here was to get work. Also her pinch voided a contract he had just landed to work surrounding Public houses here, so the court gave her small sympathy.

This U house has had a big number of policy changes and several house managers, but the Hoffman regime seems to have at least partially revived interest in the theatre. The locally assembled but still new orchestra, Art Reynolds and his Gang, have established at least a fair reputation during their seven or eight weeks, and backed with this kind of expensive production should do much better.

Opening on a full stage Spanish Patio with the orchestra terraced on each side of a raised dais, center rear, which holds the big grand at which the leader presides, the specialty people all wander on and take seats at tables. Very old-fashioned burlesque style entrance. Number was "Rosita." Followed by a baritone solo with the side card announcing "Do Nora." Baritone sans much voice and lacking in stage presence.

Next a gypsy dance, well done and especially well played by the band, followed by an orchestral number "Rio Nights," featuring the round tone of the trumpet player, Joe Barros, who has been stolen from so many orchestras by rival leaders lately that his salary ought to be fair.

A fast Spanish waltz by Hoffman and a tall girl was nicely done by the girl, but Hoffman's mind seemed to be elsewhere. Somebody ought to tell the gal that sitting at a table so long necessitates some way of pulling up your opera lengths to keep them from bagging at the knees.

Enter the modern element in Paddy Crowley, specialty jazz dancer ground some time in several theatres, with a fast charleston-black-bottom mixture; only fair, especially when you remember what the boy can do, if inclined.

Helen Clark and Hoffman indulge themselves in a tango, again much more to the girl's credit than the producer's. Closes with a special arrangement of Spanish Shawl with Art Reynolds' nifty ivory manipulation outstanding and winding up with the Crowley boy doing some fast footwork.

Set, expensive and elaborate. Lights, as usual, out here, are all over the place for no reason.

"ZIG ZAG" (27)
Band and Specialties
55 Mins.; Full (Special)
Piccadilly, Chicago

Two men—Ted Leary and Al Short—make this one. The pair work well together, holding up at least one number by gagging and overshadowing some excellent presentation stuff with their chatter.

Ran about 55 minutes, not too long, and held its pace throughout. When it showed semblance of dragging, Leary and Short stepped in and saved it.

Ray Conlin, ventriloquist, packs his material and routing in the same throat turn he did in vaude. Ventriloquism is a new twist for picture houses and looks like a good one. Anyway, it's a good one for ventriloquists, for Conlin is 100 per cent better in a picture house setting than when caught a few weeks ago on a vaude stage. He registered with his familiar turn and then furthered by a burlesque bit, with Leary as the dummy.

All ad lib and funny.

Mabel Hollis was saved by a bit with Leary and Short. She cross fired with the pair before going into a duo of songs that had all the ear marks of a flop. They applauded, but not for the songs. Lew Keane, hard working colored dancer, was a mild riot with his clyconic stepping. Keane was here with the Ethel Waters show and

has been grabbing picture house dates since that piece closed. He should find no trouble in grabbing more.

Dorothy Johnson, pretty child of not more than six years, is another of the type so popular in Chicago the last few months. A little boy, Master Gilbert, started it. Though several of the juvenile delugs are talented, cuteness is the forte. Little Dorothy is more cute than talented but has her share of ability. She couldn't be heard from the back of the house but they got her action and thought her too dear for words from the roof down. The six Abbott Girls, permanent at the house, can dance and are lookers. Costuming helped, as usual.

The band, grouped neatly on a slope set, could have taken encores on two fine comedy numbers. The kiddy car bit was a darb. Setting handsome and coin-looking.

Presentations like this one will make them come back. Looks like the Piccadilly has hit a favorable gait.

Loop.

"MEMORY'S GARDEN" (17) J. M. Anderson-Publix 17 Mins.; Full Stage Paramount, New York

A picturesque, quiet and dignified presentation along the lines of which the west is ignorant, according to reports. But they will like it on this end. Anderson has followed set eastern rules in turning this one out.

An opening ensemble of the 12 Liebling Singers rendering Kreisler's "Caprice," while accompanied by Rae Eleanor Ball on the violin, and a "cellist," was a beautiful interlude made so by both the singing and the garden set. It was so good that nothing else seemed able to follow it despite the applause evoked by an acrobatic team (Roma Bros.) who sprang from the side of a fountain painted in gold.

Miss Ball later soloed on the violin and also accompanied Ruth Matlock who sang, whistled and danced a number. The Liebling Singers were back for another selection, while John Quinlan tenored the opening and finale.

Nicely laid out and won abundant applause. The stage set of a garden, in green and blue, suggests Urban's idea for a similar scene in "Sally" and "Yours Truly," both of these settings in those respective musicales being practically identical.

Anyway, Anderson's composition is as artistic a piece of work in its way as a Broadway picture house has seen—and the film emporiums see most of this type of work.

Sid.

"THE GOBS" (40) Singing and Dancing 11 Mins.; Full Stage Mark-Strand, New York

Chorus of 20 male voices is here used with fine effect, supplemented by a jazz musical interlude by the "Three Gamble Boys" and the Strand Ballet of 20 girls. As a setting the stage is bare like the fore deck of a battle ship, while silhouetted against the back are the turrets and six tilted guns of a warship.

For the opening a scrim drop is down, a round, white surface being set in the middle. On this are projected moving pictures of an American naval fleet ploughing through the sea. The stage is dimly visible, with its backing of water effects and the silhouetted battleship deck with the sharp animated pictures apparently projected on an invisible screen in mid-air. Very tricky bit of staging.

The screen is raised and the chorus in gob uniform goes into a number, "Sail, Sail, Sail." The girls have a bit of sailor's horn-pipe and are off. Gobs all group themselves down front for two more numbers, of the popular type, giving way to the Gamble Boys, who come on in a ship's gig for a routine of jazz with banjo, sax and traps while the gob chorus looks on or joins for a phrase or so.

Girls are back for the finale assembly. Presentation has nothing to do with the screen feature for the week, "See You in Jail." It is a highly agreeable musical and pictorial bit, nonetheless. Rush.

PALACE

(St. Vaude)

New acts, show stoppers, flowers and speeches plenty on this week's bill at the Palace, one of the best of the season, though it slowly got started.

What looks like a sensational success is Will Fyffe, Scotch singing and talking comedian (New Acts). Another score was gotten by a foreigner, Vesta Victoria, in a revival after many years (New Acts). Another New Act doing mildly held Lowell Sherman and Pauline Garon in a playlet, while Norma Terris and Neville Flesoon got among the show stoppers.

In the non-new acts were the biggest show stoppers of the evening. Fyffe excepted—Harriet Hoxter and William Holbrook. What a sweet dancer this Hoxter girl is, in any style, especially her toes. Holbrook is a step dancer, illustrating it mostly in imitations, though he does not need them. He's a very hard worker at dancing, and should ease up. It's too bad their black bottom ballroom can't be done in full stage, although they might have obliterated the stage manager for this week. They opened right after intermission, and it looked like

GUIRAN and MARGUERITE (8)

Dancing
17 Mins.; Full (Special)
State (V-P)

A standard dance team specializing in adagio work. Really too well known to justify a New Act notice, inasmuch as they continue to conform to their style. However, Variety's files unfold no mention of the pair since 1920, hence this attention.

Six choristers now make of the act an octet, and a fairly versatile group they are for vaude. The girls do toe numbers, Spanish routines, and are declared in on the Black Bottom finale.

The principal pair's combined efforts are a straight adagio effort and an acrobatic tango. Beyond that, Guiran gets his chance for his solo legman of the spontaneous applause type, while Marguerite is up on her toes and practically has the jazz finish to herself.

A set of drapes dresses the stage, before which the girls change for each number, as does the feminine principal. The act has appearance, and plus the showmanship of the main duo, backed by the chorus, makes a definite impression.

Closing a six-act bill, turn held and pleased. Sid.

LIBBY DANCERS (8)

"Sports a la Mode" (Dances)
19 Mins.; Full Stage (Special)
81st St. (V-P)

This new dancing act has everything that should not only keep it booked consecutively in vaude but should prove a splendid bet for the picture houses. That "everything" includes youth, talent and femininity plus. Not only is the entire act staged in the most approved and modern form, but it is typically 1927.

An adagio number near the close has not only a duo of sprightly, classy and graceful dancers but they introduce the work in a pleasing way and dress it altogether differently from the stereotyped.

One girl does a series of acrobatics, splits and head spins amazingly. She has ease, grace and poise.

The main idea of the act is to present all the dances in a sportive fashion. This is represented in such dances that are styled the tennis number, golf, polo and football.

The act moves along fast and even has a dash of travesty toward the end that elicited a few laughs when one of the plump members of the feminine contingent did some "awkward stepping" a la adagio. She was dressed in a real ballet outfit and took several falls.

It is not only a "dash" but the goods. Mark.

FOUR BELLBOYS

Songs and Music
14 Mins.; One
American Roof (V-P)

Dressed in bellboy jackets with blue pants this male quartet of youngsters open with a pop song well harmonized followed by "Roll Those Bones," a throwback to pre-war days.

One of the lads solos "La Paloma" in Spanish showing good pipes. "Hello Swanee" is the next quartet song. They don Mexican sombreros for a "wop" song and encore with two of the four playing banjos for the final number.

It's a fast likeable turn and could have held a much later spot on the bill. For the vaudeville and picture houses, sure fire. Wog

murder for Terris and Flesoon, another two-act to follow them, but the material in the latter act saved it easily.

Program did not run as printed. Miss Victoria was sent into No. 4, luckily for her, with her next-to-closing spot given to Fyffe, to whom it made no difference, merely helping the bill. The two two-acts exchanged places.

Opening were the Brack troupe of risley acrobats, doing it nicely, with the Dixie Four, colored quartet, second. A phonograph record could have been the Dixies' act just as well until they started dancing. No. 3 held Fred Berrens in an odd turn that is questionable for novelty (New Acts). It got a little here more on the mounting than anything else.

Richard Vintour Revue, posing turn with dancers, closed. Under New Acts next week. Not much of a chance for it here, after the Fyffe riot.

And Fyffe! It has taken about four years, during which time all England has been talking about him, for the Keith-Albee scouts to discover he was an act. That was only after Fyffe, having an Australian contract, thought he would try out this country on his way home to England. And at \$800 a week. He's worth \$2,500 and more, for he's a headliner anywhere, besides the favorable possibility he may develop into the biggest draw straight vaudeville has had for years.

In Boston Fyffe was laid out on the bill as No. 6 because he was an \$800-a-week turn. He opened in Montreal and came into the Palace, New York, programmed No. 4, still at \$800 a week. Likely if K-A could have gotten Fyffe to accept \$300 he would have opened the show. There's straight vaudeville for you!

From accounts it was over a year after Fyffe had asked \$1,000 as his lowest per week that he agreed to accept the \$800, owing to the Australian route meantime, the straight vaude experts holding out for that length of time. The lost Lauder the same way. It sounds incredible, but it's so for both of these Scotch cards, and it also explains in the money way what has been the matter with straight vaudeville—why the big time was lost to it and why that vaudeville is still decadent—trying to do business with acts on a price list.

Mr. Fyffe may as well learn his value over here immediately and ask for it. The Palace was average Monday night, with no standees. Chances are that it will be packed to the ropes before the week is over, mostly through Fyffe, although a corking show currently. Fyffe will be held over, and if so, that says \$2,500 a week, and cheap enough. Sid.

HIPPODROME

(Vaude-Pcts)

When the Paramount opened they said the Hip would start sliding; when the Roxy opened they said the Hip might as well close. No evidence of weakness Monday night. Very good downstairs with only spots unoccupied here and there and 50 per cent upstairs, which is satisfactory.

And the bill a good 50 cents' worth. Only five acts instead of the customary six, McLaughlin and Evans dropping out after the matinee, probably because the act did not fit here.

William and Joe Mandel topped and wiped up. Few acts can register at the Hip, as did the brothers. The boys have a new opening bit and a closer, both funny. They came on with plug hats and red ribbons across the shirt front. Claiming to be regular actors now, Bill complained about a certain guy out front with Joe telling him: "You gotta say something before they throw something." There was some sort of comic agadio dance burlesque about a kiss before the boys pulled phoney acrobatics, while the stage was being set for the closing turn.

Rosemont's "Mardi Gras" in the shut spot (New Acts) was a corking flash, thanks to the crack work of Cunningham and Clements. Another act which might have suffered had it been placed after Rosemont's was Medrano and Donna working with Johnny Johnson's Orchestra (New Acts).

Hope Vernon, on second, made good with lots to spare. Miss Vernon's clarity in enunciation was patently proven by the fact that every word could be heard in the back with ease. It is really pleasant to hear this girl handle songs. However, she is not using the right finale. Her violin imitation is spotted there and the bit is quite too nasal, especially at the start. Miss Vernon would probably register better by using a punch song instead. The Five Jansleys opened, and furnished a reminder that the circus season opens next week at the Garden. Great showmen, these Jansleys.

It was the second week for the new organ, for which the Hip engaged Frederick Kinsley, featured. He held 'em with pop choruses, the lyrics being projected upon the screen.

"The Monkey Talks," feature film. Doc.

STATE

(Vaude-Pcts)

Quiet entertainment on this corner for the week, with Adolphe Menjou's "Evening Clothes" (F. P.) as the still more silent fare on the screen. The show probably read as a plausible layout on paper and played well enough. But not to the extent to threaten the rafters through applause results.

Jim Corbett and the diminutive Barry headed the vaude portion. Next to closing fulfilled that specification. Corbett got a warm welcome and Barry hoked it up for laughs. No impatience while this male couplet were working, and they finished solidly, doing their former act.

Following the main duo were Guiran and Marguerite (New Acts) augmented by a chorus of six girls. Floetz Brothers and Sister opened in their acrobatic turn, which has a foreign atmosphere, doing nicely. The woman's back tumble from successive altitude perches won added acclaim, as usual. In the No. 2 spot were Carry, Ellsworth and Marr (New Acts), who turned out to be three boys in a conventional routine.

Brooks and Mace slowed up midway after a fast start due to cross-fire conversation that could stand strengthening. Some of it borders on puns, and these particular quips are far from impressive. An Indian dance by the feminine member showed her off to advantage, helping the concluding impetus, with the man also sliding in a bit of hoofing. The members impress as capable, the trouble being in the dialog, which continuously failed to register Monday night. Finished to fair results.

Teck Murdock and his musical skit provided light amusement for the customers, who at least remained interested in him. Murdock has an easy assurance that should set him right with any theatre gathering, and knows how to "sell." The personnel remains the same (another boy and three girls), as also the apple tree set. The support cast seems restricted in value, the entire burden continuing to fall on Murdock, which is probably as it is meant to be. That he can assume the responsibility and get away with it is undoubtedly the explanation of why the act is working.

Credit it to "Gentleman Jim" or Menjou, but business was most satisfactory on the opening night of this vaudeville week. Practically capacity on the lower floor and three-quarters full in the upper tier. A vast majority stayed for the picture.

81ST ST.

(Vaude-Pcts.)

Offering an eight-act bill, the 81st Street gave the audience more entertainment for its money than recently, although the Marie Prevost picture, "The Night Bride," proved disappointing.

The Fondaws gave the show a nice start, while Jack Danger, off to a poor start, finished up strong with his combined dancing and Indian club swinging. That simultaneous stunt of Danger's may look easy to some, but he does some tricky steps, as well as keeping rhythm along with his dexterity with the three clubs.

Mazie Wallace and Marty May got over with their comedy chatter and music, May clowning all the way to laughing results. It is a type of act that has been long in vaude annals, but handled nicely by this pair, May working lackadaisically at the piano, with the uke and violin. Filled the spot satisfactorily.

Eddie Pardo and his company of three girls and a man worked in tip-top shape, Pardo keeping the fun tempo in high and apparently working harder than some weeks ago. Gloria Archer shows up advantageously opposite and they made much of their two-ply song and verbal exchange. A bully act that will hit in any neighborhood. The 81st Street crowd liked it immensely.

This week's bill has Odalla Carreno, who warbles in Italian, French, Spanish and English, and has an operatic program that was beautifully sustained by a clear, melodious voice of high range.

Toto has improved noticeably. Many of the low comedy didoes have been shelved and he has gone in for more of the Americanized form of travesty that will make him more of a popular entertainer over here.

Stan Stanley, Joe Kane and Julia Keller were an irresistible trio. Libby Dancers not only pleased, but surprised in the closing spot. Mark.

5TH AVE

(Vaude-Pcts)

Average intermediate bill first half with nothing strong enough for a draw. The same goes for the screen feature, "The Broken Gate," rating as an ordinary program release.

Two of the seven acts new around here. Wright and Dale, mixed dancing duo, opening, and Wiest and

Stanton dancing revue, No. 4 (New Acts).

Jack La Vier got away nicely in the deuce with his comedy acrobatics atop a trapeze.

Edith Clifford whammed them in next spot with songs, most of the numbers of a comedy variety. "Lady of Very Few Words," lyrical plaint of a hard-boiled dame and the "nancy" number finish had the customers roped. Miss Clifford could have remained from then on, but knew her show business by keeping them wanting more.

Wiest and Stanton, supported by five others, did nicely in a singing and dancing revue, "Rhyme and Reason." It registered both on flash and good entertainment.

Joe Darcey, in cork as usual, was a none too strong card for next to shut. Darcey tried to make the best of the assignment, succeeding better with vocals than with small talk. Monday night he made the mistake of giving them too much in the song division. When having them where he wanted them he refused to call it an evening, remaining on instead for three additional numbers and practically walking off flat. Darcey couldn't help noticing his error and will probably overcome it.

Weir's Baby Elephants, three mammoths, placed through stunts by Don Burroughs, closed. Business good Monday night. Edbs.

BROADWAY

(Vaude-Pcts)

It's a marathon this week at the Broadway. From 8.30 to midnight is plenty of show even though the quality does not par the quantity. But that includes an assortment of spotty vaudeville, a supplementary five acts of amateur try-outs (six counting Harry Shaw, who announces and paces the show), a Tex Rickard "official" fight film and feature picture. Judging by the consistent enthusiasm, looks the amateurs took the honors as a body Monday night.

Stuart and Violet, bike couple, opened. Conventional. Bryson and Jones, dusky steppers, have some unusual footology. A click.

"Misses and Kisses," 13-people tab (New Acts), so-so. Fred Ardath and Co. is back doing his familiar stooge, having discarded the band idea. Laughs a-plenty.

Olga Steck, assisted by the Moscow Art Trio, string instrumentalists, has a nice voice and poor act. Too much sameness to the routine. She needs a vaudeville editor to arrange the song sequence. It's all too coloratura.

Clayton and Lennie, still spending a "sundae in London," were a comedy woof. They saved the evening. Arthur Corey is a singular billing for a company of four, gone Indian. Plenty of redskin atmosphere in the songalog. Depends how one feels about these acts.

The amateurs included Forbes and Carroll, likely dance team; Helen Roth, talented amateur pop warbler; Dick Hughes, uke warbler, and not to be confused with the professional "Ukelele" Hughes; Rector Smith, an unusual darky contortionist, and an unidentified male dance team. Shaw is assembling the best bits of his Monday night tryouts for a flash act. It should prove very interesting.

"The Price of Honor," film feature. Biz off. Abel.

AMERICAN ROOF

(Vaude-Pcts)

One of the best bills of the season tickled the neighbors' children on the Roof the first half. Two of the turns stood out on returns, but every act got a good shot at them and all finished in the sacred circle.

The only turn to really experience rough going was Jean Moore and her duetting and playing piano accompanist. Miss Moore followed a hilarious first half, opening the second half of the bill. The Americans were in mood for a refined singing turn, being punch-drunk from slapstick and hokum. As a result the Bronx cheer was wafted from the upper shelves during one classical moment, and minor disturbances were erupting constantly downstairs. The act, spotted up earlier ahead of the big-shoe boys, would have met its usual reception.

The two outstanding applause takers were Bragdon and Morrissey and Co., closing the first half of the bill, and Rubinoff, violinist, next to shut. Bragdon and Morrissey have finally hit upon a sure-fire routine. They are from burlesque, doing the ever-popular black-outs opening with the manœuvre girl bit from "Peek-a-Boo." It's disguised by an announcer. The second black-out was a one-word drama, the third an "insane" bit—very funny. In this one Bragdon and Morrissey each have trick musical instruments. Bragdon cues the black-out on his with one short note ("bird"), recognizable as the outstanding gag in "What Price Glory." It was a pay-off. For a finish Bragdon handles a cornet muted for big returns, while Morrissey plays a drum and the straight a saxophone. Bragdon discards the instrument to turn on an eccentric dance. It panicked them. Rubinoff mixed up his delivery on

the violin and finished to a small riot. He opened with a heavy composition of his own and then crossed them with the jazziest kind of jazz mixed up with popular airs. He handles himself like Oscar Lorraine in spot, and knows all the vaudeville tricks. When he ran out of orchestrations he played "requests" until five minutes after 10. He could have moved right into the Roof for the summer.

Just ahead, "Four P. M.," a sketch that has played every shooting gallery in the country since 1911, made them laugh as though it were written this week. The old akay's characterization puts it over. The boy, beyond a fair tenor singing voice, fails to convince. The girl is a cute blonde who dances well and reads her lines fairly well. The dialog gets very little at first, but the story and situation hold interest until the old boy's personality and character get across. From then on they're in the safety zone.

Nelson's Catland (New Acts) opened, Four Bellboys (New Acts) second, Inglis and Breen (New Acts) third and Bronson and Edwards with hokum and the burlesque wire lift stunts, closed to such hilarity it is doubtful if the roofers ever saw the originals. Con.

ADMIRAL

(CHICAGO)

Chicago, April 1. Another new house for Chi's neighborhoods—Admiral, owned by Lynch Amusement Co., on the far northwest side. Nearest and most formidable competition is the Terminal, owned by Ascher Bros., barely getting living expenses if that.

While the breaks look against the Admiral, it may have selected just the policy that the neighborhood wants. It won't take a staggering number of admissions to keep the house going. Its 1,800 seats and inexpensive policy give it an edge on the Terminal.

Policy now is a four-split-week of vaude (five acts), with conforming changes of pictures. The films are of the blood-and-thunder school of independents, with such titles as "The Gold Hunters," "God's Great Wilderness," "Flesh and Blood" and "His Rise to Fame" in advance billing. The neighborhood is just about like that.

Bordering on a sensational feature for a small vaude house is the Marr & Colton organ. This organ would be a credit to a much bigger picture house. For vaude it's almost a precedent.

Acts are supplied by the Billy Diamond-Gus Sun office, of a good family classification. Opening the inaugural bill was Red Narvo, who plays a fast xylophone and keeps well in touch with late releases from the pop publishers. Red uses four sticks almost entirely and gets nice harmony out of his small instrument.

The La Pavia and La Gary dance act, following, is a normal turn of its type, with the whirling of La Pavia its greatest asset. With his part La Pavia works three routines—ballroom, folk and Spanish—all well applauded individually and turning in a neat average. Assisting are a woman singer and a pianist.

Chuck Haas, gagging rope twirler, turned a bit, doing rope tricks, even the most difficult, without a letup in his monolog. Some of his fraternity are working picture houses around here, which is okeh for Chuck.

Gaffney and Walton, small man and large woman, naturally go for comedy. They got it here, but it won't be so easy in more intelligent dates. The continual laughter at their own gags isn't so hot, and becomes almost tragic when the laughter is only from them. In fairness it must be stated they took first honors.

The closer, Tan Arakis, is a very good Oriental balancing act. One of the men supports a huge ladder on his feet, while a woman works from a platform atop the ladder. The other, third member, stands and looks like he's waiting for the girl to fall. This turn is good for any of the family time.

Cornelius Maffie, solo organist, formerly was staff organist of radio station WBBM. With his transference to the theatre he will continue to broadcast for that station direct from the theatre. Maffie is young, good looking and does such things as accompany a feature picture with "Rhapsodie in Blue." He should develop into an ace picture house man. His solo for the premiere was a demonstration of the organ's qualities, imitating various musical instruments and noises, and even a 60-piece band. While this stuff was heavily applauded, both his and the organ's best bet was in effects, with his version of a thunderstorm being the most realistic yet heard in this city. Maffie should progress far.

The feature, "Stolen Pleasures" (Columbia) was liked. Other films were Kinograms (news reel) and a Krazy Kat cartoon.

Admission, 40c, top week nights and 50c for holidays. Matinees Saturdays and Sundays only.

House jammed for the opening Thursday night. It won't be jammed after a while, but it has a fair chance of making money with the present policy. Loop.

SKETCHES' COMEBACK FORESEEN ON STRAIGHT VAUDEVILLE'S TIME

Neighborhood Houses Taking to Them, Say K.-A. Bookers—Hit and Run Variety for Names From Legit or Pictures—Flash Acts Stagnant

Sketches may be due for a comeback in straight vaudeville. In the Keith-Albee neighborhood houses, according to the bookers, more sketches have been played during the past few months than over any corresponding period for several years.

The rejuvenation of the sketch is attributed to the loss of standard acts and the necessity of booking legit names in their place. The legit, coming into vaudeville and from pictures also, usually employs a sketch.

The former practice of writing a sketch to fit a certain personality has been done away with, and a hit-and-run arrangement substituted. It is all right with the legit, who usually figures he's only slumming for a few weeks between plays.

This accounts for the many misfit sketches topped by "names" during the past season. The few successfully tailored ones have been in demand for continued bookings, while the others were dropped after playing a few weeks in the straight vaudeville houses.

The stagnation among the former active flash and girl acts producers also has brought a further demand for sketches. The latter entail no production cost and usually play in a house set. Beyond the salary of the "name" and support and the author's royalty, the producer has little or no overhead.

YACHT CLUB BOYS ON VITA AT \$5,000

Helen Morgan Also Booked Abroad—Batchelor Made Bookings

The Yacht Club Boys will make a Vitaphone record for \$5,000 before they sail for London to open at the Cafe de Paris. The quartet will also double into the new Cochran revue, "Snapshots."

Walter Batchelor booked both engagements, the Yacht Club Boys being slated to open May 9 in London. They are getting \$2,000 a week abroad.

Another cafe attraction booked abroad by Batchelor is Helen Morgan, who presides over the 54th street club bearing her name. She opens May 19 at the Casino de Paris in Paris at \$500 a week, and comes into the Cafe de Paris, London, after that at \$750. She will double the Cafe de Paris with L. M. Humphries' new club in London, The Couvert. Miss Morgan will sail well in advance in order to acquire a Parisian wardrobe.

Batchelor himself sails April 27 on the "Berengaria" for London to supervise his various foreign bookings. He is exclusive American representative for the Cafe de Paris.

\$3,000 for Cannefax

About \$3,000 was raised by the Friars at a benefit Sunday for Bob Cannefax, retired three-cushion billiard champ, who is ill in Arizona.

The Ambassador theatre was donated. Announcers were Irving O'Hay, Ben Bernie, Sam Bernard, Lester Allen, and the artists included Walter Kelly, Bobby Clark and George O'Ramey, Sophie Tucker, Winnie Lightner, Bert Wheeler, Russell Mack, Mlle. Mirzan, Buster West, Lew Brice, William Collier.

HYDE'S LOEW TOUR

Alex Hyde has reorganized his orchestra of 14 to open for Loew's in Louis K. Sidney's division of picture houses, in Pittsburgh next month.

Hyde is a bandman originally, but with his "Berlin vs. Lizst" act this past season he cut down on the music idea.

MITTY AND TILLIO ASK \$12,000 TO CANCEL

Too Much Talent in LeMaire's "Affairs"—Lina Basquette's Come-Back at \$600

Mitty and Tillio in LeMaire's "Affairs" are holding out for \$12,000 to settle their contract for the revue. The adagio foreign team is in at \$1,250 a week and is spotted early in the show for the value of their act. Holding an iron-bound contract, LeMaire finds they are superfluous along with some other people and is anxious to buy off the agreement. The dancers opened Thursday night as the feature of the Montmartre (night club) succeeding Delaune and Revel who have returned to London.

Lina Basquette (Mrs. Sam Warner), doing a professional comeback, was recently added to the LeMaire show at \$600 a week.

Beth Berri at \$400 has little to do. There are a number of other excess people, grossing between \$2,000 and \$3,000 in salaries, who are not given full opportunities because of too much material and talent.

Flash Acts' Downfall Closes 6 Costume Shops

Chicago, April 5. Since the recent exodus of the young army of vaude producers, six local costume shops have closed. Let down in production of small time flash turns and "revues" in absence of producers cut off the costumers' chief source of business.

Operating no more are the Corinne, Mme. Lenore, Nadia and Helen's shops and the Mayfair and Greenwald & Weston costume companies.

All closed within a month.

Summons for Harry Moss; Children in Sunday Show

Harry Moss, dancing instructor, 1547 Broadway, was arraigned before Magistrate Jean Norris in West Side Court to answer a complaint of permitting minors to participate in a performance at the Klaw theatre Sunday, March 27, in violation of the Penal law.

Moss asked for an adjournment and was paroled on his own recognizance. The summons against Moss was obtained by Theodore Raderick, agent of the Children's Society.

Raderick said he purchased a ticket for the performance, advertised as under the auspices of Goethe Lodge No. 22, Knights of Pythias, and was being presented by the Juvenile Stage Artists of America, he stated.

Moss' name also appeared on the program as director. The Children's Society agent said he saw a large number of children appear on the stage and perform, some dancing, singing or doing acrobatics and recitations.

In view of the fact that such a performance cannot be licensed because an admission is charged, Raderick went to West Side Court and obtained the summons against Moss. The agent said he interviewed parents of the children and was informed that they received no compensation for permitting the kiddies to perform.

Jean Acker with Loew

Jean Acker, first wife of the late Rudolph Valentino, has been routed for a tour of the Loew Circuit vaudeville houses, opening April 18.

Miss Acker will appear in a sketch, "Smoke," by Guy Moyson, with Roger Quinn in support.

Miss Acker has played a brief tour of the Keith-Albee Circuit.



DENO and ROCHELLE

Paul Sweeneyhart of "ZIT'S," while at the Palace, N. Y., week of March 7, said:

"If there's a greater Apache dance team in the world, where is it? It has never played the Palace, the world's premiere vaudeville theatre, or for that matter, where is there one that equals it?"

April 7-10, Palace, Waterbury
April 11-13, Academy, Fall River
Direction JOE SULLIVAN

SENSATIONAL AIMEE BACK HOME IN L. A.

Slipped in 24 Hours Ahead of Time—Ordered World's Largest Electrical Sign

Los Angeles, April 5.

Aimee Semple McPherson, evangelist and most sensational show-woman in the world, proved her ability at the latter art when popping into Angelus temple 24 hours ahead of time and surprised her followers, who thought they were on hand to arrange her reception for the morning after. However, Mother Kennedy, her mother, knew that Aimee was coming in to talk to her flock after an eight-week absence and had the temple packed to the doors and also decorated as it never has been before.

Outside, Sister Aimee saw an electric sign blazing with the welcome to her on it. Inside as she trotted down the aisles she saw the place a bower of roses. In the center of the room was an immense ball made of various colored ribbons. Each member of the flock grabbed an end of a long ribbon loosened from the large ball and held it as Sister Aimee grabbed one of them, too, and exclaimed: "We are all tied together by the same knot and will stick to the end."

While Mrs. MacPherson was away she made a deal in New York with a sign company to build the largest electrical sign in the world for the temple here. The sign is to be of a rainbow color scheme and will cost around \$60,000 to erect. It is to be 60 feet in height. The top line will bear one word, "Welcome," in letters 16 feet high and four and half feet wide. The second line will have letters 12 feet in height and three and one-half feet wide, saying, "To Angelus Temple," with the letters on the last line being 8x3 feet and bearing the name of Aimee Semple MacPherson. The sign will be formally dedicated on Easter Sunday, when it is completed.

INDIANS' STAGE BAND

Haskell Institute Unit Trying Out in Picture House

Topeka, Kans., April 5.

The Haskell Indian Institute orchestra has been booked away from Lawrence, Kans., for the first time on a professional engagement. It will work three days next week at the Jayhawk theatre here as a prolog to "The Flaming Frontier."

Heretofore, the Government officials in charge of the Indian school have refused to let the organization accept professional engagements.

The engagement here is in the nature of a tryout, it being understood that a tour of several weeks is under consideration.

Johnny Dale in "Ramblers"

Johnny Dale is in "The Ramblers" at the Lyric, New York, succeeding William Sully

VAUDE ACTS PASSING UP COLD REQUESTS FOR N. V. A. ADS

Agents Unable to Secure Replies From Form Letters—Latter Written and Signed in N. V. A. Club House—J. H. Lubin One of Signers

JUMBLED UP CHINK REVUE'S FINANCES

\$10,000 Note Held by Sam Salvin—Several People and Real Estate Included

Financial operations to produce "Ching-a-Ling," a flop Oriental revue which Arthur S. Lyons and William G. Seabury sponsored, figure in a suit by the Park Lex Holding Corp. and the Songar Realty Corp. against Samuel Salvin, Rose A. Salvin, his wife, and Julius Kendler, attorney for the Salvins, Lyons and Seabury, who is a technical defendant because of a realty deed held in escrow by him. The injunction action has been decided in favor of the defendants and against George M. and Murray W. Garsson, former film men and now operating as the Park Lex Holding Corp. and the Songar Realty Corp., the Songar being Garsson, syllabically inverted.

Salvin loaned the Garssons, through their holding corporations, \$10,000 on a note signed by Arthur S. Friend, lawyer. Upon non-payment Salvin instituted an action against him to recover the \$10,000. That suit is pending.

Meantime, the Garssons who had placed a parcel of property in Bayonne, N. J., as collateral for the loan, started suit unsuccessfully against Sam Salvin to restrain him from taking possession of the Bayonne real estate which Salvin had done meantime and has been sustained by court adjudications.

Financing Show

According to papers filed in New York Supreme Court, the entire transaction revolves about a desire to finance "Ching-a-Ling."

The Garssons bought in on the show, taking control of the production with complete ownership of the \$35,000 preferred stock issue and also 66 2/3 per cent. of the common stock. George M. Garsson owned 100 shares and Lyons and Seabury 25 each. Salvin did not figure in the ownership of "Ching-a-Ling" only to the extent of having loaned the Garssons funds to finance it.

It is disclosed from the records that of the \$10,000 advanced by Salvin to the Garssons, it was made payable in three checks; \$5,000 to Nesor Costumes, Inc., and the balance in two checks payable to Lyons. Salvin does not deny that he is the treasurer also of the Nesor Costumes, Inc., which held a \$24,000 contract to outfit "Ching-a-Ling."

The holding corporation of "Ching-a-Ling" is Sea Lon, Inc. The Oriental revue started out auspiciously in Baltimore and Washington, with William Collier as the only Caucasian in the cast, officiating as confederer. It was brought to New York for recasting and rewriting but was finally shelved after being condensed for independent vaudeville in an effort to salvage the Chinese revue from the theatrical Potter's Field.

Lyons and Seabury conceived the idea of an all-Oriental intimate show, Seabury figuring on the staging.

Stage Bands in Small Towns

Canton, O., April 5.

Art Landry and band conclude a seven weeks engagement at Loew's new house this week and will be followed in by another orchestra.

Landry opened the theatre, collaborating with the vaude acts each week.

Acts for Fox

Two K-A acts, Vaness and The Diplomats, and Ernie Golden and his Hotel McAlpin orchestra, have switched to Fox's.

Another new Fox act is Jane Green.

As a significant sign of the independence of vaude acts is the inattention given by acts to the form letters sent out from the National Vaudeville Artists for N.V. A. program advertising this spring. More than one agent in the Keith-Albee office has reported that not a single reply has been received to the requests sent out through their offices.

Vaude acts in the past have felt compelled to acknowledge the demand for an advertisement in the N. V. A. program, under the implied threats of their agents they would not "stand in" unless "giving up."

To make the slug stronger this season, the N. V. A., with its Keith-Albee direction, apparently induced J. H. Lubin, head of the Marcus Loew vaude booking office, to stand for it. For the first time since the E. F. Albee personally directed N. V. A. has been harping on the acts to donate their time and money to Mr. A.s causes, Lubin has loaned his name to form letters asking for donations. That apparently has had no effect either.

The independence of the vaude actor has never before been made so manifest. With but few of the regulars ever in sympathy with his personally directed N. V. A., this season they appear to take a definite stand against the annual come across demand.

With the expose of the N. V. A. by Variety as a one-man owned organization and a "name" president, Fred Stone, and without the organization publicly or otherwise announcing a financial statement or ordering an election of officers by the members, and with Stone remaining silent under all of these conditions, the real acts of vaudeville have been weaned farther away than ever from the society its Master says belongs to them but which they have not the slightest control of.

Agents are aware, beyond the knowledge of the K-A people, that acts no longer live under an apprehension that they will be "driven out of the show business," a favorite expression of the past by the former "big time monopoly" when it wanted to whip the actor into line.

Actors appealed to for the N. V. A. annual slug are pretty well informed by this time they have nothing to fear from the former big time. Variety over a year ago advised them their freedom was at hand. It has since arrived.

Straight vaude has found its deadliest opposition in other circuits, including the picture houses. Two other forms of opposition have arisen—radio and talking pictures. Radio is very formidable.

Meanwhile actors resent the attempts of the N. V. A. to make them give up again to maintain a one-man hobby. Actors want to control the N. V. A., if, as they are told, it is "the actors' organization."

National Vaudeville Artists Week will be celebrated the week of April 17-24, Easter Week.

3 "Peaches" Agents

Max Hart and Arthur J. Horwitz were in controversy over the booking rights to "Peaches" Heenan Browning. It has been settled with Horwitz taking charge after Mrs. Browning's opening in Pittsburgh.

Horwitz has booked her into the Rainbo Gardens, Chicago, and will route Mrs. Woolf Woolf in the independent picture houses, guaranteeing her \$3,000 a week.

Hart's booking into the Pittsburgh cafe is at less money.

The controversy arose over two separate contracts entered into with Horwitz and Hart by two different parties representing Mrs. Browning.

Bill Parent of Chicago asserts that he booked Peaches into Rainbo Gardens opening next week.

INJUNCTION AGAINST SCHOOL BEING USED FOR AMUSEMENT

Judge in Minnesota Says It's Illegal for School District to Compete With Theatres—Other Managers Expected to Follow Example

Minneapolis, April 5. The Park Rapids, Minn., school board has been forbidden to rent the school house there for amusement purposes. It is known as the Auditorium and had been leased to J. L. Kruse.

In issuing a permanent injunction against the further use of the school as a theatre, Judge C. W. Stanton of Bemidji upheld the contention that it was illegal for the school district to enter into competition with private business.

Several other school buildings throughout the state are being used for theatre purposes. Judge Stanton's ruling is expected to serve as a precedent and induce local theatre managers in these places to bring court actions to stop the practice.

It has been repeatedly reported by exhibitors throughout the country that since the Montreal fire and ensuing stringent enforcement of the local regulations against minors entering theatres unaccompanied by adults, that school houses have been converted into picture theatres for Saturday afternoons. At those times children have been admitted without regard to age, since the school houses professed to charge no admission and were not licensed.

It appears from the despatch that as the Park Rapids school house had been rented for amusement purposes, an admission for such amusement was charged.

Vocafilm After Acts

Vocafilm Corporation is after acts for talking pictures. David R. Hochreich, president of Vocafilm, intends to line up representative vaude turns for single units.

Frank Francois Held as Bank Robber Suspect

Ottawa, Ill., April 5. Frank Francois, magician, "man of mystery," who has entertained audiences throughout LaSalle county with his feats of legerdemain, is held to the grand jury here under \$10,000 bond as a suspect in the Marshall bank robbery last December. The bandit, dressed as a woman, secured \$9,000.

Francois denies the accusation, but two girl employees of the bank picked him as the robber from a jail full of prisoners, all of whom were dressed alike for the test.

John Yuill and Herbert Smith, youths who confessed to their part in the robbery, have not implicated Francois. The sleight-of-hand artist has staged several publicity stunts in this community in recent weeks, driving an auto through the streets while blindfolded being his biggest ballyhoo for his show.

Pan Gets 'Em

With "Gay Paree" closing at the Winter Garden Sophie Tucker is readying for her Pan tour at \$5,000 a week. She opens May 9 in Minneapolis.

Ben Bernie and his Roosevelt orchestra have also been routed for Pan at \$3,750 by William Morris, opening May 16.

Harry Keller is going ahead of Bernie to handle the exploitation.

Hilda Wolfus Marries

Hilda Wolfus, formerly of Williams and Wolfus, married Walter W. Beyer, New York consulting engineer, on Saturday, April 2, in Jersey City. The ceremony took place in the parish house of the Reformed Church.

Miss Wolfus was formerly Mrs. Herbert Williams.

Tom Lewis in Picture

Los Angeles, April 5. Tom Lewis, vaudeville vet, has succumbed to the screen lure. The monologist is appearing with Marie Dressler in "The Callahans and the Murphys."

MRS. TINNEY EXPECTS \$300,000 IN PROPERTY

Coming East for Settlement with Frank—Property Is on Long Island

Los Angeles, April 5. Mrs. Frank Tinney is leaving for New York next week to sign final papers in a property settlement by which her former husband, Frank Tinney, has turned over all of his property to her. Mrs. Tinney says she owned half of it, and he has just turned over the rest of it. She says there is property valued at about \$300,000 on Long Island to be turned over to her.

In lieu of the property settlement, Mrs. Tinney is to waive the \$200 a week alimony awarded to her by the New York State Supreme Court, but \$50 weekly is still to be paid by her husband for the support of their son, Frank, Junior.

Frank Tinney is returning to vaude since plans for the Earl Carroll show have been called off. He will do comedy bits from the former "Vanities," including the wrestling bit.

Jake Wells' Will

Norfolk, Va., April 5. A trust fund is created in the will of the late Jake Wells, probated here, which provides that the income from the Hendersonville, N. C., property be divided between his widow and Otto Wells, the deceased's half brother. In case either dies, the entire estate will revert to the other.

Mr. Wells would make no statement on the will other than to say that his brother's theatre and the Park Hill Inn, Hendersonville, would carry on under the same management for the present.

Jake Wells, showman, with extensive southern property holdings, and an original member of the Wilmer, Vincent & Wells circuit, committed suicide in Hendersonville three weeks ago by twice firing bullets into his head. It is still generally believed here that despondency over a lingering illness caused Wells to take his life.

Nonette's Daughter Falls 25-Ft.—Into Bushes

Los Angeles, April 5. Muriel, six-year-old daughter of Alonzo Price and Nonette, of vaudeville, fell 25 feet from the back porch of her parents' home and escaped death by striking against a clump of bushes. She landed in a muddy bank.

The girl was removed to the Osteopathic Hospital, where a diagnosis revealed she had possible concussion. The girl will leave with her mother for New York April 10 via Panama Canal.

Howell Long's Probation

Los Angeles, April 5. After pleading guilty to a charge of stealing an automobile Howell Long, 17, baritone, was put on probation by Juvenile Court Judge Archbald on his promise to "go straight."

Long has been working in picture houses.

CONRAD'S 2-YEAR CONTRACT

Eddie Conrad has signed a two years' contract with the Shuberts. Conrad's first production will be "Tit for Tat." He is also slated for a musical version of "Trilby."

TOM BROWNS ON VITA

Tom Brown and his Six Brown Brothers, including an augmented orchestra of 15, are to make a Vitaphone next week when they are at the Mark Strand, New York.



ED LOWRY

Now a West End favorite. Eight weeks in three West End halls and conjunction with Pica-dilly Revels at London Coliseum.

"REFEREE" said: "Ed Lowry, one of the best singing, dancing and patterning comedians America has sent us of late, caught the house's fancy before he had been on the stage a couple of minutes and had to 'oblige' again and again before the audience would let him go."

MUGS FROM MIAMI

The number of marks who fall for the Broadway auction joints, where jewelry is "knocked down" for two and three times over the real retail value, is indicated from the number of places and the high rents paid.

It is curious that nearly every person who falls for auction stuff later becomes suspicious. Not a day passes but one or more appraisals are requested at Herman Bach's jewelry establishment, where for \$1 the correct valuation is supplied.

Some funny cases are noticed in that way.

Three mugs from Miami went for a wrist-watch at \$85, the same ticker having a wholesale value of \$12. Rings which ordinarily sell at \$35 usually bring from \$65 to \$85 in the auction shops.

LA TRAE IS CLEARED

Dismissed on Bigamy Charge—Neither Wife Appeared

Chicago, April 5.

Louis Henry Rodney La Trae, dancer and bogus Russian nobleman under that name since dropping his own of Rolan Kriegaum, is cleared of bigamy charges by the decision of Judge Hopkins in Criminal Court.

State's attorney's office prosecuted on petition of Dmitri Shmuklovsky, member of the Chicago Symphony Orchestra and father of La Trae's second wife, Valentina Vallen, 22, dancer. Miss Vallen, who is playing in New York, refused to appear as a state's witness against La Trae.

La Trae claimed he married Miss Vallen while under the impression that Lillian Foster Kriegaum, his first wife, had died in Minneapolis. La Trae said he was duped into believing that.

Judge Hopkins indicated he was inclined to believe likewise when the prosecution failed to produce either of the wives as witnesses.

6 More for "Talker"

Six more acts have been engaged for Vitaphone—Morrison and Miller Revue, Senator Ford, Kouns Sisters, Joe Brown, Hearst Radio Kids and John Charles Thomas.

KITTY DONER'S 1ST M. P. DATE

Kitty Doner opened this week at Fox's, Philadelphia, and may play two weeks at the house. She is playing her first vaudeville and picture house tour outside of the K-A and Orpheum fold.

Abe Feinberg booked the act.

PRYOR FOLLOWING SOUSA

Sousa's invasion of the picture houses has caused Arthur Pryor to become interested in the cinema field. Pryor is asking \$4,350 weekly for 32 men.

K-A'S VITA "BLACKLIST" WITH JANIS-FLEESON AT PALACE

Artists Look Upon Vita as Publicity—Keith-Albee Not Consistent as Usual—More Vita Engagements for Acts and Pieces

ARENZ GETS 4 YEARS FOR WHITE SLAVERY

Pleaded Guilty to Charge, Implicating Rancher's Daughter

Butte, April 5.

Four to six years was the sentence pronounced by District Judge J. C. Huntoon at Lewiston, Mont., on a charge of white slavery against Arthur Arenz, theatrical manager of Omaha. Arenz entered a plea of guilty.

Sentence was pronounced at the very hour Arenz had arranged to marry Neola Heald, daughter of a wealthy rancher in the Judith Basin. He had been accused of transporting Miss Heald from one town to another in this state, violating the state's white slave law.

Besides admitting the charge, Arenz confessed he had taken \$200 from the girl and also that he had a wife in Omaha. Officers say he also has a child and that Mrs. Arenz is in a delicate condition.

Miss Heald met Arenz while she was studying music in Omaha. He is said to have deceived her as to his marital status. Arenz's father is reputed to be a prosperous business man of Omaha.

Artists' reaction to the Vitaphone, regardless of managerial ideas, is that the "talking picture" is the greatest film trailer an act could want. The actors are impressed with the screen star parallelism in that a movie attraction, no matter how often one views their pictures, always does good business when making personal appearances.

The K-A objection is a "gag" as proved by Elsie Janis for one who, coming back to the Palace, New York, was held over for two weeks. Neville Fleeson also has made a Vitaphone and is current at the Palace.

Managers' objections are discounted, as musical and singing acts change their programs every so often; it is the new routines and the manner of song or number delivery that distinguishes an attraction. Comedy acts exercise discretion with the choice of their comedy material for obvious reasons.

Morton A. Milman of William Morris' office, who is handling the Vitaphone bookings for the Morris agency, this week booked Aunt Jemima for \$5,000 for two Vitaphone records; Joe E. Brown at \$7,500; Kouns Sisters at \$5,000 for one record; Venita Gould, \$5,000, one record.

Don Voorhees' Orchestra from "Vanities" is slated for a Vitaphone as soon as recording schedule permits.

ARTISTIC INCOMPATIBILITY IS POPULAR AS DIVORCE CAUSE

Florence Schubert Experienced It—Mrs. Temme Names Her Husband's Weakness—Abner Symmons After Divorce After 30 Years Married

Chicago, April 5.

Artistic incompatibility, a mouthful of words hauled into the courts here quite frequently by members of the profession, is back again as Florence Schubert-Purcell's reason for patronizing a divorce lawyer.

Miss Schubert is a prima donna. Her husband, Raymond Purcell, is a song and dance man. Before and

after their marriage in 1922 they appeared together in vaudeville. Then the preliminary symptoms of incompatibility set in and the couple professionally separated, for two separate acts. Florence later switched to bigger things, her most recent role being the prima work in Le Maire's "Affairs." In her suit for divorce filed by her attorney, Stephen Love, she claims lack of harmony, professionally and domestically.

Bernice Crepps Temme, known as a lady who speeds automobiles for money instead of tickets, has filed divorce claims against Oliver G. Temme, automobile springs manufacturer and former president of the Motorist's Association of Illinois. Mrs. Temme names Helen Pycott as her husband's weakness.

The Temmes were married in July, 1921, and separated in August, 1924. Mrs. Temme has been earning big money on the speedways for some time.

After 30 Years

Cornelia (Hoezel) Mack, singer, won a divorce here from Pierpont Mack on grounds of cruelty. Marriage was in August, 1918, and separation exactly eight years later.

A couple who have been out of show business for many years are on the verge of a split, Abner and Carolyn Symmons. In his application for a divorce, filed through Attorney Ben Ehrlich, Abner claims he has waited long enough for Carolyn's return after an alleged separation in 1909. Abner last appeared here as a legit actor in 1910, at the Olympic. The marriage is of the vintage of 1897.

Gertrude Bernheim, musical comedy ingenue, sets forth that six weeks of domestic relationship with Sol Bernheim were enough to convince her that the marriage was a flop. She claims desertion and fortifies it with a charge of non-support. The marriage in Sept., 1924, was followed by a quick split the following month. Ben Ehrlich is representing Mrs. Bernheim.

Judge Kelly's \$1,000 Talk

Addressing the American Bankers' Association at their annual convention, due at Hot Springs, Ark., May 2, will net Walter C. Kelly exactly \$1,000.

The "Judge" recently made his radio debut over WEA and is restricting himself to "club" engagements.

Leo Morrison is directing the monologist.

Bus Turns Over; None Badly Hurt

Salt Lake, April 5.

Going to the railroad depot here last week, members of the Orpheum theatre show, and the driver of the bus, were slightly injured when the auto overturned. The injured were taken to the emergency hospital for treatment. They were only slightly injured, George Pearl, Lou Pearl, Mr. and Mrs. Al Friedman and Mr. and Mrs. Jay Eller.

After treatment they continued to Provo, Utah.

MUNDY-HEATH DISSOLVE

Jack Mundy and Bobby Heath have dissolved their vaude partnership.

Mundy will return to the management of G. B. Maddock. Heath will continue in vaude, doing his former single act.



SYDNEY*
Packed to the doors twice daily
at Tivoli Theatre for eight
wonder weeks; also played
two theatres - Palace and Tivoli -
daily for two weeks. Unprecedented
in Australian Theatrical History.

BRISBANE*
Winter Garden Theatre
Capacity 2000. Played two and
one half weeks to S.R.O. business.



"kumati, kumati,
They're co

HENRY S

AND HIS
WIFE

Harry and A

Bringing with them many laurels won during
WORLD
which has so far eclipsed all previous simi
have created a new record in the
• under the person
Nat Ph

WELLINGTON,
NEW ZEALAND.
The country
of wonders:
but no greater
wonder than
Santley's
combination

HOT SPRINGS AT ROTORUA, N.Z.



OUTSIDE CHI AGENCIES, 30 WEEKS, AGAINST ASSN.'S 15 WEEKS NOW

**Independents in Chicago Double Time of Orpheum's
Subsidiary—Ass'n Time Does Not Mean Or-
pheum Circuit to Follow**

Chicago, April 5.
There are 30 weeks of midwest-
ern vaudeville, exclusive of coast
routes and the Springfield Gus Sun
houses, now being offered by out-
side agencies in Chicago.

The Association route, through
constant loss of houses, has now
 dwindled to 15 weeks. This does
not include the Keith-Albee west-
ern agency.

These outside offices, Loew, Car-
rell, Diamond, Pantages, Ascher
Bros. and Levey, admittedly are
looking for acts of a better cali-
bre than they have been using. In
many instances an act considered
worthy of dates has waited weeks
for an Association route not forth-
coming, only to apply at the other
offices later and be provided with
work immediately.

Disillusioned

Many acts still consider the As-
sociation's route as a preliminary
to Orpheum Circuit dates. Despite
the disillusionment of many acts
who have found that working for
the Association does not mean a
forthcoming Orpheum route, there
are still countless acts who labor
under this belief.

The 30 midwest weeks now held
by the outside offices are allotted
as follows: Diamond, 8; Carrell, 8;
Loew, 8; Pantages, 2; Ascher, 2;
Levey, 2.

4 for Fisher

The Arthur Fisher Agency gained
four new houses last week and
will start booking Easter Monday.
The houses, all operated by A. H.
Schwartz, are: Flushing, Freeport,
L. I.; Marine, Brooklyn; Farragut,
Brooklyn, and Floral Park, Long
Island.

Adler and Ross With Spizzi

Alfred Adler, former independent
vaudeville and picture house agent,
has joined the Arthur Spizzi agency
to take charge of the vaudeville
bookings.

Paul Ross is another newcomer
to the staff.

LIKE I. A. OFFICERS

William J. Canavan, presi-
dent International Alliance of
stagehands and operators, and
Harry Sherman, until recently
assistant I. A. president, were
the recipients of gold cased
life membership cards in
Newark operators' local, No.
244. The presentation was
made at a dinner given by the
local in Newark, N. J., last
week.

The Newark local also to
show its appreciation of the
business agent (Kaufman)
recently presented him with a
new Cadillac sedan.

Baby Peggy Summons For Hennepin Manager

Minneapolis, April 5.
Declaring that she had received
more than 100 complaints, Helen
M. Coonan, investigator for the
State Industrial Commission, swore
out a warrant for the arrest of C.
S. Williams, manager of the Hen-
nepin-Orpheum theatre here,
charging a violation of the child la-
bor laws as a result of the appear-
ance of Baby Peggy, seven-year-
old screen and stage star, who
shared the headline with the Mos-
coni Brothers.

The arrest was made Thursday
and at Williams' request the case
was continued until Saturday, the
final day of the child's local ap-
pearance.

Baby Peggy appeared in Minne-
apolis last season at Pantages, at
which time no effort was made to
stop her act, said to draw \$1,400 a
week salary. Her father partici-
pates. The mother also travels
along.

Attorneys for Mr. Williams
pointed out that the child is pro-
vided with tutors and various home
comforts and influences during her
theatrical tours.

Orpheum Paying \$70,000 Yearly in Vancouver

Seattle, April 5.
An issue of \$650,000 Orpheum
theatre, Vancouver, B. C., bonds is
on the market, bearing 6½ percent
interest. Security consists of the
new Orpheum there, the interests
of J. F. Langer and property and
equipment of six sub houses, now
under construction.

It is leased for five years to
Orpheum Theatrical Company, Ltd.,
at \$70,000 annual rental minimum
guaranteed by the Orpheum Cir-
cuit, Inc.

The lessee must install equip-
ment to value of \$150,000. The six
sub houses are leased for 10 years
to Famous Players Canadian Corp.,
Ltd., at annual rental of \$50,000.

Vaude Back in Regent, Kearny, N.J., After 5 Yrs.

The Regent, Kearny, N. J.,
which dropped vaude for a straight
picture policy five years ago, has
reverted to vaude, playing five acts
on a split week booked by Fally
Markus.

Another acquisition to the Mar-
kus books last week was the Car-
roll, Brooklyn, playing presentation
features of from two to three acts,
twice weekly.

3-Act Separates

Le Van, Burrows and Putnam
have dissolved their vaude part-
nership.

MANAGER'S CONTRACT UPHELD FOR MAX HART

**Bert Wheeler Beaten in Con-
test of Alleged "Commission"
—10% Point Involved**

An important actor-manager con-
tract involving Max Hart versus
Bert and Betty Wheeler was adju-
dicated Monday morning before
Judge Carroll Hayes and a jury in
Third District Municipal Court re-
sulting in a jury verdict for Hart.

The contract, as far as Hart was
concerned, involves about \$25,000,
considering the unexpired period yet
to go and three years' option re-
newal entailed.

The important phase is the sus-
taining of a manager's contract
calling for 10 per cent, the legality
of which Wheeler (since split with
his former wife) contested.

The comedian is in "Rio Rita."
He denied Hart had booked him
into the Ziegfeld revue, crediting
Leo Fitzgerald. Hart contended that
he started the negotiations and was
instrumental in securing the en-
gagement for Wheeler.

The controversy revolves about a
five years' exclusive managerial
contract dating from Sept. 29, 1923,
whereby Hart was to get 10 per
cent of all of Wheeler's earnings.
Expiring in 1928, a three-year re-
newal option also figures, which is
what makes the contract so valu-
able in view of Wheeler's demand
for shows.

Julius Kendler, on behalf of Hart,
proved that a manager renders
services in general advice, guidance,
suggestions, etc., to bring out an
actor's fullest talents.

Wheeler also sought to nullify the
contract with a claim that since
Bert and Betty Wheeler split pro-
fessionally (and maritally), the
managerial contract does not apply.
That argument did not hold.

Up to the time of bringing suit,
only 10 per cent of \$4,035 earned by
Wheeler in "Rio Rita" figured. The
sustaining of the contract entitles
Hart to regularly weekly income
thereafter.

All-Acrobat Cast

"An Egyptian Cocktail," acro-
batic travesty on Cleopatra, is be-
ing shaped for vaude with Mark
Linder figuring as author-producer.

The skit will have an all-acrobat
cast including Ella Kramer, Sam
Kramer, Alex Cross, Sands and
Mack, Wild and Partner.

INSIDE STUFF ON VAUDEVILLE

A vaude circuit has decided upon one of its towns for Vitaphone. A
promoting reason for the employment is to secure the Barrymore pictures,
principally, that go with it. So far there are but two Barrymore-Vita
pictures, "Don Juan" and "When a Man Loves." The latter is a Warner
version of "Manon Lescaut" with the latter issued under its rightful title
some time ago by a foreign picture maker. In addition the other draw
picture Warners have shown with Vita is the Syd Chaplin "Better Ole."
"Juan" and "Ole" have drawing power. "When A Man Loves" is not
doing so well at the Selwyn, New York, though it is playing there to a
\$2 scale, as have both of the others in New York. "Don Juan" is still
running at Warner's, New York. "The Love" picture with Barrymore
will draw in picture houses when not following "Don Juan," and if fol-
lowing the latter should do so after a considerable interval. "Don Juan"
could follow "Love" the next day.

With the circuit taking Vita for one year, contracted, it holds an
option for a longer term. It will cost the house \$20,000 to install Vita.
This will have to be taken up during the year. Usual royalty of 10c per
seat weekly and the weekly charge for the Vita units. This varies ac-
cording to capacity of theatre and population of town.

Heretofore Vita has been holding out for a five-year minimum con-
tract for service with cost of installation varying but seldom falling be-
low \$16,000. Installation cost on a long contract is spread over the entire
length. It has been mentioned by Variety in its Inside Picture Stuff that
there is no line on Vita as yet, from the box office. Where "Don Juan"
shows as the first Vita picture it may be assumed that the picture splits
equally any credit for an extra draw while both are in the theatre.

Arthur Spizzi and S. L. Ross, manager of the Artists' Bureau of the
National Broadcasting Co., are splitting five percent of George Olsen's
booking commission as a result of his two weeks at Fox's, Philadelphia,
at \$4,000 a week. Of the \$800 commissions the William Morris agency
is getting \$400 (five percent) and the remainder is split up because of
Spizzi's initial efforts to book Olsen in conjunction with the N. B. C.
Spizzi refused \$3,500 and got the asking price up to \$3,750 when coun-
tered with \$2,500 guarantee and 50-50 above the Fox's usual gross, \$21,000.
Spizzi was willing to gamble on that, and was set to personally guaran-
tee Olsen the difference up to \$4,000 (\$3,600 net), but Ross took it as a jest.
The agent would have netted \$5,000 on the first week, according to the
ultimate business that week of \$31,000. Meantime, William Morris closed
the booking at \$4,000 a week.

Aileen Stanley, now touring vaude, is a believer in "luck." Three
years ago Miss Stanley was adopted by the Shriners of Philadelphia as
their only daughter and they presented her through Mayor Kendrick
with two diamond bar pins. Later she lost them.

On arrival in Philly last week Miss Stanley was agreeably surprised
to receive as a gift from the Shriners exact dupes of the pins lost. The
Shriners, some 450 strong, with flowers and speeches, went to the the-
atre in a body to make the presentation.

Funny or not the fact remains that the following statement was made
in Variety's New York office: A manager of an out of town picture-
vaude mixed policy house of large capacity said he had changed his
booking agent as he believed the first agent had been gypping him.

His basis for that belief was that previously he had had to pay \$3,000
for 10 acts, whereas with the new agent he now gets 10 acts weekly
just the same but for \$1,500.

There's no use explaining it.

Stella Wirth (Wirth Family) has an ambition and desire to become
an organist. She may forsake the Wirth Family act and ring to take
up the new vocation. Stella's husband, Phil Wirth, also with May
Wirth in the famous turn, is a comedy bareback rider. Stella has been
riding for years. Recently with the organ becoming prominent, musically
the hunch hit her and it looks as though Stella would go right after Mrs.
Jesse Crawford.

'HERB' WILLIAMS

"BIG TIME"
Reminiscences

THIS WEEK 14 YEARS AGO
TEMPLE, FORT WAYNE
(Full Week—Two-a-Day)

1. FRAWLEY and HUNT
2. HOWARD BROTHERS
3. ELIZABETH SNOW and Co.
4. SMITH and CAMPBELL
5. SAM CHIP and MARY MARBLE
6. "HERB" WILLIAMS and WOLFUS
7. BONAMOR ARABS

THIS WEEK 11 YEARS AGO
KEITH'S, COLUMBUS
(Full Week—Two-a-Day)

1. THE NOVELLES
2. HARRY ANTRIM and MISS VALE
3. NINA PAYNE and NIEMEYER
4. RONAIR, WARD and FRANK FARRON
5. WM. FRUIT and Co.
6. WILLIAMS and WOLFUS
7. FRAWLEY and WEST

THIS WEEK 4 YEARS AGO
PALACE, NEW YORK

1. LUSTER BROTHERS
2. MONTANA
3. "THE SHOW-OFF"
4. LEWIS and DODY
5. SOPHIE TUCKER
6. ELIZABETH PRICE
7. BEN BERNIE and BAND
8. "HERB" WILLIAMS and WOLFUS
9. EDITH CLASPER

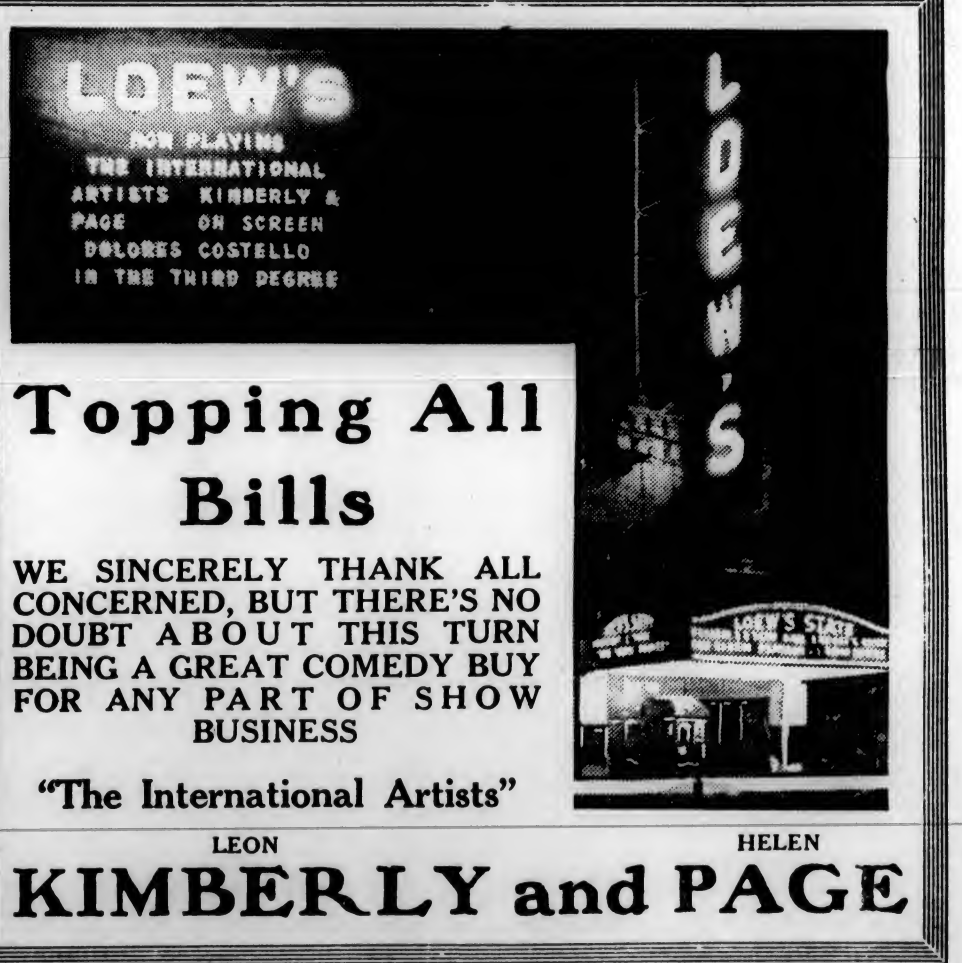
NIBLO and SPENCER and Co.

In "A Thousand Miles from Nowhere"

By ALLEN SPENCER TENNEY

Playing Keith-Albee Theatres From Now On

Management: HENRY BELLIT



Loew's
NOW PLAYING
THE INTERNATIONAL
ARTISTS KIMBERLY &
PAGE ON SCREEN
DOLORES COSTELLO
IN THE THIRD DEGREE

**Topping All
Bills**

WE SINCERELY THANK ALL
CONCERNED, BUT THERE'S NO
DOUBT ABOUT THIS TURN
BEING A GREAT COMEDY BUY
FOR ANY PART OF SHOW
BUSINESS

"The International Artists"

LEON
KIMBERLY and PAGE
HELEN

PRESENTATIONS—BILLS

THIS WEEK (April 4)
NEXT WEEK (April 11)

Shows carrying numerals such as (3) or (4) indicate opening this week, on Sunday or Monday, as date may be. For next week (10) or (11) 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 April)

BERLIN
Scala
Dauntson Shaw
Clay Keyes
Foson & Fosa
Pauline Vincent
Gellin & Borgst'm

Gealk & Gealk
George Burckhardt
Flying Potters
4 Harmony Kings
Nerida
Jinos & Lolette
Palo & Sellery

PARIS

This Week (April 4)

Champs Elysees
Horace Goldin
Grace Goldin
Leo Bill
Judee
Hank
Hal Young Tr
Manuel Vega
Les Dalcier
Otago Bill

Foy & Fey
Iles & Walter
Folles Bergere
Fowler & Tamara
Josephine Baker
Alibert
Florence
Jack Stanford
Carol
Castel
Komarova
Vincent & Cahuzac
Rene Rudeau
Nicolska

Concert Mayol
Alme Simon Girard
Dania
Ouvard
Yvonne Guillet
Lulu Faure
Paul Chevallier
Pierre Bayle
Maupi
Biglarelly Tr
Dolly Grey
Riri Bouche

Olympia
Tony French
Jules Cheroy
Raymond V
C de Lide
Les Maxzins
Monolo Titos
De Rose
Arzonas Tr
Josselin
John & Alex Bros
Germaine Lix
Manuela del Rio
Fournier Bros
Perezoff Tr
Les Massini

Singer Midgits
Zizi Frediani
Doulme
Clarel
Zolga & Rachel
Les Goliath

Empire
Singer Midgits
Zizi Frediani
Doulme
Clarel
Zolga & Rachel
Les Goliath

LONDON

This Week (April 4)

CHISWICK
Empire
Hassans
Stoll & Steward
Robert Easton
Ed Lowery

NEW CROSS
Empire
Victoria Tr
Howard & Wild'm
Robb Wilton
Noni & Horace
3 Bradleys
Nixon Grey
Golden Ser

FINSBURY PARK
Empire
Mirthquake Rev

SIPPHURDS BUSH
Empire
Irish Follies

HACKNEY
Empire
G & H Elliott
Billy Bennett
Dick Henderson
Harry Allister
2 Stewart
Fatti Lofus

STRATFORD
Empire
Glad Eyes Rev
Victoria-Palace
Bransby Williams
Ella Retford
Victoria Girls
Fais Holdens
Leslie Weston
The Otways
Poll Ptar

LONDON
Alhambra
Harry Tate Co
Lilly Morris
Lapp & Habel
Hedgen & Fields
Macari Bros

WOOD GREEN
Empire
Raymond Newell
Deborah Somers Bd
Griffiths Bros
Dorrie Dene
Harry Gunn
Josephine Trlx
Karsavina & Dolin

PROVINCIAL

ENGLAND

ARDWICK GREEN
Empire
Taibor O'Farrell
Billy Danvers
Roches' Monkeys
Wyn & Ivy
Auras
Idria Daniels
Haig & Escos

HULL
Palace
The Vestys
Holloway & Austin
Johnson Clark
Nervo & Knox
Fred Barnes
Murray
Miller & Phlor

BIRMINGHAM
Empire
Boa Voyage Rev
Grand
Top Gear Rev

LEEDS
Palace
Jack Hylton Bd
Tex McLeod
R'dway H'd'n Girls
Fennier Bros
Keeley & Aldons
Willy Wolfard

BRADFORD
Alhambra
The Blue Train
Bristol
Hippodrome
Margot's Bedlars

LEICESTER
Palace
Houstan Sia
Daisy Wood
Sandy Powell
Rich & Galvin
Norman Carroll
Payner & Hilliard
Robert Bellings
Vedras

CARDIFF
Empire
Ara & Zetta
Leslie Sarony
Charles Austin Co
3 Australian Boys
The Ussems
O'Gorman Boys
Coney Islanders

LIVERPOOL
Empire
La Chauve Souris

CHATHAM
Empire
Samson
Conn Kenna & P
Morris & Cowley

MANCHESTER
Hippodrome
The Money-makers

DUNDEE
Kings
Yvonne

NEWCASTLE
Empire
Lady Luck

EDINBURGH
Empire
Piccadilly Rev

NEWPORT
Empire
Hello Cabaret Rev

GATESHEAD
Autographs
GLASGOW
Alhambra
The Co-Optimists

NOTTINGHAM
Empire
Hulle Ch'ciston R

The Shop Window

Blue Mazurka

PORTSMOUTH

Royal

SALFORD

Palace

Life

SHEFFIELD

Empire

Sergt Lightning

SOUTHSEA

King

Jumbies

SOUTH SHIELDS

Tower of London

SUNDERLAND

Merry Go Round

SWANSEA

Empire

On the Dols

W. HARTLEPOOL

Rose Marie

AMELIA ALLEN

DANCER EXTRAORDINARY

TWO SEASONS WITH

IRVING BERLIN'S

MUSIC BOX REVUE

ONE YEAR WITH

C. E. COCHRAN'S

"ON WITH THE DANCE"

Folladium, London

9 Weeks at Piccadilly Club, London

NOW FEATURED WITH

John Murray Anderson's

"MILADY'S PERFUME"

A Public Unit

THIS WEEK

Metropolitan, Boston

DIRECTION

ALF T. WILTON

1560 Broadway

Suite 1508 Bryant 2027-8

Picture Theatres

NEW YORK CITY

Capitol (2)

Joyce Coles

John Trisauit

Roland Guerard

Cap Ba Corps

Chester Hale Girls

"Tell to Marines"

Paramount (3)

Joe Bohr Orch

Memory's Garden

John Gualand

12 Leobling S'gers

Roma Bros

Ann Balthy

"Casey at the Bat"

Roxy (2)

Vithphone

Whitling & Speaks

Douglas Stanbury

Piccadilly (4)

Al Short Bd

Ted Leary

Sonate (4)

Mark Fisher Bd

Lang & Woolk

Novelle Bros

A & L Walker

Gould Dancers

"Demi Bride"

Sheridan (4)

Walt Blaufuss Bd

"Demi Bride"

Stratford

2d half (6-9)

Stepping Stone

Ladgett & Lubin

M Hillblom Bd

Tivoli (4)

Bennie Krueger Bd

LOS ANGELES

Boulevard

2d half (6-9)

Lynn Cowan Bd

Fanchon & M Idea

"Kiss in a Taxi"

Carthay Circle

(Indef)

Carl Elinor Orch

Laughlin's Glory

Arnold Glazer

Will Stanton

Kosloff's Dancers

"What Price Glory"

Egyptian

Grauman Prolog

100 Years Ago

"Old Ironsides"

Figueras (4)

S Santaella Orch

Exploring Amazon

"Magic Garden"

Forum

(Indef)

Gottschalk Orch

Pinafore

Will Rogers

"Yankee Clipper"

Criterion

(Indef)

Jan Rubini Orch

"Beloved Rogue"

Loew's State (1)

Gene Morgan Bd

Fanchon & M Idea

Sunburnt Strutters

Gold Br'n Beauts

"Venus of Venice"

Metropolitan (3)

Eddie Peabody Bd

Yankee Rose

Go-Go

Orange Grove 1

Eddie McGill

Joe Griffin

Do-Dads

"Gertie's Garter"

ST. LOUIS

Wallace & Cappe

Irene Taylor

Missouri (3)

Darling 2

Walter Vernon

Sissie & Blake

Auricle Craven

Harrington R Co

Martha Pryor Co

Grand

1st half (11-13)

Bronson & Edw'ds

Rule & Tenney

Harry Holman Co

Barrett & Cuneen

L'don Palace Girls

2d half (14-17)

Selbini & Albert

Lila Campus

Nelson & Warden

Puck & White

The Worths

Greeley Sq.

1st half (11-13)

B & G Carmen

Chester & DeVere

Holden & King

Harrington R Co

Martha Pryor Co

Grand

1st half (11-13)

Chas P Seamon

Zastro & W Girls

(One to fill)

Premier

1st half (11-13)

Selbini & Albert

Kay & Rose

Flaming Youth

Rubinoff

Lalfoen & Dupre

2d half (14-17)

Gautier's Toy Shop

Elis Lang

Rich & Cherie

Ginger Snaps

(One to fill)

Chicago, Ill.

Rialto (11)

Leach LaQuinlan 3

Tracey & Ellwood

Irene Franklin

Win Ebs

Earl & Bell

Atlanta, Ga.

Grand (11)

Diaz Monkeys

Freeman & Seyn'r

Winnie Baldwin

Frank D'Armo Co

Hughie Clark Co

Bay Ridge, N. Y.

Loew

1st half (11-13)

The Grantos

Nita Bernard

McDevitt Kelly & Q

Harry Breen

Rosemont Rev'ers

2d half (14-17)

Guinea Bros

Ardelle Cleaves

Smith & Sawyer

Butler & Parker

Ralph Fielder Co

Birmingham, Ala.

Temple (11)

Santiago 3

Potter & Gamble

Marie Sabbott Co

Al Abbott

Taylor Tr

Detroit, Mich

Miles (11)

Van Cello & M

Russell & Marconi

Joe Phillips Co

Elkhart, Ind.

Pantages (11)

J J Collins

B & S Matthews

Vaudeville Ltd

Davis & McCoy

(One to fill)

Minneapolis

Pantages (11)

Hyland's Birds

Kerr & Ensign

Fred Flowers Co

Downing & Down's

Royal Pekin Tr

(One to fill)

Butte, Mont.

Pantages (11)

Alex Gibson 2

Evans & Leonard

Cungham & Hen

Alexander & Elmo

4 Kadez

Buffalo, N. Y.

Pantages (11)

Torino

Early & Laight

Barrett & Clayton

Bobby Henshaw Co

Night in Venice

(One to fill)

Hamilton, Can.

Pantages (11)

Don Valerio Co

Compliments of S'son

McAllister Lawler

Bartore S's

(One to fill)

Birmingham, Ala.

Temple (11)

Santiago 3

Potter & Gamble

Marie Sabbott Co

Al Abbott

Taylor Tr

Detroit, Mich

22 SHOWS AND ONE RIOT FOR COOPER IN NEWARK

Three a Day and Midnight Friday Got Total of \$9,100

Newark, April 5.

The police reserves were called out to handle the crowd at a midnight show of Jimmy Cooper's Revue at the Orpheum Friday night.

The riot occurred when a crowd of more than 1,000 tried to get into the house before the night audience had left at 11:30 o'clock.

Cooper played to \$9,100 on the week, giving 22 performances, three daily, including Sunday, with a midnight show Friday night. The Cooper show has been playing independent since closing its Columbia Circuit season. It is now billed as "Jimmy Cooper's Okeh Revue with Butterbeans and Susie." The Cooper troupe is in Washington this week, with Baltimore to follow April 11.

The crowd smashed in the theatre doors, tore down signs and injured one policeman.

The Orpheum caters to a colored clientele.

KOSHER KITTY KELLY (COLUMBIA)

Kitty Kelly.....Irene Leary
Mrs. Mary Kelly.....Harry Carter
Mrs. Sarah Feinbaum.....Rosalie Wincott
Patricia O'Reilly.....Fred J. Steger
Rosa Finkelshteyn.....Blanche Saure
Moses Ginsberg.....Phil Ott
Joe Barnes.....Jack Ford
Zella Barnes.....Edna Lawrence

It does not seem possible that a show of this type should be able to attract patronage anywhere after the opening performance. Whoever is responsible for this so-called burlesque adaptation might, at the very least, have taken a squint at the film by this name for a few tips that would have helped some.

Just what particular class of people this was aimed at would be difficult to define. It most decidedly does not appeal to the burlesque crowd. Not a comedian in the outfit, not one straight laugh, and no one who can warble sufficiently well to draw more than a few seconds of applause. The chorus, with one or two exceptions, is badly matched in addition to other deficiencies.

There are sufficient comedy situations in the original book to furnish an audience with a laugh a minute. The burlesque adaptation is a weird and complete transformation, having apparently done its best to get as far away as possible from any possibilities proffered.

Irene Leary is not particularly adapted to the lead fem role. She has no vocal ability, nothing that approaches a fair standard in the hooding department, and does not flourish enough s. a. to get anyone excited.

The opening scene in the greish light of dawn, is hard on the eyes. For about 15 minutes odious platitudes are bandied about while the "plot" is being planted. The proceedings are tiresome and the planting process extremely crude.

Fred J. Steger, Irish tenor, then goes through grave hardships in getting the high notes out of his throat. He rushes in wildly in one scene and, instead of speaking to the girl, yells at the audience, "Rosie, your house is on fire!" All raise their voices so far above normal they actually scream.

The love scenes lack fervor and conviction. Blanche Saure (Rosie) is a big girl who acts like a skittish 90-pounder. Harry Carter, juvenile lead, is amateurish. He has no stage presence and has not yet learned to curb useless motions with his hands. In addition, his voice does not carry and he, too, addresses his speeches to the air.

The few laughs garnered are mainly on hoke stuff. A house party, heavily overdrawn, carries the burden of supplying the laughs. There is a real laugh with the Chinaman who pockets everything thrown at him and hands his aggressors laundry tickets.

The most creditable performance is that of Joe Barnes, as a four-day hoover bragging about playing big time. Joe seems to be acting his natural self, as realistic a hoover as may be found standing around the Bond building. Joe is great in this show.

In a show making a direct bid for nationality patronage there is not even a passable dialectician.

Phil Ott is a wish-washy "type" Dutch comedian. He cannot get across as a Hobe comedian with the Dutch accent. Rosalie Wincott (Mrs. Feinbaum) also lacks the use of the language, and Katherine Bingham (Mrs. Mary Kelly) trips over the Irish brogue uncertainly.

A reminiscent burlesque touch was vested in a shadow scene. Miss Leary danced around the bedroom in the darkness, with a silhouette of her form visible to the audience, taking off her clothes piecemeal and then jumping into bed.

BURLESQUE ROUTES

COLUMBIA

April 11

Aloma of the South Seas—Miner's Bronx, New York.
Big Sensation—Empire, Brooklyn.

Bozo's Show—Gayety, Detroit.
Gay Harlem—Casino, Boston.
Give and Take—Empire, Providence.

Kongo—Palace, Baltimore.
New York to Paris—Empire, Newark.

Sporting Widows—Casino, Brooklyn.
Watermelons—Gayety, Washington.

Williams, Mollie—Casino, Philadelphia.
Wine, Women and Song—Gayety, Pittsburgh.

MUTUAL

Bond Box Revue—Mutual, Washington.
Bathing Beauties—Howard, Boston.

Bright Eyes—Empress, Chicago.
Cunningham and Gang—Majestic, Paterson.

Dimpled Darlings—Cadillac, Detroit.
Finnell, Carrie—Gayety, Omaha.

Follies of Pleasure—Mutual, Indianapolis.
French Models—Gayety, Baltimore.

Frivolities of 1927—Corinthian, Rochester.
Ginger Girls—Music Hall, Akron.

Good Little Devils—Garrick, St. Louis.
Happy Hours—Gayety, Minneapolis.

Hollywood Scandals—Olympic, New York.
Jazztime Revue—Savoy, Syracuse.

Kandy Kids—L. O.
Kuddling Kutties—Gayety, Milwaukee.

La Mont, Jack—Garrick, Des Moines.
Laffin' Thru—Academy, Pittsburgh.

Land of Joy—Gayety, Montreal.
Midnight Frolics—Lyric, Newark.

Moonlight Maids—11, York, Pa.; 12, Lancaster; 13, Altoona; 14, Cumberland, Md.; 15, Uniontown, Pa.; 16, Washington, Pa.

Naughty Nitties—Gayety, Louisville.
Nite in Paris—State, Springfield.

Parisian Flappers—L. O.
Record Breakers—11, Allentown; 12, Columbia; 13, Williamsport; 14, Sunbury; 15-16, Reading, Pa.

Round the Town—Mutual, Kansas City.
Sky Rockets—Empire, Cleveland.

Smiles and Kisses—Trocadero, Philadelphia.
Speed Girls—Gayety, Scranton.

Step Along—Alhambra, New York.
Step Lively Girls—Gayety, Wilkes-Barre.

Stone & Pillard—Park, Erie.
Sugar Babies—Empress, Cincinnati.

Tempters—Garden, Buffalo.
Vamps of 1927—Hudson, Union City.

N. Y.'s New Stocks

Two additional stock burlesques for New York will get under way the latter part of the month.

Stock will follow the regular Mutual season at the Olympic, New York, while around the corner from this house another will be planted at the Irving Place. The latter will be operated by Charles Burns, who, when not a competitive producer, is an attache of the Olympic.

Last summer rivalry waxed so hot between the competing stocks that "pullers-in" and steers were employed to grab transient business.

Dramatic at Hudson

A spring and summer season of dramatic stock will be installed at the Hudson, Union City, N. J., at the close of the season for Mutual Wheel attractions.

The stock will be operated by Jules Leventhal, making the third stock organization controlled by him. Others are the Rialto Players, Rialto, Hoboken, N. J., and Fulton Players at Fulton, Brooklyn, N. Y.

"Stork Dies," Columbia

"Baby Blue," musical comedy, taken off as a flop in the legitimate last season, is again in rehearsal and will be sent over the Columbia Wheel under the title of "The Stork Dies."

Paul M. Trebitsch, one of the producers, will handle the burlesque attraction.

LEGIT CLEANUP CHILLS STOCK BURLESQUE MEN

Box Office Hurt as Shows Are Toned Down—"Virgin Man" Jail Terms a Scare

Conviction and sentence of author and producers of "The Virgin Man" has had its effect as a deterrent on the burlesque stocks in New York.

Most of the shows have been toned down since and the police are keeping watch.

The toning down process has not helped the box office, though with most of the stock operators crying the blues, but unwilling to take chances on a pinch which previously had practically been courted in some instances for the supposed publicity value.

With the current clean-up process and with the coppers emphatic about meaning business unless the shows are kept tame, but outlook for some of the stocks is none too promising.

With the Columbia and Mutual circuits at the tag end of the season a few of the stocks may do business when the circuit houses close for the summer.

Frank Dane Must Serve

Washington, April 5.

Frank Dane, local boxing promoter, must serve a term of three years in the penitentiary for violation of the local anti-boxing laws.

Dane as president of the National Sporting Club was arrested following a raid by the police on the Arcade in January, 1926. Though at liberty under bond, Dane previously spent several months in jail following his conviction in the lower courts endeavoring to raise bail.

The final decision was handed down yesterday by the District Court of Appeals. The boxers arrested at the same time were acquitted.

Colored Tab Plays Repeat Under Old Name

Frank Montgomery staged a colored show, "Brown and White Revue," at the Lafayette (Harlem) this week.

Another colored show came to Harlem last week which had previously come to upper New York (Lafayette) under another title. "Shuffle Along" was the musical, but last week it returned to the Lincoln under its original name, "The Mayor of Jim Town."

Sydney Easton, formerly in vaude with Billy Stewart, has a new partner in Joe Simms. The Easton and Sims Co. is hitting the T. O. B. A.

NO POST-WHEEL TOUR

"Kitty Kelly" Passes Up Road Dates—Fear Effect Next Season

"Kosher Kitty Kelly" which has been playing the Columbia circuit wound up its season last week after playing the Columbia, New York.

The plan to rotate the show as a road attraction independent of the Columbia circuit was called off when the producers figured the proposed tour would lessen its value for another trip over the Columbia circuit next season.

MINER'S BRONX CLOSING

Miner's Bronx is scheduled to close for the season next week, about four weeks ahead of usual closing time.

Stock at Midway, Chi

Stock burlesque goes in at the Midway, Chicago, April 18.

The company, organized out of New York, includes Lew White, Jack Lewis, Frank O'Neill, Irving Fields, Tex Bruch, Lola Lamond, Babe Payne, Billy Fowler and others.

Seek Chicago Stock Spot

Chicago, April 5.
Fox & Krause, operators of stock burlesque in Milwaukee and Minneapolis, are reported looking for a south side house here to install a stock policy.

JEALOUSY AND IODINE

James Roberts Nearly Took Poison Over Sweeties' Talking

Claiming to be an ex-light heavyweight boxer, James Roberts, 26, of 63 Perry street was arraigned in West Side Court on the charge of disorderly conduct by Patrolman John Gilmore of the West 100th street station.

Gilmore came across Roberts in front of 101 West 102nd street. He found a young man struggling to wrest a vial of alleged iodine from the fighter's hand. The youth was having his hands full until Gilmore heard the screams of a young girl. Gilmore sped to the scene and took the bottle.

It was found not to contain poison. Roberts, according to the bluecoat "attempted to end his life" on the doorsteps of his "sweetheart's" home. It is said Roberts found his "sweetie" talking to another boy. He sought an explanation and when none was forthcoming decided to "end it all."

The "attempt" awakened the tenants in the house. When Gilmore found the spurious poison he locked up the former boxer. When Roberts was taken to the police station, he said he felt sorry for the trouble he created and asked to be released. In court an adjournment was taken.

Final Salt Lake Races From April 9 to May 7

Salt Lake City, April 5.

License to hold a spring race meet at the State fair grounds April 9-May 7 has been granted to William P. Yne by the State Racing Commission.

William W. Saegmiller, re-elected chairman of the Commission, held that, according to legal advice on hand, there was no option but to grant a permit since the Reed Racing Law would not be repealed until May 9.

The track is now cleaned up. Pari-mutuel machines are here and horses are on their way. About 400 thoroughbreds will take part in the races. C. B. Irwin will bring more than 200.

Coroner's Jury Exonerates Meehan in Diggins' Death

Los Angeles, April 5.

The coroner's jury investigating the free-for-all fight in the Crescent Club, Hollywood, which resulted in the death of Eddie Diggins, prize fighter, handed in a verdict that Diggins met his death from "a sharp instrument in the hand of a person or persons unknown to us, with homicidal intent."

One member of the jury handed Coroner Nance a dissenting opinion expressing the opinion that Diggins met his death from "a stab in the thorax and I believe the wound was made by a piece of glass accidentally." Witnesses had testified that there had been a great deal of flying glass from mirrors and chandeliers, during the general melee.

The coroner's jury verdict exonerated Charlie Meehan, builder, at first held as a murder suspect. Meehan appeared at the inquest swathed in bandages. Louis Menney, owner of the Crescent Club, testified that Meehan had caused most of the disturbance that led up to the fracas but efforts by him (Menney) to quiet or eject the builder were futile because of the latter's superior physical strength.

Menney's bartender retained an unwavering "I don't know" attitude. He refused to answer a question as to whether he sold liquor over the bar. He admitted having heard some noise whereupon he claims he took the night's receipts and went home.

Lloyd Hamilton, screen comedian, was subpoenaed as a witness but was not called to testify. Diggins died in Hamilton's arms as the latter tried to apply first aid help.

GAMBLING CHARGE OUT

A charge of maintaining a room for gambling was dismissed in Special Sessions against Plato Milsones, of 488 8th avenue, described by the police as a "kitty man" and Thomas Morris, doorman.

The two, with 25 others, were taken in a raid on an apartment on the third floor of the building July 30 last.

The justices decided the evidence insufficient.

PAULINO BEATS HEENEY AS GARDEN CROWD BOOS

Spaniard Drops Tom in First Round—Other Bouts Poor

By JACK PULASKI

The British percentage in the Garden last Friday night thought Tom Heeneey, of New Zealand, should have had a draw against Paulino Uzcudun, known as the Basque woodchopper. And so there was some booing when Joe Humphries raised Paulie's arm. The Latin element, however, cheered and, though preponderant among the audible fans, were right.

It was a fierce battle in a way, but not generally satisfactory. The heavyweights were locked in each other's arms most of the time. Free blows were generally as wild as the March winds. But the Spaniard with the Indian name carries a kick in his left mit. It's a wild hook in action, and landing right it can spill an opponent. A clever man can easily evade that hook. Twice Heeneey caught it on the button. Late in the first round the blow sent him across the ring and he sat down. Then again in the seventh one of Paulie's circular lefts connected again. Tom's knees wavered but he remained vertical.

After the knockdown in the first, Heeneey went to work and for a couple of rounds had the best of the milling, shooting both hands to Uzcudun's face. Occasionally he tried an uppercut in close, but as the bout wore on Heeneey grew tired and probably lost confidence in his ability to hurt the Spaniard. After the sixth session it seemed all Paulie's. Heeneey was willing enough and kept coming in, but he took a lacing. Tom specialized on grabbing the woodchopper's right arm.

Heeneey was not outclassed, and Paulie again failed to show class. The Spaniard was almost as tired as Toom, in proof of which he failed to pull those funny acrobatics when the bout was over as when he met Knute Hansen. Heeneey made a much better showing than the big Dane, who just hasn't the fighting heart, and while any heavy will find it hard to drop the man who chopped down 40 trees in one day, he isn't championship caliber.

Inaccuracy Display

The semi-final, also of 10 rounds, was one long performance of inaccuracy in hitting between Pat McCarthy, Boston, the winner, and Matt Adgie, of Philly. Adgie is no lion tamer by any means, yet a willing mixer who can take it. With long legs planted far apart he bored in with animal-like steps, while his manner of swinging long arms made him a concave person. McCarthy nailed him with what looked like neat blows. Certainly he tried hard enough to do harm with uppercuts. Either he missed the target or Matt was immune. The idea left by these two heavies was that neither could do much more than knock your hat off.

The first 10 was a bust. Patsey Haley called it off in the second round, after warning Andre Routis, French lightweight, to stop hitting Joe Salas low. The latter is from the coast and was one of the best of the amateurs. Routis started socking below the belt in the first round and Joe complained, Andy being warned. Salas is a lanky kid, but Routis might have kept 'em higher. But he didn't and so gets a technical knockout marked against him, with a suspension and no dough for dessert.

EX-WIFE WOULDN'T APPEAR

Joe Benjamin Dismissed on Assault Charge

Los Angeles, April 5.

Joe Benjamin, lightweight boxer, was released on the charge of assault with a deadly weapon growing out of an alleged visit to the home of his divorced wife, Marion Nixon, picture actress, in Municipal Judge MacCoy's court.

Prosecution was dropped—temporarily at least—when Miss Nixon refused to appear against him.

STECHER WINS FROM LUTZE

Los Angeles, April 5.

Joe Stecher, heavyweight wrestling champion, retained his title here at the Olympic Auditorium, by winning the odd fall from Nick Lutze.

AMONG THE WOMEN

By THE SKIRT

The Best Dressed Woman of the Week
HARRIET HOCTOR
Hector and Holbrook, Palace (Vaude)

Talent at the Palace

When the kinks of a Monday matinee are taken out of the Palace show the program this week will have settled down to a bill that could be well called ideal.

The first woman to appear was Marlon Lane with Fred Berrens, No. 3. Miss Lane did her toe dances in a white feathered ballet dress a gypsy dress of innumerable ribbons predominating in blue, and a brassiere effect in silver with a diamond back. A cloak of silver with white fur trimming was also shown.

Vesta Victoria after an absence of many years was warmly received. It must have pleased Miss Victoria mightily to find she had so many friends. Demands for "Waiting at the Church," and "Poor John" kept the English singing comedienne upon the stage well beyond her allotted time. Lowell Sherman with Pauline Garon did exceedingly well in a Shipman's act from "Lawful Larceny." Miss Garon proved an excellent foil for her husband. Her gown was a white lace long blouse effect with a three tier chiffon skirt. Louise Quinn in a small role was in a sequin gown of a wistaria shade.

Harriet Hctor and William Holbrook are a dancing act, welcome to any bill. Enough cannot be said of Miss Hctor's toe dancing. She is in a class all by herself. Miss Hctor who originated the going backwards on her toes while bent nearly double could well drop it from her repertoire as it has been so widely copied and at best it is not good to look at. Miss Hctor's impression of Mae Murray was done in the well known black satin close fitting gown. An Egyptian silver scarf covered gold pants and brassiere. From the pants hung tabs of gold lace. Two lovely net dresses followed, both ankle length. One was white with pink petals. The other was a breath of the sea in its exquisite shades of green. Mauve and cerise rosettes made up a most unusual combination.

Welcome to America, Will Fyffe! It has long needed comedians like you. Monday matinee the huge audience rose in a body and gave you a tribute the like of which hasn't been seen at this house in many years.

Neville Fleeson has in Norma Terris a partner with talent. Miss Terris is doomed for a long and brilliant vaudeville career. Her first costume was a simple affair of white net ruffles hung from a rather long bodice besprinkled with stones. A hooped affair was of palest pink net. Coral velvet made very close fitting was gathered at the front with a diamond ornament. A black velvet dress and hat showing strands of red hair was so becoming it wouldn't be a surprise were this miss to blossom forth as a red head.

State's Orchestra Best, But Too Ambitious

The State audience this week is listening to the orchestra's "Second Hungarian Rhapsody." It isn't so good. Rather too pretentious a number for so small a band. At the State is probably the best vaudeville orchestra in New York City, but it mustn't step out of its character.

Ploetz Bros. and sister, opening the bill are nothing like their name. A livelier opening act would be hard to find. The girl appears first in white tights blowing a trumpet. 'For a dance she wore a diamond affair. And for her difficult falling stunts she was in gold rompers. Black and silver made up a sort of exaggerated pants costume.

The girl of Brookes and Nace wore a blue box coat with brilliant buttons and a red accordion pleated skirt. No stockings but red slippers. An Indian number was done in white leather trappings.

Teck Murdock has an amusing sketch. He works very much like Hal Skelly. Three girls with him have very pretty dresses. One was in a green ruffled taffeta dress with orchids for a trimming. A red and white checked silk made with a pinafore effect of all red had a huge rear bow. This miss' legs looked all the better for a pair of very shiny silk hose. The other miss was in pink taffeta.

The Guiran and Marguerite act has all the ear marks of class. Plenty of money spent on this production. Six girls in chiffon costumes with flower girdles appear first. Marguerite then does an adagio with her partner, in white pants and brassiere. In deep pink ballet net dresses the girls looked great. Bodices were silver and very noticeable were the tights worn. The soloist did a rag toe dance in a gold costume consisting of a flowered material. Fringe costumes were very beautiful. Each girl was in a distinct shade and the effect was a delightful picture.

Marguerite for a Spanish dance chose black velvet with a green fringe trimming over flowers. The entire company ended in pink union suits with blue bows. The popular silver fringe was worn by the star for the blackbottom.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

Pretty Girls

In the hour and a half of vaudeville of a three-hour and a half show at the Broadway, "Misses and Kisses" is an agreeable part. Nine pretty girls, are good dancers and sing, appearing first in red and white silk costumes and red hats, then in yellow and black and again in blue and yellow and tasseled turbans, all made on the soubrette model. A little blond wore a pretty baby blue crepe de chine trimmed with lace and looked the innocent miss she didn't talk like. They sang a number of old songs back of the curtain, which showed good sense.

Olga Steck, who seems to have two voices, one of which is beautiful, wore a lovely blue taffeta frock made with a double skirt, each one with a deep hem of net and with a baffle effect that was held in place with small white flowers. The large hat she carried by the streamers was of the same shade. A gypsy costume was a yellow satin bodice and ribbon fringe and a dainty crepe in flesh color had a petaled skirt, each one with its iridescent spangles on the edge and a single row at the neck.

The dancer with Arthur Corey probably carries her costumes in an envelope, except for the train of metallic cloth and feathers which she used effectively in one number.

At the Hip

Medrano and Donna, with an important looking crest on the curtain at the Hip, know their Spanish. The girl's first costume was of heavy white silk with the tiered petals of the skirt piped in red and embroidered with deep red roses. The gold spangled scarf of the next was the only part large enough to show what it was made of. Two other dance costumes were of net with the ruffled skirts, one a black on a white bodice and the other all rose color.

The girls of the Rosemont Mardi Gras dance so fast it's hard to decide what their costumes are. For the opening one girl wore lace and long silk fringe and another some pink taffeta. In a woodland scene the lady jumped from a tree in a pretty white bodice and skirt of red and white leaves. After having been to Egypt three playing cards

danced, the costume of the Queen of Clubs in pink and green silk with clubs of black velvet appliqued was just as pretty on the underside being of black with silver clubs. A gold spangled brown net with petaled hem was the prettiest of the finale frocks.

Unusual Gowns on Unusual Women

The gown Cecil Cunningham wore at the Palace last week was of crepe in the fashionable combination of black and white and very smart. The line where the white blouse joined the black skirt was unusual and so was the use of the steel beads. A single drapery fell from the left shoulder but the skirt was slashed at both sides with a slight cascade effect. Miss Cunningham's use of English and her enunciation surprised many hearers after her reference to her "night clubs."

Wilda Bennett wore her beautiful gowns beautifully. A jet trimmed black lace had a large group of flowers on one side of the skirt and the heels of her slippers matched these. Creation of sequins in the fish-scale effect had the circular skirt and can be used to such advantage while spinning. Her opening costume was of white ostrich plumes and silver cloth and fringe.

Elsie Janis' yellow crepe frock was made similar to the black one worn the week before. Suggestion for a song title "What a hair pin means to Elsie Janis, that's what you mean to me." And what Elsie meant to the audience was plainly evident.

Can't Beat Sousa's Band

No new-fangled orchestra can beat the band when it comes to stirring music. Everybody enjoys a good march—from a comfortable seat—so Sousa and his band were cordially welcomed at the Paramount. The program says "The Stars and Stripes Forever" was played at every performance on the band's tour around the world. How the men must love it by now!

Marjorie Moody, in a black taffeta gown with a deep hem of black net, sang two songs after being escorted to the center of the stage by Sousa himself with courtesy so rare as to be remarkable.

The Dennis Sisters, surrounded by velvet draperies and with the aid of a white and gold piano, harmonized nicely.

When Esther Ralston Sighs

Esther Ralston gets a chance to wear some beautiful clothes in "Fashions for Women." Soft, trailing negligees, metallic brocades and furs—even a negligee of ermine, added to a New York chorus girl's natural ability and what chance did a rich—no! poor—no! rich again—nobleman have.

Esther sighed—a sigh heard round the theatre—and the swinging doors revealed the expected and hoped for finish.

Maude Wayne didn't stand a chance against Esther, either in the fight for the job or in looks. It must be hard to imitate a lady with a lifted face when the unlifted one is as attractive as Esther's but it's probably all in a day's work—hard or soft, old or young, new or old, her face belongs to her director—at least for the picture.

The three girls with Eddie Pardo, in vaude, wear simple and pretty dresses for their various changes. The most elaborate was worn by Gloria Archer. It was of black and white georgette, the lower half of the skirt being black and embroidered with crystal beads and the rest being white embroidered with jet. It had a narrow girdle and large bow of black velvet. Another nice frock was white crepe de chine with applique silk roses and a lovely blue georgette crepe had only a band of crystal at neck, waist and hem.

Menjou in High School

"Evening Clothes" of the title was all left to Adolphe Menjou after the balliff's visit—the rent of the fine apartment and the maid's wages must have been paid in advance for he still had them, though without food for days—but Virginia Valli's evening clothes are worthy of mention, too. A wrap was of black velvet with a band of metallic embroidery and fringe at the bottom and a negligee of satin trimmed with lace and fur was lovely. A coat with a hip-length cape back and tight collar had a wide border of embroidery on the cape and cuffs.

Adolphe's six months at night school in Paris must have been just what the wisest Beatrice Fairfax would have ordered. Even though it cost him the quarter of his fortune he had kept, that's a high school and it did accomplish what he wanted. Louise Brooks was one of his teachers and what she didn't know wasn't known.

"Price of Honor" for Jurors

"The Price of Honor," written and edited by women, is a good picture for all potential jurors to see. The paroled murderer who had been convicted on circumstantial evidence tries to prevent the break between his daughter and the son of the man who convicted him by committing suicide, but with all the evidence pointing toward murder by the boy.

His letter to the boy's father, telling the truth, was destroyed and the boy almost hung. Suspense was so well sustained it almost fooled the audience, in spite of its experience with almost-hung heroes.

Dorothy Revler was the loving daughter who sometimes forgot to wear mourning for her father.

Monkey Business

"The Monkey Talks" out of his turn it seemed at one time but it was all right in the end. Another story of the circus and the stage. The monkey business was really good. As often as men act like monkeys it is rarely that they are treated that way so it was rather hard on the little fellow but it made something different in a picture.

Jane Winton and Olive Borden are the ladies and Raymond Hitchcock lightened and brightened the picture and the audience when he got the chance.

When Women Are Smart

"Redheads Preferred" tells the story of a remarkable woman. At the start of her married life she catches her husband—in fact goes with him disguised in the color he preferred—in a wild night at the Artists' Ball, after he had lied to her.

And the next morning she gets the big contract signed for him, still disguised. After the reconciliation she never tells him what she did or knows about the night before. Think of the strong will that shovels but it was a good investment for the future—something laid away for a stormy day.

Marjorie Daw was the wife, Clissie Fitzgerald and Vivian Oakland a couple of other wives, and Raymond Hitchcock, just as funny without his tenor voice.

Monty Banks' Own

Monty Banks wrote "Play Safe" and that is probably why he played it. No one else could or would. It started off like a fairy story of the earnest young man rescuing his unknown employer, a helpless little lady typifying the reason rich men marry poor girls. It developed into an everlasting chase with the young man hanging on the edge of oblivion most of the time and no one caring how soon he fell in.

If Monty was looking for hard work when he wrote this one, he found it. Virginia Lee Corbin was the trivial reason for the chase.

Be It Ever So Hokum

The biggest surprise during "A Kiss in a Taxi" was near the end when charming Eulalie Jensen demanded of her husband "Who is the man—there is always a man at the bottom of it—who is he?" and the amount of applause must have shocked the men in the audience.

But they all enjoyed seeing Lebe Daniels smash things. She should be ready for the big league after all that pitching.

Be it ever so hokum there's nothing succeeds like a smash and those big glasses she threw have outgrown their usefulness for any other purpose.

Wired Radio in New York

(Continued from page 1)

to invade New York with its telephonic system of entertainment.

Wired radio has been practically operating for a year on Staten Island, charging a \$1 and \$2 per month for its wired amusement service, the fee depending on the kind of receiver, ear-phoned or loud speaker.

A triple dial system of reception, permitting for a three-ply program simultaneously broadcast, divided into classifications of instrumental, vocal and talk or educational, will give a choice of whichever is desirable.

The present air conditions of ether-pirating, wave-jumping, with the Federal Radio Commission powerless to control it, makes the "wired wireless" debut advantageous. While the official governmental commission is receiving applications for new air allocations, the large number of stations is bound to create some other confusion.

Wired Radio, through its North American Corp. alliance, has access to the light and power lines of many important communities. This powerful corporation controls public utilities in practically every large city, and the reception via the electric light and power lines thus is very feasible.

Factor in Show Biz

Along with Wired Radio's invasion of the metropolitan amusement field, the National Broadcasting Co. will unquestionably become an important factor in the show business in short order. This was foreseen and predicted by Variety when radio was in its infancy.

Radio, with unlimited resources and the air advertising angle as the direct means for revenue, is now invading the show business with much financial vigor and efficiency. Disregarding the accepted standards of showmanship, the downtown element is injecting Wall Street methods into radio amusement.

The N. B. C. officials are learning the show business but with it they are also qualifying matters with sound business principles.

The newest development of booking out radio road shows is something radio itself did not foresee. Radio recognized that in time it would have to pay fancy figures like \$100 a minute for an Eddie Cantor on behalf of some commercial broadcaster.

But with this popular form of ether entertainment, radio has developed a wide following among private entertainment bookers who are anxious to engage radio "names" for fraternal, club benefit and kindred shows.

This form of showmanship has created an unusually large field for the Artists' Bureau of the N. B. C. Formerly the National Broadcasting Co. viewed this form of booking as an additional service to its commercial advertisers—as a sort of extra detail to reciprocate the advertiser for the \$600 per hour per station expended, or something like \$5,000 a week for one hour's "time" on the network.

Subsequently, with the largest institutions in the country demanding radio road shows to play at their various mercantile or industrial establishments, N. B. C. has been forced actively into the show business.

Heads for Departments

It is proceeding now to secure department heads for its various divisions of entertainment, such as dance music, concert music, light opera, grand opera, lectures, dramatic plays, etc. As detailed last week, one step has been the acquisition of a number of exclusive people to serve as the keystones of their respective fields.

The N. B. C. is coming uptown to its own building on 5th avenue at 55th street this spring. With its removal from its present quarters at 195 Broadway, the closer proximity to Broadway is expected to create considerable excitement in the radio-show business.

In connection with Wired Radio Co., Rufus Dewy has been engaged by the North American Co. to take charge of the comic and grand opera and minstrel productions. These tabloid presentations will be a feature of the "wired wireless" entertainment.

Legit shows will be booked in the new Taunton, Mass., Park theatre next fall by Charles A. Tennis. Ground for the new Taunton house was broken March 30.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....\$7 Foreign.....\$8
Single Copies.....20 Cents

VOL. LXXXVI No. 12

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CON-
GRESS, OF AUGUST 24, 1912,
OF VARIETY, PUBLISHED WEEKLY AT NEW YORK,
N. Y., FOR APRIL 1, 1927.
State of New York, County of New York,
ss: Before me, a Notary Public in and for the
State and County aforesaid, personally
appeared Harold Erichs, who, having been
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Variety, and that the following is, to the
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etc., of the aforesaid publication for the
date shown in the above caption, required
by the Act of August 24, 1912, embodied in
Section 442 Postal Laws and Regulations,
printed on the reverse of this form, to wit:

1. That the names and addresses of the
publisher, editor, managing editor, and
business manager are:
Publisher—Variety, Inc., 154 West 46th
street, New York City.
Editor—Sime Silverman, 154 West 46th
street, New York City.
Managing Editor—None.
Business Manager—Harold Erichs, 154 W.
46th street, New York City.
2. That the owners are: Variety, Inc.,
154 West 46th street, New York City. Sime
Silverman, 154 West 46th street, New York
City. Sidney Silverman, 154 West 46th
street, New York City.
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Harold Erichs,
Business Manager.
Sworn to and subscribed before me this
30th day of March.
(Seal) JOSEPHINE CAMPBELL,
Notary Public.
(My commission expires March 30, 1927.)

15 YEARS AGO

(From Variety and "Clipper")

A syndicate headed by Jules and Stanley Mastbaum took over the Philadelphia realty holdings of Felix Isman. Isman was reported moving his field of operations to New York.

George Fawcett had been playing in England in "The Squaw Man."

A bill was introduced in the New York State assembly calling for a legislative investigation of the vaudeville agency business, but there was said to be small chance it would be enacted into law.

They were already talking about razing the old Madison Square Garden, but it was said at this time that exhibition contracts outstanding insured its remaining for three years at least.

La Petite Adelaide was divorced from William A. Lloyd, Boston advertising man. Both husband and wife sued for freedom, both charging the other with desertion.

"Within the Law" was about to open in Chicago. Grace George had originally been cast for the leading part but withdrew after rehearsals, deciding it would not be a congenial role. Emily Stevens stepped in.

On the "Mauretania," London bound, were A. H. Woods, A. L. Erlanger, Pat Casey, Charles Frohman. Woods had just moved to the Eltinge theatre due to open in May with Julian Eltinge in "The Fascinating Widow."

Sire Bros. proposed a season of summer stock at their Bijou (30th street and Broadway) with a company headed by Thais McGrane.

Marcus Loew made a speech from the stage box at the opening of his circuit's Delancey Street the-
atre.

THE POINT IN THE MARBE CASE

Over here there may be an uplift of the eyebrow through hearing that an English jury in London awarded Fay Marbe \$15,000 for damage to her professional reputation by the Daly Theatre Company, in side-tracking Fay from "Yvonne" shortly after that musical show had opened at the Daly's, London. There is a point, however, through a run of the play contract, that the English law apparently took cognizance of.

A run of the play contract means that the player engaged shall remain with the attraction while it is consecutively running, whether in one city or on tour. It's up to the producer before issuing such a contract to protect himself in casting, and not an error with the player if miscast, as claimed by the defense against Miss Marbe, owing to her American accent. She alleged the damage of an English cancellation affected her pro reputation at home, meaning over here.

On this side when a contracted player is found undesirable for any reason but holds a limited or unlimited agreement without the usual dismissal clause, the management is wont to "buy it off" or "settle," paying so much and letting it go at that. That there could be damage ensuing to the standing of a player in such a position may be easily seen. Announced to open with the show and billed, also advertised, to have a player withdrawn, summarily, and another substituted could leave but one impression on trade or public; that the original player was unsatisfactory.

In the English trial it appears that the jury and court accepted Miss Marbe's statements as to the probable damage to her over here by the Daly Company's action. On this side if a similar suit were brought against an American management the damage would have to be more specifically proven. Over here Miss Marbe has appeared in a production now and then but more frequently in cabarets, and also in vaudeville. Her highest salary in the U. S., for one engagement only, as far as reported, was \$700 weekly. Accounts of the testimony abroad state that her "Yvonne" contract called for \$1,000 a week.

"Yvonne" was an English flop. It opened May 22 of last year but got a sort of second wind later and continued for some time. It was also the cause of what was described as the most sensational theatrical advertisement ever appearing in London; that of Gene Gerrard's in Variety's International Number of August 18, last. Not a copy of Variety was procurable in London, within two hours after it reached the newsstands. London dailies commented upon the advertisement as sensational but did not print its text.

To Americans the ad sounded more funny than sensational. But the libel laws of England, supposed to be quite strict, entered. In fact Variety's London office cabled after the paper appeared to expect three or four libel actions before the next issue. One was looked for from James V. White, a co-defendant with the Daly Company in Miss Marbe's suit until the court relieved White, leaving the company only.

Gerrard's announcement said in brief that he had declined his role in "Yvonne" and a week later saw the dress rehearsal when he knew he was right. The night "Yvonne" opened, the ad stated, it was "one of the biggest failures in the history of the theatre." A week later, the ad continued, the theatre's directors requested Gerrard to return at his own price, cancelling the former agreement. The next day said Gerrard he started to rewrite his role, and opened three weeks later, when "Yvonne" "because a riot" and "had been playing to capacity" up to the date of the advertisement.

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

On 1st Nat'l Lot.

My day on the First National Lot wasn't one of those days that women forget, inasmuch as it was the first studio I had explored. It started with a luncheon in the private dining room with Mike Levee, John McCormick and William Jenner. Much good-natured banter but I was a little disappointed—the touted "crap game" (which I've so often heard of but haven't yet met) was absent. You needn't have blue-penciled it on my account, boys. I'd sort of like to woo a "natural" myself. Then out on the lot, letting George do the piloting. You know George—George Landy, the company's Plenipotentiary Extraordinary of Encomium, Counsel on Public Relations or Press Agent, one of those Wizards of Words that make bigger and better reputations.

Babe Ruth was up first. And what a treat for the bleacherites if they could have been with me! The King of Swat who has since gone to St. Petersburg for spring training was down on his knees, slamming a bouquet of American Beauty roses at a little prop mouse, which he was chasing across the floor with the same energy he uses to hoist the sphere over the fence. The studio people applauded and the directors and cameramen acted as umpires for the Babe, who is the same whether he is catching flies or mice. Incidentally the only way the fans will be able to recognize the Babe this summer will be by his clouting. He has turned into a regular Romeo (movie Romeo, of course) and the well known form has become positively syph-like, absolutely juvenile. Right then and there I broke into the picture game, facing the camera with the Babe and those old vaudevillians, Lou Archer and Ted Wilde. And later on Colleen Moore did me the honor to be "shot" with me.

From there we caravanned to the set where they were making Milton Sills' latest, "Diamonds in the Rough." This picture, by the way, marks the first American screen appearance of Nat'l Barr, much-heralded Russian stage and film actress. The story deals with the South African diamond fields and Miss Barr is one of several foreign importations with the company.

"Hello, what's your hurry," demanded Director Fitzmaurice as he saw me dashing away from the stage.

"I have a tea date at five with Montague Love," I told him.

"Don't hurry," advised Mr. Fitzmaurice with a laugh, "He's over there on a set—sound asleep."

And there was Monte fast asleep in a gorgeous canopied bed, waiting to get "shot" as a Russian rouse.

Ben Lyons left the telegraph office long enough to shoot a few scenes. Fortunately for the telegraph companies there's a Ziegfeld in New York and a Ben Lyons here, for when Ben isn't working he is wiring to Boston and when he isn't doing that he is phoning there. Boston has become the real Hub City of the world to Ben—so much so, in fact, that, since writing this paragraph, I hear he has gone there.

If the hundred or more extras who were playing with Richard Barthelme in the screening of "The Patent Leather Kid" don't know the words

Best Course for Dramatic Critics

Should the newspaper reviewer of the legit stage express his impressions or opinions on new plays reviewed? A critic might become confused as to which is the best course after reading the New York "World" (morning) editorial comment upon the critical box score tabulated by Variety on the New York critics.

"The World" took the position that a critic knowing his opinions were being summarized upon a percentage basis to be printed might stake his opinion against his impression, to advance himself on the percentage list. In fact the "World's" editorial intended to convey that it would be as well for the reviewer to merely review, without regard to the ultimate box office result—and similarly the "World's" editorial writer must have forgotten his own readers.

"The World," like all of the dailies is intensely concerned in its financial pages. No less than the critics are the financial writers selected with unceasing care, to obtain the best for the best opinion. Not impression. A financial writer sending forth his impressions in type would soon be set down as a dopester. "The World's" readers must be made aware that that paper's financial writers know what they are talking about. Why not the dramatic reviewers, as well?

There are readers to be considered. It might be all very well for Mr. Woolcott to say:

Jane Cowi presents a handsome picture in "The Road to Rome," opening last night at the Playhouse. The entire cast played splendidly within a sumptuous production. But perhaps readers of "The World" preferred to read what Mr. Woolcott did say:

"Wide and lofty and searching and good—this can be said of the new play called 'The Road to Rome' which had its first hearing last night at the Playhouse."

The first is an impression; the second an opinion.

A critic erects a following, more or less. He is a guide to that following. The editorial writer of "The World" may forget anything when talking on what must be an unfamiliar subject to him, but he should not overlook that dramatic criticism is a circulation builder, if it's readable and right.

It's on the record that legit reviewing has decidedly improved in New York since Variety inaugurated its critical box score three years ago. There is more seriousness in the writings of the reviewers. Frivolous snappers, phrases that sounded as though stored up for the occasions and a desire to be quoted have almost wholly disappeared from the reviews. There yet remains with some a lightness in tone that is their style, but is strictly along the lines of the review in hand.

And the critics now give their opinion of a play. It may not be that Variety's box score is the spectre before them. It could be that they have found themselves competent to express an opinion and that opinion as well might be their impression. Whatever the cause, there can remain no question but that every dramatic reviewer, any stage reviewer for that matter, owes to his reader a clear cut opinion, his own and unbiased. There are any number of women in New York and probably elsewhere who read a certain paper solely for its reviews of the theatre.

While the length of a run of a play, predicted or actual, may be of trade interest only, the opinion of a critic sent by his newspaper to review a show should be printed. Readers want to know whether a new show is good, bad or indifferent—they don't give a damn for the impression of a critic or anyone else. They are the ones who must pay to see the show.

of "The Star Spangled Banner" by now, they never will. When I got to the set, they (as patrons of a New York cabaret during the war days) were standing at attention and singing the National Anthem while Dick refused to do so. This went on dozens and dozens of times until the scene registered satisfactorily. And if Alfred Santell, the director, is sort of quiet about his patriotism for a while, nobody need blame him. To make sure the lips of the extras would register properly, he sang the words to the anthem into the microphone of the loud speaker all afternoon and retired that night with a badly sprained set of tonsils.

Arriving at the Colleen Moore set as the Ambassador from Times Square, I found that another Ambassador had preceded me—Paul Claudelle, newly appointed French diplomat in this country, and his daughter, Rene. Later Colleen confided to me: "I started to converse with him in my very best phonograph-record French, but his English was so much better than my French, that we all ended up by talking just plain American."

A happy high spot was a meeting with my old vaudeville pal, Harry Langdon, a talk with whom convinced me that nothing succeeds like success when it doesn't turn a person's head into a balloon tire. Harry isn't a flat tire, either. But with all his fame as one of the screen's leading comedians, he is still the same loveable kid he was when he used to borrow my key to open his Taylor trunk when we worked on the same bill at Pete Weist's in Peoria.

Harking back to the Colleen Moore set, I must tell of a thrill! A meeting with that sterling old actor, Claude Gillingwater, who is playing a character role in Miss Moore's picture. Also in it are Edith Chapman and Alex Francis.

It looks as though Albert Rogell and Ena Gregory's honeymoon will be a golden one for they may have to wait until their golden wedding anniversary in order to get away for a trip. They were married just before Rogell started to direct "The Sunset Derby" so naturally the honeymoon was off for the time being. Next a trip to Canada was planned but heavy rains delayed the scenes on the Rogell picture. Then he got back to work on the picture and completed it.

And two days before they were scheduled to leave on the much-delayed journey, Ena came home laughing half happily and half hysterically. She had just been signed up herself for another production which will keep the Rogells in Hollywood for some time to come.

"But," as Mr. Rogell sighed to me, "when we do get a chance to go on that honeymoon, it ought to be a nice outing for the children."

On the way back to the office we passed the Babe Ruth set again and the hazing to which they were treating The Clout King would have paled any college frat initiation. The most courageous of the hazers was Ted Wilde, director of the picture, who demonstrated six times in a row just how the face of a baseball star-movie comedian should be slapped. Then Babe began to catch on and Wilde sought safety on another lot for a while. The head property man was missing also for several hours after a success of his stunt which consisted of shouting to Ruth to "look u," from behind an umbrella and then letting the surprised face of the Bambino act as backstop for a stiff stream of water from a hose.

But the Babe took it all good-naturedly and sent as good as he received. He complimented Jim Dunn, assistant director, with a bump on the head from a block of wood that he had substituted for a plug of tobacco the Battering Ram was instructed to bite into. And an innocent cameraman got that portion of another plug of real tobacco which had been nicely soaked with red pepper.

So that the Emperor of Swat emerged from his hazing with his smile still as big as his batting average.

TAXES PAID, PUBLIC BACK TO THEATRE DESPITE HOLY WEEK

"Spider" at \$29,300 Tops "Broadway's" \$26,600 Due to Chanin Capacity and \$3.85 Scale—"Rio Rita" Unchallenged Money Attraction at \$46,500

Attempts to plug the holes on Broadway have been unsuccessful. The list for Holy Week (starting Monday) will see plenty of dark spots. There are a number of unoccupied theatres right now. The newer entrants for the most part fell down. Two were taken off Saturday after playing a single week. Business seemed to pick up in most box offices last week, indicating a recovery from income tax paying and also showing that Lent is not a dominating factor in New York, as has been said before.

No New Smash

Last week's premieres did not disclose a real prospect. "Le Maire's Affairs" at the big, new Majestic naturally topped the others, with a too highly inflated first night, when the scale was \$22 and \$5.50 top thereafter. During the week business was considerably off, but Saturday closed with a rush. The gross at \$35,000, however, was far under the capacity mark. "Mariners" did not impress as a popular show, but got around \$10,000 for a starter. "Cherry Blossoms" at the 44th Street did not win high regard, but was reported doing better than expected, with the estimated pace about \$16,000. "The Legend of Lenora," a revival at the Ritz, did not attract attention and is due to be taken off Saturday. "Fog Bound," a Friday premiere at the Belmont, was rated much too drab.

"Spider" Does \$29,300

Broadway has a new non-musical leader in "The Spider," housed in the big capacity Chanin's 46th Street. The scale was jumped to \$3.85 top last week, when capacity was the rule and the gross hit \$29,300. That exceeded the still capacity "Broadway," which got \$26,600 and was the leader until "Spider" came. "Her Cardboard Lover," another new hit, is safely in third position, with \$22,000 registered the second week. "The Constant Wife," which was riding in second place, is now fourth, at \$18,000, but still very big; "Road to Rome," real hit, is fifth, at \$17,000 and more; "The Play's the Thing" is standing up strongly, too, at over \$16,000; "Crime" at \$15,000, "Silver Cord" \$13,000, "Saturday's Children" \$13,500, "The Barker" \$12,000, "Chicago" \$12,500 about complete the group of money getters in this division.

The others are rated well under \$10,000, although "Wooden Kimono" claimed more last week; "The Crown Prince" probably beat the mark, too, but is no heavyweight; "The Squall," \$9,000; same for "Constant Nymph"; "Able," \$8,000; "Fog," \$7,000; "Tommy," \$3,000; "Two Girls Wanted," \$8,000; "What Anne Brought Home," \$6,000; "Set a Thief," \$5,000; "The French Kiss," no more.

"Rio Rita" Still Tops

"Rio Rita" is unchallenged for leadership of the musicals, holding to nearly \$46,500; "Lucky" is a close second, however, at \$44,000 claimed; "Oh, Kay," nearly \$38,000; "Scandals," \$36,000, with "Le Maire's Affairs" behind the field; "The Desert Song," "Yours Truly" and "Honeymoon Lane" are next at close to \$25,000; "The Ramblers," nearly \$22,000; "Vanities," under \$20,000; "Peggy Anne," \$17,500; "Maritza," \$16,000, with "Bye Bye, Bonnie," a little less; "Queen High," \$15,500; "Judy," maybe \$10,000.

The outgoing list is heavy, nine attractions dropping out and only two due in next week. Easter week will see quite a flock of new shows, however. "Criss Cross" leaves the Globe, which gets a picture; "Honeymooning" stops at the Bijou, with no new offering announced as yet; "Twinkle Twinkle" withdraws from the Liberty, dark next week, and then "Lady Do" (April 18); "The Noose" leaves the Hudson, which next week will offer "Wall Street"; "Loud Speaker" closed at the 52d Street, the house reopening tonight (April 6) with "La Fiesta." "Gay Paree" tours from the Winter Garden, going dark for a week or so, and then "The Circus Princess"; "The Scalawag" stopped at the 49th Street last Saturday, and "Lost" was lost at the Mansfield, both houses being dark. The Theatre Guild will have the only other premiere next week, showing "The Second Man" at the Guild, where it will alternate with "Pygmalion." The Easter card includes "Love Is Like That," Cort; "Hit the Deck," Belasco; a revival of "The Thief" probably at the Ritz; revival of "Mr. Pim" at the Garrick; "The Comic," Mayfair; "The

Tightwad," no house mentioned, and "The Field God" for the Village.

32 Cuts and 22 Buys

While the cut rate list jumped up one for a total of 32, the buys remained the same, one deal expiring and another being added Monday. It was "Spread Eagle" at the Beck, with the brokers taking about 300 nightly. The buys are: "Scandals" (Apollo), "Spread Eagle" (Beck), "Saturday's Children" (Booth), "Broadway" (Broadhurst), "The Desert Song" (Casino), "Her Cardboard Lover" (Comedy), "The Crown Prince" (Forrest), "The Spider" (Chanin's 46th St.), "Cherry Blossoms" (44th St.), "Criss Cross" (Globe), "The Play's the Thing" (Henry Miller), "Oh Kay" (Imperial), "The Ramblers" (Lyric), "Le Maire's Affairs" (Majestic), "The Constant Wife" (Maxine Elliot), "Lucky" (New Amsterdam), "The Road to Rome" (Playhouse), "The Legend of Lenora" (Ritz), "Yours Truly" (Shubert), "Crime" (Times Square), "Peggy Ann" (Vanderbilt), "Rio Rita" (Ziegfeld).

The attractions in the bargain counters: "Twinkle Twinkle" (Liberty), "Gay Paree" (Winter Garden), "Bye Bye, Bonnie" (Cosmopolitan), "Judy" (Royale), "Vanities" (Earl Carroll), "The New Yorkers" (Edyth Totten), "The Ramblers" (Lyric), "Countess Maritza" (Jolson), "Two Girls Wanted" (Little), "Sinner" (Klaw), "What Anne Brought Home" (Wallack's), "Gertie" (Bayes), "Honeymooning" (Bijou), "The Mystery Ship" (Garrick), "The Noose" (Hudson), "The Ladder" (Waldorf), "The Night Hawk" (Erolie), "Wooden Kimono" (Fulton), "Granite" (Mayfair), "Fog" (National), "Set a Thief" (Lyceum), "An American Tragedy" (Longacre), "The Legend of Lenora" (Ritz), "Fog Bound" (Belmont), "Mariners" (Plymouth), "The Squall" (48th St.), "The Constant Nymph" (Cort), "Queen High" (Ambassador), "Tommy" (Gaiety), "The French Kiss" (Central), "The Devil in the Cheese" (Hopkins), "The Crown Prince" (Forrest).

"TRELAWNY'S" \$40,000

Breaks Another Record — Ames Shows Did \$20,000 in Wash.

Washington, April 5. As in Boston the preceding week, "Trelawny of the Wells" came into the National and took the house record. An extra matinee Friday was necessary, while the \$4 top ran up the big gross.

Ames' Gilbert and Sullivan Opera Company at Poll's got off on the wrong foot with "Iolanthe" for the first half, though "Pirates of Penzance" looks to have been the box office saver—accounting for the greater portion of the gross.

Particular condition created with the scribes, for the first time, repeatedly urging in one breath to see the all-star revival and the next Mr. Ames' musical.

Estimates for Last Week
National—"Trelawny of the Wells" (George C. Tyler). Took house record, though management probably trifle liberal in quoting \$40,000.

Poli's—Gilbert and Sullivan Opera Company (Winthrop Ames). "Pirates," if played all week, would have meant more. Just under \$20,000.

This Week

Belasco, "Loose Ankles"; National, "Lady Do" (new); Poli's, dark.

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"Message" Under \$4,000

Providence, April 5. "The Message," new drama with Jew-Gentile love problem, fell down its week's run in this city at the Opera House. Capacity first night but failed to do much biz after.

Week's gross under \$4,000; first time the box office receipts dropped from five figures in three months of second run legitimate and showings of "The Big Parade" and "Ben-Hur."

Local critics gave "The Message" a boost. Play didn't have expected appeal to Jewish population or local theatregoers either.

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Odd McIntyre's Nifty

Just before Odd McIntyre sailed on the "France" Saturday for the Ritz, Paris, he broadcast the following as the most important cause of his departure:

"Sleep with your helmet on these nights, for since that Snyder affair husbands should take no chances."

8 SHOWS OUT

Eight attractions are off Broadway's list, several closing suddenly last Saturday and the others departing this week-end. Included are several run plays.

"Criss Cross," presented by Charles Dillingham at the Globe, leaves for the road after playing 27 weeks. While that is somewhat less than the former runs of Fred Stone shows, it held to big money until a month ago. Average for five months around \$35,000. Lately under \$25,000.

"CRISS CROSS"

Opened Oct. 12. Praised very highly. Vreeland (Telegram) said, "best of Stone's shows." Variety (Edna) said: "Stone's popularity will insure it a run at the Globe."

"Gay Paree" at the Winter Garden by the Shuberts similarly hits the trail, after 22 weeks. The revue started well but slipped. Though it did not contend for leadership, was always rated well. New features were introduced into the show recently but it was suddenly decided to send it out.

"GAY PAREE"

Opened Nov. 9, 1926. Unanimously praised by all critics. Dale (American) emphasized it as "just a darned good show all the way through." Variety (Ibce) said: "A Frenchy show that ought to keep the Garden occupied through the balance of the season."

"Honeymooning," originally produced by Rachel Crothers and Mary Kirkpatrick, at the Bijou on a co-operative basis, will stop at the end of its fourth week. Never had a chance.

"Twinkle, Twinkle," produced by Louis F. Werba, leaves the Liberty for the road, after 21 weeks. Did not draw exceptional trade but was liked. Got as high as \$24,000, averaging around \$18,000, and lately dropped to \$12,000.

"TWINKLE-TWINKLE"

Opened Nov. 16, 1926. Caught mostly by second string men. Majority thought the show would do fairly well. Variety (Lait) said: "This piece may stick a while, but does not rank beside most of its musical neighbors."

"The Noose," presented by Mrs. H. B. Harris, leaves the Hudson after 25 weeks to moderate business. Got around \$14,000 during early months, easing off to \$11,000, and lately around \$8,000. Rated to have made nice profit. Goes to Chicago.

"THE NOOSE"

Opened Oct. 20, 1926. Most of the dailies considered the play fairly good. Mantle ("News") stated, "2d or 3d best melodrama in town." Variety (Lait) said: "The Noose" should get across for a respectable stay at the Hudson."

"Loud Speaker," at the 52nd Street, by the New Playwrights, was taken off Saturday, playing about four weeks. It was expressionistic affair, appealing to the highbrows and not so many of them.

"LOUDSPEAKER"

Opened March 2. Daily reviewers termed the play as bad. E. W. Osborn ("Evening World") wrote, "its expressed motif is bunk." Variety (Ibce) said: "Not capacity hit first night, and never will be."

"The Scalawag," presented by an independent group at the 49th Street, disappeared Saturday after

DRAMATIC SOCIETY SUSPENDED BY SYRACUSE UNIVERSITY

French-Flavored Skit with Male Impersonation by Co-ed and Female Impersonation by Male Brings Action—Happens at Initiation

Syracuse, N. Y., April 5.

A skit of decided French flavor, with a co-ed in trousers and a male student in scanties, presented at a recent initiation is the reported explanation of the faculty action in suspending Boar's Head dramatic society of Syracuse University for the remainder of the college year.

The suspension of the society, 23 years old, was granted by Chancellor Charles Wesley Flint in response to the demands made by two faculty members present at the initiation. The club members claim that the skits which aroused the ire of the staid pedagogues were "of the usual nature."

The Syracuse "Daily Orange," undergraduate paper, in an editorial denounced the faculty edict in no uncertain terms, charging that it "does not reflect creditably either on the good judgment of the administration or the status of student government at Syracuse University." The editorial added that "the pertinent point of the whole problem is the fact that if the attitude taken by the faculty in this particular case were to become universal, student government would be no more than an idle farce."

Boar's Head since its inception has been an excellent advertisement for the university. In addition to an annual production, the society has yearly given several bills of playlets, and recently has been broadcasting. This spring the society produced Eugene O'Neill's "Beyond the Horizon."

"CRAIG'S WIFE," \$9,000, AT MINN.; NOT ENOUGH

Trade Depression Hurts—"Patsy" in Stock with Guest Star, \$7,500

Minneapolis, April 5.

Local legitimate houses are feeling the effects of a trade depression doing the box offices even more harm than Lent.

Considering the vast newspaper space accorded it, the laudations heaped on it by the critics and the enthusiasm which it engendered among theatregoers themselves, "Craig's Wife," with Chrystal Hren and a splendid company, did not click strongly at the Metropolitan. Its gross, while under \$9,000, is believed profitable. The takings were far below what the attraction deserved and would have had under normal conditions.

The Metropolitan will be dark for the ensuing fortnight. Then the Carroll "Vanities" and "Music Box Revue" come in for a week each.

With Edith Taliaferro as a guest star, the Bainbridge dramatic stock had its third big week in a row. "The Patsy" delighted theatregoers and the critics were liberal.

The takings of \$7,500 were just a few hundred short of full Shubert capacity for week.

House now scaled at \$1.25 for the entire lower floor and 99c. for most of the balcony. Miss Taliaferro, who seemed made to order for the title role in "The Patsy," is appearing in "Aloma of the South Seas" this week.

McCall-Bridge Players (tab) grossed around the usual \$5,000 at the Palace with "Mary's Ankle."

"Bright Eyes," Mutual wheel horseshoe, at the Gayety, did about \$4,600.

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Gest Sails Saturday

Provided a slight attack of blood poisoning does not deter Morris Gest, he will sail Saturday on the "Homeric."

Mr. Gest scratched his foot, with an infection starting. He has been confined to his home for a few days. The trip is mainly to be present at the premiere of "The Miracle" as produced by Max Reinhardt abroad.

"Romancing Around" Closed
Lawrence Weber has shuffled plans again and will not bring in "Romancing Around" until next season. The season closed last week.

'HIT DECK,' \$20,000; 'TEMPTATIONS,' FROST

Legit Grosses Tumbled Last Week in Philly—"Pickwick," \$15,000, Best of Holdovers

Philadelphia, April 5.

Legit business has been tumbling very badly the last 10 days, a condition that would be much more alarming if it were not for the accepted fact that this is a general and traditional slump period in the theatres.

Last week saw all the continuing attractions experience sharp drops in attendance, except one. This lone fortunate was "Pickwick," which staged a splendid comeback in its last week by hitting close to \$15,000.

Last week's only opening was a pleasant exception to the general gloom. It was the Fields-Youmans musical comedy tryout, "Hit the Deck." Although apparently unwisely housed at the Chestnut, it caught public fancy from the start, and finished to between \$19,000 and \$20,000. The general word is that the show needs much fixing, but is as promising a tryout, in the main, at "Peggy Ann" was. New numbers and cast changes go into effect this week.

"Temptations" was by far the weakest of the musicals. Its second week at the Shubert probably grossed less than \$17,000. Some of the performances, notably the Saturday matinee, had only a scant dozen rows downstairs filled. Revue is scheduled to close its tour here Saturday.

Next Monday will see "Loose Ankles" at the Adelphi, and "The Circus Princess" at the Shubert.

Estimates for Last Week

"Jazz Singer" (Broad, 5th week)—George Jessel's show took a sharp drop under \$13,000. Four weeks would have been wise booking for this one.

"Great Temptations" (Shubert, 3d week)—Revue frost here. Last week under \$17,000. "Circus Princess" next week.

"Trelawny of Wells" (Garrick, one week only)—Tyler all star revival already sold out for week, with two extra matinees. "Honor Be Damned" under \$9,000 last week. "Americana" (Walnut, 1st week)—Advance fairly good and opening excellent, considering opposition. "Pickwick" splendid gain in last week, almost \$15,000 reported.

"Hit the Deck" (Chestnut, 2d week)—Remarkably good first week for tryout, nearly \$20,000 claimed. Show may stay longer than originally planned, three weeks.

"My Maryland" (Lyric, 12th week)—Revue slumped bit more last week to about \$20,000.

"Pygmalion" (Adelphi, one week only)—Theatre Guild's single week engagement, sellout from indications. "Riddle Woman" last week around \$6,500.

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\$7,000 FOR MONTREAL COMEDY

Montreal, April 5.

Estimates for Last Week
His Majesty's (1,400; 50-250) "On Approval." Good comedy that went well and had better houses than last week's show, but not too good at \$7,000.

"Princess" (dark). Sir Harry Lauder coming for three nights.

one week. Estimated to have grossed around \$3,000.

"THE SCALAWAG"

Opened March 29. Second stringers believed show to be bad. Variety (Ibce) said: "An honest to goodness clean play, but not enough to catch the dollars."

"Lost," independent attraction, closed after one week at the Mansfield.

"LOST"

Opened March 28. Practically all reviewers thought the play a flop. Mantle ("News") expressed his opinion as "the play's the bunk."

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 (25th week) (C-901-\$2.75). Weather favors theatres, but trade is not good except for leaders; dark houses mostly tenanted, but shortage of attractions again anticipated soon; "Abie" around \$8,000 last week, but still making money.

"American Tragedy," Longacre (26th week) (D-1,019-\$3.85). Extended another week; started to big business. Although attendance dropped sharply, book play made money; recently around \$8,000; trying to get another show booked.

"Broadway," Broadhurst (29th week) (CD-1,118-\$3.55). Pushed from actual gross leadership by "The Spider" last week; however, capacity business here and this smash should survive all others on list; \$26,500 plus.

"Bye, Bye, Bonnie," Cosmopolitan (13th week) (M-1,493-\$3.85). Last week of cut rate guarantee, with continuance much longer doubtful; over \$15,000 estimated.

"Cherry Blossoms," 44th Street (2nd week) (O-1,326-\$3.85). Claimed to have started better than anticipated; attention called to attraction by management establishing comparatively low top for admission scale; estimated around \$16,000.

"Chicago," Music Box (15th week) (CD-1,001-\$3.30). Looks like another month or so; business fairly good at \$12,500, accounted for by agency support.

"Crime," Times Square (7th week) (D-1,057-\$3.85). Edge may have been taken off by newer entrants, indicated in agencies; doing good business at around \$15,000.

"Crisis Cross," Globe (27th week) (M-1,416-\$5.50). Final week; Fred Stone not made run comparable with former successes; recent trade under \$25,000; house gets picture "Camille" next week.

"Countess Maritza," Jolson's (30th week) (O-1,776-\$5.50). When moved here from 44th Street promptly went into cut rates, and from that avenue should last through spring; estimated around \$16,000.

"Fog," National (9th week) (D-1,161-\$3.30). Moderate money mystery play; recently around \$7,000; and though recent takings under former pace, profit indicated.

"Fog-Bound," Belmont (2nd week) (D-515-\$3.30). Opened April 1, with first-nighters rating it too drab to start anything; acting good.

"Gay Parade," Winter Garden (22nd week) (R-1,493-\$5.50). Final week; new features recently introduced reported to have made little difference in pace after first few days; around \$25,000; house will go dark for couple of weeks with "The Circus Princess" or "Night in Spain" following.

"Gertie," Bayes (21st week) (C-860-\$3.30). Management plans running into summer; attraction frankly supported by two-for-one tickets; around \$5,000 and profitable.

"Hearts Are Trumps," Morosco (1st week) (C-890-\$3.30). Adaptation from French, presented by Henry Baron; opens April 7 (Thursday) with Frank Morgan and Vivian Hart, leads.

"Her Cardboard Lover," Empire (3rd week) (CD-1,099-\$3.85). One of new leaders in ticket demand; virtual capacity attendance, with gross last week \$22,000.

"Honeymoon Lane," Knickerbocker (29th week) (M-1,412-\$3.85). Lent hasn't made much difference here; claiming close to \$25,000, big money at scale; real musical hit.

"Honeymoon," Bijou (4th week) (C-605-\$3.30). Final week; co-operative venture got little money; \$3,500 or less; no fresh attraction mentioned to follow.

"Judy," Royale (9th week) (M-1,200-\$3.30). Was slated to close this week; engagement extended, however, with better terms probable; \$9,000 to \$10,000 or a bit more.

"Le Maire's Affairs," Majestic (2d week) (R-1,745-\$5.50). Not up to expectations; big capacity house and \$5.50 top apparently disadvantage; first night quoted at \$9,000 (\$22 top); on week about \$35,000.

"Lost," Mansfield (D-1,050-\$3.30). Closed last Saturday at end of first week; off poorly and doubtful if grossing \$3,000.

"Lucky," New Amsterdam (3rd week) (M-1,702-\$6.60). Agency sales reported stronger second week than for first; getting big money at approximately \$44,000; close second to "Rio Rita".

"Mariners," Plymouth (2d week)

(D-1,047-\$3.30). Drew only fair notices but claimed \$10,000 first week; acting good and figures to draw highbrow audiences for a time.

"Oh Kay," Imperial (22nd week) (M-1,446-\$5.50). Lot of kick in crack musical yet and ought to go well into summer; pace of late has been over \$37,000.

"Peggy-Ann," Vanderbilt (15th week) (M-771-\$4.40). Intimate musical comedy success; getting around \$17,000 consistently, figure excellent in house of size.

"Pygmalion," Guild (13th week) (D-914-\$3.30). In Philadelphia this week, Rochester Grand Opera playing Guild; Shaw piece will return and alternate with "The Second Man," last production of season by Guild.

"Queen High," Ambassador (31st week) (M-1,168-\$4.40). With some cut rate aid, business jumped, bettering \$15,000; at pace can go through spring.

"Rio Rita," Ziegfeld (10th week) (M-1,750-\$5.50). Easily class of musical comedies this season; hitting capacity without miss and bettering \$46,000.

"Road to Rome," Playhouse (10th week) (D-879-\$3.85). Stands very high among non-musicals and continues to capacity; \$17,000 and more right along.

"Saturday's Children," Booth (11th week) (D-708-\$3.30). Hit great clip from start and figures to make run; getting around \$13,500 weekly; capacity; only show to announce daily matinees during Easter week.

"Scandals," Apollo (43rd week) (R-1,168-\$5.50). Year's run assured with pace after Easter settling question whether revue which led list most of season will try to go through another summer; \$36,000.

"Sinner," Klaw (9th week) (D-830-\$3.30). Picked up bit last week, getting between \$7,000 and \$8,000; should last through spring; moderate money show making some money.

"Set a Thief," Lyceum (7th week) (D-957-\$3.30). Only co-operative playing keeping this one going; around \$5,000 weekly, considerably under usual stop limit for house.

"Spreadingale," Martin Beck (1st week) (CD-1,189-\$3.30). Only premiere Monday; out of town reports vary, but management confident of having something; presented by Jed Harris.

"The Barker," Biltmore (12th week) (CD-1,000-\$3.85). Here indefinitely; though not getting big money as during early weeks, turning weekly profit at \$12,000.

"The Constant Nymph," Cort (18th week) (D-1,043-\$3.30). One week more to go, then Boston; dropped to \$10,000 and less lately; "Love Is Like That" to follow in.

"The Constant Wife," Maxine Elliott's (19th week) (CD-924-\$3.85). With grosses holding between \$17,000 and \$18,000 weekly, this piece sticks with non-musicals; only hot weather can really hurt pace.

"The Crown Prince," Forrest (3rd week) (D-1,015-\$3.30). Getting lower floor or class trade; second week saw some improvement with takings \$10,000 or more, but will have to become stronger to rate with successes.

"The Desert Song," Casino (19th week) (O-1,477-\$5.50). Summer candidate with general class of presentation rating it among best productions of season; recent pace \$25,000.

"The French Kiss," Central (4th week) (C-922-\$3.30). Doubtful up to Saturday whether to continue; moving from Ritz made little difference and gross approximated \$5,000.

"The Ladder," Waldorf (25th week) (D-1,142-\$3.30). Rewritten, principally first two acts, and in new form presented Monday; show so far in box that wealthy backer cannot get out; \$4,000 perhaps; offers to refund to any dissatisfied patron.

"The Legend of Lenora," Ritz (2nd week) (CD-945-\$3.85). Revival with Grace George did not start anything; first week estimated bit over \$8,000; not good enough; due to stop Saturday.

"The Mystery Ship," Garrick (4th week) (D-537-\$3.30). Management claims better business than estimated; around \$5,000; will move to Comedy next Monday; "Mr. Pim" and "Right You Are If You Think You Are" next week.

"The Noose," Hudson (25th week) (D-1,094-\$3.30). Final week; opening in Chicago April 18 (Selwyn); as high as \$14,000, with recent trade around \$8,000; "Wall Street" follows next week.

"The Play's the Thing," Henry Miller (23rd week) (CD-946-\$3.85). One of season's smartest com-

HIGH-LOW AT L. A.; 'IS ZAT SO?' \$15,000

M. B. Revue, \$8,500—'Chicago,' \$12,000—Others Down to \$2,500 Last Wk.

Los Angeles, April 5. Town leadership was held by the Belasco with "Is Zat So?" at about \$15,000. "Chicago," at the Hollywood Music Box, next with estimated \$12,000, while Louis O. Macaloon's Music Box Revue, with Fanny Brice, at the Biltmore, hit the producer another jolt by ringing up only about \$8,500.

"The Noose," anteceding "An American Tragedy," at the Vine-street, did only \$7,800 in the first week. "Alias the Deacon," in its 11th week at the Hollywood Playhouse, hit over \$7,000, and "One of the Family" drew \$4,500 at the Morosco.

In its second week at the Majestic "The Gorilla" got \$3,700. "One Man's Woman," still peddled at 2 for 1, reached around \$3,000. "So This Is London," at the Belmont, drew less than \$2,500.

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edies with continuous class draw; bettering \$16,000 of late, big.

"The Ramblers," Lyric (29th week) (M-1,400-\$5.50). Expected to go into May; using some cut rates with pace approximating \$22,000; favorite musical comedy.

"The Scalawag," 49th Street (C-708-\$3.30). Taken off Saturday at end of first week; with cut rates, not over \$3,000.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (13th week) (CD-900-\$3). First named play rated best of Guild's season, expected to go through summer; alternating with "McCobb," will continue through spring; "Cord" around \$13,000 last week.

"The Spider," Chanin's 46th St. (3rd week) (D-1,413-\$3.85). Broadway's new leader; second week, with scale advanced, gross went to \$29,300, virtual capacity; "Broadway" now in second position.

"The Squall," 48th St. (22nd week) (D-969-\$3.30). Profitable pace continues; with extra matinee dropped, takings holding around \$9,000.

"Tommy," Gaity (13th week) (C-808-\$3.30). Though no big money, comedy making good profit right along; recently around \$8,000, o.k. for small cast show; moves to Eltinge Monday, Gaity getting picture.

"Twinkle, Twinkle," Liberty (21st week) (M-1,201-\$4.40). Final week; going to Erlanger, Chicago; good money during early months; "Lady Do" will follow Easter week (April 18).

"Two Girls Wanted," Little (31st week) (C-530-\$3.30). Should easily finish out season; constantly over \$8,000; very good in small house.

"Vanities," Earl Carroll (32nd week) (R-998-\$6.60). Management would like to go into warm weather with revue; business in next few weeks will decide; rated under \$20,000.

"What Anne Brought Home," Wallack's (7th week) (C-770-\$3.30). Continues on nine-performance basis (extra matinee); last week takings claimed nearly \$6,000, best mark to date; house and show, same management.

"Wooden Kimono," Fulton (15th week) (D-913-\$3.30). Moved here from Beck, Monday, and can go along for time; trade estimated at \$10,500, best figure in some time.

"Yours Truly," Shubert (11th week) (M-1,395-\$5.50). After excellent start, pace eased off with gross about \$25,000 last week; expensive show to operate.

Special Attractions and Rep. Rochester Grand Opera playing this week only at Guild, which continues with "Pygmalion" next week and thereafter alternates with "The Second Man."

"Commedia Dell'Arte," Hungarian folk song and dance, Neighborhood Playhouse; opened Tuesday.

"La Fiesta," New Playwrights, 52nd Street, opens tonight (April 6); "Loud Speaker" closed last Saturday here.

"Cradle Song," Civic Repertory, 14th Street; also "Master Builder," "John Borkman," etc.

"The Trumpet Shall Sound" and "Sea Woman's Cloak," American Laboratory theatre.

"The Night Hawk" (revival), Frolie.

"Caponsacchi," Walter Hampden's.

Outside Times Square—Little "Rapid Transit," adapted from foreign work, opens at Provincetown Playhouse April 7 (Thursday); "Savages Under the Skin," Greenwich Village; "Granite," Mayfair; "The Devil in the Cheese," Hopkins; "The New Yorkers," Totten.

CHICAGO'S ELECTION KILLED OFF ALL SHOW TRADE CHANCES

Loop Felt Campaign Excitement for 10 Days—"Oh, Please" Only Show to Stand Up—Plays Going Out and Coming In

Chicago, April 5. Only one attraction withstood the marked counter-attraction furnished by Lenten resolutions and the bitterest mayoralty campaign this city has ever witnessed.

Today is Election Day. For the last 10 days the Loop streets from morning to night have been full of wild election campaign disorder, with bands, parades and whatnots. State street store managers claim their business has been at a standstill, and naturally the show shops suffered likewise. Election night means nothing in Chicago for box-office sales, and it is figured the town from a business viewpoint won't return to normal until this week-end.

The attraction which weathered everything was "Oh, Please," originally doubted for Chicago success because of the Broadway fate. It looks if this call will continue for two weeks more, when the attraction will be forced out because of another booking.

Marked drops were noticed in all other grosses. Plans to hold open houses saved at least three shows from going out last week. "What Every Woman Knows" continues to offer bright prospects at the Four Cohans. "Shanghai Gesture" kept up the sharp dropping at the Adelphi. Three weeks more will see the farewell performance of "Gesture," direct to the coast, making the first leap to Denver.

"Cradle Snatchers" pulled up with an official gross of \$14,277 last week. Sunday's gross of \$17,000 indicates this week will be another drop. It begins to look as if the June 1st mark, which "Snatchers" was after, will be hard to function, since the Easter week will bring in at least two dramatic shows that will sharply compete with the hotel sales of "Snatchers."

"Sunny" and Jolson will give the town a good battle of high-scaled attractions in another fortnight. "Twinkle, Twinkle," will come into the Erlanger at \$3. Booking of "The Noose" (opening April 16 at Selwyn) beats in "Broadway," due at the Selwyn Sept. 18.

Present arrangements have five openings Easter Sunday, with two the night before. "The Nightingale," to get away from the big Easter night list, opens at the Great Northern the night before.

Last week in April finds the strongest array of attractions the town has had at this particular period of the season for years.

Estimates for Last Week

"Sunny" (Illinois, 1st week)—Stiff \$5 night scale makes it possible to outdo high grosses of "Sally" and "Pollies" in first few weeks. Opened last night.

"Vagabond King" (Great Northern, 41st, final week)—Remarkably high grosses for first 20 weeks, then holding to moderate, but never approached possible exit until about five weeks ago. Gold mine for both ends. Chances of going out with \$17,000.

"12 Miles Out" (Cort, 12th week)—No prospects of bettering recent pace of around \$8,000. Farewells next week with "The Spit Fire" following.

"The Donovan Affair" (Selwyn, 4th, final week)—Never had chance after opening because style play doesn't stir up hotel trade, which "puts over" majority of shows at this house. Didn't figure \$6,000. "The Noose" opens Saturday April 16.

"Cradle Snatchers" (Harris, 15th week)—Officially week before last was \$15,040 with last week slipping to \$14,277. This week started off with little over \$1,700 for Sunday. Expectations are that Easter week will help to curb drops at an average of \$1,100 for past five weeks.

"Lucky Sambo" (LaSalle, 4th week)—No direct call, but pulls up gross via spotty sales. Doesn't figure heavy expense, so \$10,000 gives encouragement to hold in.

"Katja" (Garrick, 4th week)—Average weekly gross of little less than \$17,000, although special parties Monday nights are helping. One of attractions expected to be hurt by influx of heavy scaled musicals.

"Oh, Please" (Erlanger, 6th week)—Easily best call in town, but forced to depart April 16 because of "Twinkle! Twinkle!" booking.

"Please" made into local hit by newspaper plugging. Reported gross of \$26,000.

"What Every Woman Knows" (Four Cohans, 3d week)—Drawing high class trade downstairs, but trouble getting coin in balcony. \$13,000.

"Shanghai Gesture" (Adelphi, 15th

week)—Although not announced April 30 with jump to Denver to follow, mentioned for final performance of sensational engagement. Business off for last four weeks, down to around \$12,000.

"Ned McCobb's Daughter" (Princess, 7th week)—Managing to hold in during the pre-Easter slump, with grosses averaging around \$6,000. House is probably protected in contract.

"Sweet Lady" (Woods, 5th week)—Moved over from Illinois. Backers have sunk good pile, but banking on word-of-mouth boasting for dancing chorus.

"Night Hawk" (Blackstone, 5th week)—Making final rush of cut-rate books with two weeks to go. Has never had direct call, drawing over two-thirds with rate books. Around \$7,000.

"Night in Paris" (Apollo, 7th week)—Outside of big coin for last three weeks, but \$24,000 or little better, while loss both ends, indicates how deep slump in town has gone.

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BOSTON'S THREE SHOWS

Better Lineup for April 18—Week There

Boston, April 5. About a week ahead of time the local theatrical situation went dead this season. This week there are but three of the legit houses open. This is a condition which hasn't existed at this season for several years.

Of the three shows two are musicals and certain of good business. Bertha Kalich in "Magda," in at the Plymouth for one week, completes the local story.

Last Week's Estimates

"The Cocoanuts," Colonial (last week).—On return engagement proven very good money maker, with business last week about \$28,000.

"Vagabond King," Shubert (3d week). About \$27,000; pretty strong business for just coming in at this time.

"Magda," Plymouth (1st week). One week. In final week "Queen High" did about \$18,000.

Attractions scheduled to come in are "Crisis Cross," Stone show, at the Colonial next week; "Pickwick," Majestic, April 18; Gilbert and Sullivan operas, Plymouth, same date, with "The Constant Nymph," at the Hollis; "Oh, Please," Tremont, and "Yes, Yes, Yvette" at Wilbur.

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'Am. Tragedy' Opens in Frisco to \$9,000, 1st Wk.

San Francisco, April 5.

The first big newspaper smack for "The American Tragedy" carried the ticket selling scene of the girl's room in the newspaper ads and this gave the box office line a heave. After the first run the newspaper offices had so many calls about the ad that it was pulled for the other set-ups.

Result "The American Tragedy" opened great with the newspapers evenly divided on panning and praising the story with much credit for good acting and production. As a successor to "The Student Prince" it looks as though "The Vagabond King" would be here for some time. "Sun Up" is dimmed by poor trade.

Estimates for Last Week

Curran—"Vagabond King" got away to good start and comments by cash customers very good. First week, \$26,800, satisfactory.

Wilkes—"American Tragedy," pretty rough drama for home loving community, but noney paid over \$9,000 to see what all the fuss was about.

Columbia—Lucille La Verne's splendid acting in "Sun Up" isn't pulling what it should at this house. Gross only \$6,000. "Stop" in contract and doubtful if it stays the contracted six weeks. "One Man's Woman" may fill in.

Alcazar—"Rain" isn't doing what it should. Dropped to \$7,000. Looks like Terry Duffy will send in a new pitcher to warm up.

President—"Family Upstairs" still supplying enough laughs to gather \$6,100.

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TAXES PAID, PUBLIC BACK TO THEATRE DESPITE HOLY WEEK

"Spider" at \$29,300 Tops "Broadway's" \$26,600 Due to Chanin Capacity and \$3.85 Scale—"Rio Rita" Unchallenged Money Attraction at \$46,500

Attempts to plug the holes on Broadway have been unsuccessful. The list for Holy Week (starting Monday) will see plenty of dark spots. There are a number of unoccupied theatres right now.

The newer entrants for the most part fell down. Two were taken off Saturday after playing a single week.

Business seemed to pick up in most box offices last week, indicating a recovery from income tax paying and also showing that Lent is not a dominating factor in New York, as has been said before.

No New Smash

Last week's premieres did not disclose a real prospect. "Le Maitre's Affairs" at the big, new Majestic naturally topped the others, with a too highly inflated first night, when the scale was \$22 and \$5.50 top thereafter. During the week business was considerably off, but Saturday closed with a rush. The gross at \$35,000, however, was far under the capacity mark. "Mariners" did not impress as a popular show, but got around \$10,000 for a starter. "Cherry Blossoms" at the 44th Street did not win high regard, but was reported doing better than expected, with the estimated pace about \$15,000. "The Legend of Lenora," a revival at the Ritz, did not attract attention and is due to be taken off Saturday. "Fog Bound," a Friday premiere at the Belmont, was rated much too drab.

"Spider" Does \$29,300

Broadway has a new non-musical leader in "The Spider," housed in the big capacity Chanin's 46th Street. The scale was jumped to \$3.85 top last week, when capacity was the rule and the gross hit \$29,300. That exceeded the still capacity "Broadway," which got \$26,600 and was the leader until "Spider" came. "Her Cardboard Lover," another new hit, is safely in third position, with \$22,000 registered the second week. "The Constant Wife," which was riding in second place, is now fourth, at \$18,000, but still very big; "Road to Rome," real hit, is fifth, at \$17,000 and more; "The Play's the Thing" is standing up strongly, too, at over \$16,000; "Crime" at \$15,000, "Silver Cord" \$13,000, "Saturday's Children" \$13,500, "The Barker" \$12,000, "Chicago" \$12,500 about complete the group of money getters in this division.

The others are rated well under \$10,000, although "Wooden Kimono" claimed more last week; "The Crown Prince" probably beat the mark, too, but is no heavyweight; "The Squall," \$9,000; same for "Constant Nymph"; "Able," \$8,000; "Fog," \$7,000; "Tommy," \$8,000; "Two Girls Wanted," \$8,000; "What Anne Brought Home," \$6,000; "Set a Thief," \$5,000; "The French Kiss," no more.

"Rio Rita" Still Tops

"Rio Rita" is unchallenged for leadership of the musicals, holding to nearly \$46,500; "Lucky" is a close second, however, at \$44,000 claimed; "Oh, Kay," nearly \$38,000; "Scandals," \$36,000, with "Le Maitre's Affairs" behind the field; "The Desert Song," "Yours Truly" and "Honeymoon Lane" are next at close to \$25,000; "The Ramblers," nearly \$22,000; "Vanities," under \$20,000; "Peggy Anne," \$17,500; "Maritza," \$16,000, with "Bye Bye, Bonnie," a little less; "Queen High," \$15,500; "Judy," maybe \$10,000.

The outgoing list is heavy, nine attractions dropping out and only two due in next week. Easter week will see quite a flock of new shows, however. "Criss Cross" leaves the Globe, which gets a picture; "Honeymooning" stops at the Bijou, with no new offering announced as yet; "Twinkle Twinkle" withdraws from the Liberty, dark next week, and then "Lady Do" (April 18); "The Noose" leaves the Hudson, which next week will offer "Wall Street"; "Loud Speaker" closed at the 52d Street, the house reopening tonight (April 6) with "La Fiesta." "Gay Paree" tours from the Winter Garden, going dark for a week or so, and then "The Circus Princess"; "The Scalawag" stopped at the 49th Street last Saturday, and "Lost" was lost at the Mansfield, both houses being dark. The Theatre Guild will have the only other premiere next week, showing "The Second Man" at the Guild, where it will alternate with "Pygmalion." The Easter card includes "Love Is Like That," Cort; "Hit the Deck," Belasco; a revival of "The Thief" probably at the Ritz; revival of "Mr. Pim" at the Garrick; "The Comic," Mayfair; "The

Tightwad," no house mentioned, and "The Field God" for the Village.

32 Cuts and 22 Buys

While the cut rate list jumped up one for a total of 32, the buys remained the same, one deal expiring and another being added Monday. It was "Spread Eagle" at the Beck, with the brokers taking about 300 nightly. The buys are: "Scandals" (Apollo), "Spread Eagle" (Beck), "Saturday's Children" (Booth), "Broadway" (Broadhurst), "The Desert Song" (Casino), "Her Cardboard Lover" (Comedy), "The Crown Prince" (Forrest), "The Spider" (Chanin's 46th St.), "Cherry Blossoms" (44th St.), "Criss Cross" (Globe), "The Play's the Thing" (Henry Miller), "Oh Kay" (Imperial), "The Ramblers" (Lyric), "Le Maitre's Affairs" (Majestic), "The Constant Wife" (Maxine Elliott), "Lucky" (New Amsterdam), "The Road to Rome" (Playhouse), "The Legend of Lenora" (Ritz), "Yours Truly" (Shubert), "Crime" (Times Square), "Peggy Ann" (Vanderbilt), "Rio Rita" (Ziegfeld).

The attractions in the bargain counters: "Twinkle Twinkle" (Liberty), "Gay Paree" (Winter Garden), "Bye Bye, Bonnie" (Cosmopolitan), "Judy" (Royale), "Vanities" (Earl Carroll), "The New Yorkers" (Edyth Totten), "The Ramblers" (Lyric), "Countess Maritza" (Jolson), "Two Girls Wanted" (Little), "Sinner" (Klaw), "What Anne Brought Home" (Wallack's), "Gertie" (Bayes), "Honeymooning" (Bijou), "The Mystery Ship" (Garrick), "The Noose" (Hudson), "The Ladder" (Waldorf), "The Night Hawk" (Erolie), "Wooden Kimono" (Fulton), "Granite" (Mayfair), "Fog" (National), "Set a Thief" (Lyceum), "An American Tragedy" (Longacre), "The Legend of Lenora" (Ritz), "Fog Bound" (Belmont), "Mariners" (Plymouth), "The Squall" (48th St.), "The Constant Nymph" (Cort), "Queen High" (Ambassador), "Tommy" (Gaiety), "The French Kiss" (Central), "The Devil in the Cheese" (Hopkins), "The Crown Prince" (Forrest).

"TRELAWNY'S" \$40,000

Breaks Another Record — Ames Shows Did \$20,000 in Wash.

Washington, April 5. As in Boston the preceding week, "Trelawny of the Wells" came into the National and took the house record. An extra matinee Friday was necessary, while the \$4 top ran up the big gross.

Ames Gilbert and Sullivan Opera Company at Poll's got off on the wrong foot with "Iolanthe" for the first half, though "Pirates of Penzance" looks to have been the box office saver—accounting for the greater portion of the gross.

Peculiar condition created with the scribes, for the first time, repeatedly urging in one breath to see the all-star revival and the next Mr. Ames' musical.

Estimates for Last Week

National—"Trelawny of the Wells" (George C. Tyler). Took house record, though management probably trifle liberal in quoting \$40,000.

Poll's—Gilbert and Sullivan Opera Company. (Winthrop Ames). "Pirates," if played all week, would have meant more. Just under \$20,000.

This Week

Belasco, "Loose Ankles"; National, "Lady Do" (new); Poll's, dark. (Copyright, 1927, by Variety, Inc.)

"Message" Under \$4,000

Providence, April 5. "The Message," new drama with Jew-Gentile love problem, fell down it its week's run in this city at the Opera House. Capacity first night but failed to do much biz after. Week's gross under \$4,000; first time the box office receipts dropped from five figures in three months of second run legitimate and showings of "The Big Parade" and "Ben-Hur." Local critics gave "The Message" a boost. Play didn't have expected appeal to Jewish population or local theatregoers either. (Copyright, 1927, by Variety, Inc.)

Odd McIntyre's Nifty

Just before Odd McIntyre sailed on the "France" Saturday for the Ritz, Paris, he broadcast the following as the most important cause of his departure:

"Sleep with your helmet on these nights, for since that Snyder affair husbands should take no chances."

8 SHOWS OUT

Eight attractions are off Broadway's list, several closing suddenly last Saturday and the others departing this week-end. Included are several run plays.

"Criss Cross," presented by Charles Dillingham at the Globe, leaves for the road after playing 27 weeks. While that is somewhat less than the former runs of Fred Stone shows, it held to big money until a month ago. Average for five months around \$35,000. Lately under \$25,000.

"CRISS CROSS"

Opened Oct. 12. Praised very highly. Vreeland (Telegram) said, "best of Stone's shows." Variety (Edna) said: "Stone's popularity will insure it a run at the Globe."

"Gay Paree" at the Winter Garden by the Shuberts similarly hits the trail, after 22 weeks. The revue started well but slipped. Though it did not contend for leadership, was always rated well. New features were introduced into the show recently but it was suddenly decided to send it out.

"GAY PAREE"

Opened Nov. 9, 1926. Unanimously praised by all critics. Dale (American) emphasized it as "just a darned good show all the way through." Variety (Ibee) said: "A Frenchy show that ought to keep the Garden occupied through the balance of the season."

"Honeymooning," originally produced by Rachel Crothers and Mary Kirkpatrick, at the Bijou on a co-operative basis, will stop at the end of its fourth week. Never had a chance.

"Twinkle, Twinkle," produced by Louis F. Werba, leaves the Liberty for the road, after 21 weeks. Did not draw exceptional trade but was liked. Got as high as \$24,000, averaging around \$18,000, and lately dropped to \$12,000.

"TWINKLE-TWINKLE"

Opened Nov. 16, 1926. Caught mostly by second string men. Majority thought the show would do fairly well. Variety (Lait) said: "This piece may stick a while, but does not rank beside most of its musical neighbors."

"The Noose," presented by Mrs. H. B. Harris, leaves the Hudson after 25 weeks to moderate business. Got around \$14,000 during early months, easing off to \$11,000, and lately around \$8,000. Rated to have made nice profit. Goes to Chicago.

"THE NOOSE"

Opened Oct. 20, 1926. Most of the dailies considered the play fairly good. Mantle ("News") stated, "2d or 3d best melodrama in town." Variety (Lait) said: "The Noose" should get across for a respectable stay at the Hudson."

"Loud Speaker," at the 52nd Street, by the New Playwrights, was taken off Saturday, playing about four weeks. It was expressionistic affair, appealing to the highbrows and not so many of them.

"LOUDSPEAKER"

Opened March 2. Daily reviewers termed the play as bad. E. W. Osborn ("Evening World") wrote, "Its expressed motif is bunk." Variety (Ibee) said: "Not capacity the first night, and never will be."

"The Scalawag," presented by an independent group at the 49th Street, disappeared Saturday after

DRAMATIC SOCIETY SUSPENDED BY SYRACUSE UNIVERSITY

French-Flavored Skit with Male Impersonation by Co-ed and Female Impersonation by Male Brings Action—Happens at Initiation

Syracuse, N. Y., April 5.

A skit of decided French flavor, with a co-ed in trousers and a male student in scanties, presented at a recent initiation is the reported explanation of the faculty action in suspending Boar's Head dramatic society of Syracuse University for the remainder of the college year.

The suspension of the society, 23 years old, was granted by Chancellor Charles Wesley Flint in reasons to the demands made by two faculty members present at the initiation. The club members claim that the skits which aroused the ire of the staid pedagogues were "of the usual nature."

The Syracuse "Daily Orange," undergraduate paper, in an editorial denounced the faculty edict in no uncertain terms, charging that it "does not reflect creditably either on the good judgment of the administration or the status of student government at Syracuse University." The editorial added that "the pertinent point of the whole problem is the fact that if the attitude taken by the faculty in this particular case were to become universal, student government would be no more than an idle farce."

Boar's Head since its inception has been an excellent advertisement for the university. In addition to an annual production, the society has yearly given several bills of playlets, and recently has been broadcasting. This spring the society produced Eugene O'Neill's "Beyond the Horizon."

"CRAIG'S WIFE," \$9,000, AT MINN.; NOT ENOUGH

Trade Depression Hurts—"Patsy" in Stock with Guest Star, \$7,500

Minneapolis, April 5.

Local legitimate houses are feeling the effects of a trade depression doing the box offices even more harm than Lent.

Considering the vast newspaper space accorded it, the laudations heaped on it by the critics and the enthusiasm which it engendered among theatregoers themselves, "Craig's Wife," with Chrystal Hren and a splendid company, did not click strongly at the Metropolitan. Its gross, while under \$9,000, is believed profitable. The takings were far below what the attraction deserved and would have had under normal conditions.

The Metropolitan will be dark for the ensuing fortnight. Then the Carroll "Vanities" and "Music Box Revue" come in for a week each. With Edith Tallaferra as a guest star, the Bainbridge dramatic stock had its third big week in a row. "The Patsy" delighted theatregoers and the critics were liberal.

The takings of \$7,500 were just a few hundred short of full Shubert capacity for week.

House now sealed at \$1.25 for the entire lower floor and 99c. for most of the balcony. Miss Tallaferra, who seemed made to order for the title role in "The Patsy," is appearing in "Aloma of the South Seas" this week.

McCall-Bridge Players (tab) grossed around the usual \$5,000 at the Palace with "Mary's Ankle." "Bright Eyes," Mutual wheel burlesque, at the Gaiety, did about \$4,600.

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Gest Sails Saturday

Provided a slight attack of blood poisoning does not deter Morris Gest, he will sail Saturday on the "Homeric."

Mr. Gest scratched his foot, with an infection starting. He has been confined to his home for a few days. The trip is mainly to be present at the premiere of "The Miracle" as produced by Max Reinhardt abroad.

"Romancing Around" Closed. Lawrence Weber has shuffled plans again and will not bring in "Romancing Around" until next season. The season closed last week.

'HIT DECK,' \$20,000; 'TEMPTATIONS,' FROST

Legit Grosses Tumbled Last Week in Philly—"Pickwick," \$15,000, Best of Holdovers

Philadelphia, April 5.

Legit business has been tumbling very badly the last 10 days, a condition that would be much more alarming if it were not for the accepted fact that this is a general and traditional slump period in the theatres.

Last week saw all the continuing attractions experience sharp drops in attendance, except one. This lone fortunate was "Pickwick," which staged a splendid comeback in its last week by hitting close to \$15,000.

Last week's only opening was a pleasant exception to the general gloom. It was the Fields-Youmans musical comedy tryout, "Hit the Deck." Although apparently unwisely housed at the Chestnut, it caught public fancy from the start, and finished to between \$19,000 and \$20,000. The general word is that the show needs much fixing, but is as promising a tryout, in the main, at "Peggy Ann" was. New numbers and cast changes go into effect this week.

"Temptations" was by far the weakest of the musicals. Its second week at the Shubert probably grossed less than \$17,000. Some of the performances, notably the Saturday matinee, had only a scant dozen rows downstairs filled. Revue is scheduled to close its tour here Saturday.

Next Monday will see "Loose Ankles" at the Adelphi, and "The Circus Princess" at the Shubert.

Estimates for Last Week

"Jazz Singer" (Broad, 5th week) —George Jessel's show took a sharp drop under \$13,000. Four weeks would have been wise booking for this one.

"Great Temptations" (Shubert, 3d week) —Revue frost here. Last week under \$17,000. "Circus Princess" next week.

"Trelawny of Wells" (Garrick, one week only) —Tyler all star revival already sold out for week, with two extra matinees. "Honor Be Damned" under \$9,000 last week.

"Americana" (Walnut, 1st week) —Advance fairly good and opening excellent, considering opposition. "Pickwick" splendid gain in last week, almost \$15,000 reported.

"Hit the Deck" (Chestnut, 2d week) —Remarkably good first week for tryout, nearly \$20,000 claimed. Show may stay longer than originally planned, three weeks.

"My Maryland" (Lyric, 12th week) —Revue slumped hit more last week to about \$20,000.

"Pygmalion" (Adelphi, one week only) —Theatre Guild's single week engagement, sellout from indications. "Riddle Woman" last week around \$6,500.

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\$7,000 FOR MONTREAL COMEDY

Montreal, April 5.

Estimates for Last Week. His Majesty's (1,400; 50-250) "On Approval." Good comedy that went well and had better houses than last week's show, but not too good at \$7,000.

"Princess" (dark). Sir Harry Lauder coming for three nights.

one week. Estimated to have grossed around \$3,000.

"THE SCALAWAG"

Opened March 29. Second stringers believed show to be bad. Variety (Ibee) said: "An honest to goodness clean play, but not enough to catch the dollars."

"Lost," independent attraction, closed after one week at the Mansfield.

"LOST"

Opened March 28. Practically all reviewers thought the play a flop. Mantle ("News") expressed his opinion as "the play's the bunk."

LOCAL MGR. SQUARE SO KOLB & DILL GOT BREAK

San Francisco, April 5. When the chorusless Kolb and Dill company reached here, the local management was prepared to follow Stockton's action in Reno, but slipped in a joker in addition. It was agreed that even if only two customers bolted for a refund at the box office their displeasure would be attributed to lack of girls in the production and the sharing terms would automatically drop from the original 75-25 to 50-50.

The comedians got the break. Not one moved. The local manager might have planted a couple of walkers, but for some reason or other did not do so.

In Redding no action was taken because the management figured the town show hungry and the attraction was needed to pad an almost roadless show season.

Mayer, Author, Marries

Los Angeles, April 5. Edwin Justus Mayer, playwright and author of "The Firebrand," created surprise by announcing he had married Frances McIntyre April 2 at the First Presbyterian Church in Santa Barbara.

The bride is a 'Frisco society girl.

Belasco's Unnamed Play

David Belasco has accepted an unnamed play, on the first act received from Edgar Allan Woolf.

Mr. Woolf has been best known of recent seasons through his playlets, although having turned out a couple of full length plays meantime.

His script for Belasco will be completed within a few weeks, and rehearsals will start in the fall.

Meehan's "Lady Lies"

John Meehan, formerly general stage director for George M. Cohan, is pulling a Cohan, having written a play which he will produce and direct.

The play is called "The Lady Lies." It started in rehearsal this week.

Macfadden Squawking!

Seems like Bernarr Macfadden is getting touchy about his New York "Evening Graphic," the tabloid daily. It makes a specialty of front page composite pictures of a sensational nature. Through Attorney John Schultz, member of the cast in "The New Yorkers," an intimate revue at the Totten theatre, were notified by letter Monday to discontinue playing a skit called "Bernarr Hires a Stenographer."

According to the warning letters, the skit is considered libelous. It pictures the famous physical culturist entering his office in a bathing suit, interviewing prospective stenographers similarly attired in the one-piece beach uniform.

The "Graphic" has been kidded before in revues but this is the first instance of Macfadden putting up a squawk.

The sponsors of "The New Yorkers" say they have no intention of taking out the skit.

"Pleasures of Honesty"

Los Angeles, April 5. The Potbollers, under the direction of Henry Kolker and Ole M. Ness, will present the first American showing of Pirendello's "Pleasures of Honesty," at the Gamut theatre, April 7.

Charles Hill Mailes, character actor, and his wife, Claire McDowell, will play the leading roles. Others in the cast include Henry Kolker, Crawford Kent, Gladys Brockwell, Jack Carroll Nash, Gretta Morgan and Robert Ober.

Georgie O'Ramey Remaining
Georgie O'Ramey, reported about to leave "The Ramblers" because of a cut salary request, is said to have recalled her notice.

It suggests the cut request was not insisted upon by the show's management.

Gilbert Miller's Resignation From Frohman's, Refused

Gilbert Miller has tendered his resignation to Famous Players-Lasky as managing director of the Charles Frohman Company, the legitimate production arm of the picture concern. It is understood, however, that Adolph Zukor refused to accept the resignation.

Miller signed a three years' contract early this season, wherein he is said to receive \$50,000 yearly and 50 per cent. of the profits. Just before he sailed for Paris, Saturday, Miller is reputed to have declared he would take it easy, so far as production activities are concerned, until the contract expires.

He went abroad in connection with details affecting his divorce, reported to have been granted by the French courts. He is reported engaged to wed the daughter of Jules S. Bache, wealthy New York banker.

Miller has been very successful in production this season, four hits going to his credit. The first was "The Captive," followed by "The Play's the Thing," "The Constant Wife" and recently "Her Cardboard Lover," done in association with A. H. Woods. After "The Captive" was raided and voluntarily withdrawn from the boards at the undenied order of Zukor, friction was reported between Miller and the F. P.-L. office. Immediately upon arrival in Palm Beach at the time and a conference with Zukor, the Frohman name was removed from "The Play's the Thing" and "Constant Wife," Miller's name as the producer being substituted. It was said at the time that Miller contemplated withdrawal or buying out the Frohman office.

The friendship between the manager, Zukor and Lasky is said to be such that any differences can be easily patched up. Miller is due back in New York early next month.

"Malaria" in New York

Los Angeles, April 5. Charles Wagner is to produce "Malaria," play by Bill Branch, in New York in May. Richard Bennett is to be starred.

Wales "Bill's" Chances

Broadway is speculating on the chances of Governor Smith signing the so-called Wales "padlock bill," which would give the license commissioner the power of closing any theatre for a year, if a conviction for playing an obscene and immoral performance is registered. The chances are believed to be 50-50 with an edge toward 'he governor making it a law.

'Open Your Arms' for Walnut St., Phila.

"Open Your Arms," musical, Dolloff & Wainwright producing, will get under way at Stamford, Conn., April 22. It's due at the Walnut, Philadelphia, to start a summer run.

Cast has Bernard Granville, Mary Hutchinson, Arthur Campbell, Lallve Brownell, Jane Oaker, Adelaide Wilson, Fred McGurk, Ted Wheeler, Hal Munis and Virginia Smith.

Carroll's Date April 12

Earl Carroll procured a postponement of his trip to Atlanta until next Tuesday, April 12, in U. S. Court in New York Monday.

Either Carroll will leave before to report at the federal penitentiary in due time, or on April 12 will be conveyed south with other U. S. prisoners.

His sentence of one year and a day for perjury in the "bath tub" incident starts upon his surrender.

Under the law Carroll can apply for a pardon after serving four months at Atlanta. Persons sentenced to not over nine months must serve the full time, minus behavior allowance. Carroll's year and a day appears to give him a better break than anticipated.

It is said the fight to keep out of Atlanta has cost Carroll over \$75,000. The reputed fee paid James M. Beck to present the case before the U. S. Supreme Court was \$25,000.

'Judy's' Booking Mix-Up; Show Remains in N. Y. C.

After posting notice of closing the New York run at the Royale (Chanins') at the end of this week, laying off Holy Week and opening at the Studebaker, Chicago, Easter Sunday, "Judy" rescinded the dates and will remain at its current stand six weeks more. Much confusion resulted from the premature move.

John H. Mears, producer, booked the Studebaker date without consent of the Chanins, who refused to release the show from its run. The contract called for notice only after the show had fallen under the stop limit two successive weeks. Business picked up unexpectedly last week and the gross exceeded the stop set by \$1,100.

Meanwhile Mears' notice has been accepted by eight members of the company and as many substitutes were put in rehearsal for the contemplated Chicago engagement. Now Mears, who will continue to operate under the closing notice from week to week, has decided to hold some of the performers in rehearsal to replace those who refused the out-of-town tour.

Among those who are leaving are Frank Beaton and Mary Lucas, who prefer to remain east.

Bryant Has Eltinge

The Lambert Theatre Co., a corporate theatrical enterprise in which Lester Bryant is interested, took possession of the Eltinge, New York, last Friday. At that time the balance of \$75,000, representing the final year's rent of a seven-year period was paid A. H. Woods.

Contrary to reports, the Woods offices will remain on the top floor of the Eltinge, that being provided for in the lease. Bryant and his Yale Club associates produced "Fog," now current at the National.

They are now producing a piece called "Brilliant," written by Lyman Brown, of the Chamberlain Brown agency. "Tommy," now at the Gaiety, was booked in the Eltinge, starting next Monday by the new lessees.

Notes of Appreciation for Letting the Public Know. My Thanks to the Critics

MR. GEORGE GOLDSMITH of the "HERALD TRIBUNE":

"It is not she, but Lester Allen, whose head reaches just to her shoulder, who incites most of the merriment. A droll fellow, he achieves at moments something close to hilarity."

MR. WILLIAM F. SOKIND of the "EVENING POST":

"Lester Allen rejuvenated with newly constructed trousers, a peppy fellow with both eyebrows on the ground—and Mr. Allen provides his unbelievable repertory of facial acrobatics, head gear and those quaint habits which have made him notorious as the last of the mad Allens."

MR. SAM ZOLITOW of the "NEW YORK TIMES":

"The diminutive Lester Allen undertakes a wide variety of tasks and gets away with most of them excellently; rarely has he shown a better comic sense."

MISS ALISON SMITH of the "MORNING WORLD":

"Lester Allen darted through the entire program in his irresistibly appealing aspect of a faintly worried but thoroughly game foxterrier."

BURNS MANTLE of the "DAILY NEWS":

"Mr. Allen back from a season collecting salaams and salutes in England, is the cleverest of the bantamweight hoofers, and a genuine pantomimist among the comedians. Of the three he is, I think, of the most value to the entertainment."

MR. ROBERT COLEMAN of the "DAILY MIRROR":

"Lester Allen heads the battalion of comedians. Well, you know Lester. You've seen him in previous editions of "Scandals." He extracts laughs from every possible line and situation and from some rather impossible ones as well. Mr. Allen is one of our favorite comedians and we do wish that he had been given funnier material with which to work."

MR. STEPHEN RATHBUN of the "NEW YORK SUN":

"And Lester Allen was never funnier than he was last night. He was particularly ludicrous in the burlesque of 'The Dove' and in part of the studio scene. In fact, his sketches were funnier than are sketches usually found in a revue."

MR. ROBERT GARLAND of the "EVENING TELEGRAM":

"Which brings us to Lester Allen. During the course of the evening Lester Allen dished the dirt in connection with the untimely demise of dangerous Dan McGrew, projected a delightful satiric characterization entitled 'Lights of Old Broadway' and did what he could for the burlesque of 'The Dove.'"

MR. WILLIAM TRAPP of the "EVENING WORLD":

"There were other signs, too, of the vernal season; as, for example, that amazing five footer, Lester Allen, noble kinsman of that Allen of Lester and Allen who flourished in the halcyon days of Tony Pastor's when May and Flo Irwin were far uptown."

MR. KELSEY ALLEN of "WOMEN'S WEAR":

"Lester Allen's burlesque of John McCormack in a song 'Lights of Old Broadway' was a gem."

Gratefully,

LESTER ALLEN,

"LE MAIRE'S AFFAIRS,"

NEW MAJESTIC, N. Y.



St Patrick's Day LUNCHEON to MORRIS GEST The Patron Saint of Stageland

George Hearst
James W. Wharmsey
A. McWhannery
L. J. ...
W. H. Wooded.
D. ...
Sidney M. Ehrman
Herbert C. Moffatt
Algon ...
J. ...

Roy S. Folger
E. D. Toblentz
Miss Houston
C. W. Steiner
Triumph Crocker.
H. ...
John ...
Milton ...
R. ...
K. ...
G. ...
L. A. ...

FAMILY CLUB
SAN FRANCISCO
MARCH-17-1927

ENTERTAINMENT ANGLE IGNORED AT RADIO CONFERENCE IN CAPITAL

Groups Can't Agree on Technical Matters, but Many Suggestions — Labor Representative Speaks Against "Hook-Ups"

Washington, April 5. Carefully avoiding practically all reference to the entertainment angle, the broadcasters met here for a three-day session during the past week and informed the new radio commission how they thought the air should be controlled.

No one group seemed to agree with the other in the various technical phases while included amongst those sitting in on the controversy were the Senate and House framers of the radio legislation that created the bill—all except Senator Dill and Congressman White, sponsors of the two measures that finally emerged from Congress as a single law.

Opening day one radio manufacturer stated that sets now in use were valued at more than \$850,000,000 and urged that proposed plans to utilize the lower wave lengths be avoided as it would scrap all of these. Representative of the National Broadcasting Co. stated that the majority of stations desired only to serve its own immediate neighborhood, while a Mr. Nockels, representing organized labor, charged the hook-up system as being but a step toward entire monopoly by the "trust."

Censorship Challenged

The question of censorship, which the commission recently ruled was within the rights of a station owner, was challenged, while later developments clearly indicated that when the commission makes its first move to "clear the air," and reduce the number of stations, its authority will immediately be tested in the courts.

It was rather freely predicted that the year allotted the commission to function as a full time body will expire before a decision is handed down on its authority to decrease the number of stations.

Two distinct plans were submitted for the reduction in the number of 733 stations now operating. One of these was from a special committee of the American Engineering Council, while the other was sponsored by a radio trade magazine. Both were long, tediously and technical.

WBAL Add to N. B. C.

Baltimore, April 5. WBAL, Baltimore's only super-power broadcasting plant, has joined the National Broadcasting chain. Frederick R. Huber is director of the local station.

Chances are it will be the "Blue Chain" accounts that will be distributed by WBAL.

By the terms of the hook-up the station will not lose its individuality. The National Broadcasting company will just take over WBAL's silent time and the local staff will remain intact. WBAL is a 5,000-watt station, with downtown studios and a broadcasting plant located outside the city, free from all aerial interferences.

ROCHESTER ON WJZ CHAIN

Rochester, N. Y., April 5. WHAM, local station recently acquired by Stromberg-Carlson Telephone Manufacturing Co., is being jumped from 100 to 1,000 watts and will join the WJZ chain during the summer. The new 1,000 watt outfit is due to be on the air by June 27.

WHEC, another local, has announced plans for increasing its power from 100 to 500 watts. WOKT, the third local station, is operating on 1,000 watts.

KNECHT'S RADIO RETURN

Joseph Knecht and his Goodrich Silvertown Cord orchestra return to the air April 22 after an absence of six months on tour in K-A and Orpheum vaudeville almost exclusively. During the absence of Knecht and his orchestra, the Goodrich Zippers were the substitute radio attraction. The Zippers are variety entertainers.

ARTHUR HAND ABROAD AFTER LOSSES HERE

California Ramblers on Pelham Road—Lost Money in Miami and New York

Arthur Hand, founder of the Californian Ramblers, is reported to have left for the old country, after having dropped \$80,000 at the Deauville Casino, Miami Beach, and \$30,000 at the Lido-Venice, nite club, in New York.

Remaining at the Pelham roadhouse is the original Ramblers, now under the direction of Wallace T. Kirkeby, its manager and former partner of Hand's.

Young Arthur is heir to a large estate from his late father and mother. It allows him, however, the income only until he reaches a certain age.

Hand and Kirkeby's cafe ventures have already cost Hand part of his inheritance. Kirkeby, as the business executive, shouldered the burden of the business expenditures, resulting recently in a voluntary bankruptcy petition listing some \$400,000 in liabilities. Kirkeby's obligations date from the ill-fated Florida and Lido-Venice undertakings, a \$250,000 item being for a lease on the Miami Beach premises.

WHN Hook-Up on White Hour With WOKO-WMCA

What appears to be the attempted start of a net work of its own by WHN is the immediate hook-up by that Loew station with WMCA, New York, and WOKO, Peekskill, N. Y. At present the hook-up is for the WHN's E. A. White advertising hour.

Nils T. Granlund (N. T. G.) was loath to go into details when queried as to the ultimate objective. WHN is spending about \$40,000 in further equipment on the roof on the Loew's State building at Broadway and 45th street.

KAUFMAN TRAILING WARING'S

With Waring's Pennsylvanians signed for Eddie Dowling's new musical, Whitey Kaufman and his Pennsylvanians are planning to follow into the Waring Itinerant territory. Walter Batchelor, Inc., is handling Kaufman in the picture houses and ballrooms.

Waring's Pennsylvanians make their Broadway debut in production at \$3,500 a week as the feature of "East Side-West Side," written by Dowling and Jimmie Hanley, and starring Ray Dooley (Mrs. Dowling).

N. A. O. D'S RADIO PLUG

An unusual advance plug for the National Association of Orchestra Directors' first annual dance at the Hotel Astor, will be a concerted radio plug through the National Broadcasting Corp.

The majority of the board of directors of the N. A. O. D., are "name" radio bands, hence the ether co-operation.

Warners Broadcasting

Chicago, April 5. Warner Bros. (pictures) are broadcasting a combination music and advertising program one hour each Saturday night through WBBM here.

Coon-Sanders Night Hawks supply the music.

Boston School for Organists

Boston, April 5. Lloyd del Castillo, Metropolitan theatre organist, has resigned and will establish a school for theatre organists in Boston.

Hanley's Pert Question

James Hanley, song writer, went to one of the many private parties for which composers are always sought. He didn't know what it was all about but readily acceded to the host's request to "play something."

In the middle of "A Little White House," Hanley stopped and asked the host what his name was, also his business. The man replied his calling was that of a furrier, whereupon Hanley piped up with:

"How would you like to be asked to try on a silver fox every time you went to a party?"

No answer.

BOEHM'S BOUNCERS

Man with Aliases Given One Year in Buffalo—Just Out at Syracuse

Buffalo, April 5.

Andrew Boehm received a sentence of one year in City Court here for handing out bouncing checks. He had been just released from jail in Syracuse for a similar offense and was brought here for trial.

Boehm has used many aliases, among them A. Sharp Minor. The latter was purposely employed by Boehm to deceive people into believing he was C. Sharp Minor, the organist.

White and Brunswick Vs. Crawford and Victor

Lou White, feature organist at the Roxy, has signed to write organ music exclusively for Jack Robbins.

White also has been signed by Brunswick as its feature recording organist to buck the Paramount-Jesse Crawford-Victor combination.

Crawford's Victor records are big sellers.

HERE AND THERE

Ralph Williams and orchestra have opened at the Blackhawk restaurant, Chicago, following Coon Sanders Night Hawks, who are on tour.

Herbie Mintz and band have begun a short engagement in Terrace Gardens, Chicago. They open at the Shoreland (hotel) May 5 for the summer.

Phil Napoleon and orchestra leave Sunday for a Boston cafe, succeeded at the Rosemont, Brooklyn, by the Bay State Aces, Amherst collegiate band.

Dying from Dye; Albert Cole Afflicted

Des Moines, Ia., April 5. With his entire body dyed a brilliant blue, Albert Cole, director of the Brandon, Iowa, consolidated school orchestra, is near death.

Cole dyed a pair of shoes and wore them before the dye had dried. Physicians state that the dye has destroyed all the red corpuscles in the blood.

DOC DAVIS' BAND

Chicago, April 5. Doc Davis, formerly with Jack Chapman's orchestra as violinist and vocal soloist, will head a new band now being built by the Benson agency of Chicago.

It will be a nine-piece outfit, with the initial engagement set for the Drake (hotel) Terrace June 4.

Rosebrook in St. Louis

Leon Rosebrook has joined the Skouras Bros. in St. Louis as staff conductor of their houses. Rosebrook is taking charge of the Missouri's radio programs via KMOX.

The musical director closed last week with "A Night in Spain."

Central Ia. Chief Quits

Marshalltown, Ia., April 5. W. A. Buchanan, secretary of the Central Iowa Fair Association the last year, this week announced his retirement from that office, because other business demanded his attention.

RADIO RAMBLINGS

Late stay-outs are not overlooked by at least three metropolitan stations, WPCB, WMCA and WABC, all of which are on the air, on the week-ends, past midnight until 2 a. m., and sometimes later. The programs are naturally hit-and-miss variety offerings, dependent on this or that enterprising song plugger or would-be radio entertainer. Excess talent is seemingly shunted onto the late schedule, serving as a sort of "dog" stand, proving that even radio nowadays is getting to be quite particular.

Along similar variety lines, but better organized are the Week-Enders. WEAF stock organization of grand and light operatic artists. Herold Sanford directs and Ivy Scott, soprano, Harvey Hindermeyer, tenor, and Charles Robinson, basso, are most prominent in the program.

Dance music is the backbone of any radio evening. Among the newcomers distinguishing themselves are Don Voorhees' highly skilled musical purveyors from the "Vanities," and Johnny Johnson's snappy syncopators from the Twin Oaks.

Frank Farrell (Greenwich Village Inn), Frank Cornwell (Janssen's Hofbrau) and B. A. Rolfe (Palais D'Or) are WEAF jazz staples. Cornwell's own tenor solos are impressive and Rolfe with a showmanly routine program is particularly impressive.

Jack Davis from WRNY is a fetching singer and if his billing were somehow distinguished, Davis would have large possibilities for an individual reputation. But there are a flock of Davises on the ether (Joe Davis included, who at least has made his "Melody Man" billing distinguish him). The Jack Davis, who was clocked from the Roosevelt station, warbles winningly.

Roth Novelty Trio always pleasant entry. Again on from WNYC, their musical novelty once more suggested stage possibilities. Doubtlessly, the Roths, like Jack Davis above mentioned, are quite busy with private engagements as a result of their other popularity.

While WNYC, the Municipal station, has impressed noticeably in its transmission, it is known that Commissioner Albert Goldman is giving the city broadcasting station considerable personal attention and this has had its good effect.

Charles Harrison and Helen Clark are royal entertainers as the Royal Hero and Royal Heroine of the Royal Typewriter Hour. This weekly radio feature is ever a well-conceived commercial entry.

Proves that somebody in radio, and no doubt it is to the credit of the N. B. C. experts, has some knowledge of showmanship. Radio is certainly making showmen out of staple business men.

Roxy is getting a double plug of late via WJZ, Sunday afternoons, which in addition to the Monday night hour gives Roxy's Gang generous weekly representation.

N. T. G. was in rare form while speling on behalf of the E. A. White Hour. Granlund has a fly style all his own and jibed exceptionally well with his subject.

Wengell Hall, "the red headed music maker," disappointed on WJZ Friday night following his long-heralded comeback. Hall was stricken with laryngitis and a makeshift studio program was nicely dovetailed to suit in the person of Keith McLeod, staff pianist.

In the two years "The Man From Cook's" has been a regular feature of WJZ, the radio tourists have covered much of the world, but each time the Cook's Tour expert comes back he digs up some new and interesting spot one can visit. Talk about whetting an appetite! And who of us doesn't like to travel? This ether Cook's tour is probably the next best thing to doing it in person and, if nothing else, it's a wow of an educational entry.

Erva Giles and Frank Munn's duets are as ever an outstanding feature of the Ruud Light Opera Hour. Walter Haenschen is, as before, wielding the baton. . . . Another faithful commercial entry are the Idents, otherwise John and Bill Mitchell, banjo entertainers par excellence.

Jimmy Carr and the Frolic cafe's frolickers made merry via WMCA and the irrepressible Durante-Jackson two-thirds of "those three boys" are getting plenty hot via the mike from the Parody Club. Jimmie and Eddie now gargle their stuff with an assurance that bespeaks of a flattering fan mail.

Abel.

INSIDE STUFF

On Music

Tuttle in New York

New York's new U. S. District Attorney, Charles H. Tuttle, represented the broadcasters during that group's attempt to amend the copyright laws in order to give radio the free use of all such material.

Mr. Tuttle practically appeared throughout the entire Senate and House hearings.

Managers Give Band A Break

An unusually gracious gesture by a manager for the sake of an artist, not always encountered, is the case of Al and Jack Goldman who willingly released Eddie Elkins from a summer's contract at their Castilian Royal roadhouse on Pelham Parkway.

After signing with the Goldmans, Elkins was given the opportunity to open at the Hotel Roosevelt, New York, succeeding Wheeler Wadsworth, at about \$500 a week more than the Goldmans held him for, although with a smaller personnel. The release was forthcoming without a hitch.

Columbia's New Blood

Columbia's progressiveness with the inception of the Eddie King-J. S. McDonald regime—both coming over at intervals from Victor—is noteworthy because of its faith in the new blood. Columbia believes strongly in the new generation of maestros, those young dance orchestra conductors who are huge local favorites in their respective communities. Thus, within a short period, Columbia has placed Don Voorhees, Mal Hallett, Guy Lombardo, Cass Hagen and Max Fisher under exclusive contracts. All are young men, and all are in the "right" spots for best local turnover.

Hallett is the Paul Whiteman of New England and conceded to be the greatest ballroom attraction in the field for mass draw. Voorhees is the "Vanities" conductor and very popular on the radio. Hagen is spotted at the new Hotel Manger, Times Square. Lombardo is the most popular attraction in and around Cleveland, and Fisher is a California favorite who has traveled extensively and is generally known to the pop music public.

DUMONT'S FOREIGN TRIP

Chicago, April 5. Adolphe Dumont, musical conductor at the Chicago, will sail from New York April 9 for two months of travel abroad.

During his absence H. Leopold Spitznagel will direct at the Chicago.

KRUEGER RESIGNS

Chicago, April 5. Bennie Krueger has signed a new contract with Balaban & Katz calling for an increase in salary and another year as director of the stage band, alternating between the Tivoli and Uptown theatres.

HIP EVIDENCE FOR CLOSING

Ginger Ale and Cracked Ice Decision Starting Something

Cincinnati, April 5.
The U. S. Government has launched its padlocking campaign against Cincy roadhouses, cabarets and hotels, under authority of the recent ruling of the U. S. Circuit Court of Appeals at Chicago that the sale of ginger ale and cracked ice to persons carrying liquor into the places constitutes a violation of the prohibition law.

U. S. District Attorney H. E. Mau has filed suit to padlock the Nine Mile House, suburban roadhouse, charging that the proprietor and employees connive with patrons in violating the law by selling ginger ale and cracked ice at exorbitant prices. It also is alleged that Federal prohibition agents purchased liquor at the place on numerous occasions.

Similar suits are expected to be filed against other roadhouses and cabarets in the near future.

NO LICENSE FOR KIT KAT

Nite Club in Pittsburgh Condemned By Police

Pittsburgh, April 5.
Kit Kat Klub, one of the most prominent cafes in Pittsburgh, has been refused a license to continue as a cabaret by Director of Public Safety James M. Clark. The refusal to grant a permit for April is a result of the club's cheating by keeping open after the 1:30 a. m. closing hour, Director Clark charged.

The Kit Kat Klub formerly was the Rendezvous. It has figured in the news on several occasions and according to the safety head's latest edict, "it is done forever," as a cabaret. Edward Klein is its manager.

The only two places of this kind operating here at present are the Nixon and Flotilla Club.

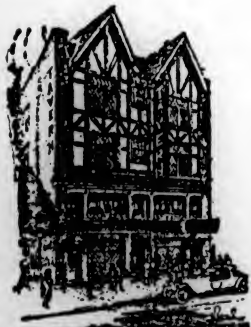
Helen Moran Sentenced

Convicted of shoplifting, Helen Moran, 22, of 534 West 156th street, formerly an entertainer in the Back Stage Night Club in West 56th street, was sentenced to an indeterminate term in the House of Good Shepherd in Special Sessions. Miss Moran was arrested in December for stealing articles valued at \$49 from Sak's 5th avenue store. Dorothy Worth, 19, dancer, with Miss Moran at the time, was given a suspended sentence.

R. Talmadge Adjustment

Los Angeles, April 5.
Owing to an adjustment now under way between Richard Talmadge and Abe Carlos who formerly produced Talmadge pictures, production on a western to have been started last week for Universal has been postponed.

Talmadge has just completed one picture under the direction of George Melford.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Two Freaky Clubs

A couple of nite clubs in New York are emphasized as freaks.

One gets into that class through employing 30 hostesses as a permanent draw, rather than any other kind of a show.

The other freaky club is a room with a bar only, the cabaret floor downstairs having been placed under a padlock.

SLEDGE HAMMER ECONOMY

Federal Agents Dismantling Beer Pumps and Equipment

Raiding squads of Federal Department are embracing new enforcement tactics by dismantling beer apparatus in booze joints raided on a search warrant.

Several amber fluid oases operators learned this when taken over on a warrant.

The raiders just took enough beverage for evidence, plugged open the remaining brew and confiscated on the premises, using a sledge hammer to dismantle the taps and faucets on the bar.

The new arrangement is said to have been embraced to save storage fees on confiscated stock. Whether the same arrangement will obtain on other beverages seized in raids is not known.

College Inn Dark

Chicago, April 5.
Looks as though the Windy City is to become but a summer breeze. The College Inn, synonymous with Chicago night life for years, is to be as dark as some of the legit houses during the coming hot nights.

Just tea dances (afternoon) for the Hotel Sherman's famed room this summer with Maurie Sherman's orchestra officiating. The latter has signed a new contract, effective Labor Day, whereby he will remain at the Inn for another year.

After Curfew Evidence

Police have been tightening up for evidence of Curfew Law violations by the nite clubs of late, from accounts by the club men.

Action is looked for following the surveys by the coppers.

As the business is doing a bigger fadeaway than the hideaways have had of late, if the police are patient they may be relieved of much annoyance.

Benny Davis and Pani

Two friendly foes of last summer are in negotiation once again. The objective is for Benny Davis with Harry Askt to go into Joe Pani's Woodmansten Inn.

Everything seems to be settled excepting the most important points. If not smoothed over Benny may land in another roadhouse for the hot air period.

TEX'S CLUB AND REVUE

C. W. Morganstern has signed Texas Guinan to be featured in a new musical comedy, "Padlocks of 1927." De Sylva, Brown and Henderson are to author the music and lyrics.

Tex is opening her new place on West 48th street tonight (Wednesday).

FISHER AT TWIN OAKS

Max Fisher and his orchestra open this week at the Twin Oaks succeeding Johnny Johnson's outfit. Johnson holds forth regularly at the Club Mirador.

Fisher has also signed with Columbia to record exclusively with them for two years.

Davis' Havana Club

Washington, April 5.
Meyer Davis is to establish a night club in Havana during the coming season.
Davis recently returned from the Cuban city.

Harry J. Susskind and Peggy Clark are running the Torch Club on 51st street, with Fred Rapport, manager.

LONDON CABARETS

London, March 25.
Royce and Maye, from the Parquet in New York, opened at the Embassy Club Monday evening, having been brought over by Albert de Courville, who is in charge of the Embassy entertainment. The Embassy is very exclusive, being owned by Lord Tichborne, son of the Duke of Marlborough. The show comprises only the American team, augmented by half a dozen dancing show girls, who make an exceedingly smart appearance. Royce and Maye did splendidly and can command unlimited bookings here. Their stay, however, is limited, and they go back in May, only to return to London next season.

Frank Masters is still in charge of the entertainment at Princes Restaurant Cabaret, which is composed in no small degree of Americans. In addition to Ben Blue, the troupe includes Frances Day and Frank Adey, Doreen Reed and Billy Milton, Rene Stocker, Eddie Gray. Princes is just about breaking even.

The Three Rascals, who just closed at the Ambassadors, are now at Uncle's Club, which has a band under the direction of Billy Blanche.

Murray's Club, at Maldenhead, down on the river, under the direction of Jack May, opens its season April 30.

Ben Blue, at present appearing at Princes Cabaret and doubling in vaudeville, has been booked to open in Paris, at the Ambassadeurs Club around May 20 for three months. After that, Blue goes to Berlin to feature in Hallen's Revue.

The Park Lane Hotel, a newly constructed hostelry in Piccadilly, is running a cabaret. Two Americans had a fair hand in the first edition. Ardath de Sales is responsible for the wardrobe and Danny Dare arranged the dances. The feature act was Alice Delysia. The opening performance was capacity. Business is now not good, from all accounts. George Grossmith's office is in charge of the booking arrangements.

Ed Lowry closes at the Piccadilly March 27, and has a couple of weeks out of town, after which he returns for return dates at the Coliseum and Alhambra, waiting for Lew Leslie's "White Birds" at His Majesty's in May.

Billy Elliott, American, plays the Pavilion, Glasgow, next week and, for the first time such a privilege was allowed, Elliott is permitted to double at the Piccadilly Cabaret in Glasgow.

IN PANAMA

Panama City, March 12.

Kelly's Ritz, the famous Mamie Kelly's Rendezvous, has lately received Jane Carpenter and Frankie Young as entertainers.

A new dog race track is shortly to open, operated by the Panama Kennel Club.

Bilgray's cabaret is still outstanding as the night place on the Atlantic side, with its floor show the Zone's amusement feature.

Stanley H. Willis is now agenting here, booking everything, including bazaars, carnivals and barbecues, besides cabarets, orchestras and clubs. His address is P. O. Box 244, Ancon, Canal Zone, with his sign reading "Willis Amusements. At the Crossroads of the World."

Sam Salvin Back

Sam Salvin is to do a come-back professionally, but will continue with Nesor Costumes as a silent partner.

He has formed an alliance with Arthur S. and Sam Lyons and is "behind" the new Lyons & Lyons, Inc.

Salvin is also handling Arthur Caesar for the latter's stage writings.

Young's Cafe Bagdad

Chicago, April 5.
Ernie Young has taken over production at the Pershing Palace, cafe in the Pershing hotel.

The room will be re-christened Cafe Bagdad.

Bobby Gross in Cafe

Los Angeles, April 5.
Bobby Gross, song writer and vaudevillian, is the new master of ceremonies in Lyman's Cafe Alabam.

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

Davis' "Selling" Charge Withdrawn in Court

Washington, April 5.

An order was signed by the court today withdrawing the joker in the charges against Meyer Davis' Le Paradis Cafe. The joker was a charge of selling liquor.

Attorneys for Davis were asking for a bill of particulars on this phase, when the judge granted a private audience with the government attorneys. The withdrawal followed.

Davis now has approximately 10 days in which to either let the injunction against drinking in his place go to trial, ask for the dissolving of the injunction or for a dismissal of the bill.

Fess Williams and his Savoy orchestra doubling from the Savoy ballroom, Harlem, into the Lincoln, Harlem picture house.

LEADING ORCHESTRAS

IRVING AARONSON

And HIS COMMANDERS

Exclusively Victor

April 7-9—CROSS-KEYS, PHILA.

Permanent Address, Variety, N. Y.

WESLEY BARRY

and His ORCHESTRA

Assisted by

JIMMY LONG and LUCAS SISTERS

April 2

PANTAGES, HAMILTON

DOK EISENBURG

And His SINFONIANS

Featured Stations:

WNAC Boston

WEAN Providence

WBET Boston

Playing

SHEPARD COLONIAL RESTAURANT,

BOSTON

FRANK FUNDA

AND HIS

TEN EYCK ORCHESTRA

ALBANY, N. Y.

Broadcasting Station WGY, Schenectady

MAL HALLETT

AND HIS ORCHESTRA

Featured Six Seasons on Broadway

COLUMBIA RECORDS EXCLUSIVELY

Now Playing

ARCADIA BALLROOM, NEW YORK

GEORGE IRISH

AND HIS

Indianapolis Athletic

Club Orchestra

One Consecutive Year

WFBM, INDIANAPOLIS

HELEN LEWIS

AND HER

MELODY WEAVERS

FRANK L. VENTRE,

Directing

Perm. Address, Variety, New York

CHARLIE MELSON

And His PLAYBOYS

Featuring

"MELSONIC"

JAZZ

STATE, DETROIT

FOURTH MONTH

GEORGE OLSEN

AND HIS MUSIC

EXCLUSIVELY VICTOR

This Week, FOX'S, PHILADELPHIA

Care of Variety, New York

CHARLEY STRAIGHT

and His Orchestra

Brunswick Records

Frolic Cafe, Chicago

Own Instruments Exclusively

WM. WACO'S

ORCHESTRA in

"SUNNY" CO.

Now Playing

ILLINOIS THEATRE, CHICAGO

RADIO QUESTIONNAIRES

Los Angeles, April 5.

The radio stations operations in and around Los Angeles have been supplied with application blanks for renewal of their station licenses. The applications are in the form of questionnaires, requiring each broadcaster to state whether he has increased his power or jumped to a wave length other than that assigned by the Department of Commerce.

Also asked is information on commercial policy and reasons why continued operation will be of public interest and benefit. It is said that very few stations will be able to qualify for first grade licenses here.

These applications are to be returned to the newly-created Radio Commission, which will make the classifications as to the type of license that is to be given to the applicant.

JO ASTORIA

and his

CORAL GABLES COUNTRY CLUB

Coral Gables, Fla.

FRANK CORNWELL

and His Orchestra

WEAF Radio-Phonograph Records

AT JANSSEN'S MIDTOWN

HOFBRAU-HAUS

53rd St. and Broadway New York City

BRICK ENGLISH

And His

ORCHESTRA

NOW WITH

CINDERELLA ROOF

LOS ANGELES, CALIF.

FROM DETROIT

JEAN GOLDKETTE

Orchestras

VICTOR RECORDS

Back in Detroit

GREYSTONE BALLROOM

DAVE HARMAN

And HIS GREATER ORCHESTRA

Breaking Box-Office Records through

Pennsylvania and West Virginia

Personal Management:

EDWARD L. FISHMAN, Harrisburg, Pa.

ROGER WOLFE KAHN

and HIS ORCHESTRA

HOTEL PENNSYLVANIA, NEW YORK

Victor Records—Ruescher Instruments

Booking Office: 1607 Broadway, New York

GEO. D. LOTTMAN, Gen. Mgr.

VINCENT LOPEZ

And His ORCHESTRA

Exclusive Brunswick Artist

1595 BROADWAY

NEW YORK

Direction WM. MORRIS

AL MOORE

and His ORCHESTRA

HEADLINING LOEW THEATRES

April 3—LOEW'S, PROVIDENCE

Direction WM. MORRIS

B. A. ROLFE

AND HIS FALAIS D'OR ORCHESTRA

WEAF ARTISTS

Edison Records

ROLFE ORCHESTRAS, Inc.

1600 Broadway, New York City

HERBERT STRAUB

and His MAGIC MUSIC

At SHEA'S BUFFALO

BUFFALO, N. Y.

Broadcasting Station WMAK, Buffalo

PAUL WHITEMAN

And HIS GREATER ORCHESTRA

PAUL WHITEMAN'S

48th Street and Broadway

NEW YORK CITY

GEORGE OLSEN Presents

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

Texas Guinan, 300 Night Club hostess, and Herman Edson were acquitted from contempt of court by Federal Judge Thomas B. Thatcher on a liquor selling charge in violation of a U. S. court injunction.

For failing to pay \$150 fine for speeding, Gustave Flint, 31, of 16 Hammond place, Elmhurst, L. I., chauffeur of Jeanne Eagels, playing in "Her Cardboard Lover," was sent to jail for 8 days.

Complaint has been filed in Supreme Court by the Eaves Costume Co., demanding that Flo Ziegfeld, Jr., producer of "Rio Rita," must pay \$17,819 on the costumes used in the play or return them.

Dame Ellen Terry, English actress, suffered a fractured bone in her left arm as a result of a fall on the stairs of a friend's home.

Faye Marbe, American, who sued Daly's theatre, London, because she was deprived of a part in "Yvonne" in the show by the management, was awarded \$15,500 damages by a London jury.

Four men and four women were arrested in the Hurtig & Seamon theatre, 253 West 125th street, following a raid which took place there on March 29, at the close of the afternoon performance.

Alice Szapira, actress, of 369 Convent avenue, charged with second degree manslaughter for having run over and killed a little colored boy, was freed by Judge Mancusa.

John H. Dahn and Philip Goodman, producers of "The Ramblers," temporarily halted from withdrawing from the bank any funds of the show until Kenneth H. Bristol, Paris banker, receives 50 per cent of the profits. Bristol claims that he and Dahn have a partnership agreement to that extent.

William Meyers, taxi-cab driver, caused Vera Winters, ex-"Follies" girl, of 178 Central Park West to be brought to court for failing to pay her fare. She received a suspended sentence from Magistrate Norris when consenting to settle.

Texas Guinan is suing Franklin Ford, announcer of WHAP, 9 West 96th street, for \$1,000,000. She charges Ford with having called her "A notorious proprietress of the night club bearing her name."

Arthur Hammerstein and Flo Ziegfeld, Jr., are in an argument over "The Show Boat." Ziegfeld insists he will produce the musical, but Hammerstein contradicts the statement by saying he has an option on "Show Boat" from April 1 to Oct. 20 next.

Dartmouth Alumni Association of New York has invited Marie Saxon of "The Ramblers" as guest of honor at its 1927 reunion at the Biltmore Cascades April 7.

Many Broadwayites were on hand to witness the debut of Roger Wolfe Kahn and his band at the Pennsylvania grill.

Edward de Tisme, American actor, who has played abroad for a number of years has arrived from London for the Detroit company of "Broadway."

Guy Bolton will write Ziegfeld's next show in which Marilyn Miller will star.

Arthur Hammerstein announced that he had taken over the option of "Show Boat," previously held by Flo Ziegfeld.

Dorothy A. Mason, actress, of 100 West 45th street, is suing Alanson B. Houghton for \$250,000 for causing her false arrest on April 10, 1912. He accused her of robbing him of a stickpin and also of taking \$1,500 in cash.

William Gillette, actor, accused Walter C. Jordan, 51, a play broker, 1 East 39th street, of having unlawfully kept a certified check for \$1,000 which Jordan was to have given to his cousin. Jordan was held on a grand larceny charge in West Side Court.

Charles K. (Chick) Endor, cabaret entertainer, was arrested for failure to pay \$175 back alimony to his wife, Mrs. Doris Endor.

Irving Caesar, of 269 W. 79th street, and David Freedman, of 321 W. 78th street, authors of "Betsey," have brought suit against Flo Ziegfeld, alleging that he did

not give them the 3 per cent of the gross box-office receipts as agreed. They also claim an interest in the film rights.

After separated for the last five years, Mrs. William S. Hart, wife of the movie star, declared that if her husband asked her to go back to him she would gladly do it for the sake of her boy.

Metropolitan Music League is planning to organize an orchestra of 1,000 men and women, who will get a chance to play after working hours. Most of them will represent the Bronx.

Almost \$14,000 was raised toward the \$1,500,000 endowment fund to the Actors' Fund of America, at a special performance given at the Imperial Sunday night by the British committee of actors and actresses.

"Right You Are If You Think You Are," headed by Clare Eames, opens for regular evening performances April 11. Winifred Hanley supplants Elizabeth Risdon; Charles Cardon and Leigh Lovel play the brother roles formerly played by Leigh and McLaren. Philip Leigh will remain in the cast.

Charles Dillingham, theatrical producer, ill for quite some time, will go to Atlantic City for a week's stay. The doctors will later decide when he will return to his office.

Hamilton McFadden and Rouben Mamoulian, two directors of the Theatre Guild School, will take over the organization and operate it as a separate institution. The Guild's reason for dropping the school is that it is unable to obtain into its own companies sufficient number of graduates.

"The Comic," read by J. C. Nugent, Patricia Collinge, and Cyril Keightley, opens at the Mayfair, New York, April 18. Also in cast are Rex O'Malley and Malcolm Williams.

Vivienne Segal, now with "The Desert Song," will next be seen in "Collegiate," non-musical play by Lynn Starling.

Jones & Green at the Cort will present "Love Is Like That" April 18.

David Belasco says June Walker and Geoffrey Kerr will appear under his management in "The Bachelor Father" next January.

Mandel & Schwab will produce the book of an operetta by Guy Bolton. Oscar Hammerstein and Sigmund Romberg will write the lyrics and music.

Charles I. Reid, manager of lecture and concert tours, announced that Olga Petrova, playwright and actress, will give a series of lectures throughout the United States and Canada on the subject of censorship.

W. I. Shuman of Stuart, Fla., is suing John Ringling, circus owner, for \$2,500,000, charging Ringling with misrepresenting a \$10,000,000 oil tract.

Clarence H. Mackay announced at the annual meeting of the orchestra's board of directors, that Arturo Toscanini, for the last two years guest conductor of the New York Philharmonic, will be regular conductor for half of next season.

"Manhattan Mary" is the new musical comedy which George White hopes to follow up the success of the "Scandals."

William K. Howard, director of "White Gold," arrived from Culver City, and will stop at the Ambassador Hotel. He broadcasts over WOR.

A sore throat will require Vivienne Segal to remain out of the cast of "The Desert Song" for several days. Charlotte Lansing is understudying.

LOS ANGELES

Mrs. Melvina E. Hopkins of this city was granted an interlocutory divorce in the Superior Court from Lee Wallace Hopkins, picture actor. The plaintiff charged Hopkins with willful persecution and desertion and asked for the custody of their son.

A new art museum is to be erected in Carmelita Park, Pasadena, according to the announcement made last week by Arthur H. Fleming, president of the Pasadena Art Institute.

The Parkdale Four Square Gospel Church at Glendale was organized

last week as a branch of Angelus Temple, with Mrs. Minnie Kennedy, mother of Almee Semple McPherson, taking active part.

Virginia Vail and Juliane Johnston, who have been in Hawaii for three weeks, have returned. Miss Vail went there for her health, following an illness she contracted from overwork. She contemplates returning to screen work this week.

Lawrence Stern & Company and Halsey, Stuart & Company, Inc., are offering \$10,500,000 Loew's Theatre and Realty Corporation first lien six per cent sinking fund bonds, due March 15, 1947. The bonds are priced at 100. The bonds are secured by a closed mortgage on fees, leasehold and collateral in connection with 12 theatres and commercial properties in seven cities. The corporation is a wholly owned subsidiary of Loew's, Inc.

Chief of Police August Vollmer of Berkeley, Cal., has assigned a patrolman to the temporary task of censoring "art" magazines sold in that city.

A technical move, made by Charles Chaplin's attorneys after three writs of prohibition were denied by the Court of Appeal here, brought out an application for a hearing before the State Supreme Court. Two of the writs appear in the name of Alfred Reeves and one of the Chaplin Studio. According to the attorneys the Supreme Court has 20 days in which to grant or refuse a hearing.

After having obtained her divorce and \$11 a week alimony from J. Parks Jones, picture actor, Mrs. Augusta Jones bitterly bemoaned her lot in Judge Scott's court in reference to the stinty allowance, particularly after Jones admitted on the witness stand he was earning \$100 a week. Mrs. Jones declared she will take steps to secure more alimony.

Phil Edwards, the newsboy and ex-pug, charged with having stabbed to death Phillip Gold Wrigley Field usher, when refused a seat in the \$5 section on a \$1 ticket, was brought before Municipal Judge Charles Ballard for preliminary hearing.

Edwards was arrested once before as a hi-jacker, according to Deputy District Attorney E. J. Dennison.

Eddie Welch, movie stunt man, being brought before Judge J. W. Summerfield's court on an order to show cause why he is not paying alimony for the support of Mrs. Charlotte Welch and their five-months-old infant daughter, affirmed that the stunt business is not so good these days. According to Welch there are days when he makes as much as \$10 and others when he doesn't earn a cent, averaging about \$30 a week.

Mrs. Welch's suit, pending trial, charges Welch with bringing his "stunts" into their home by knocking and kicking her around.

CHICAGO

John Daly and wife (Pearl Mack) are out five pairs of skates, costumes and a spitz dog, all stolen from a car they parked on North LaSalle street.

Mrs. William Harrison Cade, chairman of the law committee of the Illinois Federation of Women's Clubs, charges politics with stepping in to stop the play censorship bill "advocated by the federation."

Fire destroyed the interior of the Plantation, "black and tan," at 338 West 35th street. The place had been closed 30 days preceding the fire.

Patrons in Gayety, Bowen and Commercial theatres were driven out by a fire that destroyed a whole block and caused \$500,000 damage in South Chicago. The Calumet theatre was the only one of four in the radius not damaged.

Nattie Boehike, 24, hopeless dope addict, killed herself in her room in the Clarendon hotel. Arthur Edmonds, actor, with whom she lived, said he had vainly tried to break her of the habit.

White After Erlanger

On Rental Basis

Chicago, April 5. George White is negotiating for the Erlanger as the Chicago spot for "Scandals" in June.

White wants the house on a straight rental instead of a percentage basis.

It is understood that should the Erlanger be unattainable on that arrangement, the show will be held for a November opening, playing eastern dates until then.

OBITUARY

ROBERT GEORGE LARSEN

Robert George Larsen, 55, general manager for the Keith-Albee interests in Boston, died April 1 of heart disease while asleep in his room in the Hotel Belmont, New York. A daughter and three sons survive.

Bob Larsen, as he was best known, had devoted almost his entire business career to the Keith and Albee interests. When a young man he started work on the Boston "Herald" and while thus engaged

ARTHUR KERSHAW

associated with Hopper's Companies, passed away April 5, 1927. Funeral services to be held April 6, at 2 p. m., at Campbell Funeral Church, Broadway at 66th Street, New York.

landed the job with B. F. Keith's Boston theatre which brought him into recognition as one of the most proficient and efficient men in vaudeville employ in the country.

Not only did he use his personal energy in developing the Boston Keith's but was assigned to personally look after the K-A holdings throughout New England.

For the past year Mr. Larsen's health was not so good and he was forced to take a number of vacations.

The funeral was held Monday in St. Paul's Episcopal Church, Brookline, a suburb of Boston, with Rev. William L. Clark, rector, officiating.

The services were largely attended by men and women prominent in theatrical life. The honorary pallbearers were Edward F. Albee, J. J. Murdock, Edwin G. Lauder, Jr., Earl L. Crabb (who succeeded Mr. Larsen as general manager of the K-A interests in

In Memory of My Dear

MOTHER

Who Passed Away
March 27, 1927

HARRY VAN HOVEN

Boston when his health became impaired), Judge J. J. Brackett, Walter L. Collins, Williams E. Collins, Gordon Creighton, Edwin Gibbs, Elmer C. Rice, John Cutler, Thomas J. Feeney, A. J. Philpott, Charles W. Goding and Dr. John McLean.

The ushers were George H. Giles, Bart E. Grady, manager Keith's theatre; Alfred W. Lauder, manager Keith-Albee Boston theatre; Ralph M. Gilman, manager Bijou, and Samuel Mahoney, assistant manager of the Boston theatre.

The Meistersingers of Boston sang "Nearer My God to Thee," the same selection they sang at the funeral of the late B. F. Keith in Newton. The Meistersingers were started on the Keith Circuit 18 years ago by Mr. Larsen.

Interment in Forest Hills.

EUGENE HUGHES

Eugene Hughes, 64, prominent New York vaudeville agent, senior member of the Keith-Albee booking agency of Hughes & Manwaring, died yesterday (April 5) in his suite in the Hotel Harding in West 44th street, New York. He had been ill for 17 months.

Gene Hughes was one of the oldest and most popular vaude agents and

In Memory of My Friend

MRS. HARRY VAN HOVEN

(NORA HUSTER)

Mrs. G. Choos

prior to his business association with M. S. Manwaring appeared in vaudeville with his wife, the Mr. and Mrs. Gene Hughes combination, appearing in many comedy sketches. Mrs. Hughes, who survives, is a sister of Laura Hope Crews, prominent actress.

Two brothers and two daughters

also survive. Of the latter, Elda Hughes is an actress but at present very ill in Philadelphia.

Funeral services will be held at 11 o'clock Thursday (April 7) morning at the Campbell Funeral Church, Broadway and 66th street, New York.

HERBERT NEWELL

Herbert Newell, 48, who with Harold Kane formed the vaudeville team of Newell and Kane, died March 23 in St. Joseph's Hospital, London, Ont., of pneumonia.

Mr. Newell was in London, appearing at the Famous Players theatre there, when he became ill March 21. His condition became rapidly worse with his demise following two days later. The funeral was held in London, with services from St. Peter's Cathedral and interment in St. Peter's cemetery.

Mr. Newell was a native of Cedar Rapids, Ia. He went on the stage when seven years old. The last eight years he spent in vaudeville, prior

In Memory of My Beloved

WIFE

(NORA HUSTER)

Who Passed Away March 27, 1927

HARRY VAN HOVEN

to that being identified with musical comedy and stock roles.

Kane is currently in Springfield, O.

LEROY ARMSTRONG

LeRoy Armstrong, 73, in charge of the research department for Universal for the past several years, and an authority on that work, died March 29 at his home in Lankershim, Cal. Death was due to apoplexy.

Mr. Armstrong had been a writer and newspaperman for many years and was known in newspaper circles across the country.

He is survived by a wife, three daughters and two sons.

ARTHUR BROOKS

Arthur Brooks, 37, baritone of The Temple Four, died suddenly of pneumonia in the General Hospital, Toronto, to which he had been taken after playing the Monday show.

Brooks lived at 259 Garfield place, Brooklyn. He leaves a widow and one child. The act is continuing with three men under the name of the Temple Trio.

RENE GAUTIER

Rene Gautier, who appeared in his father's vaudeville act, Gautier's "Bricklayers," died in New York recently after a brief illness of pneumonia. He was 24 years old. Three brothers, Arsene, Honore and Harold, operate vaudeville acts, be-

IN MEMORY OF

my dear husband and our dear pal

ARTHUR W. BROOKS

(ARTHUR MACKRELL)

who passed away March 15, 1927

May he rest in peace

DOROTHY MACKRELL

(TEMPLE FOUR)

sides the several turns owned by the father, Leonard.

ALBERT HERBST

Albert Herbst, associated with Roland Burke Hennessy in the publication of the New York "Star" for 15 years, was found dead in bed March 29 in his room at the Hotel America, New York. Death was caused by heart disease. At the time of his death Mr. Herbst was planning the publication of a new weekly. Following his retirement from the "Star" he devoted his time to selling real estate.

THOMAS CONKEY

Thomas Conkey, about 45, baritone with the Municipal Grand Opera of St. Louis last season, died suddenly at his home in New York April 3. He had appeared in a

(Continued on page 63)

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CHICAGO

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Orpheum unit show, headed by Harry Carroll, at the Palace this week, is a good show, but it isn't vaudeville by a long shot.

In vaudeville, real vaudeville, the performer would come on, do his act, go off and stay off until the next show. The Palace is a supposed "two-a-day" house, yet every act on the bill, with the exception of an acrobatic closer, is doing practically three or more shows daily. They may not know it, but they're doing the same work they would in a continuous film theatre and for less money.

Ken Murray led the batting order, a couple of gags introducing him as the show's master of ceremonies. Murray jumps into every turn from then on, occupying more composite time on the stage than has any vaude master of ceremonies seen hereabouts.

Six pretty girls, who later proved to be the feminine relief of Harry Carroll's revue, started the show proper in a specialty turn, billed "In the Gym." One thing about Harry Carroll and his girls. He picks 'em young, he picks 'em talented and he picks 'em comely. California Collegians, a band with a new idea of how to entertain, stopped the show before it began. What the seven members lack in music they make up in everything else, although their numbers at that are better than those churned out by many larger combinations. Three encores for a deucer is unusual and even that wasn't enough.

Ann Greenway, formerly half of

a mixed act and lately the prima of a musical, followed in a singing turn with Harry Carroll at the piano. Miss Greenway, with her beauty and some dard numbers by Carroll and Ballard MacDonald, duplicated the feat of the preceding act. Ken Murray had them in his mitt before he reached his single spot. How Murray has learned to nurse an audience is a revelation. There is a big difference between this Murray as a "single" than when he was part of the Murray and Charlotte team in former years.

Grant Mitchell, the real "name" of the bill, was the least productive of entertainment. "Three Flights Up" lacks the laughs to class it above an every day sketch. A company of three in support is capable but not prominent. Mitchell closed the first part.

Only two acts in the last half, with the Carroll revue running over three-quarters of an hour. Almost everybody got in on this one. Murray, the girls, Miss Greenway, the

bination of a comic abrobat team and a dance team, billed as "All Wrong," took a close first on the bill. The comic team did the regulation routine and came on later for a burlesque adagio, both clicking. The dance duo had three spots, at their forte in ballroom whirling. Always a job for turns like this.

Walter Brower, monologing in next-to-closing, had a steady run of heavy laughs. His stream of topical chatter is not strictly original but he sold it unanimously. Considering the salary he's probably getting now he should take a chance on master of ceremonies work in some big picture house. Plenty of houses with stage bands could use him. The opener, George W. Moore, got his usual mild returns on talent which deserves more. He's a juggler, but tries too much with weak comedy and hurts his act. He got the same reception here a year ago with the same turn. Closing were three participants

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Collegians and even Mitchell, who had a bit in one of the blackouts. No squawk as to the lengthy running time. The turn never let down.

Pasquall Brothers closed. They went on way after 5 o'clock.

Business not as good as the show. Loop.

The boy ushers who replaced the haughty queens at the Majestic are coming along fine. They're picking up the tricks right and left. Frin-stance:

"What should I do when a man says he'll find his own seat?" one of them inquired of the manager.

"Just say 'All right, sir'; then salute," the manager explained.

The kid got the idea right away.

When the next independent customer milled in he got the "all right, sir."

But what a meaning was put into it! And the salute—ask any second lieutenant.

Classy entertainment on the stage.

The bill's strength was evident as early as the two-spot, with the Loos Brothers pulling a hit out of a half empty house. The boys harmonize in topical numbers. The act is also desirable for picture houses.

Rawls and Von Kaufman, third, whose humor is homely rather than wise, found a sizeable market here.

Elicota, clowning over a xylophone, is of a type seldom caught here, going after his laughs reservedly but still getting them in abundance.

He carries Bee Byrne, who dances seriously and also burlesques well.

Elicota got his biggest laugh on a placard announcing Earl Carroll's "Bathub Blues." He played "The Prisoner's Song."

Suggestiveness is a little too apparent in the Black and O'Donnell mixed comedy act. For variation the girl plays a violin and the man dances a tap-shuffle. Got over well here. A novel and effective com-

in the six-day bike race at the Coliseum, billed as winners of that race. Carl Stockholm was a member of the winning team, but Eddie Madden and Harry Horan, the other two in the act, came in third.

The trio presented an interesting exhibition, riding bikes on rollers which motivated three miniature figures on a disk. An announcer explained things.

Business weak Sunday afternoon.

The booking boys were out strong at the Academy Thursday night. For no reason. Whatever they went out to see, they didn't, though they might have made the trip just to show "Kut" how hard they work.

They saw a fair flash turn in Lapenty's Fantasies. Nothing to it as now arranged until the finale, hoke apache. Idea in Spanish, with two men and a girl at the marimba, man bass violinist, man and two girls, dancers. The apache number, showing the three dancers in a free for all, is rough, well handled and great as a blowoff bit. The better of the two women gets up after each knockdown and goes into a Charleston, only to be tipped over again.

Matthews and Orth, two girls, apparently opened. They were caught from the middle of their act on. No fifth turn billed outside, there are no ushers and the door-man only knows how to tear up tickets. The pair of girls are lookers with clothes and can sing a number. Applause continued into the opening of the following turn, so it is presumed they surpass that which Academy customers are accustomed to.

Jeff Healy's act is a mild interpretation of a fairly good idea. A skit doctor is needed if better time is wanted. It's all talk, with a nice "situation" and a set, but the talk is draggy and dull. Woman in support is a competent handler of lines, a good singing voice added.

Her song number breaks the monotony but is badly spotted. On second here, Healy just missed a flop, a surprise finish line saving.

Opening as an old time illustrated song warbler, Sidney Jerome laughs that off and goes into his comedy song material to sum up as a capable small time single, but no better than that. The illustrated song stuff is good. Jerome starting off legit, later to hoke it with the camera operator, who crosses him with the wrong slides. It's okay if you get it, but the customers didn't at first. The balance of his material will fit the time he plays.

Business good if you don't like crowds. "Rubber Tires," the picture.

John Scharnberg has been appointed manager of the new Orpheum theatre at Madison, Wis.

Clint Lake rejoined Gertrude Ederle in Dallas this week as business manager. Walter Brown succeeded Lake following the channel swimmer's return to New York, but she wired him to take charge again.

DETROIT

By JACOB SMITH

Case—Eleanor Painter in "The Nightingale" (last week).

Shubert—Lafayette—"New York Exchange."

Shubert—Detroit—"The Little Spitfire"; stays two weeks, followed by two weeks of "A Night in Spain" (new show).

New Detroit—Thurston (two weeks); "Cradle Snatchers" (Blanche Ring) April 17.

Bonstelle—"Faust."

Cadillac—Stone and Pillard.

Gaiety—"The Gorilla."

Garrick—"One Man's Woman," next, "Gentlemen Prefer Blondes," "Broadway" opens April 17.

Adams—"Casey at the Bat" (2nd week).

Broadway—Strand—"Birth of a Nation."

Colonial—"Cheaters."

Washington—"Whispering Sage."

Madison—"Resurrection."

Michigan—"The Telephone Girl."

State—"Cabaret."

Capitol—"Fashions for Women."

Born, to Mr. and Mrs. Charles H. Miles, March 25, a son, Charles Henry, Jr. This is their second child.

Mork Watson and band, after many months at the LaSalle Gardens, are duplicating their success at the Grand Riviera. Both houses are controlled by the Munz Theatrical Enterprises.

The Broadway-Strand closes next week for alterations, reopening April 16 with a change of policy. The Bert Smith Players go in for an indefinite engagement, changing program weekly. Pictures will also be shown.

National Players, Inc., go into the Shubert-Lafayette for the summer starting April 16. O. W. Woodward was here last week and fixed things with E. D. Stair, who owns the house. The initial bill will be "Naughty Cinderella." There will be ten shows weekly. The cast will comprise Hazel Whitmore, Herbert Clark, Valerie Valerie, Mary Mead, Isabel O'Madigan, Bernard J. McOwen, Orrin T. Burke, Burford Hampdon and William Crinans.

John H. Kunsy's contract with Vitaphone for the Madison includes four Vitaphone acts with each change of picture.

Charles H. Miles is getting drawings and figures on a big neighborhood theatre in the North Woodward section.

Frank Stuart, P. D. C. manager in the South, was operated on at St. Mary's Hospital, Detroit, last week for tonsillitis.

Jack Goldhar succeeds Sydney Abels as Detroit manager for United Artists.

A new magazine called Cinema will make its appearance soon devoted to the Kunsy theatres.

Henry S. Koppin has taken over the Durant theatre, Flint, giving him three houses in that city.

Fred Zemer has taken over the Strand and Lincoln theatres in Owosso, Mich., from Angell & Codd.

CINCINNATI

By JOE KOLLING

Grand—"Cat and Canary."

Shubert—"What Price Glory" (second week).

Cox—"The Home Towners."

Olympic—Bozo Snyder (Columbia).

Empress—"Naughty Nifties."

Keith's—Vaude and films.

Palace—"Heaven on Earth" and K-A vaude.

Lyrio—"The Beloved Rogue" (second week).

Capitol—"Casey at the Bat."

Walnut—"The Midnight Sun."

Strand—"Easy Pickings."

Gifts—"Naked Truth" (third week).

Openings of summer seasons:

Stuart Walker, dramatic stock at Grand, May 2; Coney Island, May 21; Zoo, May 22 and Zoo grand opera, eight weeks' engagement commencing June 19, Isaac Van Grove, conductor.

Chamber of Commerce estimates present census of Cincinnati to be 442,000 and over 600,000 for Greater Cincinnati, including Hamilton County and Covington, Newport and other Kentucky suburbs.

Joseph Allen has been made business manager of the National Players, stock at the Cox, replacing Clinton Tustin, appointed by O. D. Woodward to manage fourth company of National Players soon to open in Detroit. Other National units are in Louisville and Kansas City.

Acts from Keith's, Palace, Empress, Cox and local radio favorites entertained at the Actors' Fund frolic and dinner at the Hotel Sinton last Thursday night, when it was announced that Cincinnati's quota of \$10,000 for the endowment of the Home for Aged Actors had not been fully subscribed.

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BALTIMORE

By BRAWBROOK

Auditorium—"Blossom Time."
Ford's—"Ghosts" (Mrs. Fiske).
Maryland—Vaudeville.
Palace—"Seven-Eleven."
Gayety—Band Box Revue.

An opera seat sale record was hung up here last week when Frederick R. Huber, local representative, Metropolitan Opera Co., opened the single opera seat sale for the post-Easter four night engagement at the Lyric. The sale opened at 8:30 Tuesday morning and at 5 o'clock there were between \$9,000 and \$10,000 in the cash drawer. This followed a record season sale, during which over half the seats for the engagement were sold. The Met. opens Easter Monday night.

Carlin's, the town's biggest outdoor amusement park, opens next Saturday. Alexander Jackson's Plantation Band returns to the park's dance floor. The town is also to get three big tent shows in May. One is the usual allotment, sometimes two, but seldom more.

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By HARDIE MEAKIN

Belasco—"Loose Ankles"; next, "Love Is Like That."
National—"Lady Do" (new, with Karyl Norman); next, "Ben-Hur" (films).

Poli's—Dark; April 14, Mitsi; 24, "Queen High."
Earle—Vaude-pts.
Keith's—Vaude.
Gayety—Columbia.
Mutual—Mutual.
Wardman Park—Dark.
Little—"Potemkin."
Strand—Pets-musical tab.

Columbia—"Slide, Kelly, Slide"; next, "Beloved Rogue."
Metropolitan—"Orchids and Ermine" next, "Ankles Preferred."
Palace—"The General" and Jazz Week; next, "Fashions for Women" and stage attractions.
Rialto—"Shoulder Arms" and "Love Thrill"; next, "Magic Garden."

Washington now has its own Little Theatre for the showings of those films that somehow or other never get into the regular houses. Situated on 9th street in a remodeled grind house the affair is sponsored by the Motion Picture Guild, which previously had the Wardman Park.

Irving Shapiro, formerly Machat's manager at the latter house, is doing the film buying for the new venture, also run by Machat.

Foster, Fegan and Cox, three local boys of Father Hurney's St. Patrick's Players, are playing the local Keith house currently.

Seven blocks away, at the Strand, two other of Father Hurney's group of players—Mary Deery and Eileen Lally—are being featured in the I. B. Hamp condensed musical.

And Father Hurney is to produce his annual revue, this time titled "Washingtoniana," for a two weeks' run, opening April 19.

Harriet Hawley Locher, head of the Crandall educational department, and Nat Glasser, of the same organization, are making a short reel, which will be used to close the current season of special children's performances at the Tivoli and Chevy Chase.

D. A. Reynolds, formerly assistant manager of the Earle (vaude-pts), has been transferred to the Avenue Grand, neighborhood straight picture houses, as manager.

SOUTHERN TIER, N. Y.

Winifred Gillmore, leading woman in the Majestic Players, Elmira, N. Y., and Grace Walsh, Ingenue, have resigned and have been replaced by Nancy Duncan and Peggy Ripley, respectively. Miss Gillmore is considering three other engagements.

All records were broken for activity in shooting movies in Ithaca, N. Y., as a result of recent efforts. Motion picture cameras were to be seen when, for the first time in history, it was necessary to dynamite ice to gain open water for Cornell crews. In addition, four reels of life at Cornell University have been taken for distribution to alumni clubs for exhibition purposes.

NEWARK

By C. R. AUSTIN

Shubert—"Rose-Marie."
Broad—"Abie's Irish Rose" (5th week).
Proctor's—Vaudeville—"Jewels of Desire."
Loew's State—Vaudeville—"Women Love Diamonds."
Newark—Vaudeville—"Cheaters"
Mossque—"Casey at the Bat"—vaudeville.
Branford—"Long Pants"—vaudeville.
Rialto—"When a Man Loves"—Vitaphone.
Fox Terminal—"The Honor System"—"The War Horse"—vaudeville.
Capitol—"The Lost Tribe"—"Affair of the Folies."
Goodwin—"Orchids and Ermine."
Miner's Empire—"Aloma of the South Seas."
Lyric—"Vamps of 1927."

The Shubert (legit) has "Beau Geste" in for an indefinite run April 17.

The engagement of "When a Man Loves" and the Van and Schenck Vitaphone program at the Rialto is being circused. Among other publicity, a four-page colored and roto section was inserted in the Sunday Call. The last Vitaphone program was unmercifully roasted by the press.

George Young did little at Loew's last week. His act did not seem set.

BRONX, N. Y. C.

Irving Liner has succeeded Francis Brett as manager of the Mount Eden. The Mount Eden is of the Consolidated chain.

Charles Cohen will build at 1,600-seater at Allerton and Holland avenues. Charles Goldreyer will operate the house.

Louis Pincus has succeeded Jack Cohen as manager of Fox's Audubon. Cohen, formerly in charge of publicity, has gone to Detroit.

Abe Cogut will remain in charge of the Prospect when Goldberg & Jacobs take over that house in August for Yiddish dramatic productions. Cogut has been managing the house for the past two years, leaving the Yiddish stage for that purpose.

SYRACUSE

By CHESTER B. BAHN

Wieting—Frank Wilcox stock, in fourth season with "Is Zat So?"
Temple—Temple Players (stock) opening with "A Play Without a Name."

B. F. Keith's—Vaudeville-pictures. Savoy—Burlesque (Mutual).
Strand—"Sorrowful of Satan"—Vitaphone.
Empire—"Getting Gertie's Garter."
Eckel—Dark.
Regent—"The Winning of Barbara Worth."
Palace—"Just Another Blonde."
Harvard—"King of the Pack."

Olga Golenova, local dancer, who has appeared in several prologues at the Empire under direction of Countess Helmy Smirnova, has been signed with the Juva-Marconi dance act in vaudeville.

Students of the Oswego High School produced "The Gypsy Rover," musical comedy, April 2-3, at the Richardson, Oswego.

Lack of patronage has resulted in the closing of the new Dellinger theatre, Batavia, except Saturdays and Sundays, according to N. D. Dipson, president, Rotonde Amusement Co., lessees. The house is owned by Joseph R. Rosenbloom and Harry Krieger, Batavia. The operating interests also control the Genesee Theatrical Enterprises, Inc., controlling two other Batavia houses. The Dellinger will install Vitaphone in June in a try to resume full week operation.

Don Hollhan, 5-year-old Waterbury (Conn.) youngster, appears with the Frank Wilcox Co. at the Wieting in "Is Zat So?" this week. In the small boy role. The youngster filled the same part when the company did the piece at the Jacques in his home town recently, and did it so well that Wilcox determined to use him in the play when it is done by other Newling-Wilcox stocks. Syracuse is his first trip. Later he goes to Albany, Scranton and Wilmington, Del.

"McFadden's Flats" (Strand) last week beat the 10-day gross of Harold Lloyd's "The Kid Brother," despite a prize panning from the reviewer of the "Post-Standard."

The Grand theatre building, Batavia, has been sold by M. J. Korman, Medina, to David R. Kriger, acting for a chain dry goods store corporation. The theatre lease runs five years, when the playhouse will be demolished for commercial purposes.

The store and office building in the First ward, Binghamton, owned

by Ellis Brothers & Joseph will be converted into a theatre for pictures and vaudeville.

The Eckel, dark for some weeks to permit changes totaling \$75,000, will reopen April 16 with "Tell It to the Marines." It is announced by M. E. Friedman, in charge for Schine. The theatre's new equipment will include a Wuritzer organ.

The Eckel has signed a radio contract with WFRL of this city and will go on the air for an hour every Sunday afternoon, 12:45 to 1:45. While the theatre will have no house orchestra, it will book them, together with soloists and entertainers, for radio presentation. Eckel will play at 25c.

LETTERS

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Duff Ermine

Duly Jean

Florida Lena

Fisher May

Forbes E

Freeman Donald

Friedman Geo

Gillette Elma

Harrington Ruth

Iversen Fritzle

Karbo W & Sis

Kent Anna

Law Walter

Alexander Geo

Ayer Grace

Backenstee Lew

Badalle Sam

Heban Geo

Bimbo Chas

Birks Beverly

Briggs Millard

Bron Bi

Burnoff & Joseph's

Burns Twins

Carol & James

Cathro J

Collins Earl

Cooper Joyce

Cox Flo

Diehl Leonore

Dorans Danning

Driscoll Edna

Edwards David

Florg Paul

Ford Geo

Garland Harry

Genereaux Flora

Gibson & Betty

Gifford W

Hamilton Chas

Hammond Al

Harvey M & B

Hertz Lilly

Hogan & Stanley

Howard Tom

Jane Onolette

Karmine Geo

Lamore H

Lee Mildred

Leonard Frank

La Moore Dolly

Lowrie Jeannette

Mayer Lottie

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Sharp Billy

Sherman & Nelson

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Norman Kyrl

Oliver Belle

Pagliarini Segundo

Palmer Jean

Phelps Cecil A

Pymm F & P

Ramsey E

Robyn Will

Rotchild Irving

Runyon Glenn

Russel & Burks

Ryan Johnny

Scholly Will

Sheriff Ernest

Smith Billy

Steinbach Bruno

Stepping High Co

Taschettell Louise

Valentinos Four

Weston Cella

White Bob

White Pierre

Wilson Geo

Wright Geo

PORTLAND, ME.

By HAL CRAM

Strand—"Fashions for Women," "Lost at Sea."
Empire—Vitaphone, "The Show," "Jefferson—"If I Was Rich" (Stock).
Keith's—Vaudeville, Pictures.

General business in the theatres has slightly fallen off. The smaller houses are introducing novelties to brace up business. The Colonial runs a weekly Black Bottom dance contest, the Portland a "Country Store" night and Elm is staging an amateur show night.

Edith Shayne joined the Jefferson Players this week as second woman, replacing Josephine Fox, who joins a stock in Syracuse.

Warren Ashe, juvenile, succeeds Charles Quigley.

Complete cast for "The Rejuvenation of Aunt Mary," Metropolitan; May Robson, Richard Crawford, Harrison Ford, Franklin Panghorn, Phyllis Haver, Robert Edeson and Arthur Hoyt. Erle C. Kenton directing.

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BILLS NEXT WEEK

(Continued from page 39)

EASTON, PA.
State
2d half (7-10)
Willie Solar
Usher & Engle
O'Hanlon & Zam
Russell Wynne
Lawrence & Gray

ELIZABETH, N. J.
City
2d half (7-10)
Geo D'Ormond
Musie Box Girls
(Three to fill)

ELMIRA, N. Y.
Keeney's
2d half (7-10)
Stacey & Faye
Stappling Along
Scargold
(Two to fill)

ERIE, PA.
Erie (4)
Mills & Hunter
Stutz & Bingham
Buddy Walker
Dave Harris Co
(One to fill)
(11)
Senna & Dean
Peter Higgins
Gordon Kibbler Bd
Brooks & Rush

FAIRMONT, W. VA.
Fairmont
2d half (7-10)
Le Grohs

Frankie Heath
GR'N'LD, MASS.
Victory
2d half (7-10)
Vera Sabini
Scott Bros & V
G & M Moore
5 Mounters
(One to fill)

GREENSB'G, PA.
Strand
2d half (7-10)
Winchell & Brice
Janet Kippen
Joe Davis
Pastor & Cappe
(One to fill)

H'KENSACK, N. J.
Keith's
2d half (7-10)
4 Pals
Masked Athlete
Riley & Low
(Two to fill)

HARRISBURG, PA.
State
2d half (7-10)
Sargent & Lewis
4 Camerons
Jordon & Grace
(Two to fill)

HARTFORD, CT.
Capitol
2d half (7-10)
Frank Mullane
Marty Dupree
Paul Dewes
Vivian & Walters
(One to fill)

HOLYOKE, MASS.
Capitol
2d half (7-10)
Stuart & Lash
5 Honey Boys
Keeler Sis
Dixie Norton
Kennedy & Kr'mor

HORNELL, N. Y.
Shattuck
2d half (7-10)
Arthur Devey
Ray & Harrison
(Three to fill)

HUTG'DON, W. VA.
Orpheum
2d half (7-10)
Eddie Ross
4 Wordens
James Coughlin
Hazel Crosby
Owens Kelly

INDIANAPOLIS
Keith's (4)
Kitayama Japs
Delro
Paul Decker Co
Rae Samuels
Ballet Caprice
Freda & Palace
Shedographs
(11)
Sylvia Clark
Silvertown Orch
Jack Merlin
Wilfred Dubois Co
Powers & Wallace
Shaw's Hounds
Hayes Marsh & H

ITHACA, N. Y.
Grand
2d half (7-10)
Riker & McDougal
Nayon's Birds
(Three to fill)

JACKSONVILLE, FLA.
Palace
2d half (7-10)
Stephens & H'ister
Pall Mall
Ruby Latham 2
Joy Bros & Gloom
Reed & Lucy

JAMESTOWN, N. Y.
Opera House
2d half (7-10)
Gibson & Price
(Others to fill)

JERSEY CITY, N. J.
State
2d half (7-10)
Heien Groody Co
Joe Darcy
Avon Comedy 4
(Two to fill)

JOHNSTOWN, PA.
Majestic
2d half (7-10)
Old Homestead
(Others to fill)

KINGSTON, N. Y.
Kingston
2d half (7-10)
Robbins & Jewett
(Others to fill)

LANCASTER, PA.
Colonial
2d half (7-10)
Amoros & Janet
Hong Kong Tr
(Three to fill)

L'W'NCE, MASS.
Empire
2d half (7-10)
Green & Austin

LOCKPORT, N. Y.
Palace
2d half (7-10)
Fred Lewis
Nolly Tate
Ervel & Dell
3 Senators
Armand DeVore

LOUISVILLE, KY.
National
2d half (7-10)
Fiddlers & Jazz
Dixie Hamilton
A Aylesworth
B & E Newell
Lockett & Page
(One to fill)

LOWELL, MASS.
Keith's (4)
Glenn & Hart
Allen & Canfield
Bert Hanlon
Bohn & Bohn
H Wayman Co
Drean & Dagmar

McK'SPORT, PA.
J. P. Harris
2d half (7-10)
Dashing's Dogs
Murdock's & Mayo
Dance Revels
Nalda Norraine
(One to fill)

MERIDEN, CT.
Poli's
2d half (7-10)
Vernon
Dance Tours
Prince Wong
Raynor & May
Rekoma & Loretta

MOBILE, ALA.
Lyric
2d half (7-10)
Vera Post
Elsie Gell Co
Monarchs of M'd'y
D'Whiff — B'wmm
Raines & Avery

MONTREAL, CAN.
Mobile
2d half (7-10)
DeMar & Lester
Col Jack George
Beehee & Ruy'tle
L & M Wilson
Malinda & Dade
Keno & Green

MORRISTOWN, N. J.
Garrick
2d half (7-10)
R & E LaRue
Anthony & Rogers
Bernard & Keller
Lloyd Nevada
Vaudeville Rev

MT VERNON, N.Y.
Proctor's
2d half (7-10)
Gen Ed Lavine
Edith Clifford
Krugel & Robles
(Three to fill)

N'SHV'LE, TENN.
Princess
2d half (7-10)
Jean Miller Boys
Bert Fitzgerald
Birch & Edge
Fred Hughes Co
(One to fill)

NEWARK, N. J.
Proctor's
2d half (7-10)
Rose & Moon
Kiramura Japs
Barry & Whittedge
Mays Burt & F
Whitey & E Ford
Lans & Harper
Lou Telleagon

NEWBURG, N. Y.
Academy
2d half (7-10)
Coogan & Casey
2 Southern Girls
Nervous Wreck
Final Rehearsal
(One to fill)

NEW HAVEN, CT.
Palace
2d half (7-10)
Joe Fong
Corinne Tilton
Wilson & Dobson
Shirley Dahl
Elsie & Herman

N. LONDON, CT.
Capitol
2d half (7-10)
Swain's Birds
Lester Earl
Ann Clifton
(Two to fill)

N. ORLEANS, LA.
Palace
2d half (7-10)
Lamont 4

Baldwin & Blair
Donia Dunlevy
D Darling Co
Corinne Tilton

NIAGARA FALLS
Bellevue
2d half (7-10)
3 Kirkillos
LaPetite Jeanie
Davis Schooler
Sandy McDonald
Calvin O'Car & V

NORFOLK, VA.
Norva
2d half (7-10)
London & Paris
J C Flippen
(Three to fill)

N'HM'T'N, MASS
Calvin
2d half (7-10)
Crier & McW'ltins
G & L Gardner
Harry Bolden
(Two to fill)

OTTAWA, CAN.
Keith's
2d half (7-10)
Bill Robinson
Lawlor Sis
Seebacks
Jeanne
Lehr & Mercedes

P'KERS'G, W. V.
Smoot
2d half (7-10)
Mason & Dixon
(Three to fill)

PATERSON, N. J.
Regent
2d half (7-10)
Lottie Atherton
Frank Molino
Theo Roberts
(Two to fill)

PENS'COLA, FLA.
Saenger
2d half (7-10)
Maxine Stine Co
Juies Fuerst
Naomi Glass
DeLeon & Davis
Jack Strauss Co

P. AMBOY, N. J.
Majestic
2d half (7-10)
Clifford & Gray
(Others to fill)

PHILADELPHIA
Allegheny
2d half (7-10)
J & B Page
Kensington String
(Three to fill)

Broadway (4)
Marino & Martin
Billy Furl
Joe Acker
Keller & Cooney
(One to fill)

Cross Keys
2d half (7-10)
Dalton & Craig
Joe Rich
Aaronson C'mand's
(Others to fill)

Earle (4)
Arnaut Bros
Robinson & Pierce
Marie Vero
Theodore Roberts
Sillee Regay
Patrick & Ott
Princess Rajah
Consolidated Orch

Grand O. H.
2d half (7-10)
Wood & White
Radio Pances
C'eveld & Downey
Bud Snyder
(One to fill)

Keith's (4)
Raymond Pike
Carleton & Ballaw
Beverly Bayne
Lean & Mayfield
Seymour & Howard
Healy & Gross
The Harringtons
Adele Verne
(11)

Eva Clark
Theo Roberts
A C Aster
Kelso & De Monda

Nixon
2d half (7-10)
Hyde & Burrell
F'untling & C'line
Bliss of B'way
Patty Reat
(One to fill)

PITTSBURGH, PA.
Davis (4)
Reck & Rector
Bussey & Case
Conan
Ann Suter
A & P Gypsies
Haughton & Gold
(11)

W & J Mandel
Dave Harris
Ans K Watson
Ora
Hazel Crosby Co
Mitchell & Dove

Harris
2d half (7-10)
Wallace & Galvin
Dave Helen & B
Jolly Juniors
Carnvye & Pierce
Lavigne & Marie
Ben Hamid

Liberty
2d half (7-10)
Mack & Rossiter
Joyce & Lando
She Him & I
Peter Higgins
(One to fill)

PITTSF'LD, MASS.
Palace
2d half (7-10)
Jerome & Evelyn
Petrie 5
F Rial
Florence 2
(One to fill)

PLAINF'LD, N. J.
Plainfield
2d half (7-10)
Tom Swift

Tom Kelly
(Three to fill)

PORTLAND, ME.
Keith (4)
Princess Wahletha
Pallet Dancers
Packard & Dodge
Demarest & Dahl
Block & Sully
Hill & Margie
(11)
Col Jack George
Harry Walman Co
Alexander & Peggy
Drean & Dagmar
B'hee & Rubette

PORTSMOUTH, O.
Leroy
2d half (7-10)
Nawahl
Sheks Paradise
Burke & Durkin
Ernie & Ernie
(One to fill)

POTTSVILLE, PA.
Hippodrome
2d half (7-10)
Kelso Bros
(Others to fill)

P'OHK'SIE, N. Y.
Avon
2d half (7-10)
Senator Murphy
LaTorrella Co
Reed & Duthier
Don Q Rev
Bobby Barker

PROVID'CE, R. I.
Albee (4)
Hudnut Sis
Shaw & Leo
Ray Huling & Seal
Burns & Allen
Lew Kelly Co
(11)
Haynes & Leyman
Marion & Ford
Helen Carlson

RALEIGH, N. C.
State
2d half (7-10)
Sydney Grant
Morgan & Lake
Ruth Sis & M
Milton & Hamilton
Torelli & Clark

READING, PA.
Rajah
2d half (7-10)
Manny King
Pearson & Ander'n
Chas Frink
Burnett & Dillon
Nevels & Gordon

RED BANK, N. J.
Palace
2d half (7-10)
Josephine Lenh'rdt
(Others to fill)

RICHMOND, VA.
Lyric
2d half (7-10)
1 Salloons
Bag of Tricks
Harrington Sis
M'ry Mc'ce & R
Dyer & Lee
(One to fill)

ROCH'STER, N. Y.
Temple
2d half (7-10)
The Addressess
Philon & Duncan
Peggy McKetchnie
Rock & Blossom
Herbert Clifton
Garden of Melody

SARATOGA, N. Y.
Congress
2d half (7-10)
Stenards
Oliver & Crangle
Willie Hale
(Two to fill)

SAVANNAH, GA.
Bijou
2d half (7-10)
Romaine 2
Iris Green
Brooks & Ross
Lillian Morton
Joe Cody Bro

SCH'N'TDY, N. Y.
Proctor's
2d half (7-10)
Emmy's Mad Wags
Rome & Gaut
Sands & Doone
Jeannette & Synco
(One to fill)

SCRANTON, PA.
Poll
2d half (7-10)
Bert Lytell
Marx Bros
(Three to fill)

SHAMOKIN, PA.
Capitol
2d half (7-10)
Carl Freed
Dorothy Brenner
John Oims
Billy & Ethel
(One to fill)

S. NORWALK, CT.
Palace
2d half (7-10)
Sherwin Kelly
Joe Deller
Walsh Sis
(Two to fill)

SPR'G'FD, MASS.
Palace
2d half (7-10)
Wilbur Mack
Livingstons
Clay Crouch Co
Sullivan & Lewis
On Tour

STEUBENV'LE, O.
Capitol
2d half (7-10)
3 Twins
Frank J Sidney
Lumm & White
Henry Regal
(One to fill)

SYRACUSE, N. Y.
Capitol
2d half (7-10)
M Taylor
M & M Beck
Fable De Sarte

Adole Vorne
Carl Freed Co
Dodge 3
A C Astor
Harrington 2
Lieut Gits Rice
Bert Melrose

WASHINGTON, PA.
State
2d half (7-10)
Dalton & Finney
Miss Marcell
(Others to fill)

WATERBURY, CT.
Palace
2d half (7-10)
Hunter & Percival
Roger Imhoff
Driscoll & Perry
Carr Bros & B
Woodland Rev
(One to fill)

WATERTON, N. Y.
Palace
2d half (7-10)
Vaggos
Snooser Jr
Tanner & Palmer
Princess Wantura
Bozzingtons Bd

WH'LING, W. VA.
Victoria
2d half (7-10)
Eddie Carr Co
Edna Bennett
Claude DeCarr
Jay Kay Girls
(One to fill)

W-BARRE, PA.
Palace
2d half (7-10)
Kenny Carvet
Ross & Mayne
Weber & Callahan
(Two to fill)

WILM'GTN, DEL.
Garrick
2d half (7-10)
4 Flashes
Lehr & Bell
Welch's Minstrels
Paganna
(One to fill)

W'NSOCKET, R. I.
Bijou
2d half (7-10)
Bringing up F'ther
(Others to fill)

WORC'TR, MASS.
Palace
2d half (7-10)
Wardell & LaCosta
Lanc'ter & L'ming
Anger & Fair
Juggling Nelsons
McKay & Ardine

Yonkers, N. Y.
Proctor's
2d half (7-10)
Sully & Thomas
Harris & Holley
Weir's Elephants
Alice Lawlor
(One to fill)

YORK, PA.
York O. H.
2d half (7-10)
Cahill & Wells
Larry's Ent
O'Hanlon & Z'bont
James Kennedy
Shafer & Bernice

YOUNGSTOWN, O.
Keith-Albee
2d half (7-10)
Joe Fanton Co
Millard & Marlin
Small & May
Wanda Hawley Co
Lord & Willis
Phea & Santore

"SEX" CAST CONVICTED

(Continued from page 45)

Burby, David Hughes, Daniel J. Hamilton, Constance Morgenstern, Ann Reader, Warren Sterling, Thomas V. Morrison, Alfred L. Regall, John Coleman.

In their summation to the jury both Schloss and Wallace dissected the play from the first line to the last, one trying to show that it was the type of play the public demands nowadays, while the other tried to point out that "there is a limit to everything and this show certainly went far beyond the limit."

Betty Baker added to "Say It With Diamonds," Betty Compson's forthcoming vehicle.

Al Rogell will start making "The Devil's Saddle," based on novel by Kenneth Perkins. Ken Maynard is starred for F. N. release.

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Earle—Pop vaudeville.
Stanley—"Afraid to Love."
Virginia—"Oh, Baby."
Colonial—"The Potlatch."
Strand—"Wandering Girls."
Capitol—"A Little Journey."
City Square—"Butterflies in the
Rain."
Savoy—"Shake Your Feet."

"Hoot Mon," the 39th annual pro-
duction of the Mask and Wig Club,
U. of P., will have its regular
Easter Saturday presentation at the
Garden Pier April 16. This will
mark the 32d straight year that the
Mask and Wig Club has performed
here. The Apollo theatre was here-
before the scene of these produc-
tions, the switch being in order to
permit Ruth St. Denis and Ted
Shawn to play a full week there.

A walkout of musicians nearly
broke up "Shake Your Feet," this
week's attraction at the Savoy.
Manager Brill is endeavoring to
make his house a non-union one,
and the exodus of his union men
on Monday afternoon resulted in
the calling off of his opening per-
formance. Matters were straight-

Organ Jazz
By EDWARD
EIGENSCHENK

VARIETY

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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. LXXXVI. No. 13

NEW YORK CITY, WEDNESDAY, APRIL 13, 1927

64 PAGES

POLICE RULES ON ALL SHOWS

LOCALITIES TIRING OF ANNUAL JUNIOR LEAGUE 'FOLLIES' SHOW

Other Money-Raising Ways More Novel, Say K. C.'s J. L. Leaders—Other Cities Trying Other Means and Successfully—Fiesta, Street Fair or Circus

Kansas City, April 12.

This year's annual revue by the Junior League Follies may be the last Follies show to be given here, as the members are becoming tired of the work. They will try to find something else for their annual money-raising event.

According to the leaders other (Continued on page 42)

WIRED RADIO IN SMALL TOWN SUCCESSFUL

Phone Co. at Pittsfield, Ill., Furnishing Service to 200 Paying Patrons

Pittsfield, Ill., April 12.

Wired radio has been a reality in this city for many months and is most satisfactory. This is a town of about 5,000.

Ed Glendon, head of the local phone company, installed a powerful radio receiving set in the outskirts of the town where there would be little or no interference. The woman of the house, at stated intervals of the day, tunes in on various programs, relayed by the regular broadcasting means to 200 paying patrons, who have loud speakers installed in their homes.

The only complaint patrons have made is that many of the programs come in too loud, and they have no means of tuning them down, yet.

Shuberts Take Judgment Against Disabled Vets

Buffalo, April 12.

A judgment for \$3,182 has been taken by default by the Shubert Theatrical Co. against the Disabled Veterans of the World War.

The Vets, as an order, leased meeting quarters from the Shuberts in the Teck Theatre building. The organization went on the rocks. After the unpaid rent had accumulated the Shuberts sued.

Hot Dog!

Feltman's, Coney Island, is understood to have turned down a \$60,000 cash offer from the Otto Stahl meat manufacturing enterprises for the use of the Feltman name in connection with a frankfurter.

TEX SAYS IT WITH FLOWERS WHEN BUSY

While attending the christening of a goddaughter in Greenwich Village recently Texas Guinan got a "great big hand" from Rev. Father Hickey of St. Joseph's Church. Tex's parents, ardent constituents of the Roman Catholic faith, are regular church-goers. Father Hickey reproached Tex for not visiting his church once in a while. Miss Guinan asked the pastor if he had not been receiving bouquets of flowers regularly for some time. When he answered in the affirmative the Tex replied she had been sending them in almost every morning when unable to get away from her night club to take in morning mass at his church.

Doubling into a church way down in the Village at 6 or 7 a. m., after an all-night stand with stews, bootleggers, revenueurs, night club reporters, gunmen and whatnots, seems to be somewhat unusual for nite clubbers, but Tex likes it.

Tex opened another place last Wednesday on West 48th street—and it's still open.

HIGH SCHOOL TRYOUT

Syracuse, N. Y., April 12.

For the first time perhaps in the history of the theatre, a piece intended for later Broadway consumption will be given a tryout by a high school dramatic organization.

The piece, "Winter Dust," by Waldo Rodney, will be produced by the dramatic class of Binghamton Central High School April 29.

Casting was finished last week and rehearsals are now on under the direction of Walter Roberts. The leads will be played by Dorothy Larkin and Evan Webster.

NEW HAVEN COPS TELL THEATRES

Nothing Missed, Plays, Dialog, Monologs, Dances; Every Big and Little Offensive Thing—Scope Leaves No Loopholes

FIRST DIRT PLAY ECHO

New Haven, Conn., April 12.

Following rules and regulations governing all local places of amusement have been issued by the police department.

This is the city where the Shu- (Continued on page 37)

ROXY SPEAKING—

S. L. Rothafel (Roxy) states that John Zant is coming into the Roxy because he (Rothafel) wants him to, and for no other reason but that an executive financial expert is needed. Zant will officiate as liaison officer between Roxy and William Fox, according to the former.

Rothafel also explains that his contract brooks no interference by Fox or anybody else.

Regarding attractions and the possible Olsen band booking, Roxy says no attractions will be booked by Fox unless Roxy is desirous of playing them for the Roxy Theatre.

Broadcast Moving Pictures Predicted by Dr. Dellinger

Washington, April 12.

Following the successful demonstration by the American Telephone & Telegraph Co. of the Television (photographs of those speaking over telephones received over same wires at each end) has brought the prediction from Dr. J. H. Dellinger of the Bureau of Standards that shortly radio receiving sets will be equipped to receive broadcast motion pictures.

C. Francis Jenkins, Washington inventor, has already successfully demonstrated broadcast pictures in his laboratory.

Television is mostly spoken of at present as of commercial value for athletic events.

100,000 CHI PEOPLE OUT OF WORK; SHOW BUSINESS IS CRIPPLED

All Trades Feel It—Merchants See Most Noses Pressed Against Their Windows—Six Months More Before Turn—All Theatres Suffer

Al Smith at Coney

Using the Governor of New York State for publicity is a stunt turned by the new Half-Moon Hotel, Coney Island, the newest link in the United Chain, which opens May 3. Governor Al Smith will make the hotel his summer home on the 11th floor.

Coney Island will be the political Mecca this summer. Already Governor Ritchie of Maryland has made reservations at the Half-Moon.

CHAS. SCHWAB'S PLUNGE AS PICTURE ACTOR

Los Angeles, April 12.

Louis B. Mayer, executive head of the M.-G.-M. studios in Culver City turned chauffeur last week, playing a role that is usually given a \$7.50 a day extra.

Mayer wanted to show Marcus Loew's partner, Charles M. Schwab, that he could act. Both were posed for a scene directed by Edmund Goulding with Schwab naturally the "master" and Mayer the servant.

The film is said to be excellent and Schwab will be given a copy for his own use.

Mrs. Schwab was the wife of the master in the picture and her niece, Mrs. C. M. Neeland, played a flower girl.

Goulding, after making the film, said all of the cast gave indications of having commercial screen possibilities.

THE BUNK AGAIN

Syracuse, April 12.

Whispering Jack Smith is opposition to himself here this week. Strand has Smith's Vitaphone record, while Keith's is returning him for the last half of the week.

Smith was here about three weeks ago and drew exceptional business to the Keith house.

It's but two weeks ago that the Keith-Albee agency in New York issued an announcement that it would not play any act appearing upon the Vitaphone.

Chicago, April 5. Millions on paper and pennies in pockets.

That's Chicago today. It talks pork chops and eats neck bones. It does its shopping by pressing its nose against a window.

And it can tell you all about the (Continued on page 41)

CHURCH DENIED PERMIT FOR SUNDAY FILM

Reformers of Canastota Given Kickback by Their Own Board

Syracuse, N. Y., April 12.

Church forces which successfully opposed Sunday movies for Canastota at the village election a year ago were caught on the rebound last week when the village board refused to permit a local church to show a religious picture at the Sunday service.

Canastota, after a bitter fight, turned down the Sunday picture proposition. The issue was apparently forgotten until the church applied to the board it had aided in putting in office for permission to show a picture last Sunday as part of the Palm Sunday service.

The board, after a discussion, declined to grant the permit. The board's explanation was that if the request were granted, the action would be an opening wedge for Sunday shows as church benefits or charity funds.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL 5560 PENN
ALSO 25,000 COSTUMES TO RENT

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Mickey Walker came back to Broadway a few days ago, when he dropped into the Silver Slipper. Which gives an opportunity to explode the canard on the part of almost all the newspapers when he lost his title to Latzo that fast living on the "Gay White Way" sapped his strength and youthful vigor.

No one ever enjoyed Broadway more than Mickey Walker, but Broadway never hurt him. This writer was with Mickey more than any other individual, but never when he was supposed to be training. He sat up nights, yes, but never drank or dissipated, and always spent the next day in the open. Scores of men and women spend half their lives on Broadway and are not affected in the slightest, mentally, physically or financially. Most have sense enough to leave liquor alone, enough time to sleep next day and enough money to pay the checks—or have others pay them for them. That last is a racket in itself.

Tough Chicago

A product of the Chicago cafe world drifted into New York and went to work in a cafe. Hard-boiled sort of a youngster. Someone asked him why he left Chicago.

"It wasn't safe," he answered. "The moths ate holes in me bullet-proof vest."

A Manager's Wants

Sat with an important executive of a great firm of producing managers. Over his 6 a. m. supper he bemoaned the lack of "name women."

"I'll give \$2,000 to \$4,000 right now for a woman with a name for the Blank Company," he said, "and we can't find her. We've had every agent in town looking. It simply can't be done. We can get all the smaller principals we want, but none with a name and drawing power."

Which leads to wonder why producers do not use the methods coming into vogue among the movie magnates and create their own stars.

With a potential star such as Norma Shearer, Olive Borden, Joan Crawford or Clara Bow, worth millions to the movie-makers, there is every opportunity in the hands of the big stage producers to make their own. There is infinitely more material for star-making on the stage than on the screen. Not one girl in 10,000, as we have found out, photographs well enough to look like star material, while hundreds of lovely, clever, able girls could become stars if given the boosting, publicity, advertising and opportunity which the producers of pictures give their embryonic stars.

Famous Players-Lasky found two stars as a result of their school, and those two made the whole experiment worth while. Another company will tour American colleges with a complete camera outfit photographing college boys for potential screen leading men, who are very scarce. Why couldn't producers look in the ranks of their chorus girls or minor principals, select the girls they think will do and give them dancing and singing lessons, a chance to play star parts and create a demand through advertising? We believe it can be done.

Good Choristers Scarce

Also discussing the dearth of chorus girls—or, rather, good chorus girls—there are too many girls who belong in a laundry trying to find places on the stage and cluttering up stages and too few good lookers and good dancers. We remember accompanying two well-known producers one day and seeing 300 girls on one stage. Not one was picked.

No show in New York has a 100 per cent. good chorus. A show now playing out of town needs only 12 dancing girls. Couldn't get them at rehearsals, opened with a scrub chorus, and is still looking for suitable girls. Meantime the ones accepted rehearsed four weeks and won't open with the show. It is one of the evils of the business which cannot be avoided.

No Beauty—No Job

Any girl who is perfect physically and can dance but slightly never needs to worry about a job in New York, but it's tough for the kids without any claim to beauty. They would do themselves and show business a big favor by going back home and forgetting the stage.

His Error

Two rounders were sitting in a club admiring the caricatures of famous Broadway celebrities painted on the walls.

"I like that one of Sophie Tucker," said one.

"You're wrong," said the other; "that's Harpo Marx."

Strictly Local

Harry Ruby, of Kalmar and Ruby, song writers and nut comics, was listening to a financial report of the American Society of Composers, which Gene Buck started. The report was a wow and indicated terrific treasury and healthy cut-up for the members.

"Just think," said Herman, "all that dough from one Buck."

Possible!

A couple of years ago Phil Baker had a radio scene in the Winter Garden showing a gunman telling bedtime stories and an old cripple giving health talks. But one we saw topped that. Chap came in a downtown radio station and gave a talk on care of the hair. He wore a toupe. That's on the level.

SAILINGS

May 24 (New York to London), Mr. and Mrs. Hugo Risenfeld (Reliance).

April 20 (New York to Paris), Mrs. C. B. Maddock and daughter, Yvonne (Rochambeau).

April 15 (New York to London), Sampson and Douglas (Olympic).

A. J. CLARKE MARRIES

London, April 12. A. J. Clarke became a husband last Wednesday, marrying Rose de Corbett, former member of the Piccadilly (cabaret) chorus.

PICCADILLY HOTEL

LONDON

Featuring the World's Greatest Artists

A. J. CLARKE

Sole American Representative
ASTOR HOTEL,
New York City

DEATHS ABROAD

Paris, April 12.

Paul Cesar Helleu, 67, French painter.

Etienne Martel, 30 (known as Etienne Alard), French author.

Marie Cox, dancer, found drowned in the Seine, near Paris. Suicide suspected.

Vassili D. Nantchenko, 83, Russian author, died at Prague (Czechoslovakia). Deceased was brother of Vladimir Nemirovitch, Russian playwright and manager of Art Theatre, Moscow.

Galan, 59, French vaudeville performer.

Victor Cambon, 75, French author, died in Paris.

Paul Masson, 57, former manager of Municipal theatre, Havre, France.

Louis Ancel, 50, French composer.

Aline K. Panthes, daughter of Mme. Marie Panthes, the pianist.

Victor Du Bled, 79, author, former editor of Revue des Deux Mondes.

"The Spider" in London

London, April 12.

There is a possibility that the Shuberts may put on "The Spider" here May 15.

No theatre has as yet been mentioned.



BARRIE OLIVER

London's Boy Friend

"VARIETY," Sept. 15 (London Section):

"The outstanding hit in London is Barrie Oliver, an engaging player in a youthful juvenile role. A friendly audience outdid itself in approval when he demonstrated the Charleston atop a table in the last act of 'Just a Kiss'."

American Representative

HELEN LEIGHTON

228 West 72nd Street, New York
Phone Traf. 6190

Annual Directory

Variety's first publication of its Annual Directory of the Show Business will appear next week.

RACKET IS TOUGH IDEA PREFERRED BY AIMEE

Los Angeles, April 12.

Finding, it is said, that the Los Angeles dailies were not so enthusiastic in giving space to her since she returned from an eastern trip, Aimee Semple MacPherson, the world's most sensational show woman, walked out of Angeles Temple last week and moved into her summer home, the former abode of Nat Goodwin, actor at Ocean Park.

A story got out that Mrs. MacPherson had a break with her mother, Mrs. Minnie Kennedy, and was through with the temple and its work. It was said that Mrs. MacPherson would head for the east and start another whirlwind and cleanup campaign of evangelism. Though reports were sent out on her last trip that it was not profitable, from an inside source "Sister" Aimee let it be known that the "golden" shekels were contributed most liberally by those who had hit the trail as her followers. Mrs. MacPherson, it is said, figured that it would be bad propaganda to say that she was getting a lot of money on the trip.

She preferred it to be known the racket is tough so that some other evangelist might not tap the same territory until she got ready for a return trip.

The dailies said that the evangelist and her mother had differed regarding certain viewpoints of the daughter. Both denied this. It is understood that by the time Sunday comes around the evangelist feels that the papers here will have given her plenty of space and that she will be able to turn away plenty of folks who might want to contribute to her collection box.

Mrs. MacPherson stated she was going east in June and that while there she would arrange for a temple in New York over which she would preside.

"Bert's Girl" Going Out

London, April 12.

West End theatrical activities include the departure of "Bert's Girl" from the Court. This Saturday (April 16) will mark the final performance for this one with "Così Fan Tutte," the old Mozart opera, moving over from the Kingsway for three weeks.

Nothing is set to follow at the latter house.

AMERICANS ABROAD

Paris, April 8.

In Paris: Yvonne D'Arle, Mrs. Oscar Hammerstein, 2nd; Mrs. Edward D. Stair, Horace B. Liveright, John Ford, Rockwell Ferris, L. B. Jones (Eastman Kodak).

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, April 1.

Joe Coyne was unexpectedly 60 years old last Sunday. He had even forgotten it, himself.

"I do not lie about my age now," he said. "Some years ago, I knocked three years off for fun, but the editor of a stage year book wouldn't believe it. He had my real age in my own handwriting, written some years before. I keep young by walking round the parks every day and by meeting pleasant people."

Just after "No, No, Nanette" was produced, I saw, in the "Daily Graphic," how both George Grossmith and Joe Coyne kept young by never going to night clubs!

That night I saw them both in Ciro's.

Free Fights on the Stage

James White startled the entire theatrical profession in his evidence in the Fay Marbe damage action by saying there were free fights on the stage at Daly's every night, this when he was asked why Ivy Tresmand wouldn't speak to Fay Marbe.

Certainly, Daly's is a funny theatre, although I cannot believe it is true, as was stated in court, that James White does what Ivy Tresmand tells him.

I wouldn't take much notice of an actress like that. I cannot therefore understand a much richer man than myself taking any notice at all.

White spoke very softly in the witness box, they told me, until he was asked about this, and then he shouted his denial until you could hear him right down the street.

No, it is not Ivy Tresmand, I should think, but James himself who is the martinet at Daly's. He tells people that he writes the books, and he sometimes boasts how he writes the songs. If only he would go on one night and play the part of chief comedian, I should die of laughing.

Edith Day Pays the Compliments

Edith Day, who, on the first night of "Rose-Marie," heard, when she took her call, "We want the chorus!" got her own back Saturday night, when they gave the last performance, after a two-years run.

Stepping forward, in acknowledgment of the loud cheers, she merely said, "I want you to give three cheers for the chorus."

She could not have done a more gracious thing. But then, during her stay in England, she has made herself very popular.

You should have seen the enormous shoe, made of flowers, which was sent her by an unknown admirer. Spiteful people said she bought it for herself. That, I don't believe.

Edith could have sat in it—and it was all made of the most beautiful red roses, sparkling with dew.

Paris Vaude Bookings

Paris, April 12.

Maurice Chevallier, after terminating at the Casino de Paris, will make a spring tour of France, Switzerland, Italy and probably Germany. He returns to the Casino in October.

Grock, following his engagement at Marseilles, will play two months in his native Switzerland. He will then take a three months' rest. He may play Germany and return to the Empire, Paris, at the end of this year.

Winston's Seals are booked for South America through Arnaud and Lartigue, after which the act will play 40 weeks in Australia next year.

Singers' Midgets, upon concluding at the Empire here, will tour France as a complete program and may possibly visit Spain.

Florence Kolinsky, formerly with the Gertrude Hoffmann girls at the Moulin Rouge, is opening shortly in the second edition of the Casino de Paris revue.

Mary Silwer and Elio Forde are featured at the local Empire, dancing to an Argentine orchestra.

Jane Aubert, just returned from New York, will be the Moulin Rouge revue star this summer, when Mistinguett takes a vacation. Negotiations are in hand for the latter to migrate to the Casino de Paris next year.

"Cobweb" in Vienna

The play Sari Fedak (former Mrs. Franz Molnar) will do in Budapest and later in Vienna is an American opus by Austin Strong. It was first titled "The Lady With 42 Romances" and its latest title is "Cobweb." It opens May 10 in the Hungarian capital.

Strong sails April 23 to view his play done in Hungarian. He submitted a lengthy scenario which some native Hungarian dramatist will fashion for native consumption. Miss Fedak intends bringing the play back to America in the fall.

Woods' "Second Life"

London, April 12.

American rights to "Second Life" are said to have been bought by Al Woods of New York. He is reported to have paid a heavy advance.

The play is a German drama by the author of "The Garden of Eden."

GLORIA "GRINDING" ABROAD?

Paris, April 12.

Inquiries have been made at Nice for a studio for Gloria Swanson, who is said to be anxious to produce her next picture in Europe.

American Company Set; Saytag's Paris Revue

"Broadway to Paris," a revue to be presented by Edmund Saytag at the Ambassadeurs, Paris, in June, will have an all-American cast supplied by the William Morris Agency. Thirteen show girls have been placed under contract to sail April 20 on the "Rochambeau."

The players engaged are Helen Morgan, Aaronson's Commanders, Cyril and Virginia d'Ath, the Admirals, Helen Wehrle, Cal and Ethel Norris, Mabel Hill, Beva Regort, Robert Stickney and Gus Mulcahy. George Hale will stage the dances. June, the London enigma, has been added to the cast.

The choristers are Jole Benton, Wilma Novak, Edythe Flynn, Ruth Kent, Dorothy Hackney, Patricia Campbell, Edna Fulling, Edith Humphrey, Cleo Cullen, Dorothy Gordon, Mary E. Phillips, Nelsa Medwin and Phillis Lost.

Catholic Guild's Benefit

The Catholic Writers' Guild will stage a benefit at the Fulton theatre, May 15. Father John B. Kelly is in general charge. Archbishop Hayes is honorary president, and Hugh A. O'Donnell is active president.

The headquarters are at 128 West 71st street, New York City, where players desiring to enlist may communicate with Mrs. Mary E. F. Melghan, executive secretary.

ENGLISH WRITER FOR FOX

Los Angeles, April 12. May Edginton, English fiction writer, has been signed by Fox to write originals.

Miss Edginton is due to arrive in Hollywood about May 20.

Hale Quits "Queen High"

London, April 12.

Sonny Hale left "Queen High" Saturday.

Frank Adey replaces him.

THE TILLER SCHOOLS OF DANCING

Leicester House,
10-11 Great Newport St.,
LONDON, W. C. 2
Telephone Address:
TIPTON WESTLAND LONDON
Director, Mrs. John Tiller

WILLIAM MORRIS

AGENCY

WM MORRIS WM MORRIS, JR.
1560 Broadway, New York

ARBITRATION ON RENTALS

ACTS REBEL AT COMMISSION DEDUCTIONS BY PUBLIX IN L. A.

Cornbleth and Goldstein Still Brazenly Operate as 10-Percenters Within Partington and Newman's Sight—Some Acts Receive Full Salary Checks

Los Angeles, April 12.

Publix Theatres, Metropolitan and Million Dollar, have been violating the California State labor laws for the past few months in their endeavor to see Joe "Czar" Cornbleth, the booking agent who makes his headquarters in the office of Jack Partington, production manager for the houses here and in San Francisco, and Leonard Goldstein, aide of the agent who makes himself at home in the outer office of Frank L. Newman, managing director of the local Publix houses, are not deprived of their commissions by actors.

Instead of paying the actors their full salary when they completed their week, the management of the Metropolitan, though not operating a collection agency or having a booking office license, have, in violation of the law, deducted the commissions claimed by Cornbleth and his man "Friday" Goldstein.

The California labor law provides that no employer can pay an employee any amount that is less than the stipulated amount engaged for. This clause in the state labor law was one of the reasons why the picture producers established a central casting office. They were told that when they were operating under the old system of employing people through independent agencies and deducting commissions for the latter that they were violating the law; that unless they changed the system and gave the actors the amount in full the State department would under the law be compelled to take action to prevent a continuance of this practice.

Up to date the vodvil actors have not been cognizant of this phase of the state labor law. It is understood that some of the actors who have played the Metropolitan and Million Dollar, under the presumption that Cornbleth and Goldstein were employees of Publix and that the organization was taking that fee for a commission will appeal to (Continued on page 19)

J. D. WILLIAMS' MAY AGAIN MAKE FILMS

Going to London First—Reported Canadian Money Behind Project

Los Angeles, April 12.

J. D. Williams is on his way to New York to make a hurried trip to London. What the purpose is cannot be gathered on the Coast. Williams has been evasive and secretive as to his operations. It is known that he is negotiating and dickering with various directors to make pictures for him.

Williams contemplates returning to California as a producer, and from reports, has lined up some Canadian capital to back him. Before leaving for the east Williams and Jack W. Noble, picture director, were conferring regarding making a story based on West Point life, as Noble is a graduate of the Military Academy. In this picture they figured on starring Douglas Fairbanks, Jr., as the typical American qualified to appear in a picture of this sort.

Williams also has been negotiating with George Melford to direct several pictures for him.

Prior to the departure of the former British National producers, no negotiations were closed.

FOX-ROXY AS TITLE

Washington, April 12.

Members of the National Press Club, with its membership of newspaper correspondents, are quoting odds that the proposed name of Fox-Roxy on the new Fox theatre won't stick.

The Fox-Roxy, with 4,000 seats, is expected to open by Labor Day.

Newspaper men say that Fox-Roxy, pronounced with any speed, is a tangled title.

NO SPEED FRANK ON STUDIO CAR SAYS L.A. POLICE

Sec. to Board Corrects Nellie Revell's Statement—Cal. Much Abused

BOARD OF POLICE COMMISSIONERS

Executive Office Police Department
City of Los Angeles

Editor Variety:

I am writing you at this time to make a correction in an article which appeared in the March 9 issue of "Variety," entitled "Nellie Revell in Hollywood," by Nellie Revell. It refers to taking a trip with a chauffeur employed by one of the studios and going approximately 80 miles an hour, and statements made by this chauffeur, according to the above article, in answer to her query if he wasn't afraid of getting a summons for speeding, he replying: "Oh, no; this is a studio car."

Then follows a statement, reading:

"Then came the explanation that both traffic and motorcycle cops are especially indulgent to studio cars, because so many of the cops find (Continued on page 19)

Vita in Small Town Opening Closed Houses

Buffalo, April 12.

Vitaphone will open the Dellinger theatre at Batavia, N. Y., near here, it is said.

Nikitas Dipson is manager of the theatre. He states an arrangement has been made to install Vita in June, with the house to operate on Saturdays and Sundays during the summer.

FOX RE-SIGNS MISS BELLAMY

Los Angeles, April 12.

Madge Bellamy, whose previous contract with Fox expired at the conclusion of her work in "Ankles Preferred," has been resigned by that organization on a long term contract.

Miss Bellamy is to receive a large salary and to make but a limited number of pictures a year.

NEW KIND OF DEAL WITH PUBLIX-F&R

Publix Reported Buying In for 25 Percent on Entire Finklestein & Ruben Circuit—Minnesota Operators Held Out for Rental Protection from Paramount-Famous-Lasky

140 F. & R. HOUSES

Minneapolis, April 12.

Arbitration on rentals of Paramount-Famous-Lasky pictures has been agreed upon in the partnership deal entered into by Publix Theatres and Finklestein & Ruben. It's the only known instance of where a merging circuit or house with Publix has made and obtained that demand.

Despite the continuous denials by Finklestein & Ruben of any intention to connect with a larger theatre chain, negotiations have been on for some time with Publix. It will have to be shortly announced by the F. & R. firm.

This comes from a most reliable source, although no member of the F. & R. concern will confirm it. Variety has repeatedly printed that the two organizations were attempting to get together.

F. & R. has around 140 theatres, mainly in Minnesota, although not confined to this state. F. & R. will continue to operate their houses and will also take over the construction of the local theatre Publix contemplated. It will seat 4,200. Another new F. & R. house is building at Rochester, Minn. Dr. Will Mayo, famous surgeon, broke ground for it last week.

The story is that F. & R. held out on the film rental end, saying that they must have protection as a Publix partner, with Publix the same as P-F-L. With the arbitration proposed in matters of rental controversies or disputes, no hitch remained.

In New York the report has been that Publix will take 25 percent of the Finklestein & Ruben circuit.

STARS DOUBLING AT OPPOSITION OPENINGS

New W. C. California and Competing American Select Same Date for Start-Off

Los Angeles, April 12.

West Coast Theatres, Inc., opening the California, new 2,000-seat house in San Jose, Cal., is going to kill its opposition theatre management, American, with kindnesses on that date.

When West Coast originally announced the opening for April 16, James Beatty, who operates the American, 1,600-seater, closed it, redecorated and announced it would reopen on the same day. Beatty requested various Los Angeles studios to let him have stars for personal appearances. He was informed by a number of the studios West Coast had the first choice.

When the West Coast people heard about it, Arch M. Bowles, general manager of the organization, decided that as his house could not handle the entire populace of San Jose for the opening performance, when the picture stars were through making personal appearances at the California, he would send them over to the American to appear there.

LOEW'S STATE, BUFFALO, PASSES DIVIDEND AND TELLS REASONS

Too Much Competition—Decrease of \$9,000 in Net Earnings for Jan.-Feb.—Quarterly Dividend Passed for Conservation—Local Corporation

Buffalo, April 12.

In passing its quarterly dividend April 1, Loew's Buffalo Theatre Inc. (State), has addressed a letter to its stockholders, considered to be one of the most unique and outspoken documents of its kind ever seen here.

It reads: "Owing to additional competition because of the opening of the new Shea's Buffalo theatre, with a seating capacity of 4,000, and the change in policy of Shea's Hippodrome theatre, which now presents both vaudeville and feature pictures, receipts and net earnings of your company have diminished considerably.

"We anticipate that the additional theatres in the course of construction on Main street and elsewhere in the city will increase the theatre-seating capacity in Buffalo far beyond the present demands of motion picture and vaudeville patrons, thereby promising a further decrease in our business in the immediate future.

"The net receipts for January and February of this year show a decline, in comparison to last year, of nearly \$9,000. To meet the additional loss of revenue and decreased earnings which we anticipate our theatre will continue to suffer, your board of directors deemed it advisable to conserve the assets of the company, and in the best interest of the stockholders to defer the regular quarterly dividend payable at this time."

It is reported that the earnings of the local house for the last quarter have fallen considerably below the sum guaranteed the theatre in its lease with the operating company, the holding corporation having the right under such conditions, to cancel the lease at its option.

Buffalo, April 12.

William Fox's new theatre here, seating 4,000, is scheduled to open May 23.

It is called the Great Lakes and will be managed by H. M. Addison, of Binghamton, N. Y.

OWEN MOORE SUES FRED ALMY ON NOTE

Secures Default Judgment for \$3,400—Same Almy Who Had Booze Trouble in N. Y.

Owen Moore, picture actor, had to go to court to recover a \$3,400 balance due from Fred Almy on a \$6,000 note for monies loaned April 15, 1925. Almy, who came to attention recently when some liquor was found on an incoming steamer between him and Arch Selwyn's state-room, promised to pay it back within a year from date, but only satisfied \$2,600 thereof.

Moore sued through Arthur Butler Graham and got judgment by default; court costs and interest brought the \$3,400 up to \$3,623.05.

Almy is a westerner, not in the show business, who is said to have come into some money by inheritance lately. This prompted the action to recover.

"Too Much Talk"

Joe Schenck says he will return to Hollywood around April 28.

"You can't work in this city any more," said Mr. Schenck. "In Hollywood there's nothing but work."

"Too much conversation here," he said, meaning his time was occupied through interviews.

VITA FAILS TO STAND UP IN 2 CITIES

Loud "Scratching" as Main Cause—"Sound Box" at Albany

Albany, N. Y., April 12.

Vitaphone is not a box office success at the Mark-Strand, Albany, or the Mark-Troy, Troy. The management after the third week admits it has failed to maintain the gross of the first week of "canned vaudeville." No definite reason is ascribed for the dwindling of the pulling power of Vitaphone.

In regard to the Albany Strand it has been impossible to overcome the loud scratching sound not evident in the initial presentations at New York City. Hence the atmosphere of realism in reproduction is missing. The "loud speaker" box likewise has been placed to the left of the screen so far that it does not convey the impression that the sound is issuing from the screen. Various tests have been made in placing the box in the rear of the screen and at other locations on the stage.

The Capitol, Springfield, Mass., seems to be obtaining good results by hanging two "sound boxes" in the space directly in front of the first border light. In this house the scratching sound is scarcely audible.

Previously to installing the Vitaphone, the Albany Strand was using elaborate acts as a presentation feature. The change from these to the "canned" acts is said to be a factor in the sudden drop in business after the first week's novelty of Vitaphone. All things considered, it is the scratching that has evoked the most unfavorable comment from patrons, this being to the effect that it sounds like a phonograph with an old needle and badly worn record.

The Strand has switched its billing from placing the feature picture over Vitaphone to making the latter stand out as the chief attraction.

1st Film in 3 Rivers

Los Angeles, April 12.

Three Rivers, a small community in the foothills en route to Sequoia National Park, saw its first moving picture show April 7.

The film was educational and secured through the University of California.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
1437 B'way, Tel 5530 Pen.

B'WAY'S B. O. TAKINGS DROP; PAR., \$71,200; CAPITOL, \$60,000

"Marines" Jumped M.-G.-M. House \$10,000—
\$103,000 for Roxy on 2d Week of "Wolf"—
House Got \$24,300 Palm Sunday

Everything along Broadway took a dip last week with the exception of the Capitol, Paramount, Cameo and Colony. Of this quartet the former house turned in the best advance, when Lon Chaney and his soldier boys went \$10,000 beyond Charlie Ray and his firemen there the previous seven days. This meant an even \$60,000 for the Capitol and "Tell It to the Marines," while "Casey at the Bat" gave the Paramount (Public castle) \$71,200, a leap of \$2,100 over the week before.

The boys claimed the matinee and night crowds were shopping last week. Plus the approach of Holy Week, the Jewish holidays and the second shift in the annual income tax one-two punch (the state wants its membership dues this month), the shopping alibi may have had some sense to it.

If that is so, a lot of people overcame their curiosity at 49th street, for the Roxy kicked in over \$100,000 again.

Last week the "cathedral" passed the hat, and looking therein found the neat total of \$103,000 after deducting the Mellon percentage. Its gross was \$107,850 for the second week of "Wolf's Clothing"—and that isn't all. Holy Week started Sunday, but the Roxy pushed off Saturday at \$23,437 on the day, following with \$24,300 on a Palm and balmy Sunday. That's within \$3,300 of the first two days (also a Saturday and Sunday) that the public had to look the house over.

And THE Street, with few exceptions, is generally expecting the worst Holy Week in years. At least that seems to be the film row morale. But the boys may be figuring pessimistically, so that they'll have something to chuckle about if anybody should happen to show up at a box office this week.

"See You in Jail" plunged the Strand to \$25,300, and "The Fourth Commandment" plus a Vitaphone bill boosted the Colony to \$7,500, an increase of \$300.

At the little Cameo a Fox release of "Monte Cristo," with John Gilbert and Renee Adoree, price-tagged that amusement spot at \$6,000, meaning a \$700 rise, and good enough to give the picture a second week.

"Metropolis" is flirting with \$150,000 for its six weeks at the Rialto. If it can show \$20,000 this week it will be close enough to rate that round figure. This German product hung up \$21,100 for itself in its fifth week, and goes out Saturday, "Children of Divorce" coming to the 42d street corner.

With the Twice Dailies Among the twice daily elite crowd was quite an argument between the "Parade," "Glory" and "When a Man Loves." These three were within \$800 of each other. The "Parade's" high hat seems to be wearing out after 17 months at a jaunty angle, but the slip to under \$15,000 was still good enough to lead the specials at \$14,900. The Barrymore picture grabbed itself \$14,200 before moving up the line to Warner's, and "Glory" refused to be shaken off by doing \$14,150.

"Don Juan's" pile, if counted one by one, would check off at \$789,963 (Continued on page 14)

Buffalo at \$29,000, Loew's, Same City, \$10,000

Buffalo, April 12. The Lenten season and the pre-Easter apathy took toll at all local box offices last week. Takings were distinctly off in most quarters although the Lafayette and Hipp managed to hold their own, the former probably by reason of the Vitaphone. The Vitaphone has developed into a real draw for the Lafayette Square.

Estimates for Last Week
Buffalo. (Public)—(3,600; 30-40-50) "Casey at the Bat" P.-F.-L. (Gorilla Hunt) (Judge). This Beery feature generally conceded under star's previous efforts. "Gorilla Hunt" particularly well liked by the males. A good all round show; \$29,000.

Hip (Public)—(2,400; 50) "Long Pants" (F. N.) and vaudeville. Few films at this house upon which comment was so strongly divided as on this one. Some Langdon fans went wild over it, while others didn't. Vaude strong as usual. About \$16,000.

Lafayette (Inde)—(3,400; 50) "Nobody's Widow" (Vitaphone and vaude). Held up surprisingly. Over \$16,000.

Loew's—(3,400; 35-50) "Little Journey" (M.-G.-M.) and vaude. This house has slumped badly. Around \$10,000.

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'MR. WU,' \$16,400, TOPS FIFTH AVENUE'S RECORD

Stage Combination Given Partial Credit—"Music Master" Gets \$10,000 at Pantages

Seattle, April 12. (Drawing Population, 450,000) An exceptionally strong show, with a three-way magnet, caused business at the Fifth Avenue to start the week with indications of establishing a record since the opening week. "Mr. Wu" was a different sort of picture, redolent with strong, tense and unusual situations and Lon Chaney's name might have been Long Sing Chaney, so excellent was his impersonation.

Ollie Wallace vied with Chaney for top honors, and Nell Kelly, "madcap wildcat," was right up with the select triumvirate of entertainers. His home folks saw Wallace in a new role, that of stage orchestra leader. Noted for his dignity and artistry as an organist, he blossomed forth as a musical buffoon, with killing antics, winning the title, "Clown Prince of Rhythm." Ollie and Nell made a great team, and especially did the mobs go wild when the madcap literally tore the collar, tie and shirt off Ollie.

The Fifth Ave. combination broke the house record, doing \$16,400. It hurt everything else in town.

While this was going on at the Fifth Avenue, George Lipshutz won encores before United Artists audiences and helped "Resurrection" go for excellent business. His violin solos are great medicine for jaded fans.

Blue Mouse again in the lime-light with Vitaphone and "Don Juan" for third week, with assurance of running into fourth and possibly fifth. John Hamrick is well pleased with the response to Vitaphone in Seattle. He is already heralding "Ole Bull" as next Vito feature at Blue Mouse. The house repeated with \$9,000 again, exceptional for its capacity and scale.

Pantages got a good break with the greatest Fox picture of the season, "The Music Master." Columbia stepped a little ahead of the week previous, having "Taxi, Taxi," with Laura La Plant, who has a following. The Coliseum brought back William Haines in "A Little Journey" and the memory of his work in "Slide, Kelly, Slide," a week prior at the Fifth Avenue, helped draw.

The President theatre experienced a trifle of a lull following the departure of Sheridan and with Dulcie Cooper to open next week in "Pigs." However, this house has been doing a big steady bus right along.

Estimates for Last Week
Fifth Avenue (N. A.) (2,700; 25-40-65). "Mr. Wu" (M.-G.-M.). Chaney, Ollie Wallace and Nell Kelly, three names played up and brought big business. Entire show sensationally good. \$16,400, record.

United Artists (N. A.-U. A.) (1,600; 25-35-50). "Resurrection" (U. A.). Emotional romance seems to draw to this house. Business great. Lipshutz opened as musical director. \$6,600.

"Blue Mouse (Hamrick) (950; 50-75). "Don Juan" and Vita (Warner's). Third week started off with continued great business. Lots of talk around town and general comment favorable, especially regarding shorter subjects. This gold mine still producing nicely. \$9,000, same as week before.

Coliseum (N. A.) (2,100; 25-50). "Altars of Desire" (M.-G.-M.). Business little off, going under "Faust." Already advertising Chaplin in release. "Shoulder Arms" following. \$6,800.

Pantages (1,500; 40-50-65). "Music Master" (Fox). Picture advertised in lights; played up strong and business ahead of week previous. Vaude also, but not on par with picture. \$10,000.

President (Duffy) (1,350; 50-1.25). "The Ghost Train" (Henry Duffy Players). Business not quite average. Fans looking forward to appearance next week of Dulcie Cooper, leading lady, after six months' work elsewhere. \$6,000.

Adolf Directing "Father" Los Angeles, April 12. John G. Adolf for Warners will direct "What Happened to Father," to be produced shortly.

'FASHION' FILM WITH TIE-UP DID \$17,000

"Marines," 2d Week, \$13,000,
Beat 2d Week of "F. & D."—
New Balto Outlying Houses

Baltimore, April 12. Offsetting the permanent closing of a number of small capacity picture houses dating from the nickelodeon days the city has just acquired several large capacity theatres in outlying districts. Chief of these is the New State, to open this Saturday. It is the latest venture of Frank H. Durkee, pioneer picture exhibitor here, and is a 2,300-seater. Frederick E. Schmuft is house manager.

On the same day in another end of the town the 1,400-seat Avalon will debut. This is a project of a company headed by Arthur B. Price, brother of Assistant Manager Frank Price of the Rivoli, and an exhibitor long identified with Baltimore. A third neighborhood house is the Tuxedo. This venture by a company headed by Ethan A. Lake, manager of the big combination Hippodrome, is an 850-seat house in course of construction in conjunction with a group of stores and bowling alleys. It is located in a territory now without local amusement, its nearest competitor being the Boulevard. The house opening is planned for November. Both the Avalon and the State are using first runs for the opening bills, showing "The Mysterious Rider" and "Afraid to Love," respectively.

The downtown Embassy is out of the first run field, for the present, at any rate, and is finding the going better with a selected follow-up from the big first run houses. The Metropolitan, Warners' first run house in an uptown location, reverts to the Vita-super feature policy Easter Monday with "The Better 'Ole." The house dropped back to the former scale with regular releases following the conclusion of the record "Don Juan" run. The "Don" scale and policy return for the Bainsfather story in for an indefinite stay.

The pre-Easter let-up began to be felt at various picture houses last week, although it was offset by outstanding bills at other houses. The Loew Century staged a fashion show to tie up with "Fashions for Women." It not only offset Lent, but pulled up the b. o. for the best week in a month. The Rivoli had "Orchids and Ermine" and business continued upgrade. Valencia was outstanding, getting the best of second weeks. "Tell It to the Marines" was the reason. The New and the Warner-Metropolitan were so-so. Combination Hippodrome was good, although the gross suffered in comparison with the record week that preceded it. The Garden was off with "Down the Stretch," and the Parkway was down with "Sorrows of Satan." Embassy maintained the somewhat better b. o. pace set with "Don Juan." No film opposition from the legits, both houses having spoken fare.

Estimates for Last Week
Valencia (Loew), "Tell It to the Marines" (1,300; 25-75). Fortnight's run of this film beat the "Flesh and Devil" gross in the same house. First week, due to bad weather Saturday, did not equal "F. & D." showing for corresponding time, but second week leaped ahead of second week of Gilbert-Garbo film by at least \$1,000 for a week's total of about \$13,000.

Rivoli (Wilson Amusement Co.), "Orchids and Ermine" (2,000; 25-65). Continued break of better films house drawing recently and business steadily up. Colleen Moore favorite with patrons here, and the gross ran ahead of Sili's draw the previous week.

Century (Loew), "Fashions for Women" (3,000; 25-75). Perhaps biggest department store fashion show tie-up attempted here. Class affair throughout. Good matinee draw inasmuch as theatre is located in heart of retail shopping district. Never approached capacity and not able to wholly overcome Lenten opposition. Ran ahead of recent weeks; \$17,000 or better.

New (Whitehurst's), "Love's Greatest Mistake" (1,800; 25-50). No big names and approach of Easter factors in easing off. House seems going in for sexy titled films rather than big stories or names. Seasonal average at about \$7,500.

Metropolitan (Warners), "White Flannels" and Vita (1,500; 15-25). Continued upgrade of b. o. receipts checked somewhat last week. Proximity of Easter probably chief cause. Last week of old low scale policy now on. House reverts to long run policy and "Don Juan" scale next Monday. Fair week.

Hippodrome (Hippodrome Co.) "One Hour of Love" and K.-A. vaudeville. No big names, but film apparently pleased and business continued satisfactory. Naturally under previous week's gross when Slamese Twins hung up Lenten record. Week's gross about same

PANTAGES, \$14,000; B'WAY, \$11,000; VAUDE VS. FILMS IN PORTLAND

Vita Again Held Over in Small Blue Mouse; \$8,000
Last Week—Liberty, 2,000 Capacity, \$7,000—
"Music Master" at Pan's; "Cabaret" at B'way

'FLATS,' S. F., \$32,000; 'SPECIAL DEL.,' \$19,600

"Afraid to Love," Light at
\$11,650 in California, San
Francisco, Last Week

San Francisco, April 12. Irish and the Scotch had it last week all their own. "McFadden's Flats" walked into one of the biggest weeks in the history of the Warfield, the only opposition being Lon Chaney in "Tell It to the Marines" at the St. Francis. These two copped all the business on Market street.

Estimates for Last Week

Warfield—"McFadden's Flats" (F. N.) (2,630; 35-50-65-90). This town and house loves a comedy, hokum slapstick, and got their fill with the "Flats." Opened with wham on Saturday and in ideal show weather pulled up gross just under \$32,000. Give some of the credit to a little Mexican singer, Armand Chiroi, in the Fanchon and Marco stage act. Comparing this girl to Galli-Curci seems stretching it far—but that's what the critics did.

St. Francis—"Tell It to the Marines" (M.-G.-M.) (1,375; 35-50-65-90). They pulled in 37 on the opening Saturday and Sunday jumped to 42 with Monday tapering off to 21, yet very good at these prices and limited capacity. Week topped \$20,000 and that's better than this house has done in some time. Looks easy for its three weeks' stay.

Granada—"Special Delivery" (F. P.-L.) (2,785; 35-50-65-90). Eddie Cantor's second and his first for this house. Did not fare too well, \$19,600 on week. Leon Vavara, handling a baton for Fanchon and Marco, opened with a good act on 9th. Well received.

California—Florence Vidor in "Afraid to Love" (Warners) (2,200; 35-50-75). Didn't mean much of draw and week ran to \$11,650. (Copyright, 1927, by Variety, Inc.)

PARENTAL LOGIC

Minneapolis Papa Wants to Know
Where Children Are

Minneapolis, April 12. Desiring to build a \$150,000 movie theatre in the Lake Harriet residence section of Minneapolis, H. L. Warner arranged a mass meeting of residents to test out sentiment. He found the 300 who attended the meeting almost evenly divided for and against.

In opposing the theatre, Hector Baxter declared, "the more attractions we have the less parents will be able to know where their children are."

Re-Making "Boulevard"

Los Angeles, April 12. Christy Cabanne is to remake "On Ze Boulevard," featuring Lew Cody and Renee Adoree, for Metro-Goldwyn-Mayer. This picture was made under the supervision of Harry Rapf and directed by Harry Millard. Its original title was "The Gray Hat."

It is understood that more than 50 per cent of the picture will have to be re-shot.

as corresponding week last season and satisfactory.

Garden (Whitehurst's), "Down the Stretch" and vaude (2,300; 25-50). Race film times for opening of local season at Bowle. Lost on matinees, however. Pretty good seasonal average at about \$8,500.

Parkway (Loew), "Sorrows of Satan" (1,400; 15-35). Failed to make uptown showing it did several weeks previous at downtown Century. Fell down rather badly at uptown house, although turned in gross ahead of "Hotel Imperial." About \$3,200.

Embassy (American Pictures Corp.), "Flesh and Devil" (1,300; 15-35). Maintained pace set by "Don Juan" week before. This means that business is better than it was under first run policy in effect previously. (Copyright, 1927, by Variety, Inc.)

Portland, Ore., April 12. Picture house managers will be glad to see Will King and his musical comedy company leave town. Since King's opening here the Music Box has been a mint. The big battle of the town, however, is between the Broadway and Pantages. The Broadway, with good pictures and Fanchon and Marco presentations, together with the big drawing power of Georgie Stoll, clown leader, has improved its gross on a weekly average to about \$2,500.

Pantages also has climbed steadily since Eddie Fitzgerald took hold of the publicity. The Pan has been breaking into print almost daily, with numerous tie-ups helping the house considerably. A good supply of pictures and consistently good vaude has put the house among the leaders of the town.

Liberty, suffering from many policy changes, has not yet recovered. Liborius Hauptmann, formerly director of the Broadway, supposed to have a good following locally as a legit leader, is not clicking at that house, as Harry Arthur thought he would. Hauptmann has received two weeks' notice, with bad business reason.

Last week the picture emporiums felt the unusually good outdoor weather, with the result that business was not up to expectations. "Don Juan," together with Vitaphone, at the Blue Mouse continued to play to S. R. O. daily in its second week. Lines a block long, three deep, is becoming as staple as "Able's Irish Rose." Looks like "Juan" will stick for a month.

Pantages stepped on it with "The Music Master" as the picture attraction, and came through with flying colors. This house is offering a great show for the money.

The Broadway, with Gilda Gray's "Cabaret" and an excellent stage presentation, hit to a good gross, but the good weather stopped the house from chalking up anything big.

Estimates for Last Week
Liberty (2,000; 25-35-50) (North American), "The Magic Garden" (F. B. O.). Seems as if once popular picture house slipping badly; \$7,000.

Pantages (2,000; 25-40-60), "The Music Master" (Fox). Chalked up good gross. Opened big and continued healthy; \$14,000. Big.

Broadway (2,500; 25-40-60), "Cabaret" (F. P.) (No. Am.). Had not weather interfered house would have done excellent week. Program well liked; \$11,000.

Blue Mouse (800; 50) (John Hamrick), "Don Juan" (Warners). House doing big business of town. Vitaphone has Portlanders standing in line every day. Second week nearly equaled first week's gate; \$8,000, and again held over.

Columbia (850; 25-35-50) (U.), "Held by the Law" (U.). Good old type meller that caught on for average intake. House press agent put over excellent gag on picture by having fake arrest made, having the ushers taken to the police station, with papers going for story big; \$7,000.

Rivoli (1,210 35-50), "Evening Clothes" (F. P.) (J. J. Parker). Nothing to rave about outside of house doing fair week's gross with Menjou production \$5,500.

People's (936; 25), "Tarzan" (F. B. O.) (J. J. Parker). Registered fairly well; \$2,600.

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VITA EXPECTED TO BREAK \$25,000 RECORD

Opened on 3-Days' Notice at
State, Minneapolis—Big Ad
Campaign in Rush

Minneapolis, April 12. Opening on three days' notice Holy Week at the State, Vitaphone, gives indications of breaking all house records. The record at 50c. is around \$25,000. Admission now is 60c. A tremendous intensive advertising campaign was carried on for Vitaphone the three days preceding its opening.

"Don Juan," booked in for April 30, will be the first Warner picture to be shown in conjunction with Vitaphone. (Copyright, 1927, by Variety, Inc.)

SAENGER \$15,100, LOW—'BARBARA WORTH' FILM

**Loew's State With 'Kelly'
Beat N. O. New House
by \$500 Last Week**

New Orleans, April 12. The Saenger continues its downward slide without abatement. Last week was particularly light. "The Winning of Barbara Worth" considered locally dull, drear and "spineless," with stretches of "nothingness" that kept the patrons fidgety rather than entertained. Many an old Bison had more box-office value.

"Slide Kelly, Slide" had them cheering all week at Loew's State, that house again passing the Saenger by several hundred dollars. "Kelly" is going to make it hard for "Casey" to follow. Peculiarly, "Kelly" drew heavy matinee business to the State, but the "fems" here like baseball.

No excitement at either the Strand, Liberty or Tudor. It was thought "Gigolo" might attract patronage but the dames around here must have thought the title meant a tontorial parlor.

Estimates For Last Week
Saenger (3,568; 65) "Winning of Barbara Worth" flop at \$15,100.
Loew's State (3,218; 60) "Slide Kelly, Slide." Stood them up at many performances and went to \$15,600.

Strand (2,200; 50) "Gigolo." Nothing much; \$3,300.
Liberty (1,800; 50) "White Black Sheep." Just \$2,700.
Tudor (800; 40) "Exit Smiling." Exactly \$1,427.

RICHARDS' NARROW ESCAPE

New Orleans, April 12. E. V. Richards, vice-president and general manager of Saenger Theatres, Inc., met with an accident at his home here when he stumbled down a flight of stairs on his way to dinner, falling on his back and striking his head severely. He was unconscious for over an hour, and was incapacitated for several days. Richards feared at first he might have fractured his skull, but several X-ray examinations relieved all anxiety as to that. He has returned to business, but still shows the strain of the accident, which physicians assert could have resulted seriously.

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\$25,000 Wkly. at Omaha

Omaha, April 12. During the first two weeks over 100,000 customers passed through the doors of the Riviera, Omaha's new Publix house. A gross of \$25,000 from an attendance of 51,000 resulted during the first week, while the next was almost as good with approximately 50,000 attendance. These figures top all local records.

Riviera is a 2,800-seater, playing de luxe picture programs. Admission from 12 m. to 1 p. m. is 25 cents; from 1 p. m. to 6 p. m., 40 cents; and 60 cents thereafter.

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Loew's Orpheum Beat Loew's State in Boston

Boston, April 12. Business at the leading picture houses last week was very fair, everything considered. Not a banner week as Boston houses at this time of year do not expect this kind of business.

Estimates for Last Week
State—(4,000; 35-50) "Michael Strogoff" picture. About \$17,000.
Metropolitan—(4,000; 50-65) "Fashion for Women" picture, Publix unit. "Mildred's Perfume" on stage. \$26,900.

Orpheum—(4,000; 35-50). About \$18,000 last week with "The Fire Brigade" as picture special, and vaude headed by Aunt Jemima.

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Acts Added to Bill

Los Angeles, April 12. Finding that prologs in addition to feature pictures were not enough to draw trade into the Figueroa, Fred Miller, owner of the house, this week has added five acts.

The acts are obtained from the W. V. M. A. "Death Trail" booking offices.

2 DRAWING CARDS AS MILWAUKEE SET-UPS

Gilda Gray's "Cabaret" \$19,000 in Home Town—
"Strogoff" \$27,500

Milwaukee, April 12. Spring weather has hit Milwaukee a telling blow and with it comes the pre-Easter lull. Matinees are terrible although night shows are bringing in better than expected business.

Lent failed to make itself felt at the Alhambra, where "Michael Strogoff" put in an easy week. The house hung up a new record, breaking that made a few weeks back by a Barrymore picture. As this is Holy Week, the New York Universal office vetoed Fred Meyers' plan of holding the Strogoff film for a second week. It ran to \$27,500.

Strand, though a small house, did big business with "It," the second week hitting close to the first week's gross. "Beau Geste" at the Davidson at \$150 top, did well enough, about \$17,000, and held over. Wisconsin played Gilda Gray, Milwaukee girl, in "Cabaret."

One of the houses which got the benefit of a "name" on the vaudeville bill was the Miller with Irene Franklin. She mostly went over the heads of the 40c. audience which frequents the combo house, though drawing them in. Milwaukee is accustomed to seeing Miss Franklin at the higher top houses, which the German element frequents less.

Estimates For Last Week
Alhambra (U.) "Michael Strogoff" (U-Una) (3,000; 25-50-75). Exceptionally well, the big German and Polish populations of town falling hard for this European stuff; \$27,500.
Davidson (Brown) "Beau Geste" (F. P.-L.) (1,600; 50-75-\$1-1.50). Did well enough to be held over for second week, although not draw either "Ben-Hur" or "Big Parade" were. Close to \$17,000.
Garden—(Uhlén) "Ankles Preferred" (Fox) (1,000; 25-50). Small house has been getting better break lately. This Fox film did about \$3,900.

Majestic—(Orpheum) "Paying the Price" (1,600; 15-25-40). Combo policy here with Willie Higgle, Milwaukee dancer, did more than anything else to bring in \$3,100.

Merrill—(Saxe) "Altars of Desire" (M-G-M) (1,200; 25-50). Fair Murray town and picture did better than most films at this house for past month. Around \$6,200.

Miller—(Saxe) "Johnny Get Your Hair Cut" (M-G-M) (1,400; 15-25-40). Irene Franklin stage draw in Loew combo policy. Coogan film got kids and house close to \$9,000.

Palace—(Orpheum) "Man Bait" (Warner) (2,400; 25-50-75). Orpheum's big house here and got about \$21,000.

Strand—(Saxe) "It" (P.-F.-L.) (1,200; 25-50). Second week at Glyn film and women flocked to house, bringing week to about \$9,000. Close to \$20,000 for two weeks.

Wisconsin—(Saxe) "Cabaret" (P.-F.-L.) (3,500; 25-50-60). Gilda Gray home and still draws natives to see her whether in person or on screen. House ran well over \$19,000.

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NAMES DIDN'T DRAW

Snodgrass and Indian Band Passed Over by Topeka

Topeka, April 12. (Drawing Population 85,000)

Harry Snodgrass didn't set Topeka on fire. He and his partner, "Mack" Whitten, at the Jayhawk last half, failed to do all that were expected of them and business at this house for the week did not go much above normal.

Weather and city election week as well as the week before Holy Week were given the chief blame, however, as the Haskell Indian band with native Indian dancers from the Government Indian school at Lawrence failed to prove a big draw the first half.

Nothing special for Holy Week.

Estimates For Last Week

Jayhawk (1,500; 40) Jayhawk Theatres Co. "The Flaming Frontier" with the Haskell Indian Band and Indian dancers furnishing the prolog, failed to reap any harvest. Snodgrass also failed to get draw. Bit better than average, \$3,100.

Orpheum (1,200; 30) National Theatres Co. Two Joan Crawford pictures in row did not prove extra attraction. "Understanding Heart" first half, with "Taxi Dancer" last half, only aroused normal interest on otherwise bad week. Total dropped to \$1,600.

Isis (700; 30) National Theatres. House rented by Paramount to put over Paramount features and with "Sorrow of Satan" for opening, no splash. Picture had everything but story. About \$300.

Cozy (400; 30) Lawrence Amusement Co. "Three Faces East." Good average business. About \$700.

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DICK BARSTOW

(Acclaimed World's Greatest Male Toe Dancer)

Of Dick and Edith Barstow, just returned from a successful Australian tour. Upon arriving in San Francisco they were engaged to feature their original "double toe" wedding sensation in Jack Partington's presentation "Wedding Bells," at the Granada Theatre.

Now Playing Publix Coast Theatres

'POTEMKIN' IN WASH.; JAZZ WEEK, \$17,500

\$2,000 for Russian Film in
2 1-2 Days at Guild House—
Chaplin Added \$3,000

Washington, April 12. (Estimated White Pop., 425,000)

The capital now has its little theatre with business starting off with a rush. Evidently set to concentrate on foreign films, as its sponsors did when presenting a like policy at the neighborhood Wardman Park, "Potemkin" not only had the customers lined up for a block, but had every allowable standing room space filled practically every show.

Reports had it that UFA was interested in the house, assisting in its financing, same having previously been a flop grind affair, but entirely remodeled. This report Nathan Matchett, managing the venture, denies.

This is said to be the first such house outside of New York, and is looked upon here as the beginning of many such throughout the country.

Though piling up a big half week the capacity failed to cut in on the regulars downtown. The Palace, with stage attraction billed as "Jazz Week" and "The General," hung right around the previous week's figure. This being considered something with Lent in its final stages, plus a consequent more rigid observance hereabouts.

Chaplin's reissue, "Shoulder Arms," is generally credited with an added third of the Rialto's business, same being part of a double bill, the other half consisting of Laura La Plante in "The Love Thrill." The latter couldn't possibly have gotten above the usual gross of the house.

The Met had a sure bet in "Orchids and Ermine" plus Vitaphone, in this instance Jack Smith, whispering baritone, who got the house much dough in person, and Bernard de Pace. The week also marked the return of the usual comedy in the line-up, meaning either a desire to give more for the money or necessary to give more to get the money.

The lack of matinee trade at the Columbia with "Slide, Kelly, Slide," kept the second week on a natural par with the first. This is exclusively a feminine house in the afternoons.

Estimates for Last Week

Columbia (Loew), "Slide, Kelly, Slide" (M-G.) (1,232; 35-50). Not an unprofitable two weeks, but failed to reach usual remarkable figures of house; last week under \$8,000.

Little (Theatre Guild), "Potemkin" (Russian Amkino) (225; 35-50). Film given glowing notices as well as house and idea back of it; opening Thursday night, thus giving but two and one-half days; claimed, and apparently justified, \$2,000.

Met (Stanley-Crandall), "Orchids and Ermine" (F. N.) and Vita (1,518; 35-50). Liberal estimate gives this combination something like \$13,800.

Palace (Loew), "Jazz Week" with Calts Bros., Jack Sidney, Jerrie and Markell and Faun, plus house organist, Dick Leibert, and his Lido orchestra; "The General" (U. A.); stage attraction undoubtedly credited with big end of gross, while the big end-of-that-handed-to-Leibert's orchestra; just a trifle under the preceding week; about \$17,500.

Rialto (U.), "Love Thrill" (U.) and Chaplin's "Shoulder Arms" (1,978; 35-50). Regular business, \$7,000; added Chaplin draw, \$3,000; total, \$10,000.

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NITE CLUB STAGE ACT GOT \$7,500 AT FAY'S

Albee, Providence, Slipping;
\$7,800 Last Week—Vita
Reported Still Drawing

Providence, April 12. (Drawing Population, 300,000)

Though the Lenten season still gripped the local theatrical houses, grosses took a rise in a few box offices last week. Several of the houses fared poorly, however, in the face of rainy weather, invasion of the Repertory Company for three days and performances by the Providence Players at the same time.

The "Club Anatole Revue" at Fay's proved the big thing of the week, and the house drew capacity audiences. Gossip among the theatregoers proved enough publicity for this versatile troupe to overshadow other vaude bills hereabouts by the proverbial mile.

"Beau Geste" at the Opera House did the biggest business in town, though falling short of first week marks made by previous films at this theatre. It will be retained another week, after which "What Price Glory" is to follow.

The Modern, which was used by the Repertory Players this week (three days) will be given over to "Michael Strogoff" starting April 17. Other film features are expected to be shown in this house (Fay) following this opening.

Estimates For Last Week

Fay's (2,000; 15-50) "Hills of Kentucky" (Warner) "Club Anatole Revue" took town by storm. Top notch at \$7,500.

Rialto (Fay) (1,448; 10-25). Very dull week with second run features. "Hotel Imperial" (P.-F.-L.) was little aid in last three days; \$1,000.

Opera House (Wendelschaefer) (1,375; 55-\$1.55) "Beau Geste" (P.-F.-L.). Did good big opening week, but would have done better but for Lenten season. Music big aid; \$9,800.

Strand (Ind.) (2,200; 15-40) "Price of Honor" (Col.) and "Let It Rain" (P.-F.-L.). Douglas McLean drew laughs and pulled fairly well. Will Rogers in "Dublin" helped along. Nearly \$7,000.

Victory (K.-A.) (1,950; 15-40) "Marriage" (Fox) and "Last Trail" (Fox). Did nothing startling in dull week, but both features pleased; \$6,000.

Majestic (Fay) (2,500; 15-40) "Telephone Girl" (P.-F.-L.) and Vitaphone. Dull week, though Vitaphone novelty still draws; \$5,000.

Emery (Fay) (1,474; 15-50) "What Every Girl Should Know" (Warner). Flappers failed to fall for this feature and sex theme of title went for naught. Vaude program hit by Anatole Revue at nearby Fay theatre; \$3,300.

Albee (K.-A.) (2,500; 15-75) "Rubber Tires" (P. D. C.). Vaude no riot. Business sliding as house nears vaude-film policy. Albee Stock Company moves in last week of month. Poor week at \$7,800.

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"ROGUE" GOT \$14,000

In Montreal's Capitol—"Cheerful Fraud" at Loew's, \$10,000

Montreal, April 12. (Drawing Population, 600,000)

Local shows at one legit theatre and the other given over to Lauder for the last three days, while the hockey season here ended the previous Saturday, have combined to give the picture houses a better showing this last week.

"Beloved Rogue" at the Capitol ran near capacity first four days and fell off toward the end of week, but totaled close to \$14,000. Palace had a better week than usual, with \$11,500 on "A Kiss in the Taxi."

Vaude at the other two first-run houses accounts for most of the box office receipts, but even at that Loew's shows some little set-back as compared with the previous week.

Estimates for Last Week

Capitol—(2,700; 60, 85) "Beloved Rogue" (U. A.). Held up well first four days; slightly down last three. \$14,000.

Palace—(2,700; 55, 85) "A Kiss in Taxi" (F. L.). Gets away with impossible as film, but made fair impression at box office. \$11,500.

Loew's—(3,200; 45, 75) "Cheerful Fraud" (U.). Film and McIntyre and Heath, black-faced comics, carried whole bill. \$10,000.

Imperial—(1,900; 30, 85) "Nervous Wreck" (P. D. C.). Fair filler; balance of bill mediocre. \$5,500.

Strand—(800; 30, 40) "Rubber Tires" (P. D. C.); "War Horse" (Fox); "Skyrocket" (Regal); "Dancing Days" (Vital). \$3,000.

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22 Theatres in Des Moines

Des Moines, April 12. Des Moines has 22 theatres and a population of 150,000.

STANLEY BACK IN FRONT WITH \$33,000 LAST W'K

Jack Gilbert and Tom
Brown the Draws—
Fox Did \$23,700

Philadelphia, April 12.

Continued cold weather helped offset the Lenten slump to some extent last week, but grosses in general slid a little more.

Stanley had a very big week with John Gilbert in "The Snow," credited with a lot of the business, and Tom Brown and his Minstrels competing the box-office values. These acres commented it seemed a case of piling one good thing on another, whereas the two preceding weeks had mediocre pictures and valueless drawing acts. This rich combination pulled in over \$33,000, the best the house has had in some time, and all the more remarkable because of Lent. It again sent Stanley into the lead. Sedano and Marita, dancers, completed the program.

Fox continued to draw heavily, but without the added incentive of Olsen's Orchestra, dropped to \$23,700. Its picture was "The Demi-Bride," praised by most of the critics. On the bill were Lou Holtz, comedian, and Kitty Doner, both of whom have their local followings, but neither an outstanding draw.

The two road-show, two-a-day houses, Fox-Locust and Aldine, suffered a little more from the approach of the traditionally dismal Holy Week, but both showed enough strength with their features to rate the opinion that the current pictures will last into May with the expected come-back Easter Monday.

The Stanton got only \$9,500 with "The Winning of Barbara Worth," considerably less of a draw than the last four attractions this house has had. The Arcadia was under \$3,000 with "The Notorious Lady" and the Kariton less than \$2,500 with "The Understanding Heart."

This week should see stiff competition again between the Stanley and the Fox. The former has one of its greatest and most sure-fire draws, Waring's Pennsylvanians, playing countless returns at this house and always to big business and unusual enthusiasm. This is advertised as their last appearance before going into the musical comedy, "Eastside, Westside." The picture is Florence Vidor in "Afraid to Love" and Tina and Chirardy, dancers, are also on the bill.

To compete Fox has Borrah Minnevitich and His Boys' Band of harmonica experts, also favorites here, together with Sissle and Blake, another favorite turn. Jean Myrlo and Mlle. Desha, dancers, and the film feature, "Love Makes 'Em Wild."

Stanton has "Children of Divorce," with Clara Bow; the Kariton has "The Perfect Sap" and the Arcadia has "The Taxi Dancer." "Don Juan" and "What Price Glory," of course, are continued.

Easter Week the Stanley, in addition to Waring's Pennsylvanians, has "Knock Out Riley," with Richard Dix, and the Fox has Nora Bayes in conjunction with "Madame Wants No Children," German-made picture.

Estimates for Last Week

Stanley (4,000; 35-50-75) "The Show" (M-G-M). Came right on top of wave of John Gilbert's tremendous popularity here. Sharing honors were Tom Brown's Minstrels. Back on top with over \$33,000.

Stanton (1,700; 35-50-75). "Winning of Barbara Worth" (U. A., 2d week). Not very strong in second week with less than \$9,500.

Fox-Locust (1,800; 1.65). "What Price Glory" (Fox, 3d week). Matinees still weak, but holds up with little under \$19,000 claimed.

Aldine (1,500; 32). "Don Juan" (Warner's, 4th week). This and first Vitaphone unit still clicking nicely, although off bit more last week with around \$17,500 reported. Should stay another month.

Fox (3,000; 99). "The Demi-Bride" (M-G-M). Picture well liked and bill, including Lou Holtz and Kitty Doner, good. Gross down around \$23,700, still very good.

Arcadia (800; 50). "Notorious Lady" (1st N.). Not so hot with less than \$3,000 reported.

Kariton (1,100; 50). "Understanding Heart" (M-G-M). Also decidedly off with about \$2,500 figured.

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"Kings" Longest Sign

The new "King of Kings" sign on top of the Galt Theatre building is the largest theatrical sign on Broadway. It is about 150 feet long.

VITA'S COST, TERMS EXPLAINED FOR FILM TRADE BY ABE WARNER

**Installation Cost From \$15,000 to \$25,000, Payable
Within One Year—2,000-Seater Would Cost Ad-
ditionally About \$650 Weekly**

Abe Warner, speaking for Vitaphone, says that the cost of equipment could be cut down at least 33 per cent and will be as soon as the time is set. Vitaphone consists of two complete systems. There is not only an extra projection machine, another roll of film and a duplicate record, but also a whole amplification system ready to go to work in a minute in the event of a break anywhere. Mr. Warner is sales manager.

Complete, all-round duplication is not a necessity but a precaution. Vitaphone has been behaving well, but the manufacturers will want to see this proved conclusively before the greater section of the doubling system is cut and the reduction of the installation cost announced.

Vitaphone equipment now costs from \$15,000 to \$25,000. This including installation cost of about \$2,500. The entire machine is manufactured by the Western Electric Company and installed by expert engineers from Bell Laboratories, the Vitaphone Corporation merely acting as a distributor. The installation and equipment cost varies not in ratio to the location of the house and its rating as a business getter, but the manner in which it is constructed, size and acoustics.

There are three grades of amplification systems, A, B and C, in addition to minor variation. The prices are fixed accordingly. Installation at the Roxy theatre, necessitating powerful amplification because of the enormous size of the house, cost \$25,000.

Vita's Only Profit

Mr. Warner said that practically the whole sum charged for installation and machinery reverts to the Western Electric Company. Vitaphone's sole money-making possibilities lie in the sale of films and the accompanying record synchronizations. For this reason houses applying for Vitaphone must be in satisfactory condition and location to draw and hold business. There are no profits for the manufacturers otherwise.

Vitaphone installation contracts provide for a five-year lease in every case. At the end of the five-year leasing term the machine reverts to the Western Electric Company. For the convenience of those exhibitors who cannot or do not wish to pay the cost in one lump sum is a time clause. The longest time payments may not stretch over 18 months, the usual arrangement being that the money be paid in 12 monthly installments.

In the case of a \$16,000 installation there would be a \$2,000 advance payment and a similar payment following the installation. The balance would mean a payment of \$1,000 a month for a year, and the Warners figure that any house unable to meet such comparatively small payments is not the kind of a house for which Vitaphone is suited.

The reason for the cost of Vitaphone installation is in the manufacture. Everything is of an entirely new nature, different from anything the laboratories have handled up to now. Very few people are available who can be put to work on the new apparatus.

The handling of the exhibitor's problem is sheerly a Vitaphone matter and in no way connected with the Western Electric.

Cost of Vita Units

Single Vita features and unit programs are sold to theatres according to capacity, location and box-office values. There is a flat charge of 10 cents per seat per week for what is known as "privilege." Part of the amount so acquired is spent on maintenance for each house.

The 10-cent charge is explained as a matter of billing. In the case of a 2,000-seat theatre in a certain locality, the weekly charge for three Vitaphone numbers would be \$650. In sending the bill to the exhibitor it is filed as: Three features, \$450, plus \$200 for seat charge for the privilege of using Vitaphone.

It seems that, instead of charging Western Electric for distribution, Vitaphone is forced to collect from

the exhibitors, arranging the price of the features lower so as to provide for this. The rental price for each feature includes both film and record. The same applies to units.

Satisfaction or Refund

Vitaphone boasts of more liberal terms to exhibitors than anything known in the history of show business. "Satisfaction or money back" is not a slogan, but incorporated in the contracts. Vitaphone and exhibitor agree on a price at the time of contract signing that both think is fair. There is a clause inserted to the effect that should the exhibitor find the rental price of the feature more than he can afford to pay and show a profit, he may apply and is entitled to a readjustment or reduction in price to a figure he can meet satisfactorily. If his application does not sound right or if a satisfactory reduction cannot be arranged, the exhibitor is entitled to appeal to the State of New York Board of Arbitration.

40 Weeks in Year

Exhibitors are not obliged to play Vitaphone the whole year round. According to contract, 40 weeks will be counted as a full year. There is a balance of 12 weeks during which there will be no expense account if the house should be closed during unfavorable weather.

In addition, exhibitors have the privilege of removing Vitaphone from one house to another if receipts drop in one locality, although another cost of installation.

The only event where the five-year contract does not apply is in the case of road shows. There are to be no more road shows as those staged under Warner Bros.' supervision were as a tryout and a break-in. The proposition proved unprofitable. The cost of installation being around \$2,500 and almost as much again for moving, two, three and four week stands are rendered prohibitive.

Vitaphone has a working capital of \$5,000,000. Approximately \$1,500,000 has been spent in the past few months only in the feature production department.

No Exclusive Rights

Negotiations to put Vita into the Strand, New York, have been held up pending a final decision. Roxy cannot cancel his Vitaphone contract if it is decided to install it in the Strand, because he has no exclusive rights and his contract is no different from the regulation paper. The only point in question is whether it would be good business policy. The Roxy is the finest house and the same apparatus in an older and smaller theatre in the same district is not figured as a promotion for Vitaphone.

Although Vitaphone officials refuse confirmation, it is understood that Roxy's Vitaphone bill is around \$4,000 weekly. His seat bill alone amounts to \$650. Figuring first-run privileges of Vita's best productions, seating capacity, location and drawing power, this sum is approximately correct.

At present there are no thoughts of invading foreign fields. Vitaphone cannot secure apparatus quickly enough to supply home demands.

Grauman's Chinese May 11 With 'Kings' at \$11 Top

Los Angeles, April 12.

Opening date of Grauman's Chinese in Hollywood has been set by Sid Grauman for May 11.

"King of Kings" will be the opening screen attraction with a super Grauman prolog on the stage of 150 people.

The orchestra will have 60 men in the pit.

Scale for the opening performance will be \$11 top, including war tax.

Helene Chadwick's Return

Los Angeles, April 12.

Helene Chadwick is back at the M-G-M studio for "Anna Karenina."



DeVILLA and RUARKE

ARGENTINE DANCERS

featuring their Argentine Tango; also originators of the Tango Apache.

Featured for the seventh time at the Brooklyn Mark Strand, which is the tenth week at this house during the past year.

**NEXT WEEK (April 16):
MARK STRAND, BROOKLYN**

M. P. T. O. A. TO VOTE ON CHARTER AMENDMENTS

**New Rule for Electing 30 Directors Up in Cleveland—
3 Terms of Office**

Two proposals are to be put before the Cleveland convention June 7-9 of the Theatre Owners of America for amendments to the constitution. One calls for a new system of electing the board of directors and the other lays down the procedure to be followed in dealing with future amendments to the constitution.

President R. F. Woodhull has communicated the two proposals to the membership in order that they might become acquainted with the details and digest them well in advance. The amendments have been placed in the president's hands by the requisite number of exhibitors and the text may be had in full by writing to national headquarters.

The proposal in relation to directors' election is that of the 30 board members to be elected, 10 shall be chosen for three years, two years and one year each, so that 10 members will thereafter come up for election at each annual convention, hereafter of course, for the three-year term.

The other amendment requires that all proposals for a constitutional amendment be made from the floor of the convention, be referred to the Committee on Amendments if supported by a two-thirds vote and that all such proposed amendments be presented at least one day before a final vote is taken on their adoption.

Marco's Eastern Talent

Los Angeles, April 12.

Marco, of Fanchon and Marco, returned this week from a two-week visit in New York. While in the east Marco engaged a number of name acts which will tour the West Coast Theatres, Inc., Circuit, beginning early in July.

Also arriving from New York were Jack Mansfield, aide to Harold Franklin, new head of West Coast also Mr. and Mrs. Freddie Schader, also Mr. and Mrs. Freddie Schade, also of the Franklin staff.

"Camille's" 80th

The 80th anniversary of the death of "Camille" is being played up on the front page of the Parisian daily newspapers. It is understood this angle is to be used for a local tie-up for the Joseph M. Schenck production with Norma Talmadge to open at the Globe, New York, April 21.

DeMille East Until May 1

Los Angeles, April 12.

C. B. DeMille, who arrives in New York with a large party, including Julia Faye, in the cast of "King of Kings," and Jeanie Macpherson, who wrote the story, for the purpose of attending the opening of the picture at the Gaity will remain there until May 1.

While east, DeMille will go to Harvard University for a lecture in the motion picture course.

AT F.B.T.-M.P.S. LUNCH HOWARD SPOKE OF FILM DIRECTORS

**First Get-Together of Salesmen and Film Board—
President Wolf's Suggestion — Salesmanship
Backbone of Industry—Different Methods Now**

The first "get-together" luncheon by the Film Board of Trade and the Motion Picture Salesmen, Inc., was held the afternoon of April 9 in the Hotel Astor. One hundred and sixteen men were present, with 17 sitting on the dais and Arthur James as toastmaster.

The speeches were not only in keeping with the "get-together" spirit of the two picture organizations but brought out some interesting points for both bodies. G. William Wolf (Fox), president of the Film Salesmen, made the first talk—a straightforward, sincere address—in which he pointed out the conditions salesmen worked under years ago and what they encountered these days under organization.

Mr. Wolf commented upon the illegitimate salesman who when in the old days when out selling films returned with phoney signed contract signs, as so that he could hold his job another week. The day of the salesman signing an exhibitor's name to a contract was ended when the salesmen formed their own organization.

Mr. Wolf made the suggestion that the Film Board of Trade name a committee of three or four members to meet with a similar committee from the salesmen each week or twice monthly, whereby the present-day problems could be more expeditiously ironed out.

Felix Feist Talks

Felix Feist, general sales manager for Metro-Goldwyn-Mayer, started off with a humorous slant that elicited a great laugh when two "hard-boiled exhibitors" were used as an illustration of film selling today.

It was Feist's contention that currently salesmen must have good health, definite knowledge of the product he sells, and, third, enthusiasm. Feist then turned his remark to the Film Board men present. He stated as his personal belief that where any exhibitor had gotten embroiled in any controversy in a contract that the first inference went out that the exhibitor was "going to be put on the Film Board," which in its way was defeating the purpose of the board, which, as he believed, was to straighten things amicably for both sides.

A letter was read from Will J. Hays, in which he touched upon the part of the film salesman in making the industry successful. He stated that this importance related not only to their ability to sell film but to their ability to sell film fairly; that "they are the direct contact of the distributing companies with the exhibitors, their customers."

Furthermore, he said, "nothing will aid more in developing that confidence and co-operation than the conduct of the salesmen."

Charles Rozensweig, president of the Film Board, who before becoming an exhibitor was a salesman and considered a good one, touched upon selling by saying that he knew every man in the room "can sell if he will sell." He remarked that the salesman knew his territory better than the sales manager.

Rozensweig has a convincing delivery; time and again used "fellows" (addressing those assembled), making his talk all the more intimate.

Following came the Film Board's executive secretary and legal representative, Louis Phillips, who said that out of 100 cases before the board, 99 were untrue as far as certain allegations were made against the illegitimate conduct of the salesmen, although this did not specify that the salesmen were not at fault in specific instances.

He implored the salesmen not to knock the other man's goods, but to speak a good word for him if anything.

Mr. Phillips gave the salesmen a kick when he said that it was up to them to drive the tricky sales-

man, who misrepresents, out of the industry. He spoke of their protective necessity in giving information upon the unscrupulous salesmen who persist in using illegitimate methods to make a living out of the industry.

W. K. Howard as Salesman

The next speaker was the surprise of the afternoon. He was introduced as a salesman of some years ago, for Universal and later going to Minneapolis for Vitagraph. When war came he went overseas to France. When returning his film job was filled by another so the salesman went to California where he hired out as an assistant director. Then in turn he became director, with a number of big pictures to his credit.

He was William K. Howard, whose latest picture, "White Gold" is at the Roxy this week. Howard is a talker; has a distinctive style of putting his words across; visualized a little story a la picture script style that was a laughing hit. And he got the biggest laugh when telling about little Farina, the colored kid with "Our Gang," and her conversation with Hal Roach.

It was Howard who aptly told why a salesman could become a director. When told on the coast that a director must have pathos, laughs and beauty in his system, he said that there was plenty of pathos in a salesman's life when he was in a little northwestern town, hemmed in by a blizzard and with the wife sick at home but the salesman on the job. As to laughs what bigger laugh existed when a salesman told an exhibitor the price of the film he was being asked to buy for his theatre; that as for beauty, Mr. Howard, with a dash of dramatics, said "what is more beautiful than the exhibitor's name on the dotted line of a contract?"

By way of a closer Howard told of a number of directors whose greatness and ability were such that they had "influence" upon the other directors. His first name was Lubitsch. His influence was for subtlety. Second was Murnau with technical influence. Third was Von Stroheim whose fighting influence was an inspiration to budding directors. The next was Jim Cruze whom Howard considered the human director; always able apparently to get the human slant that seemed so necessary in all pictures.

Other Directors

"The great American director," Howard said, was King Vidor; Victor Seastrom was the realist. Then came puffs for Cecil De Mille, whose ability as a director was not his only asset but that he was an executive and business genius as well, and for David W. Griffith, the "pioneering influence," saying that no matter what Griffith did hereafter in pictures his success with "The Birth of a Nation" always stood out as a great encouragement to any director.

All this coming from a former salesman and "sold" as only a showman, a salesman and a director could sell it, proved a happy, entertaining finale to a most pleasant afternoon. The meeting broke up about 4:30 p. m.

The "Get together luncheon" of the Film Salesmen and the Film Board of Trade is now an assured annual affair.

The officers of the Motion Picture Salesmen for 1927 are: president, G. W. Wolf; vice-president, Jack Ellis; 2nd vice-president, Matty Kahn; treasurer, Saul Trauney recording secretary, Morris H. Markowitz; financial secretary, Benjamin Rappaport; historian, J. W. Goldstein; trustees, Jack Dillon and Solomon Title; sergeant-at-arms, Jules Jasper; assistant sergeant-at-arms, Bernard Kiled.

"Silk Hat" for Raoul Walsh

Los Angeles, April 5.

Raoul Walsh's next will be "Silk Hats," original by Polan Banks. Victor McLaglen and Madge Bellamy featured.

NEW OWNERS' ASS'N OF IND. FOR ALL THEATRES; METZGER, PRES.

Declared Not Slap at Rembusch, Named Delegate to National Convention, but Not Officer of New Associated Theatre Owners—Replaces M.P.T.O.

Indianapolis, April 12. Organization of the Associated Theatre Owners of Indiana, replacing the Motion Picture Theatre Owners of Indiana, is announced by Charles Metzger, president.

Metzger, owner of three small houses here, explained the organization was incorporated to allow expansion of the association to include all types of theatre instead of only film houses.

All theatres over Indiana whether devoted to pictures, vaudeville, burlesque or light, are eligible to membership in the new organization.

Although the election of Metzger to head the new group was considered a slap at Frank J. Rembusch, former president, those associated with the move declared Rembusch is still active in the organization and would be a director due to the fact he is past president. Rembusch, president of the F. J. Rembusch enterprises, has been active in organization work for years. He led the attack on the "block booking" in the recent legislature and carried his appeal to the Department of Justice at Washington. Recently he conferred with Attorney General Sargeant.

Rembusch was named delegate at large to the Motion Picture Theatre Owners of America convention in June at Columbus, O.

Trotter Remains
"I have not had the time to devote to the work because my own business has been neglected," said Rembusch.

C. B. Trotter, secretary and manager of the old association, was retained as manager.

Other officers: A. C. Zaring, vice-president; Jean Marks, treasurer, and Helen Brown, secretary.

Mr. Trotter came to the organization last summer and it is largely through his efforts, it is said, that the organization was built up to a point making possible the new group. The old body had about half of the owners of Indiana movie houses as members.

By-laws outline the objects of the association as follows: To enroll all theatres in the State in its ranks; to assist in operation of theatres and aid managers and owners in solution of problems; to encourage highest standards in films and other forms of amusement and provide social entertainment for its members.

The former organization was organized 10 years ago and had been headed by Rembusch two years.

Offices formerly connected with Rembusch were moved to the Chamber of Commerce Building.

Directors include V. U. Young, Gary; J. N. Wycoff, Terre Haute; Leonard Sowers, Muncie; W. F. Easley, Greensburg; William Brenner, Winchester; O. I. Demaree, Franklin; D. D. Cockrill, Newcastle; Arthur Jackson, Crawfordsville; M. E. Remley, Richmond; Sam Neall, Kokomo; H. H. Johnson, Lafayette; J. Goldberg, Lafayette; J. Goldberg, LaPorte; Harry Markum, Indianapolis; W. C. Quimby, Ft. Wayne; Paul Melloy; Shelbyville; Harry Vonderschmidt, Bloomington; and Frank J. Kressler, Rensselaer.

Floyd Beltman, Indianapolis, chairman; Cockrill, vice-chairman, and Roy Bair, Indianapolis, and J. Friedman, Indianapolis compose the arbitration committee.

Fanny Brice's Film Drama

Los Angeles, April 12.

Fanny Brice is going to get her chance to do a drama on the screen. Recently she turned down \$1,500 a week to play a comedy role in an F. B. O. production because she felt it did not justify her talents as she judges them at present.

United Artists, it is said, is going to give Miss Brice a highly dramatic scenario from an original story by Wallace Smith, former Chicago newspaper man.

Her contract with U. A. provides for one picture. If it hits it may bring a three-year contract.

Hansen, Swedish, Ordered To Pay Agent's Commish

Los Angeles, April 12.

Einar Hansen, Swedish picture actor, was ordered by Judge James Pope of the Municipal Court, to pay \$1,659 to the Edward Small Company, agents, as commission due.

The agents declared they had picked the actor up when he was a nobody and since then he had earned over \$11,000 in salary.

Hansen did not contest the suit.

De Conti-Wherry Wed

Los Angeles, April 12.

Albert De Conti, picture author, and Miriam Wherry, who has also worked in pictures under the name of Patricia Cross, were married April 9.

De Conti is at present working for M-G-M.

Fleck's Assignment

Los Angeles, April 12.

Fred Fleck, formerly at the P-F-L studios in the east, has been assigned as assistant to Clarence Badger, who will direct Richard Dix's next.

VIVIAN GORDON DISMISSED

Complaint of Disorderly Conduct by Hotel Man Withdrawn

Vivian Gordon, screen actress, who said she lived at the Waldorf-Astoria Hotel when arraigned before Magistrate John Flood in West Side Court on a charge of disorderly conduct, was dismissed.

Miss Gordon had been arrested on complaint of Albert Goldstone, assistant manager of the Claridge Hotel, 43rd street and Broadway, New York. The manager said the actress ran through the corridors yelling and screaming and refused to desist.

When the case was called the assistant manager said he wanted to withdraw his complaint.

Wilson's Divorce Trial Transfer

Los Angeles, April 12.

Judge Ervin F. Hahn has given permission to transfer the trial of the divorce action brought by Helen Cooke Wilson against Harry Leon Wilson, author, to Monterey County, where Wilson claims residence.

In her complaint, Mrs. Wilson asks for an allowance of \$5,000 per month for maintenance and education of two minor children.

CASSALL, ASS'T. PROD. MGR. AT 1ST N. STUDIOS

Los Angeles, April 12.

Duncan Cassall, assistant to John McCormick for the past year at First National Studios, has been appointed as assistant production manager in the office of Dave Thompson, head of that department.

Cassall was succeeded to the McCormick post by J. H. McCullom, former assistant to R. A. Rowland in the New York offices of P. N.

Doherty as Fox's P. A.

Dan Doherty has become publicity manager for Fox, associated with that concern for two years.

He replaces Gerald K. Rudolph, who resigned to edit a film fan magazine.

"Son's" Third Change

Los Angeles, April 12.

The name of Sam E. Rork's forthcoming comedy-drama, tentatively called "His Son," was changed three times in 72 hours.

The final title is to be "Modern Madness."

Earthquakes and "Specials!"

LEONARD HALL, the distinguished motion picture critic of the Washington Daily News, says in the issue of Monday, April 4:

"Again International Newsreel displays its dominance in its field. International Newsreel is miles ahead in the news game at present.

"This week it clambers over the opposition with stunning shots of the latest Japanese 'quake."

And it wasn't a "special;" just a part of International Newsreel's regular service, at no extra cost to the exhibitor. When International Newsreel issues a special, it means something.

INTERNATIONAL NEWSREEL

Twice a Week



Released Through Universal

LESSER-ROSENBERG-LEVY IN ON OPERATING AND PRODUCING

Louisville Picture Man and Son Interested in New Corp. on Pacific Coast—Starting With Eight Theatres and "Shepherd" Picture

Los Angeles, April 12.
Having taken Fred Levy of Louisville into the film production field, Sol Lesser and his associate, Mike Rosenberg, have induced Levy to enter the theatre operation branch.
They have reorganized the Principal Pictures Corporation to operate picture houses in small towns embracing the territory between Los Angeles and San Francisco, where West Coast Theatres, Inc., does not operate at present. Already the concern has eight houses which Lesser and Rosenberg took over after the former retired from West Coast Theatres, Inc.

The new organization is to be capitalized at \$1,000,000 with Levy bringing into it his son, Fred Levy, Jr., and Lee L. Goldberg, also of Louisville. This trio will hold 50 percent of the stock in the concern. Rosenberg is to function as president, with Sol Lesser occupying a similar position to Mike Gore, of West Coast Theatres, Inc., as chairman of the Board of Directors, and Levy, Sr., as vice-president. Levy, Jr., will be treasurer.

The eight houses taken over by the new company from the old are: Cozy, Los Angeles; Mission, Monterey Park; Garfield, Alhambra; Peralta, Culver City; Meralta, Downey; American and Apollo, Ventura, and the Palms, at Palms, close to Culver City, now under construction.

\$75,000 from Stock Burlesque
They have also taken a lease on Dalton's Los Angeles, for years and will turn over this old-time stock burlesque house on April 18 to their holdings under the name of the Columbia. It is likely that the stock burlesque policy will continue, as Lesser's old partners, Abe and Mike Gore, operate the Burbank close by with the same policy and are making around \$75,000 a year net out of it. This latter house is not on the West Coast chain.

The concern is also going to build a third house in Ventura, a 1,600-seater.

Levy recently sold his 50 percent interest in the Kentucky, Louisville, and the Kentucky, Lexington, to M. Switow and Son, his partners. As previously reported, Levy has just returned to Louisville to wind up the sale of these houses and will then come here for attention to his new investments.

Before going Levy made a deal with C. B. De Mille whereby he is borrowing William K. Howard to direct the Harold Bell Wright story, "The Shepherd of the Hills," for the Masters Pictures Corporation, name of the company that he formed with Lesser and Rosenberg.

L. A. to N. Y.

Lya De Putti.
C. B. DeMille.
Mr. C. B. DeMille.
Cecilia DeMille.
William Siström.
Jeanie Macpherson.
Mrs. E. K. Adams.
Julia Faye.
Florence Bartlett.
Lyndell Peck.
Anne Bauchens.
A. B. Berwanger.
J. D. Williams.
Charles Christie.
Jesse L. Lasky.
Jack Cosman.
Nathan Gordon.

N. Y. to L. A.

Freddie Schader.
Ray Daly.
Greta McDermitt.
Harry Cohn.
Alfred Weiss.
Dorothy Howell.

CRUZE'S ASSIGNMENTS

Los Angeles, April 12.
James Cruze is to produce "Arizona Desert" and "Beau Sabreur" as originally planned.

TOM SUDKUM DEALING?

Tom Sudkum is reported in New York, about to enter into a deal with his theatres. He operates between 40 and 50 houses in Kentucky and Tennessee.

It's reported that the deal may go through the Saenger Circuit, with E. V. Richards representing the latter. Saenger's is now in affiliation with Publix.

STUDIO'S EXHIBIT

Christie's First in Southwest Building, L. A.—Work Started

Los Angeles, April 12.

Work on the Motion Picture Manufacturers' Exhibit, to be held in the Southwest Building, 130 South Broadway, was begun last week under the supervision of T. W. Jonah of the Christie studios, who are to be the first exhibitors.

Each month thereafter a separate studio will take charge, making its own set and formulating its own exposition.

Enlarging Foreign News Staffs Due to Opposish

Paris, April 12.

Enlarged news reel staffs in Berlin, Rome, Vienna and Paris are expected to be the outcome of Paramount and M-G-M's invasion of the news field.

Leslie Wyand, staff cameraman for Pathe in Great Britain for years, has been promoted to manager of the London office, and when L. C. de Rochemont of New York returns here after his tour through central Europe, several changes in the staffs at the capitals visited by him will be considered.

Babe Ruth's Special

Los Angeles, April 12.

Babe Ruth's "Babe Comes Home," baseball picture, includes in the cast Anna Q. Nilsson, Louise Fazenda, Arthur Stone, Lou Archer and Esther Shannon.

The picture is being held as a First National special, not to be released on program. Cost is about \$200,000.

Ted Wilde directed.

P-F-L CONVENTIONS

Three consecutively dated conventions with only time for travel intervening are scheduled for Paramount-Famous-Lasky.

The first will be at New York, May 2-5; Chicago, May 7-10, and San Francisco, May 14-17.

Each will be attended by P-F-L executives.

Jesse L. Lasky arrived in New York late last week. He will remain until the convention at Chicago.

Los Angeles, April 12.

B. P. Schulberg leaves here April 21 for New York to confer with executive heads at the home office and also attend the Paramount conventions.

Walter Wanger also goes east for the conventions, but no stars or directors will be sent from the local studios this year.

Ince Exteriors Around N. Y.

Los Angeles, April 12.

Ralph Ince will make "Windjammers of Gloucester" as his next F. B. O. He is going to New York for the shooting of exterior scenes.

CLARA BOW is doing "IT" business and better in 'CHILDREN OF DIVORCE'



"Children of Divorce" opened to bigger business than 'It'. Confident business will exceed business on 'It' which was tremendous."

—Howard Theatre, Atlanta, Ga.

"Children of Divorce" held over for second week. Doing tremendous business."

—Fenway Theatre, Boston, Mass.

"Children of Divorce" opened big. Receipts lack only few dollars of house record. Audience enthusiastic about Bow in dramatic role. Picture is especially well done."

—Ohio Theatre, Indianapolis, Ind.

Co-starring with
ESTHER RALSTON

in Frank Lloyd's sensational production of Owen Johnson's best-selling novel. With Gary Cooper, Einar Hanson and Norman Trevor. Screen play by Hope Loring and Louis D. Lighton. B. P. Schulberg, Associate Producer.

Opens long run at advanced prices, Rialto, New York, April 16th

"Children of Divorce" playing to remarkable business despite opposition of Lent."

—Yamins Circuit

"Children of Divorce" business considerably above average for two weeks' engagement."

—Madison Theatre, Detroit, Mich.

"A fascinating film, human, heart-tugging, beautifully presented, smoothly cast. Clara Bow gives a brilliant characterization."

—Chicago Daily Tribune

"One of the strongest and most moving photoplays ever shown."

—Chicago Eve. American

When PARAMOUNT says "IT'S A SPECIAL" we speak Webster's language!

Eastern Shea Houses**Go Into Schine Chain**

Rochester, N. Y., April 12. Merger of the M. Shea (Fether & Shea) theatres, 12 houses, including theatres in Bradford and Warren, Pa., and Jamestown, Auburn and Hornell in New York State, and the Schine chain of theatres, has been completed, it is reported. The combination will make possible a one-week circuit of two-day showings in Bradford, Salamanca and Jamestown. The Schine enterprises now control 105 houses.

Rochester, N. Y., April 12. LeRoy, N. Y., will have Sunday movies after a long wait, if public sentiment carries any weight. An unofficial referendum conducted with the village election favored Sunday movies by 205 majority. The village board is expected to act on the matter shortly.

Sam Wood's Long Contract
Los Angeles, April 12. Sam Wood has been given a long term contract after directing "Rookies" for M-G-M.

Fox's New One in Bronx

As reported, William Fox intends taking down the "For Sale" sign on his property at Tremont and Webster avenues, and build. It is two blocks away from his Crotona theatre, and Fox will erect a 5,000-seat picture and presentation house on the site, to cost, together with an office building, \$4,000,000.

Fox had originally intended to put up a 4,000-seat house on the property, but changed his mind and decided to sell. His newest move was prompted by the activity of Joseph Weinstock, who is building about six blocks away, with Marcus Loew to operate the theatre upon its completion.

SWARTS' WEST COAST MISSION

Louis Swarts, who has charge of the legal end of the Paramount-Famous-Lasky production department, left for the west coast April 8 for a three weeks' trip.

He goes west to adjust some matters arising from the transfer of eastern coast productions to Los Angeles.

Stanley's \$5,000 for Lopez

Vincent Lopez who, with his orchestra, wound up his Loew tour at the Victoria, New York, Saturday, opens for Stanley May 2 in Philadelphia. Walter and Edwin Meyers, who booked the Lopez-Loew tour, also effected the additional route at \$5,000 a week.

The week preceding Lopez plays Wilkes-Barre and Scranton for the Amalgamated Agency, opening April 25.

Ragland Back to Coast

John C. Ragland has gone to Los Angeles to remain indefinitely. Ragland, among other things, is personal representative of Ragmond McKee, now at work in films on the Coast.

"Body and Soul" Title

Los Angeles, April 12. M-G-M has changed the title of "The Branding Iron" to that of "Body and Soul." Aileen Pringle, Norman Kerry and Lionel Barrymore will be featured.

CHANEY'S QUICK ACTION

Film Star Cancels Engagement When Advised Father is Ill

Portland, Ore., April 12.

As Lon Chaney was about to make a speech on the stage in a personal appearance here with his picture, "Mr. Wu," he received a wire stating his father is ill in Hollywood.

Chaney immediately canceled the engagement, not even starting his speech. With his wife, Chaney took the first train south.

Arthur Ann With Brody

Cleveland, April 12.

Arthur Ann is due in Cleveland this week to take over the general management of the Brody chain of eight local houses with one theatre building.

Ann was formerly the Publix representative in Florida. The Brody chain is a subsidiary of Universal.

OMAHA'S CUT SCALES AND NEIGHBORHOODS

Blank - Publix House Starts Something—Not Followed as Yet by Rival Chain

Omaha, April 12.

The first shot in a potential price war among downtown movie houses was fired this week when the Rialto (A. H. Blank-Publix) came down to 35 cents for evening and 25 cents for matinees. Previous scale was 50 cents, and 35 cents and 25 cents from 11 a. m. to 1 p. m. According to Manager Harry Watts, he will continue to offer first-run pictures, Publix presentations and the full program of orchestra overture, organ solo, news reel, comedy and film features as before.

The Sun, controlled by the rival World Realty interests, has made no move to meet the change and continues at 50 cents evenings, for a feature picture, overture and a flock of short films. No stage presentation. The World, showing pictures and Pantages vaudeville, is getting 75 cents for mezzanine seats and 50 cents for the rest.

The new Riviera (Publix) charges 60 cents general admission evenings and Sundays, 40 cents matinees (except holidays); 25 cents before 1 p. m.

The situation is becoming tense because of competition by neighborhood theatres. Downtown shows get only 30 days protection on pictures. Almost every "neighborhood" offers pipe organ music with the two-hour program, while most have stage acts part of the time. Their scale is no higher than 25 cents top. Within walking distance, two can attend for 50 cents. Downtown, counting carfare or troublesome auto parking, the cost is three times that much.

Regent, Detroit, Stage Show

The Regent, Detroit, an independent picture house which formerly played some Pantages vaudeville booked out of the Pan office but was not part of the circuit, opens its presentation policy April 23. It will be booked exclusively by Arthur Spizzi.

This gives the New York agent two exclusive houses which he handles solely. The other is the Rivoli, Baltimore.

Paul Specht and orchestra are the opening attraction at the Regent, Detroit, and will stay there indefinitely. He will not do a Paul Ash exactly, but build a symphonic syncopation bill around his orchestra weekly, instead of the Ash type of hot-sy-totsy entertainment.

The Regent is operated by the London Realty Corp. and Mr. London of the owners is resident manager.

Masonic Theatre, Troy; With Capacity of 3,000

Troy, N. Y., April 12.

A proposed new Masonic temple on the site of the old structure, destroyed by fire three years ago, provides for a theatre and stores on the two lower floors. The Masonic organization is considering an offer from F. F. Proctor for the lease of the theatre. It is reported. The lease of the Griswold theatre, the present Proctor house in Troy, expires in three years.

The Griswold theatre building has been purchased by the Traveler Shoe Company.

The new theatre is to have capacity of at least 3,000. It is reported. Construction is expected to start this summer.

Dudley Murphy's Continuity

Los Angeles, April 12.

Dudley Murphy, who produced the novelty film, "Ballet Mechanique," shown in New York recently, is supplying the continuity on "The Skyscraper," original, to star William Boyd, produced by C. B. De Mille.

Easter—Midnight Show

Uniontown, Pa., April 12.

For the first time in this section, an Easter midnight show will be staged at the State theatre, Uniontown, starting at 12:01 Monday morning, April 18, when five acts of vaudeville and a feature picture will be given.



WATCH HIS DUST!

Metro-Goldwyn-Mayer is hitting on all six!



FLESH and the DEVIL
John Gilbert
Greta Garbo



TELL IT to the MARINES
Lon Chaney
William Haines

DID you ever see anything like it?

SOME record!

STICK to Young Blood

AND you'll never go wrong!

M-G-M is off again, leading

THE entire industry

"FLESH and the Devil" . . . just a starter!

"TELL It to the Marines" . . . and how!

THEN "Slide, Kelly, Slide" to keep you happy

AND now comes the prize-winner

"ROOKIES" . . . wait till you see it!



SLIDE, KELLY, SLIDE
William Haines



ROOKIES
Karl Dane
Geo. K. Arthur

—it pays to stick to the live wires

METRO-GOLDWYN-MAYER

ACTS REBEL IN L. A.

(Continued from page 5)

Deputy Labor Commissioner Charles F. Lowy to take measures whereby they can recover the money, which they are said to feel was obtained under conditions they were not cognizant of.

Still Brazen

Cornbleth and Goldstein are still holding the fort at the Metropolitan, making it obvious to players that they are to be booked by Publix only through them, and that unless the usual 10 percent toll is given there is no use trying for a job.

They are still working in a brazen manner. Jack Partington, production manager for the Los Angeles and San Francisco houses, seems to think it is okay. Last week Charles Lutz, singer, applied to Partington for a tryout in the Metropolitan prolog. This was given him. After Lutz had finished Partington said nothing about it and Lutz took a back seat in the house. Within a few minutes Cornbleth appeared and told Lutz he was all right and Partington wanted him. Having tried on several occasions to get work in the Publix houses and failing, Lutz figured he was lucky to accept the advances of "Czar" Cornbleth. He accepted a contract to play in the Metropolitan, with Cornbleth to get his regular 10 percent for carrying the message from and to Partington.

Refused Pay Checks

Following the story last week in Variety stating that Cornbleth and Goldstein were not on the Publix payroll, the members of the cast of the "Sorrows of Satan" prolog at the Million Dollar refused to accept the Publix salary checks proffered them with the commission for Cornbleth and Goldstein deducted. Rather than have the actors walk out, as some threatened to do, the management of the theatre, on the advice of Newman, the director, it is said, quickly had new checks drawn with the full amount of salary the performers were to receive on them. All of the people playing there with the exception of one did not pay any commission to either Cornbleth or Goldstein.

It is said that one singer at the Metropolitan also refused a check with the commission deducted last week. He stated that he had come to the Publix people direct for a job, and that even though he had been interviewed and placed by Cornbleth, he figured that the latter was a member of the local staff and simply booking for the house as any house employee would do elsewhere without commission. Here again it is said rather than have the racket spread among the other actors the male singer was paid his full salary.

Outside Agents' Opinion

Inquiries by Variety of outside agents as to whether they were doing business with the Publix houses here brought forth the unanimous reply, "What's the use? Cornbleth has it sewed up. We operate on a 10 percent basis only and would not violate the law by taking more so that Cornbleth would be appeased, and we would be able to get a little profit for our endeavor."

"Neither the Bert Levey, West Coast Theatres, Inc., nor Western Vaudeville Offices which has talent to submit to Publix and are authorized to do so by their home offices, have done any business with Publix since Cornbleth was installed in the Partington office and Goldstein paced the floors of the Newman outer offices to intercept acts when they applied for work.

When A. A. Kaufman was managing director of these houses he had no so-called "office agent" working out of his private suite. All of the agencies which now fight shy of submitting acts to Publix were disposing of their turns to him. Milton Feld, who followed Kaufman and preceded Partington, also did business with the various booking offices in town as well as buying what he considered meritorious material from Cornbleth.

NIX ON SPEEDING

(Continued from page 5)

work in the movies as extras at \$15 a day. Naturally, they are not going to pinch the goose that lays the golden dollars for them, when the very next day that goose might be looking for traffic cops to play in the pictures."

I desire to inform you that there has been a standing order ever since 1921 which forbids police officers working in any capacity as a mov-

ing picture extra or in any other capacity by which they would be entitled to remuneration from any moving picture studio.

As a matter of fact, employees of moving picture studios are not exempt from the obligation of obeying the law in Hollywood any more than are other citizens in that community. Moreover, this is well known not only among the citizens in Hollywood, but among the employees of the various studios located in southern California.

The tendency of various publications throughout the United States to belittle and lower law enforcing bodies in the eyes of the people is a despicable practice that should not be tolerated by American citizens.

It is very amusing to Californians, especially those residing in that part of the state known as southern California, to see the attitude taken by various publications relative to various things that happen in this section. If the same incidents occurred in any other part of the United States they would not be considered of sufficient importance to have a back page mention.

However, if they should be so fortunate as to happen within the city limits of Los Angeles or Holly-

wood, they are given front page preference, and most always are so exaggerated and garbled that their own mother would not recognize them face to face.

However, I don't wish to leave the impression that I am seeking any controversy in this matter, but feel it a civic duty to refute such statements as appeared in "Variety."

After all, the appearance of these articles in the various publications east of the Rockies should heighten the confidence of the citizens of this community in the claims made for this section of the country, and, regardless of the petty jealousies and animosities that are continually voiced through the press, undoubtedly we will continue to survive.

Geo. T. Jeffers.
(Secretary to Board.)

U Control of Two in Iowa

Marshalltown, Iowa, April 12.

Universal has stepped into the control of the local Casino and Odeon by purchase of the Thornburg interest. U gets in through the Hostettler Circuit, U subsidiary.

E. Marshall Taylor, manager of the Strand, Hostettler, will have charge of the trio of theatres.

ADJUSTING COLUMBUS

Vaude-Pcts in James' — Straight Vaude in New Loew's

Columbus, April 12.

In the adjustment of policies here, following the purchase of the James theatre from Billy James by Loew's, the James will play Loew's vaude-pets programs.

In the new Loew's Capitol, seating 3,100, when completed, a straight picture policy will prevail.

Morgan Organ's Stock Issue

Los Angeles, April 12.

The Robert Morgan Organ Co. is offering a \$500,000 8 per cent. preferred stock issue through Herbert R. Jackson, Hollywood banker.

The financial condition of the organ company is reported to be excellent.

The 8 per cent. preferred participates with the common up to 12 per cent.

"Clancy's Kosher Wedding," F. B. O., featuring George Sidney, will have in its cast Sharon Lynn, Rex Lease, Will Armstrong, Ann Brody, Mary Gordon and Ed Brady.

Antique Shop in Hollywood

Moe and Teddy Altman of Fox Films shipped about \$60,000 worth of antique furniture from New York to Los Angeles last week.

It is understood they are to start a prop rental shop in Hollywood. It will be the only one of its kind in the town.

Geo. Poli Back Booking

George Poli is back booking the New England Poli houses after a couple of months experimenting with the black book.

According to friends of Poli, George decided there were too many agents before he started.

"Wild Horse" Release

"No Man's Law" has been brought into New York for a Broadway release by Pathe.

This is the last of the "wild horse" Rex pictures that Hal Roach made before the horse was acquired for further film work by Universal.

GREAT! JUST RIGHT! BEST EVER!



Joseph P. Kennedy
presents

Alberta

Directed by
Del Andrews

F. B. O.
VAUGHN
COMEDIES
HIT
EVERYWHERE

Vaughn

AIN'T
LOVE FUNNY

PRODUCED AND DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, Inc.

MONTE CRISTO

(Continued from page 18)

placing those passing out, and those now familiar with pictures who never went into a picture theatre, say five years ago.

There is the market for reissues; there is the truth of the belief that there is nothing in pictures as strong as the story. Jack Gilbert may be drawing to the Cameo this week, perhaps he did last week. Perhaps also the Misses Adoree and Taylor, both charming girls of the screen who have erected a following, contribute their respective share. But isn't it more reasonable to believe that "The Count of Monte Cristo" as Dumas' immortal fiction of heroism, romance, revenge and love, is the standard star that draws the new as well as the young patron to the picture theatre, to see it for the first time, and those who adore the story of "Monte Cristo" to see it again?

Regulars say the Fox "Monte Cristo" is old-fashioned, looks funny now against the finished plumage of these later-day films, and possibly it does. But the story is there, and whether the most of it is told in backgrounds that have more perspective than close-ups, it's once again the story that grips, holds, draws and makes money, as this re-issue did at Fox's, Philadelphia.

when it nearly broke the house record. It's like picking the money out of the sky.

These things are not mentioned as a plug for the "Monte Cristo" re-issue. They are but fleeting thoughts as they came while looking at the picture. Producers and distributors probably have thought of them long ago, as witness the instance of Triangle, which went broke with untold wealth in its reissues, and still in them, for the future. Who was that "promoter," they called him? Altkin, wasn't it, the same who put over Mutual years ago as a promoter? Altkin didn't know what he had when he had Triangle and its stars, besides its stories. But that was in other days and times, before films heard the bankers were just outside.

Exhibitors wanting to play "Monte Cristo" can afford to wait, until the warm weather—they'll get it cheaper then. It may be at a high rental for a reissue now, Fox figuring upon its showing to date. There's no certainty about the draw, but with the chances in favor of it. Yet the picture should have plenty of publicity with several angles to take that on.

The summertime could be the re-issue season in pictures. It's the frigidated period. If the people go into the theatres in hot weather to keep cool, why worry about what they are to see on the screen? A fair picture is as good as the best, unless all picture houses bidding for business are air-cooled. If that isn't so at present, it will be. Meanwhile the picture business in the south in the summer has become the most profitable of the year, because it's the hottest in the summer. Wherever it is hot, there should be a re-issue, and it's hot almost to Alaska—when it's hot.

The shooting galleries which are slowly being pushed out, the one-dayers that must eventually die or be taken over, and those other flims in picture exhibition, including the double feature houses, might take a safer gamble and make more money if they could dig up a line of reissues. There's a reissue business in pictures for someone, perhaps for the distributors themselves, who own the pictures, or the isolated films or the defunct companies to furnish them to reissue salesmen. Even the old World Film Co. must have one or two worth while.

Of course, they are not all "Monte Cristos." But there are ever so many forgotten others, and the records tell what have been turned out as pictures in the past 10 or 15 years.

Time.

Rose of the Tenements

F. B. O. production, starring Shirley Mason, presented by Joseph P. Kennedy. From the story "The Stumbling Herd," by John Morosco. Directed by Phil Rosen. Cast includes Johnny Harron, Lolita Lee, Evelyn Selbie, Scott McKee, James Gordon, Mathilde Comort, Kalie Pasha, Sydney Franklin. At the Stanley, New York, one day, March 10.

A drab, colorless presentation offering little in either entertainment or box office value. New York's pictorially hackneyed East Side is used as the locale without variations.

Two adopted children, boy and

girl, are shown going through emotional stages, not at all uncommon in real life, which are not dramatized to an extent where the mob can be made to forget the obviously ordinary scheme of affairs.

Shirley Mason is the girl who must hide her great love under the pretense of being Johnny's sister. Situations under these circumstances offer great opportunities obviously slighted by the directorial megaphone. The mob scenes, the fights and the clinches, leave much to be desired, although Harron shows unmistakable signs of promise.

Sydney Franklin, whose name isn't even flashed on the screen, steals the laugh hit of the picture with a screamingly funny interpretation of a sissified Yiddish overgrown schoolboy.

For the finish the boy forgets his anti-war friends, realizes dormant amorous longings for his adopted sister, and joins the army. An unsatisfactory denouement that leaves them cold because the actuating circumstances are not played up or portrayed with sufficient strength.

LIEBE

Berlin, April 2.

This picture played four weeks at the Capitol in Berlin where the average successful run is two weeks. There can be no doubt that it got over strongly in Berlin, but that was due entirely to the personal popularity of Elisabeth Bergner. This actress is Germany's best-liked woman star.

The present attempt, "Love," is a lot of weak tea said to be dished up from a story by Balzac. It is just nothing at all about a flirtatious married lady who falls for a general after dangling him at her apron strings for some time. He, however, believes she is merely playing with him, and when he does realize the truth it is too late. She has entered a convent and there the general finally finds her just as she is dying—for no particular reason.

The director, Paul Czinner, practically never gets her fantastic charm and pathetic appeal across, for the reason that he builds the film around her as the star. She is continually trying to register something in the close-ups when she jetties if the Keith-Orpheum. When she does get the right director and scenario there'll be no stopping her.

THE SEA TIGER

First National picture, Carey Wilson directed. Adapted from novel "The Runaway Enchantress," but adapter not mentioned. Milton Sills starred, with Mary Astor opposite. In support, Alice White, Marie Fitzroy, Larry Kent, Kate Price. Running time, 58 minutes. At New York Hippodrome, April 11 week.

When a First National picture appears at the Hippodrome a few blocks away from the Mark Strand, which holds the first National franchise, the situation speaks for itself. It is obvious that the Strand valued the privilege, and especially with the Hip's limit of \$1,000 for any picture.

"The Sea Tiger" is a bizarre story made up of clumsy melodrama and inept trick effects. One of the "big" scenes has the seafaring hero push out to sea alone in a frail sailing craft during a raging storm to rescue his brother. The trickery of the effects are apparent to the most simple minded. One episode is a violent fight between two girls, both rivals for the same suitor, a passage that would be offensive to a clientele educated to improved screen standards.

For another thing, the subject matter would not appeal to women fans, alone enough to set it back at the b. o. Why they called it "The Sea Tiger" is something else again. The hero is leader of the fishing fleet, but, far from being a tiger, is a mild enough sort of person given more to the humorous and genial mood than to anything wild. The idea of two girls engaged in

a violent struggle for the affections of a swain is rather inverted romance, even for the wide open and catch-as-catch-can technic of the screen. One of the girls is a modest and womanly character, the other a scheming, gold-digging vamp. The latter seems to have it all her own way until the end, when the gentle, suffering lady goes goofy and throws her bodily off the lot in the champ free for all ladies knock-down-and-drag-out of the decade.

The picture has a certain picturesqueness in setting and characters, the locale being the Canary Islands. The water shots are extremely pretty and the technical production is well managed for pictorial effect in composition and backgrounds. One of the high spots is a fight at the Easter carnival among the fisher folk, when the hero goes into one of those heroic struggles with a prize-fighter bully. The bully was about the size of Bill Edwards when Bill was in trim. When Milton Sills bested him in a rough and tumble it didn't seem right.

That's the kind of picture it is. They propose to show action, and why be annoyed with restrictions of plausibility?

Weights in for the daily change, where it should prosper. Rush.

ARIZONA BOUND

Famous Players-Lasky western, starring Gary Cooper. Directed by John Waters from R. A. Gates story, adapted by Marion Jackson. Titles by Alfred Hustwick. Photography by C. Edgar Schoenbaum. In the cast, Betty Jewel, Jack Daugherty, El Brendel, Charles Crockett and Christian Frank. Running time, 60 mins. At 5th Ave., New York, April 11, first half.

Famous Players' answer to Metro-Goldwyn's Col. Tim McCoy is this Gary Cooper boy who, like McCoy, has been made into a full-fledged star overnight and without previous camera experience. Paramount now has three western stars, Fred Thomson, Cooper and Warner Baxter, the latter replacing Jack Holt in the Zane Grey series.

"Arizona Bound" is no great shakes, but it has been well made. John Waters, who handled the megaphone, has done a tight job. The picture moves with zip undiminished to the final triumph of the hero.

A rambling cowboy happens into a western town the day a big gold shipment is leaving by stage. Two factions are planning to rob the coach. Buck O'Hara (Jack Dougherty), who drives the stage and has public confidence behind him, heads one scheme to cop the dough. A stranger (Christian Frank) plans to hi-jack the shipment. The cowboy is embroiled and implicated as one of the bandits. He narrowly escapes lynching and in the end retrieves the gold, establishes his innocence and wins the girl.

Comedy relief is supplied by El Brendel doing his goofy Swede characterization. Betty Jewel furnishes the love interest.

Cooper is a tall youth, with a boyish smile and enough swagger to give him character. "Arizona Bound" will give him a respectable introduction to his future public, but as a picture it's just program.

EASY PICKINGS

First National release produced by John McCormick. Story by William A. Burton and Paul Kruger, directed by George Archainbaud. Starring Anna Q. Nilson. Cast includes Phil McCullough, Jim Miley, Jack Williams, Kenneth Harlan and Charles Sellin. At Fox's Academy, New York, part of double feature program, April 11, three days. Running time about one hour.

Good old mystery picture with the disappearing body, quivering negro servants, comic opera detective, crooked lawyer and the usual resulting effects are not treated in any unusual manner. As an attempt to give a city audience an absorbing problem to worry about the picture flops. It incorporates part of "The Gorilla" disappearing technic in addition to every hackneyed and time-worn device known to the average picture house or legit theatregoer.

In smaller towns where these mystery combinations are not so well known there may be a chance. The story tellers and continuity writers are mostly to blame. Even with an ancient theme there is always an opportunity through the creation of new twists and the insertion of new angles.

If "Easy Pickings" was intended as a filler in the split week houses it has been cut to the right pattern.

Title would indicate a crook underworld story. This is merely a case of a dying millionaire who

New Orleans, La.,
April 10, 1927.

DONNA DARLING says:—

"Find the names of the prominent Keith officials in this ad."

As We Ga Farth in our Daly work we find that reports speak louder than words.

Last week Lee Ryan asked me when I would be back in New York. So I said Al Bee back in Town, Lee, very soon.

I was talking to Sammy about taking a vacation, saying some go to the Woods, while others go to Kemp. Wherever we go it will cost a lot of Golde said. But Watkin we do? I guess we'll do what Hoddgon.

By the way, have you Sheehan my act? A little girl said, "I Thau it; its fast, it's dazzling—in fact, it's Darling. I'll tell Pa, I'll tell Delmar, and I know my brother Davis going to see it."

Donna Darling Revue

—with—

SAMMY CLARK

APR. 14, 15, 16—PRINCESS THEA.,
NASHVILLE, TENN.
Watch This Space Every Week

IRENE PAVLOSKA

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Stage Presentations
That aid in bringing regular and consistent business into the finest motion picture palaces on the Pacific Coast.

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Washington at Vermont, Los Angeles

WHO

WHO IS

WHO

UKE LEW

AND

CHIC

THIS WEEK—Paramount, New York

NEXT WEEK—Olympia, New Haven

Entire Publix Circuit to Follow—Direction Benjamin David

VITAPHONE

(COLONY, NEW YORK)

New York, April 11.

A new Vitaphone bill balancing "Matinee Ladies," just another movie, showed no magnetizing influence on business at the Colony Monday at 50-75. There were hardly 50 persons present for the afternoon performance.

The Rollickers, quintet of male harmonizers, opened on the Vita, a new bill this week, with three pop selections—"Shake 'Em Up," "Mary Lou" and "Barcelona." They displayed self-consciousness before the camera. This is the thing most characteristic of Vitaphone performances, the amateurish deportment of the entertainers. Lack of an audience to play before accounts for it.

Vincent Lopez was as stiff as a board, seeming to be swaying between a desire to be dignified and a counter urge to pep it up. His orchestra played two numbers—"Hello Bluebird" and "Trail of Dreams," announced as by Mr. Swan, the sax player. The cabaret background of the Casa Lopez, which incidentally got a plug, was carried out by the presence at tables of diners out in evening clothes. In between the two numbers Lopez knocked off some nimble digit stuff on the ivories.

Jack Smith, the whispering baritone, was the wow of the bill. He oozes personality, and once accustomed to his soft-voiced delivery there can't be too much "Cecilia," "That's a Good Girl" and "Baby Face," none new, were entertainment plus as sold by Smith. He's a natural for Vita.

For the wind-up Giovanni Martinielli and Jeanne Gordon did a slice of "Carmen," act 2. Spanish setting and supers lay the foundation for the heavy vocal work.

While the possibility of Vitaphone recording a full-length opera some time is probable, the trouble with these opera singers is that they seldom have the figure to go with their characterization, with the movie camera emphasizing this comic note more than in opera itself. Martinielli is of the nice-looking banker type, but not much as the gay cavalier of hot romance.

The whole Vita program consumed 30 minutes.

ROXY

(NEW YORK)

New York, April 11.

A Woolworth almost-Rembrandt in a Venetian frame—a chip of mica in a Tiffany setting—a celluloid effigy in the cathedral of the motion picture—that's "White Gold" in the Roxy. It's good showmanship, and successful show business—for a time—to surround an inferior flicker with a splendid stage setting. But how long can that last?

Roxy puts the reverse English on it and makes the surrounding program carry the feature flicker. And that's all right, too, as long as he can get away with it.

As regards "White Gold" (Jetta Goudal), P. D. C. should pay Rothafel a royalty for dignifying its product with a booking into the sainted portals of this cinema cathedral.

Otherwise it's a long show this week. The triple consoled organists lead off briskly with Lew White, their chief, in mid-centre directing a production medley arranged by himself. Dezzo D'Antalfy and C. A. J. Parmentier complete the trio. It's a question if alternate soloing would not be more effective. That organ is the last word and could be made a great feature.

Erno Rapee, directing the Tschalkowsky overture, "Solennelle," from the famous 1812 Overture, had his stuff beautifully augmented by a vocal battalion which interpreted the musical motifs.

The news reel ran too much to the naval and aquatic in its "shots," including sundry battleship scenes, surf riding, German warship cruises, etc. The Television, General Electric laboratory, and aereo mosaic "shots" were favorable highlights in the film magazine.

The ballet interludes had Maria Gambarelli offering a music box specialty, and the ensemble corps to the "Marche Militaire," Robin White and Jean Ray were at the pianos. Depends how one takes that sort of stuff.

Al Jolson Vitaphoned three numbers. Considering the massiveness of the Roxy the amplification was flattering, although the mechanical rasp of the needle still persists. The Warners at their houses have perfected its elimination and the trick should be passed on to other exhibitors.

The "Spanish Fantasy" was the revue presentation, enlisting the vocal and ballet staffs. Divided into eight parts, the various specialties were primed more for general atmospheric effect rather than continuity. Rosita Fontanar and Douglas Stanbury with "Rosita" as the theme started it off brightly. Charlotte Ayres and Leon Leonidoff in a treader burlesque, and Anita Lowell and Harold Van Duzer in "La Paloma" were individual highlights.

Taking this program as a model of ultra, glorified cinema art, it is all of the c. a. without the cinema backbone. Abel.

PARAMOUNT

(NEW YORK)

New York, April 9.

"Out West," said the man from the hot air belt, "picture houses leave the dignity stuff to ushers and assistant managers."

"Meaning what?" asked the Easterner.

"Meaning that these New York presentations are too darned refined for a hokum-loving Westerner. They'd never stand for all this symphonic uplift out in God's country."

"And New York," replied the Broadwayite, "would probably never stand for your slapstick western stage bands."

"My belief," continued the Westerner, "is that picture house presentation must inevitably get away from song and dance and mere prettiness and work from a solid foundation of comedy, as vaudeville does in theory, if not always in practice."

The New Yorker yawned. "Meanwhile, we are doing very nicely with our present methods, however old-fashioned you may consider them. If you look around you'll see there are no empty seats. That's your answer, isn't it?"

The Paramount program Saturday opened with the usual musical prelude with Irvin Talbot conducting. The music irised in on another of James A. Fitzpatrick's Famous Music Masters Series ("George Frederick Handel" (short subjects), a pretty and educational 12 minutes).

Easter and Hazelton, offering an interpretive dance, "The Cat and Canary" (Presentations), entertained gracefully for five minutes.

The news reel, following, snubbed Pathe completely. International and Kinograms had three items each and Fox one. The news reels are getting to have a regular "sure-fire" routine. There is almost always a clip of some aviation stuff and shots of dogs, cats, unusual household pets, champion cows, etc. All of these familiar ingredients were included in the current Paramount News, brimming over with "human interest," but not much news.

It seemed a bit awkward during Jesse Crawford's organ interlude when for a finale both he and Mrs. Crawford played on the same instrument. Mr. and Mrs. Crawford are the original man and wife twin-organ players, but the Paramount pit only has one organ. The Crawfords offered a straight cycle of four numbers, which was received mildly.

There was quite a bit of vivacity in Frank Cambria's stage act "Way Down South" (Presentations). Cambria managed to be artist, while at the same time lifting his presentation to a degree of pep and speed.

The feature was Florence Vidor in "Afraid to Love" (pictures), the whole show running around two hours. A Billy Dole comedy, "Dumb Belles" (short subjects), proved a heavy laugh-getter.

The Paramount has already begun a campaign via the screen to sell the public on its air-cooling equipment, thereby anticipating the summer slump with a little counter-propaganda against the "opposition" of the open spaces.

CHICAGO

(CHICAGO)

Chicago, April 5.

At 75c. top this show is giving things away. At 35c. low it's paying you to take them.

Two hours and 20 minutes of steady entertainment. It's an effervescent era. It's an entoptical epoch. It's—where's Jack Lait?

You even get an innovation with the admission. This in H. Leopold Spitalny's overture, and identified as an orchestral production—a brilliant combination of orchestra and presentation.

Spitalny and his orchestra, 37 men, lifted to stage level by a newly installed elevator and working in harmony with 14 voices on the stage. Costumes, scenery, lightings, and all for 14 minutes of overture. For entertainment directed toward a class draw no better offering has yet been conceived.

Adolph Dumont, former director, has gone to Europe for several months. Spitalny, previously alternating between the Uptown and Tivoli theatres, came in with his own orchestra and is starting off with a big shot that should be heard around the country. His overture this week (under presentations) is the most distinctive ever heard here.

An air of informality prevails throughout the program. Charles Irwin, of legit and vaudeville, was booked in to do little besides work lightly as master of ceremonies; introducing features of the program and breaking out with a story now and then. He sang only one song, this a special, and contrived so that there would be no applause for himself. All his introductions were worked with a restraint considered necessary to uphold the dignity rep of this house.

A solo spot was held by Rudy Wiedoff, saxophone virtuoso, who deserted the stage to stand on the pit platform with the orchestra. He played three numbers, each a maze of tongue-twisters and runs, and cornered applause as big as any on the bill. His numbers are not new but

they were selected for exhibition of fast work.

Another ace attraction, Irene Pavloska, of the Chicago Opera Company, was presented in a special setting and backed by a chorus of 14 costumed singers. Number called "A Spanish Romance," with settings and costumes conforming to locale. Miss Pavloska combined an excerpt from "Carmen" and "In a Spanish Town" for an operatic plot with one of the chorus, the man being called upon to do nothing other than look disdainful during her pleadings—and finally leave her flat. As to Pavloska's voice, it was received fully in every corner of the house and completely convinced the picture house customers that they were hearing quality. Testimonial tremendous.

"An Alpine Romance," Public presentation, reviewed in this paper in New York, includes yodelers, novelty dancers, chorus lineup, Swiss bell ringers and live sheep for effect. Took well here, although with no outstanding strength as a stage attraction.

Henry Murtagh, organist, took a try at the community singing idea so popular in this city and got a surprising response. His chatter on the screen slides was called "My Friend from New York," the friend being named as one of those guys who pans everything. Murtagh said the gent was in the house to see what kind of voices the city puts out—and how about it? Okay, said the customers, and started dishing out. It may be sacrilege to call it harmony, but it was a response, and went over successfully.

The film assistance was "Knock-out Reilly," getting a neat reaction. Incidentals were International Newsreel and an Eddie Guest Poem picturized.

Business capacity downstairs Tuesday morning. The bill deserves a good financial appreciation. There is a large expenditure involved, in scenery and casting, although doubling is rampant in the two local presentations on this three-presentation bill. Loop.

STATE

(MINNEAPOLIS)

Minneapolis, April 8.

Eddie Dundstedt, crack organist, was credited with the arrangement of "In a Little Spanish Town," this week's State stage presentation. It proved anything but hot.

While Eddie played the melody on the organ the words were flashed on a scrim. Eddie Bratton, cornetist, in the pit, joined the organ. Then a pair of violinists in the right stage box took up the melody as the spot flashed on them. A switch of the spot to the opposite left box revealed two other of the house musicians, who played the piece on their clarinets. Then the organist, cornetist, violinists and clarinetists combined for the chorus. The trouble was that they didn't keep in time with each other.

This instrumental offering was blended into a rendition of the words by a feminine vocalist garbed as a senorita and standing alone as the scrim arose on an attractive Spanish courtyard set occupying full stage. After the pleasing singing the State ballet of seven girls and a dancing couple came on for a Spanish terpsichorean number. The dancing couple were amateurish, and the work of the girls was not calculated to cause much enthusiasm. The entire presentation lacked the finish necessary to make it effective.

The program, on the whole, however, was good and gave the customers a fine run for their money. For the overture the State orchestra gave a new number, "Spring Fantasia," by their own conductor, W. W. Nelson, and it clicked strongly. There were two splendid short reels, "Trapping Wild Game in Africa" and "The Blue Boy," as well as International Newsreel. The feature photoplay, "Casey at the Bat," took nicely with the male customers, but was not so forte with the feminine fans.

PARK LANE

(NEW YORK)

New York, April 7.

This house with its ritzy name opening a couple of months ago is really in a foreign district adjoining the Yorkville zone. It is at 89th street and 1st avenue, surrounded by a mixed population of Bohemians, Italians and a scattering of the old resident Germans who have been rooted in the neighborhood for generations.

Many local considerations govern the type of show. Pictures are selected with an eye to plenty of action or plenty of comedy, while the specialty entertainment stresses music, dancing and a minimum of talk. At the scale of 40 cents for loges, it necessarily follows that the outlay in salaries is limited.

For the show here discussed there were two small acts in addition to the stage number of Lieut. Felix Ferdinand's orchestra, a 10-piece organization that presides in the pit for the program music and then moves to the stage for a specialty number. Ferdinand was booked in for four weeks originally, but now has become a fixture and is heavily billed. The acts, booked by Fally

Marcus, get no billing, either in lobby or by screen announcement.

It's a great audience, naive and demonstrative. For this show they even gave applause, apparently in earnest for announcement of future attractions—the limit of audience good nature. Charles O'Reilly, a veteran performer and manager, plays the neighborhood racket heavily. They are giving away a Chevrolet coach on a number this month and a popular girl contest is due next.

The show has plenty of quantity, running from 7.45 to nearly 11, comprising feature, two-reel comedy, news topical (Pathe) and a short dramatic subject. The presentation items were Ray Bluma, cowboy tenor; Rose and Jerman, mixed pair of hoofers, and the orchestra working on the stage as a jazz operatic unit.

Playing safe for a medley of nationalities, the cowboy tenor, who is really a double-voiced novelty singer, mixes ballads, mammy songs and standard opera, making sure to reach all tastes. For a single the routine has unusual variety. Opening with the "Springtime" melody from "Maytime," he gets a good start, switching into a sentimental ballad which displays a robust baritone and a fasetto tenor for freak effects, he offers to let the audience pick the next selection. At this performance he went into "O Sole Mio" in Italian, although they clamored for everything else in the catalogue. Dresses in cowboy costume.

Rose and Jerman open with song by plump blonde girl in pretty costume, "Bluebird," this serving as introductory to boob character of young man. Fragment of inconsequential talk and girl goes into a black bottom, capital bit of stepping, for which she strips to tights. Tall young man is first-rate eccentric dancer. They have more talk, all of it extremely trivial, and into a dancing finish, man doing eccentric steps and girl tap Charleston. For the place and purpose excellent light number, with pep and good appearance.

The orchestra makes abundantly good upon being transplanted from pit to stage. Open with medley from "Tannhauser," using four violins, brasses and piano. Then to "Little Spanish Town" with same instrumentation. Cornet stands out with a sweet tenor voice for vocal solo here, and at other times bandsmen sing choruses. For the spirited jazz finish, three violins switch to saxophones for "hot" effects. No clowning used or effort for laughs, but liked by this clientele on musical quality straight. Rush.

CAPITOL

(NEW YORK)

New York, April 9.

One of the best all around shows in many weeks, "Frisco Sally Levy," in spite of the forbidding title and lack of names, seems a drawing card. With a dearth of good comedy pictures this one should make things cheerful around the box office.

The presentation is unostentatious, in good taste and of a standard calculated to hit the Capitol audience correctly. Dixie Jubilee Singers, following the orchestra, deliver four plantation numbers satisfactorily. The scene is on a dock with an old-fashioned Mississippi steamer in the background.

"Rustle of Spring" (Tiffany) is a color scenic film of country life and happily lasts only five minutes.

Caroline Andrews and Carlo Ferretti, in a duet from Verdi's "Rigoletto," are strong on vocal ability. Miss Andrews especially is very clear and effective.

Nothing of outstanding interest in the newsreel with Fox accounting for four of the seven shots, Kinograms two and International one. Kinograms have another freak animal shot of a huge St. Bernard nursing a cat and a parrot.

"Ballet Drigo," with the Capitol Ballet Corps and the Chester Hale girls, is a beautifully designed and expertly executed dance offering.

The Capitol Grand Orchestra, under direction of David Mendoza, received the usual ovation from a packed house. "Scenes Napolitains," Massenet, was the selection.

STRAND

(NEW YORK)

New York, April 9.

Two stage features to help combat Holy Week, "Ukulele Ike" Edwards and the Caninos, standard vaude act. Both are included in the presentation which Joe Plunkett is running solidly minus film spacing. To achieve this end, there was no overture, and the news weekly opened the program. On the film end were "The Notorious Lady" (P. N.) and a Chaplin re-issue of "The Cure," released by Export and Import Films, Inc. The latter closed.

The Chaplin comedy was received by a neat allotment of snickers, although the main screen feature was unprovocative in its unwinding. Hence much of the appeal had to come from the stage department. A

ballet as an ode to spring was attractively staged, headed by Milla Klemova, M. Daks and George Kid-don, a chorus of 16 forming the background. The threesome worked behind a scrim which eventually receded to the wings to reveal lattice work, behind which the dancing trio stayed.

Lighted from the sides and with the girls, plus Margaret Schilling, soprano, picked out by an overhead spot in front of the silhouetted network, it made a pleasing stage picture that won full appreciation. About eight minutes for this, and then the closed-in drapes, in front of which Edwards rid himself of four songs, the last an encore.

One of Edwards' current songs, a semi-ballad, apparently didn't help him any. Yet his masterful encore warbling of "St. Louis Blues" was also received lightly. Viewed at the 1:30 Saturday show, Edwards had to work for what he got, but for so early in the day had nothing to complain about. He'll likely "kill" blues enthusiasts with his conception of "St. Louis."

Immediately after came another full-stage spasm, in which the Caninos were featured along with their stringed orchestra of six. This well-known couple were forward for a quartet of numbers minus the boy, including his familiar "punch" solo. Prettily costumed and set, using the house girls to fill, this Spanish interlude was always easy to look at. Rita Montaner sang two numbers and Edward Albano also soloed. Substantial picture-house stage stuff and good enough to stand up under the responsibility of running 33 minutes split between the ballet, Edwards and the "Fantaisie Espagnole."

On the newsreel end, Fox clicked thrice, Pathe twice and International once. Eight minutes to run off the picturized inventory. Sid.

RIVIERA

(OMAHA)

Omaha, April 9.

Packed houses of the opening week at this new Publix house continued the second week, with Constantine Talmadge's "Venus of Venice" and the "Opera vs. Jazz" presentation.

Played heavily on the stage was Boyd Senter, saxophonist, an Omaha boy. He stopped the show, but was forced to limit his encores to one, leaving the house peevish.

Cy Landry, baggy-trousered eccentric dancer, was close behind Senter, while the Foursome Quartet of college lads got good returns. Quartet from "Rigoletto" and the duet from "Faust," the "opera" part, were received well, but not so bolsterously as the snapper stuff.

George Johnson, at the organ, scored with sextet from "Lucia" and "Ain't She Sweet?" popular.

The Talmadge picture was entertaining enough, although nothing to grow excited over. The news reel, with atmospheric accompaniment by the orchestra under Frederick Schmitt, popular. The "de luxe" show ran two hours and 15 minutes.

People are not yet over the novelty of the new house, and it will be some time before they start criticizing.

NEWMAN

(KANSAS CITY)

Kansas City, April 8.

Chinese Week at the Newman. Though not billed as such, could have been very nicely as the feature "Mr. Wu"; Public stage offering, "Chinese Jade"; and even the Fox news scenes were of the Orient, and fitted nicely into one big two hours of entertainment.

Godard's "Introduction and Allegro" was the choice of Sigmund Boguslawski for the Newman Concert orchestra, and incidentally to feature George Parish, pianist. The number, while a little long, met with approval.

A youthful dancing team, boy and girl, not programed, next, did short, fast and snappy tap steps. They tied things up.

Fox news consisted principally of scenes in the trouble spots of China, interesting, leading up nicely to the "Chinese Jade" presentation. As reported by Variety when first shown in the Paramount, New York, the setting is splendid, and that's all. The New York review also said one of the three lively spots in the entire show was provided by a troupe of Arab acrobats, but as the "Arabs" had been dropped before reaching here the presentation was slow and of little merit as a presentation. But as a prolog for the "Mr. Wu" picture great atmosphere.

Carlos Peterson, dancer, replaced the Arab turn. Peterson made his first appearance with the unit here after a three months' illness, having been stricken in New Haven while with "Pompador's Fan," Public unit.

The Lon Chaney feature followed and was more than satisfying to the admirers of the clever character impersonator.

"Fables" used for the chaser and completed one of the most acceptable bills of entertainment the house has furnished for some time, and the customers received full value for their 60 cents. Hughes.

PALACE (St. Vaude)

Multiply this week's bill at the Palace by 40 weeks and the big time would be back again. It's pre-ent vaudeville, topped by two of the greatest acts of their kinds, Will Fyffe holding over for his second week, and the Avon Comedy Four (Smith and Dale) back from musical comedy in "The Hungarian Rhapsody" their greatest turn. If they get a yen for another change they ought to go back to the old school room act for a trial. The way the Palace audience yelled at the rhapsody ought to be the tip-off to the vaudeville authors to throw out the black outs and go back to the old-fashioned comedy scripts.

Fyffe was another pay-off, doing two characters. He milked them for 30 minutes, opening with the Farmer and closing with the Workman. The farmer is just as keen a bit of satirical character work as the others in his repertoire, but the material isn't on a par with his others. Also the old okay has been picked on so much by American comics, the edge has been taken off of it. Fyffe ran to a speech, in which he pulled a couple of current Scotch gags, and proved he is a monologist of parts in addition to being one of the greatest character comedians from abroad seen here. The rest of the bill held plenty of color in both halves. It started briskly with the Three Whirlwinds, male roller skaters featuring spins and swings. They rolled to a recall in "one," something unusual for an opening act.

Another dumb act deuced and to just as big an ovation. It was the Chevalier Bros., in hand-to-hand acrobatics. The pair work in tuxedos and have an unusual routine. One hopped the buck after all the top mounting. His idea of a quiet workout would be a trot up to Albany.

Maddock's "Bag of Tricks" (New Acts) third, proved that the long lay-off of the producer's hasn't slowed him up any. Charles Maddock never produced a better flash turn than this one.

Ayer and Wilson, fourth, jumped in from the Diversey, Chicago, to pinch hit for Neville Fleeson and Norma Terriss, who didn't holdover. When Miss Terriss heard the numbers figured out for the team by the bookers, she took the next boat to Paris, after carefully signing a Shubert contract before hand. Ayer and Wilson played the Palace last season and have since been busy in the picture houses. It's a class mixed piano and vocal double and safe in any company.

Fyffe followed, closing the first half of the bill. He got on the stage at 9:22 and left at 9:50.

After the quaffing period Aileen Stanley lunged up a second half with a fine routine of songs. "The Wanderer," inspired by the life of Jack London, proved a big number for her, but she topped it with her delivery of "The Movie Stars Parade." Miss Stanley has acquired poise and averdupois, but she sure knows how to coo them, and would get attention in a boiler foundry.

Mickey Daniels and Peggy Eames (New Acts), the Our Gang kids, took down a juvenile hit, following with Blanche Merrill's "A Day Off."

Smith and Dale next, almost raised the roof. They have inserted one or two new gags, but this pair don't need to worry about material in the Rhapsody. Everything they do is a yell. The quartet finish pulled them out for several vocal encores after the laughing landslide.

Tom and Betty Waters deserved a better fate and took the slap in the closing spot.

Bus looked like capacity down stairs for the first night of Holy Week with Will Fyffe and the Avons blamed. It's been a long time since a hold-over act could pull them in the second week at the Palace.

Con.

HIPPODROME (Vaude-Pcts)

It's hard to account for a spurt in business at the big barn in Holy Week, except on the combination of a feature picture starring Milton Sillis and the Ned Wayburn flash girl act, "Buds of 1927." Monday night the house was capacity downstairs and shading off to the roof, where there was probably more than half a crowd. This is better than for some weeks back, particularly on the lower floor.

Some eccentric spotting of material, bringing the impressive Wayburn turn two from closing and calling upon the talking act of Sinclair and La Marr to follow it. Two women sitting motionless in the middle of the Hippodrome stage and carrying on a wise-cracking conversation is some number to crowd on the heels of the swift and varied flash singing and dancing turn of "The Buds." In the limitless expanse of the 6th avenue hangar the wise exchange of nifties went on for about 40 percent. At that the pair got to their audience on appearance and the sparkle of an occasional talk sally that reached and made a capital finish.

Moran and Wiser had a slow start closing also, but that finish of by

play with the audience throwing hats to the comic is position proof.

The rest of the layout was tepid, except for a whale of an opener in the persons of George and Jack Dormonde, unicycle-riding comics, with a world-beating finish—a sort of polo hockey game played on the unicycles and carried out with well-designed and perfectly measured comedy effects. This finish seems new for the pair and as worked sets them to close any bill, big, small, intermediate or "super." The earlier stuff is first rate, with the comedian working smoothly and without effort for his laughs. One of the men plays a saxophone, but the comedy riding is the strength of the turn.

Bernard and Weber, stilted tenor singing a variety of straight numbers emphasizing class, and a nice-looking girl at the piano, are just an act without distinguishing features. Man wears evening clothes and offers nothing that would start a riot in a parlor saloon.

Moore and Powell have a laugh for a novelty surprise opening and use comedy get up, but most of the routine is straight music on the guitar or with the musical saws. The Hawaiian effects on the guitar are particularly agreeable. The finish gets them off nicely with the novelty of freak playing, one of the stunts being the trick of making a toy balloon seem to play a tune as the air escapes. This got them an exit laugh.

Wayburn's "Buds" have improved vastly since their introduction less than two months ago. The act runs 35 minutes and in that time sustains an inexhaustible variety of specialty matter. This even dozen of young people, half a dozen principal specialists and half a dozen flapper choristers, turn off the fastest little singing and dancing routine in many a day. They shift from bit to bit with dizzy speed, no one specialty running more than a minute or two and the rotation being kaleidoscopic. An oriental dance was rather protracted, but the rest of the layout breezes right along. Sammy Lewis, dancing comic, appears to be the beneficiary of more exploitation than at the outset.

Althea Heinley made a sweet little score with her dancing, especially her adagio bits, and Gertrude London was a rival with her legmania. At the Hippodrome, where you write your own program, some of the young people were not to be identified. The contortionist, with a marvelous kick front and back, appeared to be Barbara La May. A black bottom finish served as a climax by virtue of its energetic execution. The costuming is particularly fetching and the whole production is half marked with good taste and an eye to grace and beauty.

Sinclair and LeMarr, following on this revel of youth and animation, were in a murderous spot. In a regular theatre their sophisticated give and take of worldly feminine philosophy about night clubs, gold diggers and sugar poppers would be a continuous cackle. Even here, where about every third nifty reached beyond the fifth row, the turn got a good deal on the strength of its novelty makeup. Both women walk on a beach set wearing one-piece bathing suits and beach robes, and stretching out on steamer chairs go into an intimate exchange of wise old girls about men, entertainments, auto rides and the like. Song and a burlesque curtain speech made them a strong getaway after nicely sustained (for those down front) 15 minutes.

Rush.

STATE

Vaude Picts)

Well-routined bill at the State this week, though a trifle lightweight for comedy. Main dependence in this division falls to Renard and West, mixed duo, in "Leftovers" (New Acts), in the troy, and Mary Haynes in a song cycle in follow up.

Five acts and "The Fire Brigade" as screen feature comprise the bill, with Joe Jordan successful in putting the mob in good humor with an audience-singing overture. A great plug for the publishers, and the outfront mob just ate it up. The singing stunt got more laughs than the acts at the Monday night show.

Three of the five cards were new around here, and probably one was importation. The latter was the Hungarian Troupe—three men and three women—in fast balancing and acrobatic routine, which provided a speedy opener (New Acts). Gold Medal Four, male quartet, followed and registered with some good harmonizing (New Acts), with Renard and West, also with a new act, copping comedy honors.

Miss Haynes, accompanied by a male pianist, was close runner-up for hit honors, but nosed out in a let-down after her encore, practically forcing three bows to build up for her customary getaway speech, which should have been passed up when the palm slamming ceased. However, Miss Haynes scored legitimately prior to the weak finish, and would have merited first place save for the let-down.

Grant and Wing, dancers from musical comedy, flanked by an eight-piece orchestra, offered their likeable dancing. It has adagio waltz

Circus Reviews

Reviews of the Ringling-Barnum Circus and the Al G. Barnes Circus appear in the Outdoor Department of this issue.

and jazz cakewalk, with the eight instrumentalists also giving an excellent account of themselves. Grant and Wing rate among the classiest dancing duos of musical comedy, and easily carry this classification to vaudeville in their present contribution.

"The Fire Brigade" (M-G-M) followed, but could be figured little for good attendance Monday night, since it had a previous run at the Central, New York.

Edba.

81ST ST.

(Vaude-Pcts)

Three out of six acts are hopping the buck here this week, so there's an epidemic of taps. Nicely spotted, though, for each hard shoe routine is spaced by an act that doesn't use the wooden soles. One buck a night is plenty for any vaude layout, and no matter how laid out, but acts must be just acts these days, and they book 'em regardless of whether there's conflict. Which makes it appear as though this house is depending more and more on the screen feature to drag the upper Broadway residents inside. "See You in Jail" (F. N.) and the first of Pathe's Will Rogers series make up the celluloid tidbits.

Inasmuch as it's Holy Week plus those three instances of hard shoe legmania, it doesn't look as if there's much chance for the 81st St. to better Monday night's half capacity this week. No particular stage name among the acts, Lew Cantor's "Let's Dance" being the flash used to give the first half a finish. This act has migrated from the Loew time, with Eddie Franklin getting a break on billing. A pair of male hoofers, sister team and an elongated male dancer, round out the troupe. Good looking turn with enough talent to keep it happily at work if not getting beyond its depth.

That Franklin's Charleston is the punch finish means this effort is a pretty neat piece of work for applause returns, especially at this date when the so-styled dance carries a light demand. Both the girls hoof nicely, as do the boys, and the dressing makes the background impressive.

Among the buck contingent Lottie Atherton (New Acts), opening, drew top honors on merit. Lottie jiggered her way up and down stairs and also contributed some more taps while standing on her head. All before a special set of drapes in "three." Mays, Burt and Fenn (New Acts), three men who sing, were No. 2, after which Robert Reilly trotted out his Irish musical skit to returns that were substantial enough for him to push in a speech. That the feminine quartet of vocalists weren't overly fussy about staying on key didn't seem to bother the tax payers. They liked them, and also approved of the midget doing comedy and Reilly's singing. A hard shoe drill by the foursome gave the final lift.

Cole and Snyder are using an old Chaplin release in an act that is otherwise conventional crossfire. The new angle crops out when the partner doing Dutch claims to be a film director. Down comes the screen and the comic starts to tell Chaplin what to do, interspersing chatter on the other characters as well. Novel in a two-man hook-up, and is not sounding especially intelligent that's offset by the laughs it gets. The picture thing takes up about half of the running time, 14 minutes, the duo exiting as projection ceases. Won distinct favor for this team and a bit that evidently has sure mass appeal for vaudeville audiences.

Sid.

5TH AVE.

Once upon a time afterpieces may have been somebody's idea. Now they are not even a variation. It is therefore impossible to hall the afterpiece, "Vaudeville in India," sponsored by Jones and Rae and Collins and Peterson, as something special, although as afterpieces go it is good.

The India part was carried out by a back drop and one of the actors in the royal robes of a rajah. Much of the entertaining was done by non-professionals. That's what Mr. Peterson, of Collins and Peterson, who officiated as master of ceremonies, called them. Not amateurs. As a matter of fact the participants are more accurately described as professional amateurs. They worked as if veterans of amateur nights. Al Snyder did a song and dance. His self-confidence was overwhelming. Jean Redmond is one of several credited to Brooklyn. She danced terribly and didn't care.

Grace Rossie had the real thing in a well-trained soprano and earned the encore she had prepared for. A boy and girl, introduced as Riley and Prescott, also hit with the audience but, like many professionals, didn't know when to quit. The afterpiece ran to 10:30 and was mercifully closed by Peterson, probably tipped off by the manager. It then looked

PRESENTATIONS

"CHINAMANIA" (36)
Stage Band Presentation
60 Mins.; Full (Special)
Granada, Chicago

Despite the title, this is not a topical presentation. Strictly a costume affair, with no thought for any international trouble now brewing. Al Rome, who follows the only Chinaman on the bill, wanted to give it some topical flavor by coming out waving an American flag, but the management called it off.

At the start the band is concealed while accompanying a girl soloist and a chorine routine. The choris-

as if there were more "acts" from Brooklyn. A couple of lads were in the background. They wore cut-aways and silk hats.

The professional talent opened with Carr Bros. and Betty (New Acts), neat hand balancers. A single, Madeline Patricia (New Acts) followed. The audience liked Madeline when she sang "Lonely," but up to that point the show wasn't getting anywhere while she was on. So long as they don't get too numerous there's room in vaudeville for Madeline's type of act. She's a bit exotic in appearance. Exposes one ear but hides the other. Nice personality, too.

Jones and Rae, two men, get their comedy out of delivery. One sputters and the other wheezes and nobody notices there isn't a gag in the act. The comic who S's through his teeth works with Collins, of Collins and Peterson, in the afterpiece.

The Shaw and Carroll Revue hit mostly because of Shaw's leg work. The King Bros. assisted pleasingly but are weak vocally. Miss Carroll, pretty, belonged.

In their own act Collins and Peterson, next before the afterpiece, had 'em well in hand. Collins brings in a cornet. He has the huge stuff down impressing as a real musician, the more surprising as he's essentially a nut comic.

The feature picture, Gary Cooper in "Arizona Bound," stood off the six bits.

A customer seated behind the Variety reviewer was heard to remark: "Is this N. V. A. Week semi-annual?"

AMERICAN ROOF

(Vaude-Pct)

The first-half show atop the American had several acts which made the audience sit up. The happy spots came in the second part, of the kind the Americaners applaud for more. The first half was almost devoid of comedy, despite an apparent try for laughs by the two acts before intermission.

Business was surprising when one recalls that this American audience is regarded as one of the last of the vanishing downtown neighborhoods; surprising also in Holy Week. Almost a complete sellout upstairs.

Don Austin opened the show. He uses an easel and draws pictures right before the crowd, and, as expected, wound up with a quick sketch of one of America's great Americans. There's a girl with the artist.

Ardelle Cleaves first appeared in a wig and old-fashioned dress, daddied and sang and then changed to a gypsy attire for another number, which she announced as an impression of one of the stars in a Broadway show. Miss Cleaves is an attractive girl, and pleased. Her act, however, is along the lines of others of yesteryear.

Kennedy and Francis endeavored to inject the first comedy, and succeeded to a certain extent, with the man's souze "bit." The act worked hard to please, with the woman's acrobatic dancing proving an asset.

The Bachelor Jamieson revue closed the first part. Act rather slipshod in toto, although having a girl that could do some backbending and splits, only faded by the young man in doing some lively ground acrobatics. Corking good tumbler, this boy. Act otherwise disappointing in trying to create laughs. Then intermission.

Will J. Ward opened the second half, first with songs and piano playing, throwing in some Irish stories, laughingly received. Ward knows the American crowd, and he invited them to whistle and to sing as he played. Never any doubt as to his returns.

The La Oste and Bonowe sketch became rather hilarious toward the finish, when the two dogs that formed the basis of a little domestic squabble were used for laughing purposes. Some funny business, surefire in the neighborhoods. The blond in the turn resembled Mabel Estelle, stock actress, and displayed traits of such training to prove a most acceptable foil to the man.

Calvin and Wood (New Acts) were amusing. Helen Bach Trio closed, the woman showing prodigious strength as an underlander and also with her teeth; a balancing act that is still in popularity in some sections.

Feature, "Evening Clothes" Mark.

ters were hidden behind large vases and popped out at the end of the song. The real surprise would have been if they didn't pop out, the vases being seen here quite often.

Ned Miller, the first specialty, was in a tux for a maudlin ballad with a voice that jumped from register to register like a yodeler's. Ned might try yodelling, he can't ballad.

The Caprice Sisters, doing their Raggedy Ann vaudeville routine, brought some class into the lineup. The girls are completely hidden in the doll costumes and put on as neat a limp dance as any picture house could want. Good material for a unit.

Tak Wha Chan, apparently brought in to carry the title, was last seen at the Academy where he announced in perfect English that he likes our country. He plays a banjo well, sings not so hot, and his numbers are a little mellow. Al Rome followed dancing fast and trickily with a comedy eccentric bag of nifties that are among the best seen here. Funny clothes prevail. Rome is great material for presentations where some life is needed toward closing. His exit hand was pretty here.

The last specialty, Master Gilbert, was brought in suddenly and without billing. This is the outstanding youngster among the mob now playing around, having actual song and dance talent of no mean calibre. Always working, which is enough.

Ben Meroff did little besides directing his band of 20 men, evidently resting his dance and musical abilities. As has been said repeatedly, this boy is the life of the theatre, holding up many a weak presentation with his own ability and a good band.

Oriental settings, drops, and costumes looked pretty. Several draggy spots in the presentation. Loop.

"WAY DOWN SOUTH" (18)

Frank Cambria-Publix Presentation
Special Set; 20 mins.
Paramount, New York.

Smooth functioning stage act. No high lights, but sum total effective. Two scenes, first on a plantation, second on water front with a big river boat. Eight Southern Belles are leaving for the seminary accompanied by their colored mammy. The songs and dances culminate with the girls departing on the steamboat, prop and movable.

Manny Jinny did the mammy, knocking off a couple of ballads. Topsy played by Elsa Greenwell, contortionistic tumbler. Edmund Fitzpatrick as Uncle Tom in red velvet livery sang "Moon Am Shining." Specialties included Jack Russell dancing to "Oh, Didn't It Rain" and some blues blowing by Uke Lew and "Chic," especially popular with the audience.

Liked at the Paramount.

"BALLET DRIGO" (28) 10 Mins.; Full (Special) Capitol, New York.

Costumes and stage settings do more than anything else to put this number over. Capitol presentations are running more to simplicity and away from elaborate color schemes.

The costumes give a pleasing white and black effect through expert shadings of silver gray, cream white and grayish black. Against a background of drab down are outlined several tall trees.

The ballet corps begins formations here in Pierrot costumes. The ballerina dances around each suitor and finally surrenders, allowing each of the little clowns to kiss her in turn. The Pierrots then break into a waltz, swinging stringed instruments with motions as if playing. The Coquette feigns displeasure as they all stretch out their arms to her. She raises one foot in a kick and the clowns tumble over.

Customers fell hard for this stuff, the female contingent more so than the men.

"THE CAT AND THE CANARY" Interpretive Dance Special Set; 5 mins. Paramount, New York

Easter and Hazelton in an arrestingly novel dance interpretation, one as a cat who steals into the room, coaxes the dainty canary from its cage and finally makes off with the bird.

A big gilded cage on one side of the stage. Huge French windows center with an over-built chair opposite.

Dainty, well done, brief, it has everything to indorse it for any picture house.

NORMA TERRIS DISRUPTS NEW ACT WITH FLEESON IN 1ST WEEK

Girl Refused to Holdover at Palace, New York, Unless Receiving \$1,000 for Herself for Week—Writer of Skit May Continue with Elizabeth Hines

Neville Fleeson dissolved professional association with Norma Terris Sunday, following her refusal to play a hold-over week currently at the Palace, New York, unless receiving \$1,000 for herself. Fleeson immediately got into communication with Elizabeth Hines. The Fleeson-Hines combination in the same act may open shortly for a break-in.

The Neville-Terris act was on its first big time week when opening at the Palace a week ago Monday. Its material entirely was written by Mr. Neville. For the first time since entering upon her stage career Miss Terris attracted more than casual attention from reviewers in her portion of the turn. The act's success was so decided that the Palace theatre bookers offered Fleeson this week, to remain over, something that would have indelibly stamped the two-act as among vaudeville's best in its class.

Splitting Salary

When the act formed Miss Terris is said to have stated that she wanted \$550 a week. Neville, from accounts, replied that he would be willing to split the salary equally, as he thought they would receive around \$1,250. Miss Terris answered that was very nice, and it appeared to be settled. When going into the Palace their salary had not been set, as customary, that to remain without positive amount until the measure of their turn and hit had been decided upon.

Upon the Palace people informing Fleeson the act would hold over, the act's author phoned Miss Terris, when the \$1,000 weekly demand was the answer. Fleeson presented the many advantages of the hold-over, also the convenience to the theatre, but without avail. Fleeson is said to have mentioned to Miss Terris that she didn't appear to be considering him in the matter of salary demand for herself with Miss Terris stating she presumed Fleeson would take care of himself.

Following the dissolution, Miss Terris sailed Tuesday to the other side.

First Time

It is the first instance on record where a mixed two-act with brilliant prospects has separated in its initial week through a question of a single salary in the turn, and especially with a woman making such a demand. Two-acts agreeing upon an equal division of pay are supposed to be on a mutual footing without a superior act-standing. It is not known who appraises Miss Terris' value as a performer.

Previously to her appearance and being billed in vaudeville Miss Terris had been in musical shows.

Miss Hines is a recognized musical comedy star, much in demand. Fleeson is a writer and composer of established reputation.

Colored Cop Quits To Take Pantages Route

Minneapolis, April 12.

Manager E. C. Bostick of Pantages theatre, who has been staging a number with local talent as the sixth act on his vaude bills, made a find last week when he put on Charles Willis, local colored policeman.

Willis stopped the show cold throughout the week, although it was his professional debut, and as a result he has been booked over the entire circuit. Willis turned in his resignation to the police department Saturday night.

Willie Collier as M. C.

Willie Collier will master of ceremonies at the Palace, New York, the week of April 18.

It was originally planned to have Collier enter vaudeville in a sketch, but he and the K-A bookers couldn't agree on salary.

Charles Morrison and Marty Forkins are handling the comedian.

Fried's K-A Route

Carl Fried and orchestra have been routed for next season by the Keith-Albee Circuit.

HOARSE GOLFERS

Julius Tannen says it will be terrible on Bill Fields if he ever gets hoarse; he'll have to stop playing golf.

HARRY CARROLL SUIT AGAINST DANCER'S MA

\$100,000 Action in Chi Against Margie Whitney's Mother—Also Ready Slander Suit

Chicago, April 12.

Harry Carroll has filed suit through Attorney Philip R. Davis for \$100,000 on an assault and battery charge against Mrs. George Whitney, mother of Margie Whitney, dancer.

The suit claims that Margie Whitney was accompanied by her mother while working in Carroll's revue last season, and that the mother interfered with the act so much he was forced to discharge the girl. Later a \$300 settlement was made, according to Carroll. Following the settlement, the suit states, Mrs. Whitney became riled and struck Carroll in the face, knocking him down.

Attorney Davis has announced that a slander suit is also being prepared against Mrs. Whitney, Carroll alleging that unfavorable talk from Mrs. Whitney is making it difficult to secure girls for his act.

JOE SHEEHAN'S NEW ACT

Veteran of 72 and Martha Richardson Teaming

Joseph Sheehan, 72, leading tenor with the Castle Square Stock Co., Boston, 30 years ago, is to appear in a new act. He will have Martha Richardson as a team mate.

Miss Richardson was also with the Castle Square Co., these two said to be the only remaining members of that organization under management of A. E. Seymour.

BEECHER-CRANE SKETCH

Janet Beecher and Crane Wilbur will appear jointly in "Quits," by Vincent Lawrence, under the direction of Albert Lewis.

In vaudeville.



NAT LILLIAN
RENARD and WEST

Now playing return engagement at
LOEW'S STATE, NEW YORK (WEEK OF APRIL 11)
Thanks to J. H. LUBIN and MARVIN SCHENCK for their kindness
Direction ABE FRIEDMAN



DENO and ROCHELLE

PAUL SWINEHART of "ZIT'S," while at Palace week of March 7, said:

"Run over the whole list of acts that do the 'Apache' and compare them with Deno and Rochelle, and you will come to the conclusion that when it comes to the dance that the real 'Apache' is probably too lazy to do. Deno and Rochelle are the world's greatest."

Booked Solid.

Next Week (April 18):
KEITH'S HIPPODROME, N. Y.
Dir. JOE SULLIVAN

Jake Wells Left \$500,000

Hendersonville, N. C., April 12.

Jake Wells, who committed suicide here about four weeks ago, is estimated to have left an estate of \$500,000. Otto Wells, brother of the late southern showman, has posted a bond of \$750,000 as executor and trustee under the terms of the will filed in Norfolk, Va.

Otto Wells receives half of the estate and the income of the remaining half goes to the widow, Mrs. Ida Wells for the rest of her life. Upon her death the property will revert to the estate.

PANTAGES POLICE DOG

Woman Wants \$35,000 for Alleged Attack By Animal

Los Angeles, April 12.

A suit for \$35,000 damages was filed in the Superior Court last week, arising from an alleged attack upon Mrs. Sarah Davis by a police dog owned by Alexander Pantages.

The attack, according to the complainant, took place last March 5, while she was delivering groceries at the Pantages home, 590 North Vermont avenue.

Rich Doubling for Fox

A lump sum of \$5,000 is the consideration of a two weeks' contract between Fox and Freddie Rich and his Hotel Astor orchestra.

Rich, with an entertaining unit augmented to 17, opens at the Audubon, New York, April 25 and will either play four split weeks or two full weeks at Fox's discretion.



NAT LILLIAN
RENARD and WEST

Now playing return engagement at
LOEW'S STATE, NEW YORK (WEEK OF APRIL 11)
Thanks to J. H. LUBIN and MARVIN SCHENCK for their kindness
Direction ABE FRIEDMAN

\$5.50 or 5:50 P. M.

Two vaudeville actors.

Said one:

"Well, I'm a \$3.30 actor at last and next year I'll be a \$5.50 trouper."

Drawing the reply:

"Yea, what you mean is 10 minutes to six."

Credit Andy Rice.

TRUCK HIT AUTO OF GRAY AND ELDREDGE

Gray Hurt But Not Seriously—Truck's Driver Drove Away, Unidentified

Fred Gray and Harry Eldredge, vaude team, had a narrow escape from fatal injuries last week when a heavy milk truck collided with their auto at Trenton, N. J. Eldredge escaped with a few scratches; Gray was taken to a local hospital and treated for bruises and shock.

The men were motoring from Philadelphia to New York, when the truck made a wild swing from a cross road, struck their car and tossed them into the roadway, with the other driver proceeding after the accident. He was not apprehended. The collision completely demolished the actors' car.

The accident caused cancellation of several engagements pending complete recovery of Gray.

STOLL BOOKS PARKS'

Pacific Coast Sister Act Opening at Coliseum, London

Los Angeles, April 12.

Park Sisters, who returned from a six weeks' engagement at the Princess, Honolulu, have been engaged for a tour of the Moss and Stoll Circuit, opening at the Coliseum, London, May 23.

These girls have been appearing in picture theatre presentations on the Coast for two years and were seen by William Morris, Jr., Oswald Mitchell, of the Stoll offices, was in New York looking for a sister team to take back to the other side. Young Morris suggested that he get a flash of the Park girls, who were understudies at one time for the Duncan Sisters in "Topsy and Eva." He came to the Coast, had the girls do their act in an unoccupied theatre and booked them for six months.

The girls sail from New York for London on April 30.

Nevins Drops Dead in

L. I. City Dressing Room

After finishing his second show at the Steinway theatre, Long Island City, last Thursday night (April 7), Paul Nevins, 38 (Nevins and Guhl), complained of being ill and upon reaching his dressing-room dropped dead of heart disease. The body was held, pending directions from his widow.

Nevins' home was in Chester, Pa., his family name being Klotz.

Some years ago Nevins worked with circuses as an acrobat, but when he went into vaudeville formed a dancing act with his wife, May Elwood, said to be somewhere in Florida. When the pair dissolved their stage partnership Nevins hooked up with Guhl and after playing some time separated. They only recently rejoined, Nevins being the comic of the act.

Soph Sticks With Show

Sophie Tucker, engaged for four weeks as a special attraction in "Gay Paree" at the Winter Garden, will remain with the revue, going on tour with it. "Paree" closed at the Garden Saturday. The Shuberts took up an option for her further services, the engagement having been made dependent on setting back Miss Tucker's contracts for the Pantages Circuit. A postponement was secured and last week it was further agreed by the Pan office to again set back her contracts until the end of "Paree's" Chicago engagement.

Winnie Lightner has left "Paree," Miss Tucker playing in some of the skits instead.

4 MORE CHI DIVORCE CASES

Gehring-Alger Suits Up Once More

Chicago, April 12.

Suits galore in the Gehring and Alger families.

Ruth Gehring, whose husband, George, is a picture operator, recently filed a separate maintenance suit, charging cruelty. Mrs. Gehring is organist at the Terminal theatre.

Orin F. Alger, known professionally as Al Fox, is director of the orchestra in the same theatre. His wife, Mrs. Harriet J. Alger, filed suit for divorce, charging that her husband's dealings with Mrs. Gehring have been entirely too romantic. Then she filed a separate suit against the organist, claiming alienation of her hubby's affections and estimating the alleged romantic damage at \$25,000. Fox, formerly a member of the Chicago Symphony orchestra, has filed no suits for himself as yet.

Too much temperament was attributed to James Rackin, head of the Rackin conservatory of music, by Irma Rackin (non-professional). She got the divorce. Rackin was also described as too cruel for words.

Ruth Pulvers, former dancer, secured a divorce from Albert C. Pulvers, who was convicted of first degree grand larceny in 1920 and has been imprisoned since. Pulver started a 10-year sentence in New York State but was later removed to confinement for the insane.

At the request of Ben Ehrlich, Mrs. Pulvers' attorney, a guardian ad litem was appointed to represent Pulver in the suit. Custody of a six-year-old boy was awarded the wife.

Mabel Kelly, also a dancer, secured a divorce on grounds of desertion from Charles F. Kelly through Attorney Ehrlich. Marriage was in Sept., 1922, with the alleged desertion said to have occurred two years later. There are no children.

Conlin-Bergman Unit

Jimmie Conlin (Conlin and Glass) and Henry Bergman (formerly Clark and Bergman) are readying a five-act vaude unit, headed for the Interstate Circuit.

This marks the return of Bergman to vaudeville. Since leaving the rostrum the latter has been affiliated with a music publishing firm and also acted as master of ceremonies in a New York night club.

Mrs. Conlin and Mrs. Bergman (respectively Myrtle Glass and Gladys Clark) will be included in the unit.

Baby Peggy's \$1,400 Made Minneapolis Judge Gasp

Minneapolis, April 12.

Judge C. L. Smith, in Municipal Court, audibly gasped when O. E. Safford, attorney representing the Hennepin-Orpheum theatre, calmly informed him that Baby Peggy, 7-year-old movie star, is receiving \$1,400 a week during the vaudeville tour which brought her to the Hennepin-Orpheum last week. C. S. Williams, manager of the theatre, had been arrested on a charge of violating the child labor law in permitting Baby Peggy to appear. Judge Safford had Williams plead guilty to a technical violation of the law and the judge imposed a \$25 fine. It was explained that Baby Peggy appears only for 15 minutes twice daily, that she is accompanied by her parents and receives instructions from private tutors.

The arrest did not interfere with her appearance.

Many Denishawns

Ruth St. Denis, Ted Shawn and 20 Denishawn Dancers return to the Keith-Albee fold, opening May 8 at the Palace, New York. Hermine Shone effected the booking.

Miss St. Denis and Shawn were to have opened April 18, but their Carnegie Hall concert brought a flock of other flattering engagements.

Their vaudeville salary will not be set until after the Palace "showing."

K.-A. CANCELS 3-YEAR CONTRACT OF ACT UNDER HART AGREEMENT

Kramer and Boyle Played for Keith-Albee About Six Weeks Before Hart Booked Them Elsewhere—Some Endeavor to Wean Turn Away from Mgr.

Kramer and Boyle have had their three-year contract with Keith-Albee canceled on the ground, as far as may be learned, that they are under the management of Max Hart. Monday, Hart opened the act in a William Fox house and will continue to place it.

The two-man turn had played six weeks for K-A before the circuit found out, from accounts, that it was working under a managerial contract with Hart that had been in existence for some while. The booking office is said to have been advised by Hart that Kramer and Boyle were his act and not authorized to sign any playing contract without Hart's consent or signature.

Act Interviewed

This notification is reported to have started an upheaval in the K-A agency. Letters were written to the act and Hart by counsel for the booking office, with these answered apparently unsatisfactorily, since K-A notified the turn its three-year agreement had been canceled. There is a story that meanwhile the act was interviewed by K-A representatives, but could not be induced to leave Hart or stand a legal action even though the booking office should agree to assume any legal difficulties.

There was no difference in the salary. Hart as the act's manager guarantees it 25 weeks' work during a year and at the same salary paid by the K-A office.

Max Hart is the agent who, after expulsion from the K-A agency floor, started an action for damages against it in the U. S. courts. Although finally defeated in the highest tribunal, Hart and his attorneys caused the K-A people plenty of worry and expense during the lingering litigation.

FYFFE SIGNS FOR \$1,500

Will Fyffe, Scotch character comedian, held over at the Palace, New York, this week, has signed with the Keith-Albee Circuit to return next season for a complete tour at \$1,500 weekly.

His contract is said to be for three years, calling for headlining and billing.

Fyffe scored sensationally at the Palace and was in instant demand for an immediate extension of his eight weeks' booking. He could not accept additional time due to European engagements and is said to have asked \$2,500 for bookings next season.

He was routed Saturday, according to report, and will play about 20 weeks in this country next season. His present salary is \$900 weekly.

Lansing's Orph. Burned As Matinee Started

Lansing, Mich., April 12. Orpheum, local picture house, was destroyed by fire shortly after its doors opened for the afternoon yesterday. Loss estimated at \$75,000. The fire broke out in the projection booth. Van D. Riley, operator, was burned about the hands and forced to escape through a skylight leading to the roof.

W. H. Fletcher, house manager, mounted the stage as soon as the fire broke out and advised his audience of about 150 to move out quietly.

The building was owned by Mrs. Nora Smith, of Detroit, and operated by the Jarvis Theatre Co.

Paly Sanders' Fair Acts

Paly Sanders, foreign vaude agent in New York, sailed for Germany today (April 13) for 10 weeks, to scout Europe in quest of outdoor acts for the autumn fairs over here. He has closed his New York office until returning.

Booker Starts Fight

A vaudeville booker who was a guest at the Lambs' Gambol held in the club last Sunday nearly started a row between two actors, known in vaudeville and the legitimate. The booker told one actor that the other was a stool pigeon, it is said, and the row was on.

No blows were struck, although it was reported both members were suspended from the club for throwing fists at each other.

PROCTOR'S REWARD FOR GOSSIP STARTER

Rumors Spread Balcony of Schenectady House Unsafe—City Engineers Deny Them

Schenectady, N. Y., April 12.

F. F. Proctor has been obliged to call in expert engineers to make a test of the balcony of his new theatre here to refute rumors that it is unsafe. Proctor has offered a reward of \$1,000 for information as to who was responsible for the report that the balcony was in danger of falling because of inferior construction.

City authorities and expert engineers have announced after making tests for more than a week that the balcony is strong enough to accommodate more than its capacity safely.

Ackerman J. Gill, manager, declares that the rumor was started with malicious intent, but he refused to state who, if anyone, is under suspicion.

Business slumped immediately after the report of the alleged danger spread throughout the city. Now that the balcony has been adjudged safe, people are beginning to return to it.

Harry Moss Held in Bail For Children's Show

Magistrate John V. Flood in West Side Court held Harry Moss, 29, teacher of juvenile dancing, with a studio at 1547 Broadway, for trial in the Court of Special Sessions. Moss furnished bail of \$500. He lives at 565 West 171st street.

Moss defended himself in court and gave a good account of his ability as a lawyer. Theodore Raderick, agent of the Children's Society, had made out a prima facie case, stated the court, and Harry was held for trial.

In court Raderick brought several children to testify. They were accompanied by their parents. Raderick said he attended a "benefit performance of the Goethe Lodge of the Knights of Pythias" March 22 at the Klaw theatre. He said he was informed by Moss that the latter was to receive \$725 as his share.

The performance was to be for the distressed members of the lodge. Some of the children imitated "Sophie Tucker," said Raderick, while another played the part of "Mr. Ziegfeld's secretary." Raderick stated that there were about 25 children in the show. The oldest, he said, was about 15, all under the age required by laws governing minors.

Moss stated to the court that he had no counsel and would act as his own attorney. He vehemently denied the charges, also denying he ever told Raderick he was to receive \$725. Moss stated that the show was purely a benefit affair and he realized nothing.



GEORGIE WOOD

VAUDEVILLE'S PETER PAN
April 11 (King Rags), Palace Theatre, Blackpool, England.
April 18 (Single Vaudeville Act), Victoria Palace, London.

Best wishes to my old sparring partner, Fred De Bondy. Love to Sophie Tucker, my fiancée. Imagine Olsen and Johnson are in Australia for the opening of the new zoo.

Home address, 44 Inglis Road, Ealing Common, London, W. 5. Correspondence to my "Monomark" address, BM/JIM, London, W. C. 1.

TOUGH "BREAKS"

The Astella Brothers, comedy acrobats, last appearing early in March at Proctor's 58th Street, have had a series of misfortunes. Dan Astella fell down a flight of stone steps and suffered a concussion of the brain. After three weeks in a New York hospital he was okayed by the doctor for transfer to his sister's home in West Collingswood, New Jersey. His brother, Dell Astella, was to come for him the morning of March 21. The latter suddenly had a hemorrhage and died at the Hotel America before medical assistance could arrive.

On April 7, Dell's wife gave birth to a baby girl at St. Mary's Hospital, Evansville, Ind.

Dan Astella suffered a serious relapse upon the shock of his brother's death. He requests that his friends write him at 1036 Collings avenue, West Collingswood, N. J.

Vita's Biggest Pay

Martinelli is reported to be the highest paid artist under regular contract to Vitaphone. Al Jolson received the highest price paid for one record.

Martinelli is signed for three years. To date he has made four records for Vitaphone at around \$5,000 per.

Williams Sis. Prefer Dates for Picture Houses

Chicago, April 12.

Williams Sisters have cancelled the Orpheum, St. Louis, and Palace, Chicago, two of three of their Orpheum circuit dates, in favor of playing Chicago picture houses.

The girls played Minneapolis for Orpheum last week and were to have followed with the other two engagements, but cancelled when it was found that the Palace vaude date would interfere with picture house work in Chicago. They open at the local Capitol April 18. Other Marks Bros. and Cooney dates follow.

The sister team will top off the local picture house stuff with two weeks at the Green Mill (cafe) prior to rehearsing for George White's new show in September.

"Peaches," as "Songwriter"

In line with "Peaches" Heenan Browning's for revenue only campaign she has turned "songwriter" with a new heart-throb burb, "When Flaming Youth Marries Old Age."

Abner Silver, tin pan alleyite, collaborated; Jack Mills is publishing.

Eddie Cantor Back to Coast

Eddie Cantor is returning this week to the Famous Players-Lasky Hollywood studios, stopping en route at St. Louis to fill a special engagement.

Around May 15 Eddie will start work upon another Famous picture production.

Agent's 28 Newspapers

The past life of Al Silberman, Loew agent, reveals that he has an Associated Press card and is at present part owner and director of approximately 28 country town newspapers spread through New Jersey, Pennsylvania and neighboring States.

The aforementioned periodicals only run to about eight or ten pages, but most of them are equipped with a comic section, while rotogravure sections are being tacked on to the others.

BARRY O'NEAL HOLDS UP MISS ULRIC'S ACT

Leading Man in Sketch Awaiting Sentence as "Sex" Convicted Principal

Lenore Ulric has suspended rehearsals of her vaude act "The Wolf Club" until next week, pending disposition of Barry O'Neal, playing opposite who is among the convicted cast of "Sex" and who comes up for sentence in General Sessions, New York, next Tuesday.

Miss Ulric engaged O'Neal for the vaude act prior to the trial of "Sex," in which O'Neal had previously played the male lead.

The legit star recently closing in "Lulu Belle" had arranged her return to vaude for next week.

"Dubbing" Golf Ball 275 Miles to Get Vaude Dates

Watertown, N. Y., April 12.

"Funny what some folks will do to get into vaudeville. And it's equally humorous what vaudeville considers necessary to qualify for admission to its ranks.

Tom McMahon, of Rochester, N. Y., for 58 years has felt the dramatic urge. Not long ago he took note that vaudeville was clamoring for the services of champ swimmers and champs this-and-that. So Tom is en route to Ottawa, Canada, from his Rochester home, covering the distance by driving a golf ball. If he makes the 275 miles, he gets a Keith-Albee contract, and vaudeville gets a brand new recruit.

And Tom has a caddy—A. R. "Bud" Jacobs, of Williamsport, Pa., who steers traffic around the golfer, carries his pack and is under oath to see that Tom keeps the ball a-flying.

Incidentally, this is the first time Tom has ever gripped a golf club. Another long distance golfer recently completed a similar jaunt down south.

Goldsmith Defends DeMar

Frederick E. Goldsmith has been retained to defend the husband of Mrs. De Mar, found murdered in her theatrical boarding house on 71st street recently. The police claim to have a signed confession from the man, although he had an alibi pointing to his absence for several hours from the house on the day of the crime.

The attorney alleges that the confession was secured under duress and, further, that the accused man was badly beaten during the 10 hours he was "sweated" at police headquarters.

MITTY AND TILLIO AS ACT

Mitty and Tillio, foreign dance team, may open in vaudeville in May, booked by M. S. Bentham. The couple were with LeMaire's "Affairs," having been imported for that production although over here before.

Badly placed in the show, through a plethora of talent, Rufus Le Maire suggested a release, whereupon the dancers asked \$12,000 for their signatures. Outcome not reported, but couple left the show. They held a time contract.

Camera! For Sarah Padden

Los Angeles, April 12.

Sarah Padden has been signed by Fox for a feature part in the forthcoming production of "Colleen," to be directed by Frank O'Connor. Miss Padden was formerly in legit and vaudeville.

BURLESQUE AND RADIO PROS TAKE TO VAUDE

WGBS Minstrels in 70 Mins. Act—Douglas and Mack Team—H. La Van's Act

Recruits from burlesque are flocking into vaudeville for summer bookings. Charley Allen, Bentham office, has lined up the following combinations: Shelton, Putnam and Co.; George Douglas and Billy Mack, from Jack Singer's "Merry Whirl," as two acts, and Harry La Van.

Dalley Paskman's Minstrels, from WGBS, are also booked. The minstrels opened at the Playhouse, Great Neck, L. I., April 8, and were immediately booked. The cast is composed of well-known radio entertainers, the minstrels being a Saturday feature via the ether over Gimbel Bros.' station.

For vaudeville the cork troupe will do an act running 70 minutes.

1-2 DAY STANDS DROPPING VAUDE

Bad business in far out independently booked vaude and picture houses presages early closing.

Despite the usual Lenten drop many stands unaffected in previous seasons have suspended vaude at this early date.

The drop outs mostly are one and two-day stands. It has not visably affected bookers, with exception of some of the newcomers to the ranks, who are specializing in the short stand bookings.

Peaches' Spieler Looked Too Much Like Browning

Al Torval, slated to join the Peaches (Heenan) Browning circus as an announcer, is out and it is planned to hire a barker in Chicago instead. The alleged reason for the change is that Torval is a dead ringer for Daddy Browning, with the exception that he looks younger. It was figured that there was enough unwelcome notoriety without having a man in the outfit who resembled Browning.

Although \$3,000 weekly salary is claimed for Peaches, it is more probable that her net weekly stipend will not be over \$1,000. Following her two weeks at the Rainbow Gardens, Chicago, Peaches is scheduled to appear at Balaban & Katz houses for two weeks. Loew's for one or two weeks and the United time for two weeks. She will play the balance of four weeks in independent picture houses, making a total of 11 weeks.

Winnie Lightner Back

Winnie Lightner opens at Keith's Palace, New York, next week. Lou Irwin is booking.

The comedienne closed with "Gay Paree" at the Winter Garden Saturday. She has been in productions and away from vaudeville for a number of seasons.

VERA MYERS IN PROD. ACT

Vera Myers, from musical comedy, will enter vaudeville under direction of Rosali Stewart in a new production act.

Miss Myers played the titular role in the road company of "Sally," sent out by Welch, Nicolai & De Milt.

FOR TEXAS' REVUE

Helen Shuman is the first player engaged for the new Texas Guinan revue, bankrolled by Charles Morganstern of "Sex" fame.

Billy Rose will compose the music to the lyrics by Ballard MacDonald, the latter also to write any book the show may require.

Called Home by Death

Syracuse, N. Y., April 12.

Winn Shaw (Morris and Shaw), playing K-A time, was called to New York Friday by the death of his father.

Shaw was appearing at Keith's here.

Frank Mayo's Hoffman Skit

Frank Mayo, from pictures, is entering vaudeville in "The Unexpected," skit by the late Aaron Hoffman.

Three others are in support.

" I've Grown So Lonesome
THINKING OF YOU "

The HIT from Coast to Coast!

by WALTER DONALDSON
 and PAUL ASH

Walter Donaldson's Sensational Hit!

**"SAM, The OLD
 ACCORDION MAN"**

The Season's Biggest Novelty!!!

**"HONOLULU
 MOON"**

Our Next Big Waltz Hit—As Pretty
 As "IN A LITTLE SPANISH TOWN"

by FRED LAWRENCE

The Greatest Of All "SALLY" Songs!

**"IF YOU SEE
 SALLY"**

by GUS KAHN, RAY EGAN and WALTER DONALDSON

3
**BIG
 HITS!**

*"You can't go wrong
 with any FEIST song"*

FEIST

**"IN A
 LITTLE
 SPANISH
 TOWN"**

(TWAS ON A NIGHT LIKE

*The Biggest Waltz Hit
 Since "Three O'clock
 In The Morning"*

by LEWIS & YOUNG
 and MABEL WAYNE

**A
 "WISTFUL
 BLUES"**

by Ruth Etting and

**"IT
 YOU
 (WHEN
 ME**

The Supreme

by
 WALTER DONALDSON

Topping "Top"

**TAK
 THE**

HANG OUT

by LEWIS & YOUNG

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CINCINNATI
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HITS!

The Comedy Hit!
**"IF I DIDN'T
KNOW YOUR
HUSBAND"**

(AND YOU DIDN'T
KNOW MY WIFE)

by
L. Wolfe Gilbert
and Abel Baer

(THIS)

it

Fascinating Fox Trot Tune!

**UL AND
UE"**

Julian Davidson

**MAIDIE
HAPPY**

YOU MADE
CRY)

Ballad Hit!

WALDSON

of The World"

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SUN,**

THE MOON

G and HARRY WOOD

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"SUNDAY"

(The One Day I'm With You)

The Big Fox Trot Noise From Chicago!

by NED MILLER, CHESTER COHN,
JULES STEIN and
BENNIE KRUEGER

**"HE'S THE
LAST WORD"**

Lyric by
GUS KAHN

A HOT

NOVELTY

Allegro moderato

Fox-Trot Song

Music by
WALTER DONALDSON

Ev-ry-bod-y has some bod-y They
Tho' he may not be good look-ing And
love to brag a-bout, But they should meet my some-bod-y, Be- fore they start to
he's no fash-ion plate, Still I'd like to do his cook-ing, Tho' he's not up-to-
shout, Just put them all to- geth- er, They may look pret-ty fine, And
date, My fath-er and my moth-er, Don't care a-bout my taste, But
then just ask me wheth-er, I'd trade that man of mine.
CHO. when were with each oth-er, Our time don't go to waste.
He can't dance, but for real ro-mance, He's the last
Nev-er sings, but for oth-er things, He's the last
word! Sel-dom talks, but for
word! Can't tell jokes, when he
moon-light walks, He's the last
starts to coax, He's the last
word! He may be meek and qui-et, When
word! He's poor at con-ver-sa-tion, He
theres a crowd a-bout, But he's a red-hot ri-ot when all the folks go out:
hard-ly went to school, But he's a big sen-sa-tion in an-y ves-ti-bule,
Can't re-cite but for hold-ing tight, He's the last
Out of style but he's got a smile, That's the last
word! He starts slow, when he starts to go, He's the last
Drives a Ford, but lim starts to nev-er bored, He's the last
word! Girls meet him in the o-pen air, They don't know how I learned to care;
Not a sheik. that you can't re-sist, But I'll tell you just what you've missed,
They should catch him in an eas-y chair, He's the last
When he kisses you then you stay kissed, He's the last
word! word! word! word! word! word!

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ATTRACTION THAT HAS EVER APPEARED IN NEW ENGLAND"

COLUMBIA RECORDS

Watch for our new Columbia Recordings of "O. K. Katy With Me" and "Oh, Lizzie" and "My Idea of Heaven" coupled with "Absolutely, Positively and How!" in which latter two our friend, Aunt Jemima, contributes vocally.

P. S.—In saying farewell to Broadway again, after our sixth season, we salute Charlie Strakosch, the genial manager of the Arcadia; Jack Robbins, the "young Carl Fischer"; John R. Andrew, the Broadway barometer; Lester Santley, a pal and a wise counsellor; and Messrs. Edward T. King and Frank B. Walker of the Columbia Phonograph Co.

THEATRES PROPOSED

Ann Arbor, Mich.—(Also offices). Owner withheld, care of architect, M. H. Finkel. Value, site and policy not given.

Appleton, Wis.—(Opera House, remodeled). Owner, Fischer Paramount Theatres Corp., Chicago. Architect, August Wolf, Milwaukee. Value and policy not given.

Cairo, Ill.—\$80,000. Owner, Gem Theatre Co. Architect withheld. Pictures.

Cudahy, Wis.—(Also stores, offices). \$65,000. Layton, near Packard avenue. Owner, J. Disch. Architect, August Wolf, Milwaukee. Policy not given.

Detroit—(Also offices, garage). W. Grand boulevard, 2nd and Lathrop avenue. Owner, New Center Development Corp., Architect, Albert Kahn, Inc. Value and policy not given.

Independence, Mo.—(Also hotel, stores, offices). \$250,000. 218 N. Liberty. Owner, company forming, care of George S. Jackman, St. Louis, and A. E. Elliott, Independence. Architect, Robt. T. McBride. Policy not given.

Indianapolis.—(Also stores, offices). \$450,000. S. E. corner Prospect and Shelby streets. Owner, Peerless Realty Co. Architects, Frank B. Hunter & Bennet Kay. Pictures.

Kenosha, Wis.—(Also hotel, stores). \$450,000. N. W. corner Grove and Elizabeth. Owner, North Shore Development Co. Architect, C. O. Augustine. Policy not given.

Marquette, Wis.—Owner, Saxe Amusement Enterprises, Milwaukee. Architect not selected; value and site not given. Pictures.

Milwaukee—(Oriental, remodeled). \$50,000. 587 Mitchell street. Owner, Fong & Co. Architects, Backes & Uthus. New policy not given.

New York City—\$250,000. Corner 158th street and Gerard avenue. Owners, Grand Developers, Inc. Architects, Glick & Dumas. Pictures.

New York City—\$300,000. 244-54 W. 52nd street. Owner, Alexander L. Pincus. Architect, H. J. Krapp. Policy not given.

Normal, Ill.—\$150,000. Broadway avenue. Owner, W. D. Alexander. Architect not selected. Policy not given.

Norwood, Pa.—(1,200 seats; also stores, apartments). Chester Pike, near Washington avenue. Owner, Marcus A. Benn, Philadelphia. Architects, Hoffman-Henon Co., Philadelphia. Value not given. Pictures.

Omaha—\$65,000. 45th and Military avenue. Owner, Hostettler Amusement Co. Architect, Geo. L. Fisher. Pictures.

Oshkosh, Wis.—(Also hotel). \$1,000,000. Main, near Merrill street. Owner, American Ozone Realty Co., care of Raulf Constr. Co., Milwaukee. Architects, C. J. Keller & Son, Milwaukee. Policy not given.

Platteville, Wis.—(Also stores, offices). \$100,000. Owner, company forming, W. C. Tracey, chairman. Architect, R. L. Simmons, Elkhart, Ind. Policy not given.

Racine, Wis.—(Also stores, offices). \$70,000. Corner Charles and Gould near Yout street. Owner withheld, care of architect, I. Mandor Matson. Policy not given.

Springfield, O.—\$125,000. S. Fountain avenue, near Main street. Owner, Independent Order of Odd Fellows. Architect, Chas. Dawley. Pictures.

Toledo, O.—(Circle, remodeled). S. E. corner Franklin and Bancroft streets. Owner, Toledo Circle Theatre Co. Architect not selected. Value not given. Pictures.

Albany, N. Y.—(also stores). \$100,000. 376-78 Clinton avenue. Owner, H. Hellman. Architect, L. Rodman Nichols, Schenectady. Policy not given.

Brooklyn, N. Y.—\$125,000. 478-96 Saratoga avenue. Owner, Pitaga Realty Corp., New York City. Architect, John Ebersson, New York City. Policy not given.

Chicago—(Also stores, apartments). \$600,000. N. W. corner 119th street and Eggleston avenue. Owners, Jacob Horwitz & H. J. Marlowe. Architect, E. G. McClellan. Policy not given.

Cleveland—(Also stores, offices). E. 119th and Buckeye streets. Owner, Herman N. Fink, care of Stotter, DeGroot & Harper Co. Architects, Braverman & Havermast. Value and policy not given.

Flint, Mich.—(also arcade). \$500,000. Cor. 2nd and Harrison. Owner, Flint Capitol Building Corp. Architect, John Ebersson, Chicago. Policy not given.

Fordson, Mich.—(Also stores, offices). \$40,000. Shafter road. Owner, J. N. Robertson Theatrical Enterprises, Detroit. Architect, C. W. Grandt. Policy not given.

Four Corners, N. Y.—\$100,000. Victory boulevard, bet. Winthrop place and Sommers lane. Owner, Robertson Development Co., Inc., Port Richmond, N. Y. Architect, G. Keister, New York City. Pictures.

Jeffersonville, Ind.—Spring street. Owner, Switow Theatre Co., Louisville, Ky. Architect not selected. Value not given. Pictures.

Kansas City, Mo.—(Also hotel, stores). \$500,000. 3517-19 Troost avenue. Owner, Mrs. A. H. Priestly, Chillicothe, Ill. Theatre lessee, Superior Theatre Corp. Architects, Dodd & Smith. Pictures.

Kulpmont, Pa.—(2,000 seats). \$200,000. 8th and Chestnut streets. Owner, Chamberlain Amusement Co., Shamokin, Pa. Architect, W. H. Lee, Philadelphia. Policy not given.

Marion, Ind.—\$150,000. Owner, Company forming, care of R. J. Spencer, Sr. Architects, Thornton & Rodecker, Indianapolis. Policy not given.

Queens Village, N. Y.—(Also stores). N. E. corner 217th street and Hillside avenue. Owner, Hillside Roof Garden Co., Jamaica. Architect, C. Sandblom, New York City. Pictures.

Reading, Pa.—(3,000 seats). \$400,000. 730 Penn street. Owner, Franklin Amusement Co., care of Masterpiece Film Attractions, Philadelphia. Architect, W. H. Lee, Philadelphia. Pictures.

LOEW'S STATE NEW YORK

This Week (Apr. 9)



MARY HAYNES

"AMONG
US
MORTALS"

Dir., ARTHUR HORWITZ

"Eventually Why Not Now"

GOLD MEDAL FOUR

"WORLD'S PREMIERE HARMONISTS"

From Station WCCO

Now Loew's State, New York

Thanks to KEITH-ORPHEUM for THIRTY-FIVE WEEKS. Many Thanks to FINKELSTEIN & RUBIN, BALABAN & KATZ and Other Managers of Picture Houses wherein we have spent a YEAR AND A HALF of Prologue and Presentation Work.

HAVE YOU SEEN US?

New Loew's in N. R.

Loew's Theatre, New Rochelle, N. Y., expects to play vaude the first week in May.

The biggest event up there locally will be the annual New Rochelle Police Benefit, scheduled for May 28 in Loew's.

The local interest is in the baritone solos of Mike O'Collins, a N. R. cop whose voice is considered a "find."

Entr'acte Dancing

"Let's Go," which opens the summer run at the Columbia, New York, will install an orchestra to play from a box for dancing during intermission.

The musicians will be Al Lynn and his Music Masters. The audience will be allowed to dance with hostesses between the acts.

Wayburn's 'Promenaders'

Ned Wayburn's next production act, "Promenaders," is due at the Palace, New York, week May 2. The turn has a company of 18.

Morrie Ryskind and Walter G. Samuels are credited for the lyrics and music. Principals include Ruth Ackerman, John Byam, George Pierce, Shirley Richards and Vivian Fay.

Act is in 10 scenes.

DOW ADDS TWO

A. & B. Dow Agency added two additional split week stands last week.

The new ones are the Opera House, New Brunswick, N. J., and Embassy, Port Chester, N. Y. Both play five acts on each half.

HOUSES OPENING

The W. W. Farley interests, Schenectady, N. Y., have taken over the old F. F. Proctor house at State street and Erie boulevard and have called it the Wedgeway theatre. The Proctor lease expired April 1, but the Proctor people moved to their new theatre in State street, opposite Jay street, several weeks before the expiration of the lease.

The Wedgeway will be continued as a vaude house, booking independent acts. Pictures also. The opening date of this house under the new plan is scheduled for April 18.

Bard's Eighth Street Theatre, Los Angeles, which opened last Saturday, will have a split week change program, following the opening week's run of Universal's "Oh Baby" (film).

The Eagle, New York, and Manor, Hoboken, N. J., have added acts on a thrice-weekly change. Linder is booking.

NEW HOTEL ANNAPOLIS

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OMAHA, NEB.
Fantages (18)
Howard & Ross
Manning & Hall
Wyatts L & L
Edwin George
S Reddingtons

KANSAS CITY
Fantages (18)

Association

CHICAGO, ILL.
American
2d half (14-17)
Joe Parlane
L & J Rose
(Others to fill)

Lincoln Ill
2d half (14-17)
Eddie Clark
Lomas Tr
(Three to fill)

Majestic (11)
Gordon's Dogs
Myers & Nelson
Douglas Flint Co

LINCOLN, NEB.
Liberty
2d half (14-17)
E & L Travers
Lytle & Laine Co
O & P Hickman
(Two to fill)

MILWAUKEE
Majestic (11)
Bee Ho Gray
J & G Toney
Rawley & W.K.M'n
Phil Sed Co
Burr Mayo & R
Luster Bros
(One to fill)

MINNEAPOLIS
7th St.
2d half (14-17)
Charles Olcott
Hanson Bros
(Three to fill)

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Green & Gale
(Others to fill)

AURORA, ILL.
Fox
2d half (14-17)
Take a Chance

BL'MINGTN, IND.
Majestic
2d half (14-17)
Burns & Kissen
Odva Seals
(One to fill)

CHAMPAIGN, ILL.
Orpheum
2d half (14-17)
Flinks & Ayer
Guy Voyer Co
(One to fill)

DAVENPORT, IA.
Capitol
2d half (14-17)
Gray Family
Walter Brower
O'Donnell & Blair
(Two to fill)

DECATUR, ILL.
Empress
2d half (14-17)
Burns & Kissen
(Two to fill)

DES MOINES, IA.
Orpheum
2d half (14-17)
Hooper & Gatchett
Bevan & Flint
Elv Tahar Co

EVANSVILLE, IND.
Grand
2d half (14-17)
Joseph Stanley Co
Sunshine Sammy
(Three to fill)

GALESBURG, ILL.
Orpheum
2d half (14-17)
George Yoeman Co
(Two to fill)

GR. ISLAND, NEB.
Majestic
2d half (14-17)
James & Sinclair
Forbes & Prout Co
(One to fill)

HASTINGS, NEB.
Kerr
2d half (15-16)
Bird Cabaret

PEORIA, ILL.
Palace
2d half (14-17)
Paul Sydel Co
Dan Murphy Co
E Sanderson Co
(Three to fill)

QUINCY, ILL.
Washington
2d half (14-17)
Weaver Bros
Davey Jamieson
(One to fill)

ROCKFORD, ILL.
Palace
2d half (14-17)
Burr & Elaine
Fai Blondell Co
Baby Peggy
Jane Johnson Co
(One to fill)

ST. JOE, MO.
Electric
2d half (14-17)
Harry Berry & M
Bart & Joss
International Rev
(Two to fill)

ST. LOUIS
Grand O. H. (11)
Larimer & Hudson
Nelson & Barry
Hilton & Chesleigh
Wigginsville
Weston & Luckie
Herbert Bolt
(Two to fill)

ST. PAUL, MINN.
Palace
2d half (14-17)
Fitch's Minstrels

SIOUX CITY, IA.
Orpheum
2d half (14-17)
Orren & Drew
Gibson's Navigators
Lang & Haley
(Two to fill)

SO. BEND, IND.
Palace
2d half (14-17)
Willis & Holmes
Fred Lighter Co
Rody Jordan Co
Doc Baker Co
(One to fill)

SPRINGFIELD, O.
Electric

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JOLIET, ILL.
Rialto
2d half (14-17)
Barrett & Thomas

JOPLIN, MO.
Electric
2d half (14-17)
Russian Chorus
Perry & Maher
Gaffery & Walton
(One to fill)

KAN. CITY, KAN.
Electric
2d half (14-17)
Bill Utah
Davis Elliott & W

2d half (14-17)
4 Cloverly Girls
(One to fill)

TOPEKA, KAN.
Novelty
2d half (14-17)
Primrose 4
Saxton & Farrell
(Two to fill)

WICHITA, KAN.
Orpheum
2d half (14-17)
Kafka Stanley & M
Ketch & Wilma
Harry Hayden Co
(Two to fill)

Orpheum

CHICAGO, ILL.
Diversity
2d half (13-17)
Knox & Stetson
Prince Nyarl Orch

Tallor & Green
Singer Sis
Guy Rorick Co
Palace (11)
Naughton & Gold

MINNEAPOLIS
Hennepin (11)
Billy House Co
Hardeen
Marie Stoddard
Williams St
(Three to fill)

OAKLAND, CAL.
Orpheum (11)
Dunninger
Ernest Ball Co
Wanzer & Palmer
Joyner & Foster
Hickory Bros
(One to fill)

PORTLAND, ORE.
Helling (11)
Daphne Pollard
Wm Gaxton Co
Memories of Opera
Bobby Adams
Le France & Ganet
Brown & Willis
Frank Wilson

ST. LOUIS
Orpheum (11)
Harry Carroll Rev
Carroll & Greenway
Ken Murray
The Collegians
In the Gym
(Two to fill)

St. Louis (11)
Hello Goodby Rev
Irene Ricardo
Jean Bedini Co
Hurst & Vogt
The Dignitos
(One to fill)

SAN FRANCISCO
Golden Gate (11)
Villa & Strica
Jean Joyson
Duncan's Colles
Handers & Mills
Villa & Strigo
(One to fill)

LOS ANGELES
Hillstreet (11)
Trovato
Chas De Roche Co
Frankson
2 Daveys
Sampel & Leonh'd
(One to fill)

Orpheum (11)
Belle Baker Co
Arthur Byron Co
Red Folies
Raymond Wilbert
Australasian Waites
Dufor Boys
Joe Laurie Jr
(One to fill)

MILWAUKEE
Palace (11)
Pasquall Bros
Frisco
Zelda Stanley
Bert Shepard
Williams Sis
(One to fill)

Keith-Western

CLEVELAND, O.
Read's Hipp
2d half (14-17)
Weadick & La Due
Reed & Ray
De Wolfe Kinder
(Others to fill)

DETROIT, MICH.
Grand Riviera (11)
Happy Harrison
Polly & Oz
Dan Coleman Co
Dave Thurbay

La Salle Gardens
2d half (14-17)
Alma Du Val Co
Maud Earle
J C Mack Co

FT. WAYNE, IND.
Palace
2d half (14-17)
Small & Mayes
Lord & Willis
Fountain of Dance
(One to fill)

Keith-Albee

NEW YORK CITY
Broadway (11)
Oakka Boys
Chilton & Thomas
Fisher & Hurst
Bob Nelson

Castle of Dreams
Francis X Silk
A & F Steadman

Coliseum
2d half (14-17)
Howard Gile
B Frohman
Sully & Thomas
Lous Telegen
Jans & Whalen

81st St (11)
Lottie Atherton
Mays Burt & F
Robt Reilly Co
Cole & Snyder
Let's Dance

5th Ave.
2d half (14-17)
Bob Fisher
Misses & Klases
Collins & Peterson
Jones & Ray
(One to fill)

58th St.
2d half (14-17)
Henry Regal
Coogan & Casey
Willie's Reception
(Three to fill)

Fordham
2d half (14-17)
Donahue & LaSalle

125th St.
2d half (14-17)
All Girl Show

Palace (11)
Whirlwinds
Chevalier Bros
Bag of Tricks
Pleasant & Terris
Will Fyfe
Allen Stanley
Pamela & Ames
Avon Comedy 4
(One to fill)

Wm Groh Co
Helen Menken Co
Jerome & Gray
Trahan & Wallace
Lean & Mayfield
Will Fyfe

Regent
2d half (14-17)
Black & Gold
El Cieve

Bert Hanlon
Dance Tours
(Three to fill)

AKRON, O.
Palace
2d half (14-17)
Beth Challis
Coram
Art Henry
Hackett & Delmar
(Two to fill)

1st half (18-20)
Castleton & Mack
Prince Tokio
Marie Vero
Fountain of Dance
Roy Cummings
Frank McGlynn
2d half (21-24)
Rodeo & Malley
Lloyd & Rivera
Bert Lytle
Harrison & Dade
Norman & Norman
(One to fill)

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Apr. 25—Loew's State, Norfolk
May 2—Loew's Grand, Atlanta
May 9—Loew's Temple, Birmingham
May 16—Loew's State, New Orleans
(4 Weeks Home With Pa and Ma)

S Deers
Rey & Dot Dean
(One to fill)

Riverside (11)
Sawyer & Eddy
Frank Mullane
Farnell & Flo
Visions 1927
O Lorrain
Elsie Janis
M Clifton & P
(Two to fill)

Ludwig Hats
Lloyd Nevada
Tramp Tramp Trp
Grace Doro
Ayll & Wilson
Flo Moore Co
Conlin & Glass
Vox & Walters

SEATTLE
Orpheum (11)
Kharum
Rich & Adair
Les Kenners
Richy Craig Jr
Ida May Chadwick
Aces & A Queen
Niles & Mansfield

Vancouver, B. C.
Orpheum (11)
Lewis & Dody
H & J Reyes
Mosconi Bros
Tumbling Clowns
George Beatty
Jenny & Nylin

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C Schenck Son
Carlton & Ballew
Chas Withers Co
Jean Granese
Hector & Holbrook
Odlal Careno
H Mencken Co
Brems Fitz & M
(One to fill)

ATLANTIC CITY
Grand
2d half (14-17)
Senator Murphy
Morgan & Sheldon
Janet of France
Joe Rich
(One to fill)

BALTIMORE, MD.
Baltimore (11)
Fay Elliott & K
Bud Carrell
Helen Higgins
Healey & Cross
A Alayworth Co
Jerome & Gray
J Northworth Co
The Thrillers
(18)

Harrington Sis
A C Astor
Cisla Loftus
Orph Comb
(Others to fill)

Bippodrome (11)
Billy Purl
Vee & Tully
Alexandria
Patrick & Ott
Frank Whitman

CHARLIE ADAMS
"The Two-Man Quartette"
Direction LEW GOLDER
EDDIE RASCH

Geo Wagner
Jane Overton
Mabel McKinley
(One to fill)

Orpheum
2d half (14-17)
Mary Zoeller Co
Lynch & May
J & J McKenna
S Stanley Co
Sheldon Heft & L
(One to fill)

Prospect
2d half (14-17)
Elliott & Dexter
Lane & Harper
A & Correll
Comack & Love
Woodland Rev
Rivera
2d half (14-17)
Alan & Canfield

McLellan & Sarah
The Brantins
(One to fill)

BOSTON, MASS.
New Boston (11)
Medley & Dupree
Jansleys
For Your Approval
Leonard & Culver
Walton & Brandt
Musical Johnsons

Gordon's Olympia
(Seollay Sq.) (11)
Maykays
Lancaster & L'm's
Block & Sully
Jackie Collier
Battles & Taylor
Number Please
Sailor Reilly

Gordon's Olympia
(Wash. St.) (11)
Keno & Green
Art Clifton
Wilson & Dobson
5 Mounters
Jerome & Evelyn

Keith (11)
Kilmaria Jape
Jackie Ormalby
Harry Kahne
Val Harris
Paul Yocan
Burns & Allen
Sherman & Garon
Bill Robinson
Amelia

Albany, N. Y.
Proctor's
2d half (14-17)
Noberto Ardell
C Kimball Young
Carpos Bros
Ray & Harrison
Honey Sis & Fine
O Lorrain
Elsie Janis
M Clifton & P
(Two to fill)

ALLENSTOWN, PA.
Colonial
2d half (14-17)
Amoros & Janet
Ferry Corwey
Personallities
Murray & Drug'ty
(One to fill)

ALTOONA, PA.
Rialto
2d half (14-17)
East West 8 & N
Laddie & Gardner
(Three to fill)

ASBURY PARK
St. James
2d half (14-17)
Hail & Priest
Josephine Leonh'd
Kene Keys 3
J & F Reno
Mahoney & Talbot
Lola Bravo Co

ASHTABULA, O.
Palace
2d half (14-17)
Prince Tokio
Eddie Carr Co
Armond Devore
(Two to fill)

Reynolds & White

BUTLER, PA.
Harris
2d half (14-17)
Stillwell & Frazer
(Others to fill)

CAMDEN, N. J.
Tower
2d half (14-17)
Skelly Heit
Cleved & Downey
Frank Mayo
F & D Rial
Gilbert & May

CANTON, O.
Lycum
2d half (14-17)
Bert Fitzgibbons
Stepping High
Castleton & Mack
Millard & Marlin
Geo N Brown

CH'LESTON, W. V.
Kearse
2d half (14-17)
Eddie Ross
Owens Kelly
W & I Holms
(Two to fill)

CINCINNATI, O.
Keith's (11)
Martin & Martin
Dero
Valeria Bergere Co
Dora Maughn
Robey & Gould
Bert Errol
B E Newell
(18)

Kramer & Boyle
Hackett & Del Ry
Aenna & Deaul
Wilfred Dunlop
(Others to fill)

Palace (11)
Cornell Leona & Z
Lorraine & Neal
Raymond Wiley Co
Lockett & Page
Dixie Hamilton
A & P Gypsies
Mack & Earl
(18)

Lydia Harry
Bardellangs
Rest Cure
Kramer & Fields
Hickey Massart
Mayo & Bobbe
(One to fill)

CLARKSB'G W. V.
Robinson's Grand
2d half (14-17)
Burch & Edge
Markwith Bros
Naida Noraine
Shelk's Paradise
Lewis & Norton
(One to fill)

CLARKSB'G W. V.
Robinson's Grand
2d half (14-17)
Burch & Edge
Markwith Bros
Naida Noraine
Shelk's Paradise
Lewis & Norton
(One to fill)

CLEVELAND, O.
105th St. (11)
Parlan Art
F Richardson
Al's Here
Boyle & Della
Rhea & Santora
(18)

Dave Harris
Hadjl Ali
Joe Lanton
Small & Mays
Clifford & Marlon

GR'NT'LD, MASS.
Victory
2d half (14-17)
Swains Birds
Volunteers
Dracoll & Parry
(Two to fill)

GREENSB'RG, PA.
Strand
2d half (14-17)
We 3
Fondell 3
Nawahl
Donahue & Boyne

HARRISBURG, PA.
State
2d half (14-17)
Willie Solar
Green & LaFell
Leland & St Clair
Emil Knoff Co
(One to fill)

HARTFORD, CT.
Capitol
2d half (14-17)
Manning King Co
Paris Fashions
Jue Fong
Junior Folies
Horton & Green

HORNELL, N. Y.
Shattuck
2d half (14-17)
3 Cyclones
(Others to fill)

HUNTINGTON, W.V.
Orpheum
2d half (14-17)
Dance Revels
Ernie & Ernie

THIS WEEK
HILL'S CIRCUIS
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JESSIE MILLAR
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Winehill & Brisco
Mack & Rosmter

INDIANAPOLIS
Keith's (11)
Wilfred DuBois
Jack Merlin
Hayes Marsh & H
Powers & Wallace
Silvertown Orch
Sylvia Clark
Shaw's Dogs

WILL Mahoney
Bert Errol
Harry LaValle
Robey & Gould
Valere Bergere Co
Mitchell & Dave
Dixie Hamilton

ITHACA, N. Y.
Grand
2d half (14-17)
O'Conn'r & Vaughn
Morrell & Elynon
(Three to fill)

JERSEY CITY
State
2d half (14-17)
Gen Ed Lavine
Francis Ross & D
Will Hay Co
Harris & Holly
Marimba Rev

JOHNSTOWN, PA.
Majestic
2d half (14-17)
Mason & Dixon
Brenck & Beidona
(Three to fill)

KINGSTON, N. Y.
Kingston
2d half (14-17)
McKenna & Austin
(Others to fill)

LANCASTER, PA.
Colonial
2d half (14-17)
Weber & Callahan
Morlin & Mason
(Three to fill)

FAIRMONT, W. V.
Fairmont
2d half (14-17)
Texans
Parson You
Jack Strouse
Fiddies & Jazz

GERMANTOWN, PA.
Germantown
2d half (14-17)
Jerry Dean
Schwartz & Cliff'd
Nathane McGinty
Rome & Gaut
(Two to fill)

GL'VRSVLE, N.Y.
Glove
2d half (14-17)
Stacey & Faye
Olliver & Crangle
Emmy's Mad Wags
Jim Jam Jems
(One to fill)

G. RAPIDS, MICH.
Romona Pl.
2d half (14-17)
Wheeler & Wheeler
Ray Conway
Richard Kean
Frankie Heath
Vaud Doctor
(One to fill)

2d half (21-24)
Hewitt & Hall
Art-Henry
Elsa Ersi Orch
Jan Lucas
Hall Ernsley Co
(One to fill)

2d half (21-24)
Parquall Bros
Le Meau & Young
E & B Newell
Lorraine & Neal
Frank Sufert
(One to fill)

MOSS' JEFFERSON, NEW YORK
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4 Choc Dandies
Pat Henning

L'G BRANCH, N.J.
Broadway
2d half (14-17)
Princess Rajah
Dotan
Billy Smythe
Elsie Huber
Rokoma & Loretta
Miller & Rast

LOUISVILLE, KY.
National
2d half (14-17)
Kramer & Fields
Lydia Barry
Ingenuas
Kramer & Boyle
McCarthy & Moore
Hickey & Massart
2d half (18-20)

Sylvia Clark
Mills & Hunter
Dero
Roth & Drake
Wanda
H Catalano Co
2d half (21-24)
Chas J. Hill
Ray Wylie Co

STONE & Ioleen
Norman & Norman
(Two to fill)

NORFOLK, VA.
Norva
2d half (14-17)
3 Sailors
N & W St Clair
Dyer & Lee
Gracella & Theo
(One to fill)

OTTAWA, CAN.
Keith's
2d half (14-17)
Petrio 4
J & W Hale
Campou & Grohem
Arthus Devoy Co
(One to fill)

PATERSON, N. J.
Regent
2d half (14-17)
Shuffle Along 4
Carr Bros & Betty
Willard Mack
(Two to fill)

(Continued on page 63)

COAST STUDIOS

(Continued from page 20)

York. He will play opposite Gloria Swanson in her first U. A. picture here.

Production started on "Dying for Love" starring Raymond Griffith, with Vera Veronica, William Powell, Josef Swickard, Mario Carillo, Pierre de Remy, Helene Giers, Alfred Sabato.

Warner Baxter, Marietta Millner, Ford Sterling, George Irving, Bernard Siegel, Guy Oliver, Willard Hurley and Wallace MacDonald for "Drums of the Desert." F. P.-L.

Ether Ralston's next for F. P.-L. will be "Slightly Damaged," written by Jessie Burns and Bernard Vorhaus.

Edwin Justus Mayer is titling "The Tender Hour," original by Carey Wilson, featuring Billie Dove and Ben Lyon, 1st N.

Edward Everett Horton has finished "The King of Spades," two-reeler by Hollywood Productions, released by F. P.-L. In the cast are Violet Bird, Jack Raymond, Richard Neil and Jack Curtis.

Hal Yates, young writer and director, has been signed by Hal Roach on a term contract.

Eddie Foyer, who retired from vodvil to become an M-G-M gag man, is adding on the comedy construction of "Callahans and Murphys."

Ervin Renard has been added to "The Head Waiter," starring Adolphe Menjou. F. P.-L. Harry D'Arrast directing.

Frank Currier has been engaged for "Callahans and Murphys."

Ward Wing, scenarist, has been signed by M-G-M on two-year contract as gag man.

"Starlight," by Gladys Unger, produced in L. A. about two years ago by the late Frank Egan, and later taken to New York, has been bought by M-G-M.

Sam Pike has been signed by M-G-M to collaborate with Stuart Anthony on an original story as yet untitled.

J. Walter Ruben doing script on "The Last Outlaw," Larry Cooper's next for F. P.-L. Production starts April 11 with cast unannounced.

Warner Richmond, Walter Perry, Kathleen Key, William Demarest and Walter Rogers added to "Irish Hearts," Warner's.

Richard Dix will go into production in "Who's Your Friend" at the F.P.-L. studios, April 11. Clarence Badger will direct.

Tom Santschi and Lawson Butt added to the cast of "A Million Bids," Warner's.

Gertrude Astor for "The Small Bachelor," Universal.

Clifford Holland and Marjorie Beebe for "Poor But Honest," Fox.

Lola Moran for "The Whirlwind of Youth," F. P.-L.

"Jack o' Diamonds" will be George O'Hara's next for F. B. O. Charles Giblin to direct.

Betty Baker added "Say It with Diamonds," Arthur Gregor directing. Chadwick.

Charles Ray for "Let's Go Home," war story for U.

Ivan Moskine's first American production for Universal, "The Crimson Hour."

"Eternal Silence" release title of "The Yukon Trails," by William McLeod Ratne. Ernst Laemmle directing. U.

Ted Wells new western star for "Straight Shootin'."

Nell Hamilton, June Marlowe, Francis X. Bushman for "Eternal Silence," Ernst Laemmle directing.

Henry Victor added to "Topsy and Eva," Duncan Sisters' starring vehicle for United Artists.

Buster Collier as juvenile lead in "Dearie," Warner's next for Irene Rich.

Za-Su Pitts has been added to the cast "Anna Karenina," Dimitri Buchowetzki's production for M-G-M.

Dorothy Cumming, Lars Hanson, Edward Earle, William Orlamond, added to "The Wind," M-G-M. Lillian Gish starred. Victor Seastrom directing.

Nola Luxford, New Zealand picture actress, will play opposite George O'Hara in "Ladies Beware," F. B. O. Cast includes Alan Brooks, Kathleen Myers, Mario Carillo, Jimmy Aubrey, Bud Jamison, Charles Giblin directing.

GOLD MEDAL COLUMN

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VOL. LXXXVI No. 18

15 YEARS AGO

(From Variety and "Clipper")

Percy G. Williams was known to have sold his circuit of vaudeville theatres in New York the week before. The purchaser was, of course, supposed to be the Keith interests, although direct denials were issued from that office. The price was given at \$5,000,000.

Young's Pier, Atlantic City, was destroyed by fire. Loss estimated at \$200,000; insurance, \$50,000. The blaze started in a dressing-room of the vaudeville theatre at the shore end. Frank Bush and Kate Watson, on the bill, lost all their possessions at the theatre.

The U. B. O. "blacklist" caused some freaks. Harry Davis cancelled an act because it had played a Winter Garden (New York) Sunday night date in opposition to Hammerstein's. To his surprise, Davis found the same act playing Hammerstein's for the cancelled week.

Gaby Deslys was negotiating for a return tour in America, but the deal was held up while they argued whether the French woman should have a private car on the road.

Marcus Loew, up to now strictly "small time" operator, signed the Fred Karno Co. ("Night in an English Music Hall), with Billy Reeves, giving notice that he was in the market for acts up to \$1,500 to \$2,000.

Max Hart booked Frank Tinney for the Palace, London, in June.

Barney Bernard and Louis Harrison teamed up for vaudeville, bridging the gap until Bernard went into the new production of "Potash and Perlmutter."

50 YEARS AGO

(From "Clipper.")

The west was really wild. One day's budget of news had the lynching of two bands of horse thieves, one in Kansas and the other in the Cherokee Nation of Oklahoma Territory.

Harvard baseball team, which had been the intercollegiate champions of 1876, promised to clean up again, returning to the field with six of its champ undergraduate players. Clipper mentions that the team has introduced an innovation in a "mask or cage worn by the catcher to protect his face." The device was looked upon as rather effete, and the writer observes that the metal cage probably would be heavy and would interfere with the catcher's throw down to second.

The United States Supreme Court ruled that the Philadelphia Centennial Exposition management would have to return the \$1,500,000 appropriated by the Federal government before it could pay any dividends to stockholders.

The New Bedford, Conn., baseball club, leased a new ball park inside the city limits. It was a lot 450 by 350 feet and the rent was \$150 a year.

Opposition to horseracing was so strong that the Michigan Legislature had to pass a law making it legal to offer premiums for trotting contests at county fairs. Five States had passed laws during the year prohibiting pool selling.

Edward P. Weston, American walker, was defeated by Dan O'Leary in Agricultural Hall, London, in a six-day struggle, for \$5,000. Weston retired from the match at 510 miles and O'Leary continued to 20.

THAT "PADLOCK" BILL

Governor Smith signed the theatre padlocking bill, as it is called, so that settles that.

Aimed primarily at the dirt plays of Broadway, the Wales measure goes far beyond. It affects every kind and sort of amusements throughout New York State. Whether it is going to be a political blackjack or a cleanser remains to develop. But as a side comment, the conviction of "The Virgin Man" and "Sex" producers and actors within the past month will do more to rid the stage of its filth than all the laws Albany ever dreamed of, excepting that law under which those people were convicted.

The country reformers as well as church people, besides civic societies and the ladies' auxiliaries, may go after anything they deem unfit. All of the show business, including Broadway legit, sat back to wait for the Wales bill to get turned down, with the rest of the show business not believing it affected anything but Broadway, and Broadway supinely thinking Al Smith would protect it.

The Wales bill is not a good measure for the theatre, because it is legal censoring, if not worse, and takes in all amusements. That may except carnivals appearing in the open air, although the Civic League of Albany may ask that the lot be padlocked. Canon Chase will find a way about that. Yet the Wales bill with all its objectionable features, for the theatre, does not and will not count for as much to the legit house on Broadway or in Canajoharie as will those indecent play convictions, with subsequent sentences.

While it is not so bad that a couple of commercial box-office adventurers such as were behind "The Virgin Man" and "Sex" should have been picked for the goats, still there were bigger fish to catch, and the bigger ones were not caught.

The dirt play on Broadway is an evolution of the dirt musical revue. A notorious firm of musical revue producers first discovered how to sell naked women on and off the stage, to use them for their business advantages and to influence lay people that they could get to in no other manner. The higher those lay people in position or power, the better and easier it seemed.

From the musical to the sex play was but a step. When the drama producers saw what the musical men were getting away with, they thought they might as well go to it. From a single instance here and there, it became a flood, until not only dramatic producers but some playwrights were spending their days and nights trying to think out a salacious dramatic incident that would get them money and still keep them out of jail.

The lesson is there. While the Wales bill will make the theatre owner more cautious, the convictions in New York will straighten up the producers.

And the same firm that sponsored the dirt musicals, that produced the rawest blackouts, is the same that encouraged producers and writers to turn out dirt plays they neither understood nor knew how to produce themselves. But they stood ready to lend their theatres and money to any such. So much so that a recent, and the filthiest play of them all, when obliged to leave New York through unprofitable business, was sent out on the road by this same firm when its producer refused to go farther with it. And since that show has been on the road, not so long, it has lost \$19,000.

But after all, the public remains the strongest censor. It walked out on the real dirt plays. "Sex" was merely a comedy with a few dirty lines and more of suggestive movements, looks and shrugs, with some little offside business. Its audiences laughed continually at it, more at the crudeness than the comedy or dirt, and laughed without knowing why. Even the nicest of those who saw that show had to laugh at it. "The Virgin Man" was not a dirt play when opening. It was rewritten into a dirt play when the suggestiveness of its title and original subject matter failed to hit. After its revision it couldn't draw much money, even through cut rates, and its biggest week was \$4,000. That left but a small profit for men to take a chance upon jail and finally land there.

But the big object lesson would have been if they had landed the big fish. They didn't, but probably will if tried again, and juries only judge cases in the lower courts.

INSIDE STUFF ON PICTURES

William LeBaron going with Film Booking Office as general production manager spiked several rumors that had gotten a fair start. When it was decided by Famous Players-Lasky to abandon its Long Island studios and center production on the West Coast, where B. F. Schulberg has supervision, reports started. It seemed known that Mr. LeBaron's agreement with Famous called for him to remain only in the east, unless he cared to go west. That didn't stop the rumors from sending him to Hollywood however, even to displacing Schulberg and to assume full charge of everything for F. P.-L. he could lay his hands upon. These reports had grown so strong along Broadway that when it was printed LeBaron had been taken over by Jos. Kennedy for F. B. O., some commented upon it saying: "That's impossible; he's going to Hollywood."

LeBaron's acquisition by Kennedy is looked upon as good stroke for F. B. O. prestige. LeBaron is well thought of in film producing circles. Notwithstanding the many stories of why Famous eased out of Long Island, the fact appears to be that someone in the West Coast studios, probably Schulberg or Jesse Lasky (with Schulberg favored) decided that it would be better to have all Famous' pictures made in one spot. There may have been an economical or "efficiency" angle to this, inasmuch as there may be more sun at that in Hollywood, though that would be a no better excuse than to say that the L. I. Studios got a bad break in their final four pictures. However figuring up the coast's studios, any of them, and including Famous', taking the full number turned out and the L. I. Studios will be seen to have had an excellent average of passable pictures.

In the pending deal between the Schwartz houses of Long Island and the Loew Circuit, Loew's is buying in, probably to 25 per cent., with Schwartz to continue the operation of his theatres. It is said the move was made by Loew's merely to protect the territory for its Metro-Goldwyn-Mayer product.

No one has yet been named as a possibility to assume the head place of the mammoth picture combination that was destined for Sidney Kent of Paramount-Famous-Lasky. That project, however, is still shimmering as mentioned in Variety last week.

Its outcome may depend upon to some extent upon Cecil DeMille's presence in New York. DeMille is believed to have considerable weight in every direction concerned in the merger. That goes also for the

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Hollywood, April 8.

The big event in Hollywood each week consists of the Friday night boxing matches at the Hollywood Stadium, sponsored by the local post of the American Legion. They are the big thing here, with everyone in moviedom, from producers, directors and stars down to the property men turning out for them. Movie fans, however, might suffer an occasional disillusionment at hearing some sweet-faced gentle female star, yelling "Sock him" at the top of her voice.

But last week's bouts weren't much more than a petting party. While I don't exactly want to see the men put in the ring armed with machine guns and stilettoes, still when one goes to a fight they want some action. Until they prove to the contrary, I'm going to believe those boys are room mates. The feature bout between Tommy O'Brien and Russ Whalen was a farce. O'Brien whipped "Baby Joe" Gans on his last out and it was obvious even to a less experienced fight fan than myself that he was carrying the Whalen lad along to give the customers a show for their money when the referee disqualified him for fouling. If that audience and that referee could have been put in the ring it would have provided the best fight of the evening.

If you can imagine adding the clientele of the Ritz to that of Ruben's, mixing well and getting real Bohemia as a result, then you have an idea of the most popular eating place in Hollywood. It is Henry's, the name being the front title of the owner, Henry Bergman, and Henry being in his own way, the "Oscar" of Hollywood. First and foremost, be it understood, Mr. Bergman is an actor and a good one, having played for many years in grand opera, musical comedy and for the last 11 years having been with Chaplin.

But there are occasional lay-offs for actors, while a restaurant is guaranteed to boil the pot and supply bread and butter all the time. Certainly this one does for it has drawn all the elite, the semi-elite and the non-elite of movieland. In the evening, tuxedos and sweaters, evening gowns and sport clothes, can be seen side by side, with Henry dealing out hospitality impartially to both.

Casting directors often pick up the very type they require for a picture and newspaper men have come to know it as the place to get the latest tips on news. It is the real Bohemia of which we so often hear but so seldom see.

A Sunday at the home of the beautiful Louise Dresser and her husband, Jack Gardner, is like attending a party at which the picture world and his wife are guests. It's a long ride out there but their many friends consider it worth the effort when there is so quiet and dignified a home at the end of it. A real home, too, complete even to the fine gray-haired mother.

It is a Colonial house and no interior decorator has been allowed to "beautify" it with worm-eaten antiques and moth-eaten tapestries. In fact there are no tapestries at all and the furniture isn't even pre-war. And there's a piano which doesn't run by machinery and everyone in the family can play it.

Of course the idea of having photographs of your friends hanging on your walls is not au fait any longer, the mere mention of it causing some of our best interior decorators to go into a faint. So I silently thanked Heaven for Louise when I saw she had the courage to transgress. She wanted pictures of her friends, not an oil painting of some grapes or a couple of chewing cows or some Spanish Main pirate she had never met. She wanted pictures of her friends and that's what she has.

According to Louise, she is going to have her friends in her home and if they can't be there, then she wants the next best thing—their pictures.

Among those I met at Miss Dresser's were Mike Donlin and Mrs. Donlin and Mabel Fenton (Ross and Fenton) who is Mrs. Donlin's aunt. Mike has just finished working in the picture, "Slide, Kelly, Slide," but the studio attaches are still laughing about something that happened to the former star of the New York Giants just before the picture was begun.

During the making of the picture Mike, in addition to playing a role, was called on to help the technical director so the baseball phases of the story might be correct. But before this and before he became so well known around the studio he had occasion to see the casting director about a part in the picture. That gentleman hadn't caught the name and he shook his head doubtfully.

"This is a baseball picture, you know," he asserted, "I don't think you're the type."

Speaking of Louise (and everyone is) she has just had to turn down an offer for personal appearances in connection with the showing of her pictures. The offer—I saw it so I know it was real, not stage money—was for 10 weeks on a picture circuit at \$5,000 a week. However her picture contract would not permit of her accepting the offer. In the last two years she has made eight pictures and has jumped from her vaudeville salary of a few hundred a week to several thousand a week in pictures. Yet she is not a bit spoiled by her tremendous success; still the same "Weezy" we all loved in the days when she sang "My Gal Sal."

Keith-Albee and Orpheum circuits. Those two vaude chains would like to see the merger go through, from understanding.

Just how West Coast, Inc., would stand in any new deal proposed is problematical. West Coast with the Stanley Company control First National. There is no control without either. With Stanley and West Coast apart from their First National understanding, Public might step in for control indirectly, since Public is now in partnership for theatre operation with most of the important First National franchise holders. Public appears to have been picking up a First National franchise holder of late at the rate of one weekly.

Bankers are also intensely interested in the successful outcome of the big thing, with reports arising of a closer business association between K-A and Stanley than heretofore existed. That is to the advantage of the bankers' point of view in the movement. Still the absence to date of a prime moving figure who could centralize and swing is a deterrent. It's questionable if Cecil DeMille would take on the work. Though primarily a director, DeMille is an out and out business man of acknowledged high principles, and he is rated as worth in his own right over \$35,000,000.

A report printed by Variety about Hans Kraly and United Artists was later denied by U. A., which said Kraly, according to Variety's account, was under contract to it for four years. Now Kraly says his contract with U. A. is for four more stories, not four years.

It is said that the Roxy theatre spent \$60,000 in newspaper advertising prior to and during the opening week of the theatre. Its looked upon as one of the most convincing theatre campaigns in New York, to make a theatre and its location known. A claim is made that whereas before the advertising not a taxi driver knew of the Roxy, immediately the house opened, from tests made, anyone asking a driver to "Take me to the Roxy," had to say nothing further.

In last week's Variety credit was given to Victor Shapiro for the "Officers of the Day" gag in the newswheel at the A. M. P. A. Naked Truth Dinner. It should have gone to Rose Pelawick.

Will Rogers will receive \$100,000 for his work and titles on the Hoyt farce, "The Texas Steer." It may be a First National release.

ODD AWARD IN DISPUTE OVER CAST FEATURING

Arbitrator Gives "Twinkle" Juvenile Damages, but Werba Ignores Decision

For the first time an award of damages was handed down through arbitration of a featuring contract. The case was that of Alan Edwards, juvenile in "Twinkle Twinkle" produced by Louis F. Werba, the show ending a 22-week run at the Liberty last Saturday. Edwards' contract called for featuring. His name was used in the billing for several weeks and thereafter dropped.

David Belais, merchant appointed by the Arbitration Society after deliberating several weeks, decided the actor was entitled to damages. He was awarded \$300 for the period his name was not featured. The arbitrator further decided that Edwards is to be featured from now on (the show is going to the road) or else the management is to pay him \$50 above his salary weekly.

Werba admitted that there might have been a breach of the contract terms, but did not state that Edwards had been featured for a time. At Equity where the complaint was handled, surprise was expressed over the decision and the problem of fixing the damage. According to the award, Edwards was damaged approximately \$15 weekly during the New York engagement, or at least up to the time the decision was made. Thereafter the damage was to be considered to be \$50 and the variance in figures could not be reconciled.

As a matter of terms, while the contract did provide for featuring, it was not set forth that Edwards must be featured for the duration of the play. It was stated by those acquainted with such contract cases that as Edwards had been featured for a time and there was no stipulation for continuous featuring, his case was weak.

Werba stated he would disregard the arbitration decision on the grounds that the arbitrator had no power to award damages on the basis defined. The manager explained that while the actor had a run of the play contract, he failed to measure up to expectations in the role and to have continued featuring him might have called attention to a cast weakness. That he gave as his reason for discontinuing featuring Edwards.

"Tightwad" by Author Non-Dramatist Member

"The Tightwad," taken over by the Shuberts after a showing at the Triangle in the Village, was first to have been sponsored by Max E. Hayes, vaudeville agent, who recently tried out a play called "Restless Women."

It appears Chamberlain Brown accepted Hayes' terms, but later told the agent the deal was off. Hayes meantime had sent an announcement he would present the show.

The piece was written by Robert Keith, not a member of the Dramatists' Guild. As Brown has not signed the Basic Minimum Contract of the dramatists, nor have the Shuberts, the deal was made without a hitch.

"The Tightwad" is due into the 19th Street Saturday.

W. G. Stewart Explains

Los Angeles, April 3.
Editor Variety:

In Variety March 30 you speak of "Pinafore" as being put on by me, and as your paper has always been fair to everyone, I would like to say that I had nothing to do with engaging any of the people except Miss Horgan, and was merely called in to help out and try to whip into shape a purely amateur cast, with the distinct understanding my name was not to be used.

You were right—"Little more money spent would have made this," etc. William G. Stewart.

Jolson to Coast

Kansas City, April 13.
The Al Jolson "Big Boy" company is laying off this week, but will open for a short return engagement in Chicago Easter Sunday. The company will quite likely go to the west coast after the Chicago engagement.

A Paid Squawk

W. A. Brady's revival of "The Legend of Leonora," with Grace George, was withdrawn after two weeks at the Ritz. The manager used extra space in Saturday's papers to voice his peeve about it, but without mentioning his own name.

The copy in part read: "In producing Barrie's 'Legend of Leonora,' Grace George felt that it would appeal to a large class of intelligent playgoers. This hope has not been justified and Miss George announces regretfully the last two public performances of the play."

It is understood Brady chose "Leonora" at this time because of the parallel of a woman being acquitted of murder because of her sex as in "Chicago."

ROSS-FENTON CLUB QUILTS

Tucker-Bernie Combination Broken Up—\$30,000 Loser

The Ross-Fenton Club, in the Winter Garden building, where the old Plantation held sway successfully, closed for the season Sunday.

Maurice Abrahams, who made a fortune checking hats, owns the place. The cause of closing was the necessity for Sophie Tucker and Ben Bernie, his stars, to leave town. Sophie goes to Pittsburgh Sunday night with "Gay Paree" and Ben Bernie goes into the Congress Hotel in Chicago.

The club is reported about \$30,000 in the box.

As a gesture of friendship to her lifelong friend, John and Cristo, Sophie will sing at their Pavillion Royal next Sunday night.

Wife Balks at Plan of First Money for Booze

Chicago, April 12.
It was wife or liquor, and he picked the liquor.

This among the charges in a divorce suit filed here by Elva Adams, of the "Big Boy" company against Paul Beuter. Through her attorney, Philip R. Davis, the wife claims that Paul deserted her in December, 1923, after she complained that booze expenses took her place on the budget list.

According to the suit, Paul was in favor of supporting their daughter, Elizabeth, with liquor next in line and the wife last. She protested the ranking, it is stated. Marriage was in June, 1921.

Ham Injunction

Los Angeles, April 12.
Mrs. Catherine A. Long has been restrained by injunction from humming at concerts until April 21, when she will have a jury trial on charges lodged by Mrs. Denna B. Dorsey.

It is charged she hummed so loud at a musical concert in Long Beach that Mrs. Dorsey, who had the adjoining seat, couldn't hear the music.

After April 21, if the jury vindicates her right, Mrs. Long can hum again.

3 Months for P. A.

A vacation of three months has been granted Cepha Day, publicity chief for the Charles Frohman office. Her temporary successor will be A. W. Puset, with Miss Day returning in July.

Besides musical lessons, two canaries and a husband (Bob Sisk), Miss Day wants to employ her vacation period experimenting with a salad dressing and a lemon pie that will leave the crust soft. Miss Day admits her lemon portion is about the best ever, but thinks it is due to a gas stove that she can not make the crust behave. Her salad dressing has been approved by the best dyspeptics.

Margaret Anglin's Revival
Margaret Anglin is to appear in an elaborate revival of "Electra," first at the Metropolitan opera house, New York, this spring and then going on a tour.
The booking itinerary includes a trip to the Coast.

Ruby Keeler Out of "Bonnie"
Dorothy Deeder has replaced Ruby Keeler in "Bye, Bye, Bonnie."

GUILD QUITTING GARRICK

Lease Expires on Oldest New York Theatre—Built by Harrigan

The Garrick, where the Theatre Guild was cradled, passes out of the hands of the Guild on June 1, when the lease reverts back to the Shuberts.

A revival of "Mr. Pim Passes By" will be presented at the Garrick, starting next Monday (April 18), alternating weekly with Pirandello's "Right You Are if You Think You Are" until the Guild's tenancy is up.

The Garrick, originally built by Ned Harrigan, of Harrigan and Hart, is one of the oldest theatres in New York.

4 SHOWS OUT

Four more shows are off Broadway's list. Two will close Saturday, one stopped last Saturday and another took the long voyage after Monday's night performance.

"The Legend of Leonora" at the Ritz by W. A. Brady was taken off after two weeks. The revival of the Barrie play failed to draw, getting around \$8,000 the first week and tumbling thereafter. It appeared scaled too high to start with.

"An American Tragedy" at the Longacre by Horace Liveright will tour after 27 weeks. Show drew sensational business for the first weeks, slipping downward but averaging real money to a good profit. Started around \$22,000. Recently under \$9,000.

"AN AMERICAN TRAGEDY"

Opened Oct. 11. Generally liked by all critics. Coleman ("Mirror") remarked, "You cannot afford to miss 'An American Tragedy.'" Dale ("American") only one to pan the show.

Variety (Lait) said: "This mighty offering must be a hit."

"The Constant Nymph," presented by George Tyler and Basil Dean, will tour from the Cort after 19 weeks. Book play was expected to attract big money. It averaged moderate grosses. While at the Selwyn the pace was between \$15,000 to \$17,000. When moved here the scale was reduced and the gross was around \$14,000, recently dropped to \$10,000 or a bit under.

"THE CONSTANT NYMPH"

Opened Dec. 9. Majority commented highly. Hammond ("Tribune") thought show should stay on Broadway permanently.

Variety (Skig) said: "If the 'Nymph' lingers 16 weeks it will surprise."

"Mariners," the second production of the Actors' Theatre under its reorganization, was taken off at the Plymouth Saturday, playing two

"MARINERS"

Opened March 28. Critics unanimously agreed production would not last on Broadway.

Variety (Lait) said: "Eight weeks or so would be a lucky run for this despite the following of Miss Lord."

weeks. Unfavorable notices did not prevent the show getting about \$10,000 the first week, but business last week dropped off so markedly that it was decided to close.

Shows in Rehearsal

"Hoop-Lai" (Doloff & Walnwright).

"Tenth Avenue" (Lester Bryant).

"Mr. Pim Passes By" (Theatre Guild).

"The Lady Screams" (Charles Mulligan).

"The Stork Died" (Paul Treblisch).

"Chibi" (Shuberts).

"Tit for Tat" (Shuberts).

"Padlocks of 1927" (Scibilia & Morgenstern).

"The Thief" (Wm. A. Brady & Shuberts).

"House of Mystery" (Brady & Wiman).

"East Side—West Side" (C. B. Dillingham).

"Grand Street Follies" (Neighborhood Playhouse).

Big News

For the first time since inception the 42nd Street Country Club proudly declares it is almost out of the red.

It seems the last beefsteak made money.

Tom Naughton, treasurer, admits the deficit was only \$12 and added: "If Stanley Sharp pays for his ticket the books will be clean."

CHORISTERS SUSPENDED

3 Boys and 1 Girl "Jumped" Without Due Notice

Four members of the Chorus Equity were suspended last week for alleged contract jumping.

Dorothy Dianne and Jack Warwick, alleged to have jumped the musical "Lucky" without the customary notice, have been given 30 days in which to appeal the charges found in default by Equity council. Through not having correct address of either, their notice could not be properly forwarded. Unless they appear within the above stipulated period both will be suspended indefinitely.

Others involved are Robert Abbott and Albert Howard, also of the Chorus Equity, who have been indefinitely suspended for alleged jumping from a road company of "The Student Prince."

Sidewalk Specs Under Fire in Los Angeles

Los Angeles, April 12.

Los Angeles Theatrical Managers' Association in a drive against sidewalk ticket scalpers has inspired an ordinance in the city council, providing that anyone convicted of selling tickets outside of established ticket offices, be guilty of a misdemeanor and be fined not more than \$500 or given six months' jail sentence, or both.

The association claims it is not trying to interfere with licensed ticket brokers with established offices. The ordinance has been referred to the city attorney for examination before the council takes action.

Guild Gives Up School

After a two years' trial, the Theatre Guild is relinquishing its dramatic school.

Unable to absorb its graduates into the acting ranks of its various companies, the Guild voted to discontinue the acting school, which will be taken over by Hamilton McFadden, in charge of it for the Guild since the withdrawal of Winifred Lenihan and Robert Mamoulian.

Error Near Linked Friars With Lambs

Theatrical clubmen were mystified when, upon perusing theatrical ads in "Sunday Times," to notice that the public Lambs Gambol, to be held at the Metropolitan April 24, billed Tom Wille, Shepherd; R. H. Burnside, Collier; Jos. Santley, Vice-Collier, "And 300 Prominent Friars."

At the Monastery no Friar knew anything about it. Abbot William Collier declared that at last the Lambs were calling on the Friars for help and threatened suit for a couple of million. But it was found the "Times" copy was in error, other papers properly billing those "300 prominent Lambs."

And the Lambs Club refused to pay for the "Times" adv.

"Night Hawk" No. 4

A 4th company of "Night Hawk" is being organized for the road by Lepane Productions and scheduled for rehearsal in two weeks.

The original "Night Hawk" remains at the Frolic, New York. A second company is touring the west and the third is playing in Canada.

Pidgeon with Fields

Eddie Pidgeon has assumed charge of the publicity for the Lew Fields-Vincent Youmans productions.

Their first will be "Hit the Deck," opening at the Belasco, New York, starting a new policy for that house, April 18. "Deck" is a musicalized revival of "Shore Leave."

"POGROM" PAID OFF AND SHOW CLOSED

"Pogrom" nearly lived up to its Russian definition at the Bronx opera house, New York, Saturday when the actors of the company rebelled. They refused to give the final performance unless salaries were paid before curtain-raising time.

An announcement that the evening show was off and that money would be refunded was made by the house manager at the instigation of Arthur Ross, producer, but later abrogated when Julian Minskoff, "angel," appeared at 8:30 with the cash.

All were paid but the show was closed for repairs, according to Minskoff.

Windsor as Shuberts Subway Week in Bronx

To secure another subway circuit stand in the Bronx, as the Bronx opera house passes off their books at the close of this season, the Shuberts through their real estate division have bought the Windsor theatre.

Under the terms of the sale, the Shuberts cannot operate the house as it is under lease to John Cort for 21 years, with 19 years yet to go.

Augustus Pitou and Sam Taylor are now operating a stock company at the Windsor under a sub-lease from Cort. The Shuberts are seeking to buy Cort's lease, in order that the Windsor may be available as a subway circuit stand next season.

Treasurers as Lifers

Old Timers Night, the annual stag event of the Treasurers Club of America, will be held late on the night of April 23 and early in the morning afterward at the Hotel Astor. It will be the occasion on which several members who have been with the club for 25 years will be given life or life memberships, without further payment of dues, but with all benefits.

Jed F. Shaw, the only past president of the club on this side of the silvery shore, is one of the lifers. The others are Albert Greenspecht and Charles J. Lyon. There will be plenty of a k's on hand, too, and, of course, the younger element will be in loud evidence. It costs nothing for members and only five bucks for guests.

According to Harry Nelmes' half sheet announcement, "don't worry about gasoline, we'll send you home with a tank full. . . . before the night is over Brooklyn brothers will be pasting flat leaves on their shoulder blades and calling each other rubber plants."

Sol De Vries, as treasurer, will hold the bag. Bill Muenster will have charge of the show.

"Broadway" Co. for Chi

A second company of "Broadway" opens in Chicago this month.

Cast includes Wallace Ford, Joseph King, Ann Winslow, Grace Huff, Allen Jenkins, Edward Cla-nell, Jay Wilson, and others.

This will be the only duplicate company of the Broadway smash legit hit organized this season for over here, although several will be sent out next season.

Jones & Green's Third

A. L. Jones and Morris Green have taken over the Cort, New York, on a year's lease and will inaugurate tenancy April 13 with their production of "Love Is Like That."

The acquisition of the Cort gives Jones and Green three New York houses in which they are actively engaged in management, the others being the George M. Cohan and 48th Street. Joe Leblang is in on the Cohan also.

"Aren't We All" in L. A. Playhouse
Los Angeles, April 12.

"Aren't We All" by Frederick Lonsdale is due to follow in "Alias the Deacon," at the Playhouse.

Berton Churchill, who had the lead part in the "Deacon," and Francis Underwood, have been engaged.

Secret Service Meller

Halsey Mohr, erstwhile songwriter, has turned playwright. His maiden effort is a Secret Service melodrama which Martin Sampter is to do. Willard Mack is collaborating.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accorded 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 (25th week) (C-901-\$2.75). Passed 2,100th performance last week. Nearing world's run mark of "Chu Chin Chow"; \$8,000 last week; Holy Week depression will send list downward.

"American Tragedy," Longacre (27th week) (D-1,019-\$3.85). Final week; booking extended through Holy Week probably because of terms concession; \$8,000 to \$9,000 lately, but rated among season's successes; "The House of Shadows" to follow next week.

"Broadway," Broadhurst (30th week) (CD-1,113-\$3.85). Though "The Spider" getting bigger gross, "Broadway" still regarded most substantial success of season; agency call dropped off; window sale took up slack and at better than \$26,000, close to capacity last week.

"Bye, Bye, Bonnie," Cosmopolitan (14th week) (M-1,493-\$3.85). Cut rates responsible for holding moderate musical in; guarantee from Leblang over, but continuing; last week again around \$15,000.

"Cherry Blossoms," 44th Street (3d week) (O-1,326-\$3.85). Does not appear to be in money; some cut-rating last week with estimated gross \$15,000.

"Chicago," Music Box (16th week) (CD-1,001-\$3.30). Agency buy expired, reflected by last week's gross, around \$11,000 mark; probably profitable.

"Crime," Times Square (8th week) (D-1,057-\$3.85). Off to strong start; while business did not climb as expected, trade appears satisfactory; over \$15,500.

"Countess Mariza," Jolson's (31st week) (O-1,776-\$5.50). Third house to offer operetta and best suited to it; not only is performance better here, but attraction lifted out of losing streak; last week, \$24,000; management surprised at reversal of form.

"Fog," National (10th week) (D-1,161-\$3.30). Moderate money mystery play seems to be getting by and may last through spring; recent takings between \$6,000 and \$7,000.

"Fog-Bound," Belmont (3d week) (D-516-\$3.30). Bitter ending changed and more satisfactory finale might help; first full week poor; not over \$3,000.

"Gertie," Bayes (22d week) (C-860-\$3.30). Management expectant of going into warm weather with cheap cut-rates; claimed to have averaged \$5,000 and more lately.

"Hearts Are Trumps," Morosco (2d week) (C-890-\$3.30). Unfavorable break from critics and first-nighters; opened April 7 with light trade since.

"Her Cardboard Lover," Empire (4th week) (CD-1,099-\$3.85). One of new non-musical leaders; over \$21,000; while somewhat under third week, close to capacity.

"Honeycomb Lane," Knickerbocker (30th week) (M-1,412-\$3.85). Making excellent run and sure to go into warm weather; not much affected during Lent with pace around \$22,000.

"It's a Wow," Masque. Carded for this week, but withdrawn for rewriting; "The Comic" opens next week instead.

"Judy," Royale (10th week) (M-1,200-\$3.30). Appears low among musicals; pace around \$9,000 or bit more; east probably took salary cut.

"LeMaire's Affairs," Majestic (2d week) (R-1,745-\$5.50). Second week claimed to have slightly bettered first, which had high-scaled premiere; \$34,000.

"Lucky," New Amsterdam (4th week) (M-1,702-\$6.60). Scale for rear portion of lower floor revised downward to \$5.50 as anticipated; not capacity but important money last week at \$40,000; question if profit can be made at that figure because of heavy cast salaries.

"Mariners," Plymouth (3rd week) (D-1,047-\$3.30). Taken off Saturday; second week estimated under \$7,000.

"Oh Kay," Imperial (23rd week) (M-1,446-\$5.50). One of class musicals of season; still drawing real trade; somewhat off as Easter approaches; last week \$34,000.

"One Glorious Hour," Selwyn (D-1,067-\$3.30) (1st week). Presented by Murray Phillips; adaptation from German; opens April 14 (Thursday).

"Peggy-Ann," Vanderbilt (16th week) (M-771-\$4.40). Holding up exceptionally well during Lent; expected to stick into summer; around \$16,000.

"Queen High," Ambassador (32nd week) (M-1,168-\$4.40). Figures to coast for another two months or longer; lively trade from cut rates added; over \$14,000.

"Rio Rita," Ziegfeld (11th week) (M-1,750-\$5.50). Heavy advance sales taking up variation in demand at this time; undisputed musical leader; over \$46,000.

"Road to Rome," Playhouse (11th week) (D-879-\$3.80). Ending three months to capacity business; little or no difference in pace of \$17,000.

"Saturday's Children," Booth (12th week) (D-708-\$3.30). Played first three months to capacity; no let-up. Claimed last week over \$13,000.

"Scandals," Apollo (44th week) (R-1,168-\$5.50). Sure of a year's stay; trade recently over \$35,000; still one of gross leaders.

"Sinner," (10th week) (D-830-\$3.30). Moderate gross attraction making some profit though trade not what expected; about \$7,000.

"Set a Thief," Lyceum (8th week) (D-957-\$3.30). Cast not co-operative as reported; mystery play unable to climb; management probably taking loss; \$4,000.

"Spread Eagle," Martin Beck (2nd week) (CD-1,189-\$3.85). Producer expected to start something but first week did not promise real trade; about \$12,500; at scale too high for show of kind, could more than double figure.

"The Barker," Biltmore (13th week) (CD-1,000-\$3.85). One of those shows that started off with rush, then tapered off; making money and will finish out season here; \$12,000.

"The Constant Nymph," Cort (19th week) (D-1,043-\$3.30). Final week; going to Boston; fairly good run of it to moderately good money; "Love Is Like That" next week.

"The Constant Wife," Maxine Elliott's (20th week) (CD-924-\$3.85). Felt pre-Easter depression somewhat but not much under former pace. Bettered \$17,000.

"The Crown Prince," Forrest (4th week) (D-1,015-\$3.30). Question if this tragedy ran last; lower floor call indicated with gross estimated around \$6,000.

"The Desert Song," Casino (20th week) (O-1,477-\$5.50). London reports say excellent operetta scored heavily there last week; still doing well here too, though under pace of early months; last week bit over \$22,000.

"The French Kiss," Central (5th week) (C-922-\$3.30). Thurston booked here next week; backers of Louis Mann show not decided whether to move or close; \$5,000 doubtful.

"The Ladder," Waldorf (26th week) (D-1,142-\$3.30). With offer to refund money to those not satisfied with play, tickets removed from cut rates last week; still looks like \$4,000 or less weekly.

"The Legend of Lenora," Ritz (CD-945-\$3.85). Taken off after Monday night's performance, having played two weeks to light trade; "The Thief," also revival, with Alice Brady, next week.

"The Mystery Ship," Comedy (5th week) (D-682-\$3.30). Moved here from Garrick Monday; through low cost tie-up can probably go along to profit at \$4,000 to \$5,000.

"The Play's the Thing," Henry Miller (24th week) (CD-946-\$3.85). Holding up excellently; last week's gross better than \$15,500; easily finish out season.

"The Ramblers," Lyric (30th week) (M-1,400-\$5.50). Expected to go through May, but dependent on pace after Easter; last week estimated between \$20,000 and \$21,000.

"The Second Man," Guild (D-914-\$3.30) and "Pygmalion" (13th week). Theatre Guild's final production; opened Monday and will hereafter alternate with revival of Shaw comedy.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (14th week) (CD-900-\$3.30). "McCobb's Daughter" last week; standing up well; over \$11,000 claimed.

"The Spider," Chanin's 46th St. (4th week) (D-1,413-\$3.85). New dramatic sensation; novelty mystery play bettered remarkable pace of second week, nearly \$30,500.

"The Squall," 48th St. (23d week) (D-969-\$3.30). Management well satisfied; has house as well as show, and with average trade of \$9,000 lately neat profit.

"Tommy," Eltinge (14th week) (C-892-\$3.30). Moderate money comedy moved from Gaiety Monday and expected to last through spring; inexpensive to operate; around \$8,000 lately.

"Two Girls Wanted," Little (32d week) (C-530-\$3.30). Holding up to \$3,000 and better; surprising, registering after bad start; good until summer.

"Vanities," Earl Carroll (33d week) (R-998-\$6.60). Tickets being sold for next two weeks, but nothing

\$8,250 FOR STOCK PLAY

Edith Taliaferro as Guest-Star in Minneapolis

Minneapolis, April 12. Phenomenal business is being done by the Shubert (Bainbridge dramatic stock) in the face of generally bad times and Lent. With the scale boosted to \$1.25 for the entire lower floor and 99c for most of the balcony, not once during the past four weeks has the gross at this theatre gone under \$7,500—a record for this town.

"Aloma," with Miss Taliaferro in the title role, last week chalked up the high figures of \$8,250.

Mary Young opens next Sunday in "The Outrageous Mrs. Palmer." The Casey Players (dramatic stock), at the President Theatre in St. Paul, also are about to inaugurate a guest starring season, with Martha Hedman as the visiting player.

Lent and the general business depression have not been hurting the McCall-Bridge Players (musical comedy tab) at the Palace to any marked extent. "The Ghost Train," set to music, gave this popular organization around \$5,000 last week.

"Kuddling Kuties" (Mutual) did about \$3,500 at the Gaiety.

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L. A. GROSSES

Los Angeles, April 12. Business took a slump all round last week. Biltmore led the town at an estimated \$17,800 with "The Last of Mrs. Cheney."

"Is Zat So?" fell to \$13,500 at the Belasco, while the Hollywood Music Box, using "Chicago" as its attraction, only hit around \$3,000 after a sensational start two weeks preceding.

El Capitan, reopening to \$150 top, using a trio of stars, Ian Keith, William Farnum and Ethel Clayton, hit on all cylinders with "The Firebrand" getting \$9,000. This, incidentally, gave the El Capitan house leadership in Hollywood.

"Alias the Deacon" skidded to around \$6,500 at the Hollywood Playhouse, while "The Noose" got about \$7,000 at the Vine Street.

"The Patsy," at Morosco, figured over \$4,000; "Gorilla," in its final week at the Majestic, approximately same amount.

"One Man's Woman," in last week at the Orange Grove, still at 2-for-1, only did about \$2,500.

"So This Is London," at the Belmont, hardly reached \$2,000 before passing out.

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definite as to continuance of show thereafter; estimated \$18,000 to \$19,000.

"What Anne Brought Home," Wallack's (8th week) (C-770-\$3.30). Moderate money show playing nine performances weekly and getting \$5,000 to \$6,000; satisfactory through light operating cost.

"Wooden Kimono," Fulton (16th week) (D-913-\$3.30). Mystery play making neat profit to date and has chance to last through season; pace jumped recently to around \$11,000.

"Yours Truly," Shubert (12th week) (M-1,395-\$3.30). After first few weeks to big trade, takings eased off; last week about \$23,000; doubtful if breaking even, but should pick up after Easter.

Special Attractions and Rep. "Right You Are If You Think You Are" presented at special matinees at Guild moved to Garrick, there to be regularly presented; will alternate weekly with revival of "Mr. Pim Passes By," opening next week.

"Big Lake" added to repertory of American Laboratory theatre; also "The Sea Woman's Cloak" and "The Trumpet Shall Sound."

"Cradle Song" added matinees out at Civic Rep, 14th street, through throat affection of Eva Le Gallienne; balance of card includes "Inheritors," "Three Sisters," "Master Builder" and "John Borkman."

"La Fiesta," carded by New Playwrights, 52d Street, was postponed and probably off until next season.

Lyric bill of drama including "Commedia del'Art," Neighborhood Playhouse.

"Caponsacchi," highly regarded, originally intended for Walter Hampden's repertory, but is making run of it.

"The Night Hawk," revival, Frolic, down to \$3,000.

Outside Times Sq.—Little "Rapid Transit," Provincetown Playhouse, mixed comment; "The New Yorkers," Totten, with "Joan of Arc" at special matinees; "The Devil in the Cheese," Hopkins; "Savages Under the Skin," Greenwich Village; "Granite," Mayfair; "Rutherford and Son" opened Tuesday, Grove Street.

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"SUNNY" HIT \$38,000 IN 8 SHOWS DURING GHASTLY LOOP WEEK

Hurt "Oh Please," Another Chi Hit—"Donovan Affair" Dies in Selwyn; Buried in Storehouse—"Night Hawk" Lasted 6 Weeks, Closing to \$5,500

Chicago, April 12. If ever there was spotty trade in Chi's legit theatres it was last week. Tremendous losses predominated.

Scaled at a stiff \$5, "Sunny" on eight performances circled around \$38,000, drawing a smash opening gross night. In the face of approaching competition, plus the scaling of "Big Boy" at \$4, the present phenomenal call for the Illinois attraction will be watched after the fourth week. A pencil and some paper will tell the insider that "Sunny" in its present lineup must get around \$26,000 as the company share, standing still, to make a Chicago engagement profitable.

Next to "Sunny's" prosperous first week, the outstanding feature was the farewell of the 41 weeks of the "Vagabond King" at the Great Northern. The long stay made a lot of favorites in the case of "King," and close to capacity was the rule at the majority of the performances.

"Oh, Please" slipped because of noticeable weakness in the balcony. "Sunny" cut into the hotel sales of "Please" on the week end, only the early sellout at the Illinois helping the Erlanger attraction.

Outside of the above, the legit calendar was shot to pieces. Everything was at a standstill during the entire week, the combination of a hectic election and Lent making theatregoing out of thought.

"The Donovan Affair," which after the first two performances was tumbled as a wrong booking for the Selwyn, probably didn't do \$4,000. It went to the storehouse, and the house is dark this week, awaiting "The Noose," which opens Sunday.

"Night Hawk," "12 Miles Out," "McCobb's Daughter," all three figured extremely low grosses, each turning over their respective houses to new offerings.

The 10 weeks' record-breaking non-musical leaders, "Cadle Snatchers" and "Shanghai Gesture," were waylaid by the general conditions. The Adelphi attraction announced April 30 as the getaway. The Harris attraction still hopes to reach the June 1 mark, although the slip to \$11,500 last week caused not a little concern. Another drop is expected this week for "Snatchers," and cobwebbed records prove that dramatic shows in Chicago don't come back from \$10,000 to \$14,000 on 18th to 20th week stays. It will probably take \$14,000 grosses to keep "Snatchers" in the Harris for the period planned.

With five openings Sunday night there'll be a wild scramble for popularity. Blackstone opening Monday for the limited nine performances of "Trelawney of the Wells," local theatregoers have a fill of premieres that make a new spring record.

The "specs" are taking things easy, waiting for the "demand" which will come week-end, since there are no outright buys. If there were some outright buys around 100 tickets, such a thing wouldn't worry the Chicago speculator. It looks like a furious Easter Sunday theatrical for Chicago, a town quite hoarse as yet since the election of "Big Bill" Thompson for mayor.

Estimates for Last Week. "The Student Prince" (Olympic)—Opens return engagement Saturday matinee, with top \$2.50.

"The Nightingale" (Great Northern)—Comes in Saturday, following six days of darkness for this house, which compiled real profit from the 41 weeks of "Vagabond King." Farewell parties for "King" made final gross look like \$26,000—phenomenal any way sized up.

"Sunny" (Illinois, 2d week)—Scaled at \$5.50 top on main floor and several rows in balcony at this price went to around \$38,000 in eight performances. Terrific operating expense of company makes capacity necessary at high scale. Only one matinee hereafter.

"12 Miles Out"—(Cort, 13th and final week). Drew real coin first seven weeks, then moderate for about three, after which went to pieces with general decline of town. Didn't figure better than \$6,500 last week. "The Little Spiffire" will get the usual capacity gross, quite an established fact at this theatre for all openings, Sunday.

"Night in Paris"—(Apollo, 8th and final week). First four weeks exceptionally high, smashing revue records for matinee grosses at this house. Close figuring makes it appear as if usual percentage on \$27,000 causes loss. Will go out around \$21,000.

"Night Hawk"—(Blackstone, 6th, final week). Never struck demand, but cut-rate books pushed in and this helped. About \$5,500. "Tre-

lawn of the Wells," with night scaled at \$4 top and matinees at \$3.50, expected to make record for house in nine performances.

"Sweet Lady"—(Woods, 6th week in town). How far longer it can go is doubtful. Came over from Illinois. Original bankroll exhausted. Close figuring didn't give it better than \$9,500.

"Ned McCobb's Daughter"—(Princess, 8th, final week). Emphatic appeals to attend on part of one critic furnished no response. At one time promise for success, but this dwindled. Clocks for \$4,000 gross.

"Shanghai Gesture"—(Adelphi, 16th week). April 30, as mentioned in last week's report, now authentic for exit. Dropped with much gusto in last four weeks, now around \$11,000 with little chance of making sensational farewell. Over-played its stay, but first 10 weeks of engagement piled up gross record that will be hard to beat at this house.

"What Every Woman Knows"—(Four Cohans, 4th week). Here's one bounding along through the slump period with forcible signs of competing for high dramatic honors after Easter. Matinee trade immense. Balcony gross discouraging. Considered strong \$13,000 gross in present popularity.

"Oh, Please"—(Erlanger, 7th and final week). Solid lower floor call, but weakness noticed in balcony. Mayor-Elect Thompson broke up show when walking in night before election. Struck highest point two weeks ago. About \$24,000 last week.

"Cradle Snatchers"—(Harris, 16th week). Same story that insiders know—when they start skidding, nothing stops 'em. Went down to \$11,500, drop of nearly \$3,000 over previous week. In face of approaching competition hardly possible this record breaker will come back. In five weeks has fallen fully \$7,000 mainly because of disappearance of "specs" trade.

"Katja"—(Garrick, 5th week). Making nice campaign against big odds, but looks as if the choice Shubert parties are being tossed into this one on off nights. Expected to better \$14,000 slump figure after the \$16,000 to \$17,000 opening week, when town recovers from Lenten resolutions.

"Lucky Sambo"—(La Salle, 5th week). Going along at popular prices with midnight show Saturday feature. Hasn't jumped to make it better than \$10,000, although may have been below this figure last week, since Sunday to Wednesday trade ghastly.

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OFF NEW SHOWS

Washington, April 12. Though local reviewers treated "Lady Do," the new Karyl Norman musical, much more kindly than most new shows, the piece failed to attract business. That is true, though, of practically all that have not yet received the Broadway stamp. Sometimes even when having that stamp, too.

Edgar MacGregor has been called in to fix the musical up, scheduled to open at the Liberty, New York, April 18.

"Loose Ankles" did fairly well at the Belasco, though no letters home were being written in connection therewith. Something like \$6,500.

Management of "Lady Do" admits no business, which cinches estimate of around \$5,000.

This Week. Belasco, "Love Is Like That" (new); National, "Ben Hur" (film, return); Poli's dark, April 17, Mitzi in "The Madcap" (new).

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Ross-Cort Producing

Clark Ross and Harry L. Cort have formed a legit-producing partnership to sponsor "Veneer," by Hugh Stanislaus Stange. The piece will be given a late spring tryout and shelved until September.

Stange's other play, "Glamour," which tried out some weeks ago and was withdrawn for revision, is being recast by Albert Lewis for another try.

10 DARK B'WAY HOUSES THIS WEEK "SPIDER," \$30,500, DRAMA RECORD

"Broadway" Still Around \$26,000—"Lucky" Off to \$40,000—9 Incoming Plays Next Week—23 Buys—27 Cut-Raters

With at least 10 dark theatres on Broadway, the legitimate field entered the low water mark of the season Holy Week. With the baseball season getting under way Tuesday and the premiere of the Ringling-Barnum Circus on the same date, the box offices along the main stem are in for a rough week.

Sensational business of "The Spider" overshadows interest among the newer successes. The third week bettered the second, at which time the scale was boosted and the gross went to nearly \$30,500, sounding like a record for dramas during a normal week.

"Broadway," which topped the non-musicals until "The Spider" arrived, is holding to big trade, with last week's taking over \$26,000 and capacity except at Saturday's matinee; "Her Cardboard Lover" went to better than \$21,000, virtual sell-out business; "The Road to Rome" is as strong as ever at over \$17,000; "The Constant Wife" at \$17,000; "Crime" and "The Play's the Thing," \$15,000; "Saturday's Children," \$13,000 plus about make up the leaders; "The Barker" holds close to \$12,000; "McCobb's Daughter," estimated at \$11,000; "Chicago" and "Wooden Kimono" nearly as much; the balance of the field range downward from \$9,000, with "The Squall" around \$8,000; "Two Girls Wanted" nearly as much; "Tommy" the same rating; "Sinner," \$7,000; "Fog," \$6,000; "The Mystery Ship" and "Set a Thief," \$4,000, with "What Anne Brought Home" about the same.

"Spread Eagle" was highly touted at the Beck, but the first week at \$12,500 was not impressive at \$3.85 top. It could have been doubled. Agencies report a fair demand. "Hearts Are Trumps" started weakly at the Morosco late last week. A late entrant of the week previous, "Fog Bound," at the Belmont, did not better \$3,000 last week. The finale is being patched up in the hope of a more satisfactory performance.

Musicals

The musical group remains unchanged in standing. "Rio Rita" being away out in front at better than \$46,000. "Lucky" slipped to around \$40,000, and most of the others also dropped; "Scandals" still making money at \$36,000; "Oh, Kay," eased off to \$34,000; "LeMaire's Affairs" did as well as the first week, even with the high-scaled premiere out, with the count around \$34,000 a surprise increase was noted in the trade of "Countess Maritza," moved to Jolson's, and rated around \$24,000; "Yours Truly," \$23,000; "Honeymoon Lane" and "The Desert Song" galloped at \$22,000 last week, with "The Ramblers" something over \$20,000; "Vanities," \$18,000; "Peggy Anne" and "Cherry Blossoms," \$16,000; "Bye, Bye, Bonnie," \$15,000; "Queen High," over \$14,000; "Judy," \$9,000.

The incoming list starting Monday (Easter) numbered nine new attractions up to Tuesday: "The House of Shadows" succeeding "An American Tragedy" at the Longacre; "Love Is Like That" following "The Constant Nymph," Cort; "The Thief" (revival), Ritz, where "The Legend of Leonora" was taken off Monday; "The Comic," Masque; "Hit the Deck," Belasco; "Mr. Pim Passes By" (revival), Garrick; "Wall Street," Hudson "Lady Do," Liberty, and "The Jazz Singer" returning for a repeat, this time at the Century.

Next week will see at least six of the dark houses lighted again. "Mariners" closed suddenly at the Plymouth last Saturday, but no attraction has yet been booked to follow.

23 Buys—27 Cuts

There were no additional agency buys among the new attractions, but "The Devil in the Cheese," which has been running three months in a 299-seater, was added. Curiously enough, the same attraction is to be found in cut rates, despite the small capacity. The buys list: "Scandals" (Apollo), "Spread Eagle" (Beck), "Saturday's

Children" (Booth), "Broadway" (Broadhurst), "The Desert Song" (Casino), "Her Cardboard Lover" (Empire), "The Crown Prince" (Forrest), "Cherry Blossoms" (44th St.), "The Spider" (Chanin's 46th St.), "Silver Cord" (John Golden St.), "The Play's the Thing" (Henry Miller), "The Devil in the Cheese" (Hopkins), "Oh, Kay" (Imperial), "Honeymoon Lane" (Knickerbocker), "The Ramblers" (Lyric), "LeMaire's Affairs" (Majestic), "The Constant Wife" (Maxine Elliott), "Lucky" (New Amsterdam), "The Road to Rome" (Playhouse), "Yours Truly" (Shubert), "Crime" (Times Square), "Peggy Ann" (Vanderbilt), "Rio Rita" (Ziegfeld).

Only 27 shows listed in cut rates Tuesday afternoon, rather low for Holy Week, but the number will jump up until Good Friday. Five attractions were removed from the bargain counters, four through closure, and one, a Village attraction, tickets to which could not be disposed of at any price. The list: "Bye Bye, Bonnie" (Cosmopolitan), "Judy" (Royale), "The New Yorkers" (Edyth Totten), "The Ramblers" (Lyric), "Countess Maritza" (Jolson), "Queen High" (Ambassador), "Two Girls Wanted" (Little), "Sinner" (Klaw), "What Anne Brought Home" (Wallack's), "Gertie" (Hayes), "Hearts Are Trumps" (Morosco), "The Devil in the Cheese" (Hopkins), "The Squall" (48th St.), "The Night Hawk" (Frolie), "Wooden Kimono" (Fulton), "Granite" (Mayfair), "Fog" (National), "Set a Thief" (Lyceum), "An American Tragedy" (Longacre), "Fog Bound" (Belmont), "The French Kiss" (Central), "The Crown Prince" (Forrest), "Cherry Blossoms" (44th St.), "LeMaire's Affairs" (Majestic), "The Mystery Ship" (Comedy).

\$14,000, 'Tragedy' Frisco, But 'Sun Up' Died; \$4,000

San Francisco, April 12.

Road houses are holding up and the two stocks dropping away enough to change their bills. "Vagabond King" and "The American Tragedy" are building steadily.

Estimates for Last Week

Curran—Good reports on "The Vagabond King" is keeping healthy line. 2d week. \$21,800.

Wilkes—"American Tragedy" is just off in text and theme enough to draw 'em in to see what it's all about. Curiosity plus good performances. Over \$14,000.

Columbia—Seems pity performance as good as Lucille La Verne's in "Sun Up" cannot stir enough interest in a city as big as this to earn better than \$4,000 gross on the week. Closing end this week. House dark two weeks. Reopening with "Mrs. Cheyney."

Capitol—Dark.

President—Last week but one of "The Family Upstairs." Above \$5,000.

Alcazar—"Rain" in last week.

Henry Duffy and Dale Winter opened well Sunday in "The Patsy." \$5,500.

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K. C. JOLSON RECORD

Kansas City April 12.

The engagement of Al Jolson in "Big Boy" at the Shubert this week was a record-breaker for both the star and the local house. The first mark was hung up when the treasurer reported \$38,000 in before the doors opened, a record advance. The opening Sunday night was another record, this time for the house, when the receipts totaled \$5,243.50, beating by a little over \$700 the former record, held by the Ziegfeld "Follies" Thanksgiving night, two years ago. Every seat was sold and a number of extra chairs put in at \$1.40 each. The chairs were used throughout the engagement.

\$9,000 FOR BARGAIN MATS.

Los Angeles, April 12.

At \$1.50 top Dickson Morgan's special matinee at the El Capitan, Hollywood, realized about \$9,000 for six performances.

Morgan, who is freelancing now, was with the Wilkes organization for 10 years.

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'TRELAWNY' AND GUILD CLEANED UP IN PHILLY

Revival Got \$41,000; 'Pygmalion,' \$23,000—Each One Week Only

Philadelphia, April 12.

Two shows doing indisputable capacity in the heart of the Lenten season was the strange phenomenon in the local legit last week.

Only a vast difference in the capacities and scales separated the grosses. Theatre Guild's production of Shaw's "Pygmalion" and George Tyler's all star revival of "Trelawny of the Wells" were the plays.

Both were in for a single week only. "Trelawny" did \$41,000 at \$4.40. "Pygmalion" got \$23,000 without extra matinees and at \$3.30.

The Guild's experiment, its first actual production, brought intact from Broadway, was a huge success. The answer is that if the Guild could do absolute capacity in Lent with "Trelawny" and all its stars as opposition, they ought to be sure-fire here for big money at any time of the season at any house.

Outside of these two attractions, business for the week was fairly good, considering the conditions. That applies to all but the Shubert and the Broad, which took a terrific drop with "The Jazz Singer" rated at under \$9,500 by a considerable margin. This drama was kept here altogether too long. Although an excellently planned campaign, plus a number of benefits, held it up for the first three weeks, it looks as if much of the profit would be lost in the final weeks of the stay.

The Shubert was equally off, and final week of "Great Temptations" got about \$14,000, if that. Engagement very weak throughout.

The Chestnut did nicely with "Hit the Deck," although this musical comedy tryout also believed wrongly booked here, took a drop of about \$2,000. The gross was a little under \$18,000, in most respects satisfactory for the time of year.

The Walnut was weak at the beginning of the week with "Americana." Dailies were kind, and that may account, in some degree, for the improvement which was noted, beginning Thursday.

This week's novelty is "The Circus Princess" at the Shubert, for two weeks only, as it goes straight to New York. "Loose Ankles" stay indeterminate at Adelphi. Openings of the former was good, of the latter, only fair.

Next Monday will find three openings, the Mask and Wig show, "Hoot Mon," at the Garrick (two weeks); "Listen, Dearie," new Shubert musical comedy with music by Charles Gilpin, local man, at the Chestnut, and "The Night Hawk" for four weeks.

Estimates for Last Week

"The Jazz Singer"—(Broad, 6th week). Too long stay. Started big. Under \$9,500 last week. "Night Hawk" next.

"The Circus Princess"—(Shubert, 1st week). Opened very well considering Holy Week, two weeks only. "Temptations," down around \$14,000 in last week of bad engagement.

"Americana"—(Walnut, 2d week). Started badly, not surprising in view of strong opposition. Management encouraged by improving notices on Thursday. Scheduled for four weeks.

"Hit the Deck"—(Chestnut, 3d week). Final week for this promising musical tryout, believed in wrong house here. Almost \$18,000, not half bad. "Listen, Dearie," next.

"My Maryland"—(Lyric, 13th week). Management claiming almost \$20,000 last week.

"Loose Ankles"—(Adelphi, 1st week). Opening only fair. Engagement indefinite. "Pygmalion" did almost \$23,000, claimed as house record breaking week of "Trelawny" to over \$41,000.

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"COCOANUTS" \$27,000 ON REPEAT IN BOSTON

Boston, April 12.

With but three houses with legitimate attractions, the others being in darkness, to stay that way until next Monday, business was not bad for those that were open.

Both musicals in town, "The Vagabond King" at the Shubert, and "The Cocoanuts" at the Colonial, got very fair grosses during the week. The former did about \$25,000 with the latter getting \$27,000.

Bertha Kalich at the Plymouth in "Magda" did \$12,000 for the week. "The Cocoanuts" Colonial (last week) did about \$27,000 last week. Considered very good business for a return engagement.

"The Vagabond King" Shubert (3rd week). Did \$25,000 last week and looks promising.

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INSIDE STUFF ON LEGIT

In connection with an offering of \$950,000 bonds by the Caesar Theatre Corporation secured by a mortgage on the leasehold of the new Erlanger theatre in 44th street, opposite the new Majestic, a statement is quoted by the underwriters from A. L. Erlanger, putting his "net worth at more than \$5,000,000."

Interesting details of the theatre building operation are furnished in the circular. The house will be ready for occupancy in six weeks; it will have 1,580 seats and represents \$1,670,000 in actual cost of and equipment, together with appraised value of the leasehold. Net annual revenue is estimated at \$225,000.

The ground is owned by Vincent Astor and is leased at an annual net rental of \$23,062.50, the agreement running to May 1, 1941, when it is subject to renewal on the basis of 5 percent of the then appraised value of the land. The same condition covers a second renewal in 1962. Erlanger's statement of his worth is cited as backing his unconditional guarantee of principal and interest of the bonds, which bear 6½ percent and run to 1941.

John Price Jones, juvenile in LeMaire's "Affairs," was a crack ball player before he took up tenoring. On the diamond he was known as Johnny Jones, shortstop. He played pro ball in the south and was drafted by the Chicago Cubs. On the day he was notified to report, a fellow player fungo batting hit Jones on the spine and he was paralyzed for seven days. When able to get about Jones could not throw in his usual form. Although reporting to the Cubs the following season, he finally drifted away from the game.

An office building is contemplated for the southeast corner of Broadway and 39th street which takes in the site of the Casino. The ground is understood to be owned by the Babbitt soap people. Plans for a new Casino are reported at the northeast corner of the 8th avenue and 46th street, the house to be built in 1928. Sooner or later the Maxine Elliott is expected to fall under the pressure of business buildings now crowding the former theatre zone below 42d street.

Arthur G. Ross, dialect comedian, who last appeared as "Mr. Eisman" in "Gentlemen Prefer Blondes," is co-author of "Program," at the Bronx opera house last week and which opened out of town under the name of "The Message." Ross is not in the new piece but with associates is backing it.

A Broadway theatre has been offered but the management is trying to dodge signing a contract guaranteeing the house.

The Appellate Division's unanimous opinion (written by Justice John V. McAvoy) in the Horace B. Liveright case against Waldorf Theatres Corp., discloses to legit producers the court's reaction to "dirt" plays. Liveright again lost his plea to compel the theatre to play his attraction, "The Captive."

The summary by Justice McAvoy has it: "The regulation of dramatic production by compulsion or interposition of the injunctive process has no analogy or parallel in the realm of equitable jurisprudence. . ."

The courts seemingly refuse to be made a wedge to combat the police in such matters.

"Hearts Are Trumps," Henry Baron's new piece which only opened at the Morosco, New York, last week, has posted security for only its two featured members, Vivian Martin and Frank Moragan, at Equity. The remainder of the cast waived bond and are working in the show on a commonwealth basis. The "names" preferred salary and security.

The Winter Garden will remain a revue house despite the Shuberts' reported intentions to stage only operettas there. "A Night in Spain" goes into the Garden and "The Circus Princess," heralded as the first attraction to inaugurate the new policy, comes into the 44th Street.

"Lucky" is reported to have grossed \$44,000 last week and lost \$116. Huge overhead accounts for it.

Ted Lewis is sticking with LeMaire's "Affairs," despite contrary reports. There was persistent rumor of negotiations for "A Night in Spain" at the Winter Garden, but a run-of-the-play contract exists with LeMaire.

Desperate measures were being taken in the half-past-eleventh hour to save Earl Carroll. Irvin S. Cobb, the humorist, telegraphed many prominent men asking letters addressed to the President, begging clemency. Cobb established an office in the Earl Carroll building for the work. Meanwhile, petitions were being circulated in the Friars Club and other central concentration points for theatre folks. Carroll is a Friar.

In the last weeks of "Gay Paree" at the Winter Garden, New York, cut rates gave to the box office about \$7,000 weekly, a large amount for the bargain sale counters.

SHOWS CLOSING

"Tia Juana" closed after two weeks out of town pending recovery of Kilbourn Gordon, co-author and producer. The show is also being revised by Chester De Vonde, who collaborated with Gordon. Restarts in two weeks.

"Closed Doors" will not proceed into New York as per schedule but has been withdrawn until next season.

Laura Wilck's production, "Get Me Into the Movies," closed and will be held over until next season. Philip Dunning, co-author of "Broadway," has been called in to collaborate with Charlton Andrews, author of the farce, on proposed revisions.

"Restless Women" wound up at the Bronx Opera House, New York. "I Told You So" has been placed on the shelf for the remainder of this season anyway. A prospective road tour and a possible summer engagement have been called off.

James B. Carson, slated to take Sam Bernard's role on the road, is returning to vaudeville in a brand new sketch, "On Deck," with three people.

"Pogrom" closed at the Bronx opera house, New York, last week (April 9) for revision and cast changes. The piece will reopen at a downtown house in two weeks, according to Arthur Ross, producer.

STOCK NOTES

One of the latest Broadway show releases for stock is "The Butter and Egg Man," which will be given to the stock sections Easter week.

C. D. Peruchio has placed a stock company in Knoxville, Tenn.

Nate Goldstein will operate summer stocks in Holyoke and Pittsfield, Mass.

George L. Kyle has arranged to install stock in Durham, N. C.

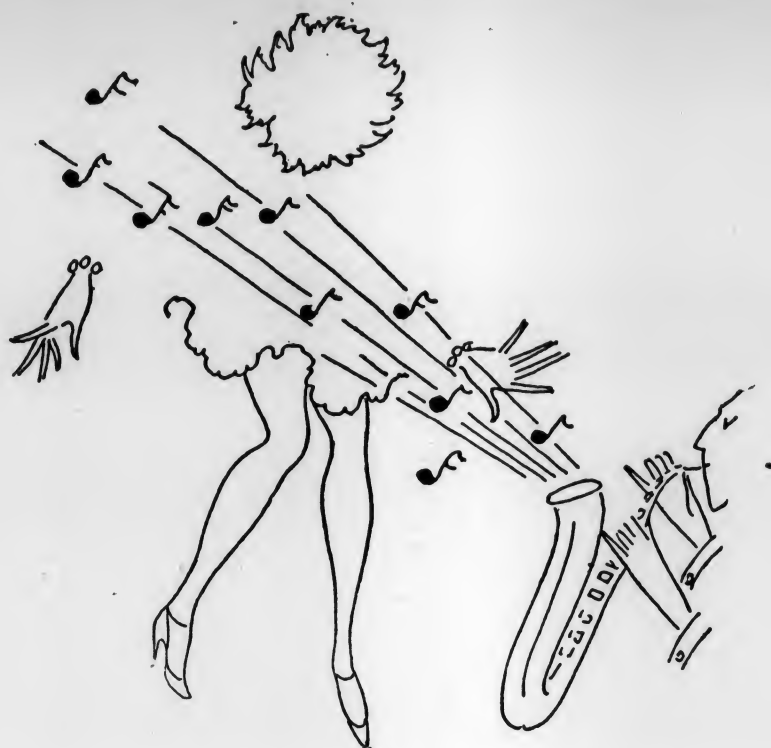
Donald Dillaway, Dorothea Chadd and Lyle Clement, for Newing & Wilcox stock in Syracuse opening April 4.

Hardee Albright, Morris Armour and Owen Cunningham for Newing & Wilcox in Wilmington March 21.

The third spring and summer stock season of the Lyceum Players, Rochester, N. Y., will open at the Lyceum April 18. It is expected the policy of having "guest artists," as was done last season, will be continued.

George Cukor will stage and will have associated with him as general manager, George Kondolf, Jr.

The Lewis-Worth stock company is at the Lyceum, Memphis, with a stay of six weeks announced.



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PLAYS OUT OF TOWN

LADY, DO

Washington, April 9.

Frank L. Teller presents a new musical comedy with Karyl Norman, Nancy Welford and Lew Hearn. Book by Jack McClellan and Albert Cowles. Lyrics by Sam M. Lewis and Joe Young. Music by Abel Baer. Book originally staged by John Hayden. Revived by Edgar MacGregor. Dances and ensembles staged by "Buzz" Berkeley. Orchestration by Frank E. Barry. Reviewed National, Washington, D. C.

"Pop" Poulet.....Lula Alberni
First Gendarme.....James A. Waites
Second Gendarme.....Phillip Duey
Louis.....Cesar Romero
Hend.....Lisbeth
Hend.....Glenn McComas
Hend.....Henry Shope
Gorgette.....Ada Winston
Marie.....Jean Watson
enriette.....Jane Swanson
Serge.....Leonard Saxon
William Walthal.....A. S. Byron
Walthal.....Dee Loretto
Aida De Corsona.....Harriet Lorraine
(Baroness de Hollub)
Powers.....Ralph Whitehead
Duke de Corsona.....Joseph Lertora
Dorothy Walthal.....Nancy Welford
Poulette.....Rita Dunn
Paris Rose.....Karyl Norman
Jacques.....William Skinner
Buddy Rose.....Karyl Norman
Marion Hobart.....Frances Upton
Pat Perkins.....Lew Hearn
Rose Walthal.....Karyl Norman
Tiny.....Maude Odell
"Miss Small Town".....Jane Moore
A Butler.....Phillip Duey
Another Butler.....Sylvan Lee
A Maid.....Jane Moore
Specialty Dancers.....Lisbeth and Romero

Now looks as if Karyl Norman has something. Nothing as yet to rave about, but with so much promise as to be almost worthy of a prediction that it will get over.

The story is logical and possesses comedy situations for the featured player without straining. This, however, not applying to the attempts for laughs allotted to others—this being the greatest shortcoming as it now stands.

Norman is clever. One of the local scribes classes him as better than Elling—that is a matter of opinion.

He is an American stranded in Paris after the war. Working for

a French cafe owner as a female impersonator. A crook in the form of a duke has gotten himself engaged to a rich American's daughter, aided by mother. The father offers the impersonator a big sum to come to America and cause the duke to "fall" for him as a girl. For the real romantic issue the Norman character is the boyhood sweetheart of the daughter. Not a bad story.

Norman does not attempt any stilted stuff for laughs when dressed as the girl and is seemingly set.

The work to be done must be concentrated on those moments when others are functioning. Lew Hearn is working with a lot of padded stuff consisting in the greater part of wise cracks at current events. Maybe all right, but seems labored. Hearn puts it over, but if some honest building were done with the part instead of resorting to the easiest way out, it would help. His one number, a parody on the name piece, stopped everything.

Abel Baer, assisted by Sam Lewis and Joe Young, has done well with the music and lyrics. Baer has four or five good tunes with the best being "My Castle in Sorrento." "Lady Do" stands up well under the plugging given it and grows on the customers. "Dreamy Montmartre" suggests in tempo and delivery the famed march from "The Vagabond King." It is put over with gusto and, though it will probably never click, as did the previous number, it will prove its worth.

Cast is good, too. Nancy Welford, sweet and dainty; Lula Alberni as "Pop" real dramatic while in the heavy Joseph Lertora not only looks good, but possesses an excellent baritone and can troupe. Ralph Whitehead with touches of the same strained material as allotted to Lew Hearn, does well with the juvenile. Maude Odell, in a broad

Irish characterization; Harriett Lorraine (Baroness de Hollub, says the program), as the fellow-conspirator of the duke, and A. S. Byron, as the father, add to the proceedings.

Right up with Karyl Norman is "Buzz" Berkeley deserving of credit. In staging the dancing, Berkeley strives and attains effects creatively different. There is a lot of work ahead for the boys and girls of the chorus, they're still pretty ragged, but when set Berkeley will have accomplished something.

As for the production, it was stated an entire new scenic equipment will be in readiness when Broadway is approached. It's awful now, and made to look even worse due to the lighting.

Bring other parts up to the standard of Norman's; speed the playing tempo; keep the cast as is; actually get the new sets and "Lady Do," indeed, will have a chance.

Meakin.

LOVE IS LIKE THAT

Washington, April 12.

A. L. Jones and Morris Green, by arrangement with Stuart Walker, present a romantic drama by S. N. Behrman and Kenyon Nicholson, with Basil Rathbone. Staged by Dudley Digges. Belasco, April 10.

Maid.....Della Vanna
Kay Guritz.....Catherine Willard
Graham Delano.....Edward H. Wever
Mrs. Parmenter.....Lucille Watson
Jesse Hopper.....John T. Doyle
Kate Mumford.....Minna Phillips
Cassandra Hopper.....Ann Davis
Vladimir Dubrinski.....Basil Rathbone
Michael Irshov.....Charles Richman
Natasha.....Barbara Bulgakov
Grigol.....Percy Shostac

Forewarned by the program descriptive line "a modern romantic comedy," a weak and unconvincing last act does not hold up.

Prior to this chapter everything was seemingly set, but for the usual tightening up as expected in new ones. However, when the "big moment" arrived, the reaction was that it was much ado about nothing; or, in other words, apoplexy.

It is difficult to define why this failed to click, as everything before had held without an effort. The fault seemingly centers in the at-

tempt of the authors to hold sympathy for the object of the girl's deep-rooted affection, a boyhood sweetheart who throws her over for a grass widow, or, rather, partially throws her over.

This boy turns from protestations of his love to the girl only to fall into the arms of the older woman. Hence when the Russian Prince tells of his love and the girl can't see it the answer is reduced to but one conclusion: lack of sympathy for the girl, coupled with incredulity, for still loving the wabbler and at the same time refusing a great love from a true nobleman.

Judging from the building up to that point, with the performance reviewed but the first, the task of correction seems not at all an impossible one, but still it will require considerable character rebuilding, for fundamentally the fault goes back to the beginning rather than being confined to the faltering climax.

The fabric from which this otherwise excellent piece is developed is rather thin, being dependent more upon the telling than upon any great suspense or smashing finales.

A deposed, but handsome, Russian Prince (Basil Rathbone) is a stow-away on a liner coming to the U. S. from France. Unable to stand the discomfort of his hiding place, he would commit suicide by jumping into the sea. He is saved by the girl who is returning from a trip abroad, the purpose of which was to forget the boy who had thrown her over.

The play opens with the Prince being brought to the home of the girl's father and aunt in New York, where immediately the aunt would fix everything for him by marrying the man to some rich American girl. Better still to the grass widow, who is the cause of the trouble between the boy and the girl, and thus get her out of the way.

The fixing was easy, but the Prince, after saying he would go through with it because of his love for the girl—his hope to make her happy—finds he can't make it. To break it off with the widow he tells her he is but a masquerading valet.

The heroine does not believe him after a faked up expose. This passage was thought Sunday night to be the end of the piece, as the girl then indicated Prince or valet she would let him love her. But the audience was misled by an error on the program, and an announcement brought them back for the last act.

Mr. Rathbone is positively everything that the role of the Russian calls for. The women will love him for his appearance, and when that last passionate outburst is toned down by cutting he will receive the stamp of approval on his performance, too.

Ann Davis, as the girl, led a truly excellent cast. She was splendid. In the second act when things were somewhat skidding she, by sheer ability as a trouper, brought the scene back. Miss Davis almost made the last act acceptable. Her light and shade, her emotional work and the sincerity behind everything she does makes her the true artist.

Lucille Watson has a role that fits like a glove. This actress can handle a point be it comedy or serious, while Charles Richman, cast as a former Russian commissioner of police but now owner of a New York cafe is doing the best thing he has done in many moons.

On but for a brief moment, Barbara Bulgakov, as a Russian girl, almost held up proceedings on her exit. Hers was a beautifully done bit of work.

Edward H. Wever, as the boy, and Catherine Willard, too, deserve mention, and to the producers must go a vote of thanks from this prize dog-town, for two sets are disclosed that are really well worth while and truly depicting the atmosphere in which the characters move.

This indicates faith in "Love Is Like That." It is not misplaced, for it would surely seem that last act can be fixed. It will be a pity if it can't.

Meakin.

HIT THE DECK

Philadelphia, April 12.

Lew Fields and Vincent Youmans present a nautical musical comedy with Louise Groody. Book by Herbert Fields; lyrics by Leo Robin and Clifford Grey; music by Vincent Youmans; book staged by Alexander Leftwich; dances arranged by Seymour Felix. Adapted from the play, "Shore Leave," by Hubert Osborne.

This musical comedy which has been undergoing considerable fixing during its stay here at the Chestnut Street Opera House is now, presumably, about "set," although many folks hereabouts believe the management would have been wise in keeping it out of New York for another two or three weeks since its opening at the Belasco, the first musical offering the house has ever had, will be watched with more than usual interest.

However, "Hit the Deck," right now, is considerable above the average of musical comedies in at least two respects, namely, in its book and in its principal players. What is more, Vinny Youmans has provided a score which has two outstanding numbers that can be plugged for all they are worth and which should get attention everywhere and be radloed and jazzed to death.

It is on its book, which follows with remarkable fidelity the "Shore

Leave" original, that "Hit the Deck" will probably stand or fall. Some theatregoers may say "too much plot"; others will be surprised and pleased at the logical, legitimate and believable yarn which is worked out to a plausible conclusion, and which is never thrown overboard to make way for specialties, although a couple of times it looks as if it were about to be. Going into the Belasco, this may be and should be a big asset for the show, but it will be something of an innovation, and there's no telling how it will strike the public's fancy. Although young Fields has adhered in spirit and, to a great degree, in text to the original, the legitimacy of the proceedings is largely attributable to the work of Louise Groody and Charley King in the leading roles.

Miss Groody has the part originally played by Frances Starr, and it is the high spot of her career. The action requires comedy, pathos and dramatic acting of her, and she acquits herself splendidly in all moods. It is probably the most human, flesh-and-blood, sympathetic characterization seen in musical comedy in seasons here again, however, there may be objection taken, in view of the fact that Miss Groody has only a couple of opportunities to display her dancing grace for which she has always been noted, and although she has one of the two notable song hits of the show, she might be playing in the original straight comedy. "Hit the Deck" proves Miss Groody one of the really clever actresses on the musical comedy stage today.

Charley King plays the role of the hard-boiled gale who, while on shore leave at Newport, meets Looloo, diminutive proprietress of a coffee house, and wins her affections. King gets as much out of the part as James Rennie did in the original. He has only one song number and, like Miss Groody, his effectiveness depends on his sincere and straightforward character creation.

The first scene shows Looloo's coffee house, and the second the deck of a battleship on the evening when Looloo gives her dance for all the Smiths in the navy in order to discover the whereabouts of her delinquent sweetie, Blige, who had disappeared. The second act starts with unadulterated musical comedy atmosphere, with an elaborate Chinese setting, but the thread of the story is held, and the finale is again in the coffee house. Whatever specialties there are are introduced in the Oriental scene, which, however, is comparatively short and doesn't represent the real spirit of the whole.

The two outstanding Youmans' hits are "Sometimes I'm Happy" (used first here in "A Night Out," a musical comedy that flopped after two weeks) and "Hallelujah." The latter is a rousing, coon-shouting number, put across with a bang by Stella Mayhew, and reprised twice. This is a surefire hit. It gets seven or eight encores here nightly. "Sometimes I'm Happy" is a languorous love ballad, also reprised plenty, and capable of being quickened into a snappy dance number. Another very promising song, "Armful of You," has been, for reasons unknown, taken out, which is a shame. There is a stirring march, "Join the Navy and See the World," which is being worked in several times instead of being used just once, and a neat "blues" affair, "Why Oh, Why!" which makes a nice impression when first sung, but doesn't really click until the Locust Sisters harmonize over it in the second act. Another ensemble number, "Shore Leave," is catchy and has clever lyrics.

The comedy is entrusted to Stella Mayhew, as a colored mammy, and to Frank Woods, Roger Gray and Edward Allen, as three irresponsible "gobs." Miss Mayhew is a wow here, and the other three take care of all the laughs given them, but the fact remains that it is the quieter humor of Miss Groody and King that really features "Hit the Deck's" comedy side. Jack MacCanley scores nicely as a young lieutenant, and he should be given some dance number, such as his "Tea for Two" in "Nanette," for which he is remembered here. Bobbie Perkins' piquant personality helps, as does the blonde beauty and graceful dancing of Madeline Cameron. Both help decorate the show.

What "Hit the Deck" probably needs most of all is more dancing, but it is hard to see how much can be put in, with the story getting the play it does, and yet it would be the shame to tamper with this, the show's real novelty. The settings, outside of the Chinese scene, which is elaborate, are simple and effective.

If a musical comedy with a nice score, but most of all a consistent story played up to the hilt by the leads, is wanted, this is it.

Waters.

Cast Changes

Renee Macready has replaced Ruth Raymond as "Gloria" in the No. 1 company of "Gentlemen Prefer Blondes" now on the subway circuit.

Adelaide Seamon has replaced Florentine Gasnova in "Hooney-moon Lane," current at the Knickerbocker, New York.

Charles Williams has succeeded Edward Allen in "Judy," at the Royale, New York.

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The largest dividend in the history of the music business was declared this week by the American Society of Composers, Authors and Publishers, dividing a royalty melon of \$204,000 among the music men. The writer and publisher factions split \$102,000 each, the two classifications having its own system of apportioning the dividends.

The melon is \$50,000 ahead of the last quarter and tops every previous dividend, the highest of which was \$160,000.

Of the publishers' divisions, it represents about \$680 per Class A publisher, topping a previous high mark of \$500. The newly created Class AA members receive the \$680 each in addition to an additional bonus bringing the sum up to around \$1,000. As a general thing, the new double-A members will receive about twice the apportioned sums to the Class A members.

The new classification places the following eight major popular and standard music publishers in the AA division: Shapiro, Bernstein & Co., Inc., Leo Feist, Inc., Irving Berlin, Inc., Jerome H. Remick & Co., M. Witmark & Sons, Carl Fischer, Inc., and G. Schirmer, Inc., the latter three the outstanding standard firms.

Taking in Hotel Men

E. C. Mills, representing the American Society, is conferring with the Hotel Men's Association in

Split \$10,000 Wkly. Net

Going along unostentatiously but doing a whale of a business is the Club Richman. Harry Richman and his partner, Lou Schwartz, are good for \$5,000 each on the net split. That's a sensational intake but the capacity at \$4 covert with Richman drawing heavy from the swells and the frails, permits that.

Richman's income between the cafe and the "Scandals" is \$6,000 a week.

Chicago this week where the latter are in convention at the Hotel Sherman.

A standard music royalty rate is to be fixed. The present schedule fluctuates from \$60 to \$365 a year, the latter the top charge of \$1 per day and applying to hotels where a covert is charged as in the large grill rooms.

Movie-Radio Hour for Theatres at \$2 Daily

Brooklyn, N. Y., may have a local movie-radio hour every night in the week, including Sunday. WARS, at the Hotel Shelburne, Brighton Beach, is playing with the idea and is understood to be willing to give it a month's trial.

The station intends to ask \$2 a day from each theatre using the service, the movie hour to be augmented by a musical program to break up the announcements. Theatre owners will be permitted to announce the next day's feature or any publicity they deem advisable.

The hour of from 6 to 7 has been chosen, if it is tried. It is figured that listeners-in can catch the announcements and still have plenty of time to see a performance. The station is currently canvassing the theatres.

MAL HALLETT'S TOUR

Mal Hallett completes his sixth season on Broadway tonight (Wednesday) at the Arcadia ballroom.

Hallett opens his annual New England tour April 21, handled by Charles Shribman, his personal manager. The "Paul Whiteman of New England," as Hallett is called, rents his own ballrooms on the one-night itinerary or plays on percentage exclusively.

Hallett is remaining over in New York through Sunday night to contribute to the entertainment of the National Association of Orchestra Directors' debut concert and dance at the Hotel Astor that evening.

Hallett made the last of a series of Columbia recordings while in New York yesterday (Tuesday) and will come in periodically during the summer.

The orchestra has been augmented to 13 men for the summer itinerary.

Hallett had some tough breaks through his men's periodical illnesses which handicapped his recording contract. Columbia had a prolific schedule outlined but the physical handicaps cut that short but will be taken up later in the season.

RADIO RAMBLINGS

L. Wolfe Gilbert has a novel manner of exploiting the Feist catalog. Caught via WMCA Friday night, he introduces certain numbers with parody verses on other Feist hits, plugging two songs at one time. Thusly, "In a Little Spanish Town" (melody) serves as the introductory to "If You See Sally." Besides which, Wolfe Gilbert is an interesting entertainer, regardless of the exploitation which is maintained as a secondary issue.

B. A. Rolfe is now dividing his stuff into two parts. The first half is dance and the second half concert. The Palais D'Or maestro always offers showmanly programs. His own trumpet solo, "Oh, Promise Me," from DeKoven's "Robin Hood," distinguished the concert half. "An Arabian Romance" in accelerated tempo was another colorful concert offering, although the theme strain was incidentally a great plug for "One Summer Night," a current pop song whose melody is "borrowed" from the classic.

Frank Mansfield's dance purveyors from the Chinahand Restaurant via WMCA must stand for the broad plugging about "absolutely no covert charge" and the food scales in between numbers, but that's all in commercial broadcasting. Mansfield, for a newcomer, sounds interesting, although he should give his tenor soloist in "Falling in Love" an opportunity to catch his breath. It's the fault of the accompaniment.

The WMCA announcer also perpetrated a song title, "There is no uncertainty in my baby's optics," alias "There's Ain't No Maybe In My Baby's Eyes." Comedy?

Like Rolfe, Frank Farrell, from the Greenwich Village Inn, is a double-header on Saturdays, for luncheon and supper. Radio has done lots for Farrell in exploiting him.

Frank Cornwell from Janssen's Hotbrau is another brisk jazz entry. Cornwell warbles his own tenor interludes, and is equally expert a singer as a leader.

Meyer Davis' concert ensemble from the Waldorf-Astoria, under Oscar Adler's direction, offers luncheon and dinner music on the radio. Their string music is corking for concert and light opera stuff, but one wishes they would curb their desire for jazzlike and lay off "Black Bottom" and "Lucky Day." There are other "Scandals" numbers like "Girl Is You," "Tweet, Tweet" and even the brisker "Birth of the Blues," which are better adaptable for a combination of this nature.

The Week-enders were a jolly aggregation Saturday night from WEA, the Dennis Sisters harmonized "Waltz of Love" excellently. Norman Clark's Hawaiians were in fine fettle, as was Harvey Hindermeyer, among others.

WBRS, Brooklyn, starts early on Sundays with its string trio. They go from classics to pop with equal facility. At the same time, the Finckenberg furniture house was plugging itself from WMCA through the medium of a corp of variety entertainers. Both a relief from the usual Sunday gospel splicing.

Mal Hallett's Arcadians and Jimmy Carr from the Frolics were jazz entries and clicked consistently. Carr is injecting some of the personality stuff in his self-announcements and doing it rather well.

The National Cavaliers are one of radio's most entertaining units. The quartet comprising Robert Stephens, Leo O'Rourke, John Seagle and Ronald Woodyard are the backbone of the hour. The orchestral ensemble with its inspiring theme song between numbers lends atmosphere to the general proceedings. Tuesday, the guest artist was Gilda Gray, who did "Beale Street Blues" and a song, "Cabaret," based on her latest F. P. release.

As far as the radio audience around New York was concerned, what Nicholas Murray Butler and Senator Borah had to argue about prohibition in their debate was a secret to the ether fans. The WGL, WRNY and WHN jazz purveyors cared naught about Borah or Butler and drowned out the speakers completely.

King Claims Rolfe Owes Him Unpaid Commissions

Charlie King, formerly associated with the Palais D'Or restaurant, New York, and who claims instrumentality in booking B. A. Rolfe and orchestra into the Palais, is proceeding against Rolfe for alleged commissions due.

King claims \$150 a week due on his contract since Jan. 1. It expires April 20, 1927.

When Rolfe entered the Palais D'Or on May 3, 1926, at \$1,200 a week, he remitted to King at the rate of \$75 a week. With the renewal of his contract to \$1,500 weekly, King was allegedly paid \$150 weekly until January 1, when payment was halted.

Rolfe's explanation is that the Palais D'Or management, with whom King severed connections, had instructed him (Rolfe) not to make any further payments.

Vodery in London

Will Vodery, colored band leader, has gone to London to remain indefinitely.

MILTON MAY GO IN FOR POLITICS ONLY

Chicago, April 12.

With Wm. Hale Thompson in as mayor, there is a strong possibility that Milton Weil will discontinue his music publishing business to accept a political position.

Weil was among Thompson's principal campaigners, securing talent for meetings and aiding in their conducting. He also published "America First," Thompson's campaign battle song.

HENRY SPITZER MARRIED

Henry M. Spitzer, general manager of M. Witmark & Sons, was married yesterday (Tuesday) morning to Anna Ryan, by Rabbi Samuel Peiter, in Brooklyn, N. Y.

The bride is a non-professional.

A. F. OF M. ANNUAL MAY 31

American Federation of Musicians' 31st annual national convention will be held May 16 in Baltimore.

Ford Claims WHAP Driven Into "Ether Graveyard"

Franklin Ford, whose K. K. K. propaganda from WHAP against Jews and Catholics brought that otherwise insignificant radio station to attention, was taken severely to task by Judge J. F. Rutherford, president of the Bible and Tract Society's Watch Tower. The jurist denied that the Watch Tower's station WBBR in Brooklyn had agreed on a time-sharing plan with WHAP for the use of the former's wave-length.

Ford unauthorizedly stated such was the case, in a hope to save his broadcasting station from virtual oblivion on the "graveyard" wave lengths.

Ford admitted he had not taken the matter up with Judge Rutherford, but with men representing WBBR.

WHAP is owned by the William H. Taylor Finance Corp. This station and 41 other "wave pirates," who have violated the "gentlemen's agreement" not to jump their wave-lengths, are faced with the possibility of being ordered by the Federal Radio Board to operate on wave-lengths between 199.9 and 220.4 meters, which insures a quick demise, because this is the "graveyard" belt and very limited in ether circulation. Ford has until April 24 to find another wave-length, or sign off for good.

Ford denied he was a "wave pirate" in a broadcast statement Sunday night, contending he was forced to switch wave-lengths because of the air congestion. Originally he operated on 431 meters, which impinges on the Canadian stations' wave allocations. WHAP also interfered with navy weather broadcasting from Arlington and Capt. Ridley McLean of the Navy Dept. had been forced to complain against WHAP.

Ford characterized the driving of his station into the ether "graveyard" as a form of censorship.



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Ringling-B. & B. Circus

The Ringling-Barnum Circus at Madison Square Garden last night rang the bell that opened the outdoor season of 1927. After three weeks and five days the big show will go under canvas.

The stars of last year are again present, and for good reason. But there are new faces and novelties dotting the performance. The dress rehearsal Monday went nearly an hour over the usual running time of a regular performance to be expected.

With eliminations and speeding up the handling of props and apparatus the show well before 11.

One delay was more than worth while waiting for the final result. It was in the spotting and proper working order of perhaps the largest animal display yet attempted on this side. Christiansen, the show's crack trainer, corralled 60 animals in one ring. In effect it was circular moving pyramid of ponies, horses and zebras. The platforms were three high, each level having a concentric moving circle. One circling line of horses on the flat moved under half a dozen camels which stood on pedestals. A great sight. Then, too, when the animals were dismissed they rushed for the exits, where a horde of hostlers waited to catch them. It was almost as much of a kick.

Early in the show Denman's elephants, five troupes in all, performed a somewhat similar stunt. The idea appeared to be new and while not as effective as the mixed animal pyramid, was, of course, more ponderous.

The trio of star acts taking the arena alone are Lettzel, May Wirth and Con Colleano, appearing in that order. Miss Lettzel looked in fine form, running through her ring routine and one arm planges with ease. Colleano was given a Spanish entrance, and he, too, worked his wonders on the wire without a miss and without any balancing device as before. He handled a broadcaped cape like a real Spaniard. Sure a classy young man on the wire, and off.

There is no question that May Wirth was the star of the performance. What the big show will do without her when she retires in a season or two is something for John Ringling to think about. She looked and worked so splendidly that some of the professional audience on hand cheered. Her horses, too, were in admirable form and appearance. Once the equestrienne star slipped in trying the basket leap, and she bruised her back. But the game little Australian, although then winded, made good on the next try and went into her round-offs to the biggest applause of the evening.

The opening of Miss Wirth's act calls for attention. She did the blackbottom bareback, and it looked like it, too. Last season she used the Charleston, but not as effectively. The dance precluded the somersaulting, three backs being accomplished perfectly.

Down near the close in the flyers' section were the famous Flying Cadonans, the ace flying act of the present day. They were once with the Barnum and Bailey show, leaving for an European tour and becoming famous. This is the act that was used in the making of the picture "Variety." The grace of the Cadonans and the ease in which the tricks are done makes it pleasurable to see them in action.

The Cadonans are in the center, with the Selgrist-Silbon and Selgrist troupes on the end. The Clarks (Clarksonians) are not with the show for the first time in many years. Alfred Cadona dropped to the net twice. He missed a triple pirouette and also his famed triple somersault. But he and his brother, Lalla, don't miss often.

The perch display supplied a thriller in the exhibition of the Curran Brothers of Germany working 65 feet in the air and close to the Garden's steel trusses. It took some scheming to get the extraordinary perches in position, one on either side of the track and fixed in tripods. The perches are of bamboo, swaying many feet from side to side. The Currans do handstands to such giddy conditions it makes one almost think it is a bad dream. Familiar names were included in the perch group such as the Arleys, Jahns, Garolls, Thomens and Oliviers.

The first aerial display had Winnie Colleano on the center trapeze. Last season at the opening she was down on an end, but her exhibition was such that she was made more important. Her heel grip and the leap to a webbing brought her real plaudits. In this group, too, were Jennie Rooney and Emily Silbon doing cloud swings, also Mlle. Cahilli, De Mario and Schubert.

Ella Bradna, with her bird ballet, was in the center ring for the first equestrienne display. The passing seasons do not appear to change her a bit. It always was and is a classy sight. The Reiffenachs had some trouble with their horses and two male bareback artists worked instead with the Ernestos in the other ring. While the apparatus for the wire display was being set up Marlette performed the iron jaw swivel stunt.

Senorita Ortigas, the Mexican

wire crack, was out of the show. Sunday night one of the supports slipped from the platform. She fell and broke her arm in three places. Siats Beeson was in the center and topped off the exhibition after the others had finished, drawing nice results and even fooling some among the private audience. Meers, who is of the Valdes act in vaudeville, showed up very well. Maximo was handicapped by being spotted at the extreme end. He rates among the best of wire workers, not using a balancing pole. Bert Sloan as a Polish peasant got something, however.

Huling's seals, five troupes in all, came in for attention. All winter he has trained a riding seal. With its tail resting on the side of a special saddle the seal lion did his tricks on the back of a circling horse. A novelty, perhaps, the best yet, thought out for such animals. Huling's champ seal has a rhinestone collar. In one of the troupe, another seal riding a hobby horse was amusing.

The family riding acts had the Wirths (with the girls smartly dressed in sport clothes) in the center, as usual, with the Reiffenachs and Ernestos in the end rings. All made good. An unusual finish in which the six star male riders of these acts joined attracted attention. Two rapidly circling horses were used, the men leaping to their backs one by one until all were aloft. One of the Ernestos started it, jumping over the back of the nearest horse and landing on the back of the equine nearest the rail. The Reiffenachs (one of the boys is Clary Bruce and has taken the family name, having married one of the sisters), Freddy Freeman and Phil Wirth, were the last to make the jump.

The acrobatic display had the Picchiana and Jacobi troupes opposed. Both do a shoulder-stand four-high via a see-saw lift and the others do the triple somersault to a chair rest. Each features the opposite trick. In this group the Rubio Sisters scored solidly with a head-to-head and equilibristics of the kind usually confined to strong men. The Arena Brothers and Bonheur troupe were in this display, the latter being particularly effective.

The liberty horse display seemed no different than in past seasons. The horses were temperamental enough, but were not numbered. Christiansen, young Herzog and Mabel Stark were among those recognized working the various groups of liberties. Miss Stark formerly trained tigers, but got smart.

The statue display was along familiar lines, but something new was attempted, men appearing in some of the groups. The final picture, "Liberty," explains why. To kill the waits during the change in posing Gertrude Van Diense sang with Merle Evans' band. She was inserted at the last minute.

Riding menage have some well known names: Otto Miller, Winnie Thompson, Miss Fillis (the last of the riding family of that name), Christiansen, Herzog and Theol Nelson. The Nelson Family, by the way, is playing vaudeville this season, as is the Colleano Family. Miss Nelson did her flip flops the length of the track later. Earlier, Polidor, French clown, circled the track doing one arm cartwheels. Max Kidd is doing the head slide down a wire. An early acrobatic display had the Comrades, Mardo Trio, Rittley, the Harts and Rice Trio.

The opening pageant had the bandsmen and others in Arabian costume. There was a Cinderella section, too, and the procession had more floats than in recent seasons. The costumes for the entree were made at winter quarters in Bridgeport for the first time.

The tournament of roses uses countless horses and climaxed the opening section. It was the same as last year, except that the horses were more richly caparisoned. The evolutions make a corking flash.

Most of the acts are entrancing from the sides of the arena, the idea being to save time. Some exit along the track in the usual way. Freaks are as numerous as ever, and this season include two black and tan girls, while the side show rejoices in the widely billed sacred white elephant, Pawah (refer to Dexter Fellows).

Through the death of Charles Ringling last winter, the show is under the sole direction of John, last of the elder Ringling brothers. The staff is much the same, the always well dressed Fred Bradna handling the whistle of equestrienne director and doing his job expertly. Pat Valda is his assistant. Lew Graham is out of the show with a mental disorder. The announcements are being made by Herbert Evans, quite a classy looking fellow who ran Luna Park a couple of seasons ago.

Yes, it is the Big Show, with more novelties this season than in a number of years past.

la. Interstate Sept. 5-9
Sioux City, Ia., April 12.

Dates of the Interstate Fair have been changed to spot the annual exposition during Labor Day week, Sept. 5-9.

Al. G. Barnes' Circus

Los Angeles, April 12.

The old ball park grounds at Washington and Hill streets came to life again after a lapse of a year when the Al G. Barnes circus and wild animal show came to town Monday, April 4.

Most of the attractions and features of last year with a few added new ones are here this season. A special feature, which was counted on for big returns this year, is the Jeffries-Sharkey exhibition after the big show. For this, two bits is assessed upon the peanut cracking and lemonade sipping customers while they are in the big tent and before the big show is over. The returns on the night of this review were not so plentiful. The very short three-minute one-round performance of the battling heavyweights of a generation ago was more of a sparring than a boxing match. Of the two, Sharkey is the much better showman, evoking the risibilities of the crowd often.

For the opening flash number of the circus, "Aladdin and the Parade of Gold" was effective and smoothly presented. The pageant opens with a grand ensemble all mounted and circling the Hippodrome track before exiting. Two mixed voices showed up to advantage and were easily heard. The music and lyrics for the display were written by Morrey B. Streeter and are played by the circus band under the direction of Charles Redrick.

Al Barnes in person as is his custom was ballyhooed into the ring mounted on his horse "Fullness" and taking bows left and right. Ten of the Klinkhart Midgets next appeared in routines of the March of the Wooden Soldiers, niftily executed. A troupe of Lilliputians with Mr. and Mrs. Skyhigh, billed as the tallest married couple in the world, strolled by, followed by Liu-Yu Ching, the Chinese giant. Lotus, the big hippo, came next, harnessed to a cart, with the girl in it singing "Thanks for the Buggy Ride."

A collection of tiny ponies prancing around the track and jumping through a hoop held by a clown, preceded Louis Roth's tiger act, well handled. A tiger atop a horse with three elephants in the other two rings made a nice picture. The clowns staged an effective laugh number with a trapeze act in the center and birds on either side following.

Alma Tayler has a firm hold on her group of pumas and panthers, making them go through an impressive routine. A tandem horse formation ridden by good looking girls clicked. The dog (grayhounds and wolfhounds) leaping turn also drew applause.

Arthur Bryson pulled a hair raising one when he took the side on his feet from the top of the tent to the ground. A display of three wire acts, followed by a mixed group of lions handled by Herman Zigler, with Liberty horses in the end rings.

Bert Nelson's male lions, with a riding act on either side, were spotted along the middle of the program. The riding lions and the sebra acts were next. A posing number by horses, with girl riders, was interesting. The dancing horse contest followed, taking up quite a bit of time, but well worth it. A three ring menage act, with more maneuvering elephants following, brought the closer with Roth's female lions going through a feigned battle that at least had the appearance of being fierce, with their trainer firing his gat for a thrill finish. The camels in one and oxen in the other ring furnished merely a setting for the main display.

The grand finale held the stars and stripes forever idea and was attended to by a group of singing voices accompanied by the band. It's a good show for the money and its size.

Sells-Floto Brigade Bills Against Sparks

Canton, O., April 12.

Brigades of the Sells-Floto Circus were here Monday putting up "coming soon" paper for the Mugli-van-Ballard-Bowers outfit, for Saturday, May 7, ahead of the Sparks show which plays here Monday, May 2.

The Sells Floto lithographers got some excellent uptown stands and made a very creditable showing during the few hours they were in town.

Hagensmith's Bad Fall

Los Angeles, April 12.

James Hagensmith, 27, acrobat with the Barnes Circus, dropped 40 feet from the top of the big tent and landed into tankard to the tune of a broken vertebrae that ends his circus career.

Hagensmith was on the aerial trapeze when he lost his grip on the revolving ladder.

CIRCUSES CROWDING INTO EAST TO AVOID LEAN INLAND DATES

Murray Sues World Co.

Chicago, April 12.

Middle west circus men predict inevitable confusion will result in clashing dates at eastern stands this season. Mid-west shows are migrating more to the east than ever, due to some unsuccessful troupings in the west last year.

Conflicting routes will bring two and three shows into several eastern towns and counties in rapid succession. The rub is that the places destined for double dating are among those that barely held up for only one show last season. States believed slated for most of the grief are Ohio, West Virginia, Pennsylvania and New Jersey.

Sells-Floto will play more eastern territory this season than it has in years, four stands in Ohio alone at Springfield, Columbus, Newark (O.) and Canton. Sparks, Hagenbeck-Wallace, John Robinson and 101 Ranch shows will also penetrate more to the east than has been their custom.

Murray is at present with the Wirth-Hamild fair booking office.

Floto Troupe on Lot

Chicago, April 12.

Sells-Floto personnel got in Tuesday for rehearsal, opening April 16 at the Coliseum.

In for rehearsal are George Hanneford Family, Eddie Ward Flyers, American Belfords, Tip Top Arabs, Pacheco Troupe, Walter Powell, Chester Trio, Charley Butler Trio, Irma Ward, Effie Hardin, Kassino Midgets. Clowns are headed by Shorty Flem and Billy Lorette.

The show will do 32 performances here, going to Peru, Ind., May 2 for opening under canvas.

CARNIVAL ROUTES

Anderson-Strader Shows, 23, Red Cloud, Nebr.

Anthracite Shows, 18, Wilkes-Barre, Pa.

B. & B. Am. Co., Albemarle, N. C. Barlow's, Granite City, Ill.

Bernardi Expo, Silver City, N. M. S. W. Brundage, Hot Springs, Ark. Byers Bros., Marshall, Ark.

C. O. Cole's, Jefferson, Tex. Colonial City Shows, 16-30, Garfield, N. J.

J. L. Cronin's Shows, 16, Columbus, O.

Mad. Cody Fleming, Carbon Hill, Ala.

Foley & Burk, Fruitvale, Calif. John Francis, Cleburne, Tex.

Billy Gear, Scooba, Miss. Gold Nugget, Chattanooga, Tenn.

Greenburg Am. Co., Globe, Ariz. Gruberg & Mann, Ardmore, Pa.

Gulf Coast, Benton, Ark. Heller's Acme, E. Paterson, N. J.

L. J. Heth, Nashville, Tenn. Hill's Greater Shows, 18, Atlanta, Ga.

Joyland Expo, Plainview, Tex. K. F. Ketchum, 20-30, Weston, W. Va.

Lachman-Carson, El Reno, Okla. C. R. Leggett, McGehee, Ark.

J. George Loos, Austin, Tex. Mantley Shows, 16-23, Marietta, Ga.

McClellan, Kansas City, Mo. Metropolitan Shows, Baltimore, Md.

Michigan Greater, Detroit, Mich. Miller Bros., Salisbury, N. C.

Ralph R. Miller's, Bogalusa, La. Mississippi Valley Shows, Springfield, La.

Mountain State, Charleston, W. Va.

Oklahoma Ranch Shows, Clem-scott, Okla.

Page & Wilson's, Bristol, Va. Poole & Schneek, El Campo, Tex.

Sam Prell, 16-24, Union City, N. J. Princess Olga, Mound City, Ill.

Rubin & Cherry, Sheffield, Ala. Sandy's Shows, 18, S. Amboy, N. J.

J. Lucy Smith Attractions, 16, Open War, W. Va.

W. T. Stone, Richmond, Va. Tucker Greater, Bremen, Ind.

West's World's Wonder, Norfolk, Va.

Wiedemann's Big Show, Newton, Miss.

Wortham Shows, Vernon, Tex. Ziedman & Polle, Savannah, Ga.

Raid on Museum's Cooch

Los Angeles, April 12.

Police raided a museum at 508 South Main street and arrested seven people on charge of conducting an obscene and indecent performance. Those arrested for taking part in the performance were Mrs. Mabel Del Ray, Bessie M. Marshall, Mabel Bradley, Alice Leeper and Richard Hilton.

The authorities stated that in addition to an initial admission price another fee was demanded to enter another room, where thinly clad girls performed the cooch.

The culprits will be arraigned before Judge George Bullock on April 19.

George Dobyn Retires

George L. Dobyn, one of the best known carnival owners and managers in the business has retired from the carnival field to take up other commercial enterprises. He owned the Dobyn Carnival Company.

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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Universal has purchased the picture rights of "Give and Take."

Albert Shaw, editor of "Review of Reviews," was elected president of the Town Hall Club.

Charles Chaplin will appear in the United States District Court in answer to a \$50,000 suit brought against him by Leo Loeb, scenario writer. Loeb asserts that Chaplin used parts of the scenario entitled "Rookie" in the film "Shoulder Arms."

Edward May, 647 East 53d street, Brooklyn, N. Y., pleaded guilty to the forgery plot which caused a loss of \$148,000 to the Mordall Realty Corporation, owners of the Capitol, New York. He is in the Tombs awaiting sentence April 12.

National Association of Orchestra Directors (N. A. O. D.) appointed a committee of band leaders to seek to purify jazz. They will visit hotels, dance halls and night clubs to instruct other leaders as to "correct rendition." (Press stuff.)

Rumors that the Fox Film Corporation was in the market for new financing were confirmed by announcement of an issue of \$4,000,000 first mortgage 6 per cent bonds due 1942, of the Fox Realty Corporation of California.

The Lyric Theatre, at 213 West 42d street, was bought by Jacob and Joseph Oppenheimer, controllers of the Lyric Operating Company, from S. & S. Lyric Company for \$2,000,000. A new 30-story theatre and office building will be constructed in its place to cost approximately \$5,000,000.

Howard Thurston, magician, is dated at the Central Theatre, April 25, for a limited engagement.

William Faversham will produce "Henry VIII" in the near future. He will assume the role of Cardinal Wolsey and his son William, Jr., will play the part of Duke of Buckingham.

Loew's, Inc., purchased the James theatre in Columbus, O.

The "Fiesta," due at the 52d Street theatre, was postponed for another week. Changes in the cast caused the delay.

Otto W. Long, recently ordained a deacon of the Methodist Church, has four uncles and twenty-two cousins who have parts in the Oberammergau Passion Play in Bavaria.

Mary McCormick, American soprano, arrived from Paris with a broken hand and leg. These injuries were caused when a trunk broke loose in her stateroom on the Majestic.

Owen Moore won a judgment for \$3,623 in New York, representing unpaid balance on a promissory note for \$6,000. Frederick Almy, "millionaire cowboy," is the judgment debtor.

District Attorney Elvin N. Edwards of Nassau County, Long Island, will start a campaign to keep unaccompanied children under 16 out of motion picture theatres.

A. H. Woods, now abroad, has leased four New York theatres for the coming season. His first production will probably be "The First of These Gentlemen" at the Ritz. Others are "Three Wishes," "The Third Day" and "The Garden of Eden."

Gregory Kelly, stricken with a heart attack while playing in Pittsburgh six weeks ago, is reported well enough to leave for New York.

Frederich Holl, a director of the Volksbühne in Berlin, will come to New York to direct "Faust" next season.

Edith Parker Davis, actress, charged two years ago with having shot her husband, B. Allen Davis, caused the arrest of Nat A. Fink, real estate operator, declaring that he took \$60 from her pocketbook during a party.

By a successful Caesarian operation, a son weighing five pounds was born to Mr. and Mrs. Grover Reader, circus midgets.

Morris Gest leaves on the Olympic for a three months' trip abroad. He will confer with Max Reinhardt, Otto H. Kahn and others in regard to plans for the coming theatrical season.

The Theatre Club, Inc., announced that "Caponsacchi" at Hampden's

theatre, has been voted "the most pleasing and worthy play by an American author." Arthur Goodrich, author, will receive a gold medal. "The Silver Cord" holds second place.

Hazele Harmon won a \$3,000 judgment against Irwin Classic, Inc., film producers. She charged Max Fleischer discharged her because he wanted to make an actress of his daughter, Ruth.

Walter Damrosch, who led the Symphony Orchestra for 42 years, retired as regular conductor to become guest leader of the orchestra.

Arch Selwyn announced that Georges Carpentier will probably appear on Broadway in a revue this summer. Selwyn said that "he is developing a natural voice." Carpentier is now appearing at the Palace, Paris, in a new revue.

The judges and lawyers committee pledged to raise \$100,000 for the Actors' Fund of America.

After 12 years of effort to present unusual plays and new forms of drama, the Neighborhood Playhouse will close its doors at the end of the present season. Alice Lewisohn and her sister Irene have met with a total loss of \$546,433 in supporting the enterprise.

Sam H. Harris and Albert Lewis will attempt to make a musical version of "Rip Van Winkle." Rudolph Friml may write the music and Dorothy Donnelly the book.

Georgette Versone, professional dancer, No. 339 West 15th street, suffered a fractured skull when she fell while alighting from a taxicab at Seventh avenue and 112th street. She died a few hours later at St. Luke's Hospital.

The Longacre Square Theatre Co., in which Walter Reade is active, took over the Astor, Bijou and Morosco theatres from the City Investing Co. for \$2,500,000. The New York Life Insurance Co. holds a mortgage on the property for \$1,000,000.

Fireman extinguished flames on the fourth floor of the Capitol Theatre building in such a fashion that a panic was averted in the Capitol theatre where 5,000 people were watching the performance.

First National has retained E. M. Asher (Asher, Small and Rogers) as an associate producer. A George Sidney-Charles Murray comedy will be his first picture under these conditions.

CHICAGO

Illinois theatre, Urbana, Ill., under lease to the Ku Klux Klan, was completely destroyed by fire of unknown origin. Damage, \$40,000.

"The Student Prince" will play a return engagement here, opening April 16 at the Olympic. De Wolf Hopper, Isa Mayanga and James Liddy in cast.

Fannie Bloomfield Zeisler, pianiste, is recovering at Michael Reese hospital after a serious illness.

Drama League of Chicago, assisted by the Hull House Players, will sponsor Chicago's first annual drama tournament, May 9 week, at the Vic. Any amateur group in the city is eligible, also any former professional who has not appeared professionally in the last two years. Prizes of \$75 for each of four finalists, with a cup to winner.

Tony Marzullo, owner of the Star of Italy cafe, alleged assailant of George Jack, 23, shot dead while dancing in the cafe, is being searched for by police. Jack was shot after a reported insult to a woman patron of the cafe.

Ralph G. Huntinghouse, proprietor of the Huntinghouse dance hall, 4616 N. Clark street, was fined \$100 and costs by Judge Jonas for illegal transportation of liquor.

Al Bloom, one of the proprietors of the Silver Slipper, was fined \$10 by Judge Brothers for totting a concealed weapon. Bloom and four others were arrested on a disorderly conduct charge while seated in Bloom's automobile in front of a polling place at last week's election.

Chicago Motion Picture Exhibitors' association's hall is slated for May 1 at the New Stevens.

"Red" Grange and the Yellow Cab company are co-defendants in a \$15,000 suit filed in Circuit court by Thomas Merritt, colored, who charges he was injured in a collision of Grange's car and a taxi. Grange's

car was driven by his brother, Garland.

Thieves broke into the dressing rooms at the Woods and stole "Sweet Lady's" second act costumes. Loss, \$4,000.

Al Tearney, owner of the Town Club, and William C. Hoffman, waiter, were ordered held to federal grand jury in bonds of \$1,000 each by Commissioner Bettler on liquor charges. Agents say they found liquor in a raid on the cabaret on March 26. The Town Club was operating under restraint of a padlock order at the time.

A proposal in Evanston election ballots advocating the return of Sunday shows was defeated 3 to 1. Aldermen of the township are pushing a censorship bill that will bar "sex" plays and pictures containing drinking or gambling scenes or featuring a criminal or drug addict.

Fred Fulton, the plasterer who got plastered too often in the ring, is back at his old business of wall plastering and is a feature of the "Own-Your-Own-Home" expo at the Coliseum.

Enrico Tramoto, one of the most prominent harpists in the country, will leave the Chicago Symphony orchestra after 26 years with the organization and retire to California.

LOS ANGELES

Phil Edwards, accused of stabbing to death Phillip Gold, usher, at Wrigley field March 8, was denied a plea for dismissal by Municipal Judge Wilson and must stand trial for murder.

A fist fight was reported to have taken place between Jack Dempsey, late heavy champ, and Alex Trambitas, former heavyweight boxer, in the former's hotel, the Barbara, Tuesday afternoon. The argument is alleged to have started over the potential sale of a prized violin to Trambitas by Dempsey's father. Trambitas was at one time Dempsey's sparring partner, but has recently quit the ring.

Marie Keller, 25, and Grace Lopez, 19, picture actresses, were lodged in the local county jail last week after charges of suspicion of having received stolen property were preferred against them. When arrested, the girls were accused of possessing earrings belonging to Doris Goodman, 2329½ West 11th street.

There is little change in the status of the Charlie Chaplin-Lita Gray Chaplin divorce controversy in the Superior Court. Attorneys for Chaplin appeared before Superior Court Judge Edward Hahn to argue for the dismissal of the divorce action brought by the wife. Judge Hahn found out he was too busy, so the motion will be argued some time this week. The motion is one based on the allegation of the complaint of Mrs. Chaplin which was amended by interlineation and a new publication of summons would therefore be necessary. This would result in a 90-day delay of the case.

Jesse Carr and Lee Danielson were arraigned in the Superior Court last week on charges of having received property stolen from Virginia Lee Corbin, screen actress. Carr obtained a \$50 string of beads, while Danielson was found in possession of a \$25 ring. The alleged thieves are said to be Paul Melly and Milton Hughley.

Frank Chaney, father of Lon Chaney, picture star, and a deaf mute, was stricken with paralysis last week. He was taken to the Methodist hospital. Chaney, who was on a vacation trip, hastened to his father's bedside.

GEORGE EDWIN JOSEPHS

George Edwin Josephs, 54, among the best known theatrical lawyers in the country, died April 7 of blood poisoning in John Hopkins Hospital, Baltimore. Mr. Josephs had been ill three weeks. The funeral was conducted last Sunday in New York with interment in Woodlawn cemetery.

Mr. Josephs' relations with all branches of theatricals was unique in that he had at different times represented not only legitimate and vaudeville interests but burlesque and picture concerns as well. He also married a member of the profession, Maybelle Adams, violiniste. Miss Adams retired from the stage about 10 years ago.

Besides the widow who survives there is one daughter, Mrs. Eleanor Mollenhauer, residing in New York. At different times Josephs had been the legal representative for the Mark Strand theatre, New York; Columbia Amusement Co., and the Goldwyn Picts. Corp., when it was first founded. Mr. Josephs was one of the original organizers of this concern.

OBITUARY

JACK MILLER

Henry Miller, Jr., known on the stage as Jack Miller, was found dead in Mexico City early in April and was buried there with two lone Americans attending the funeral.

His father, the late Henry Miller, died last year. Falling in with wrong companions, young Miller became a drug user and his stage career ended.

In 1921 he was committed to the Bloomfield asylum and upon release went to the Coast. He was arrested there last year for having narcotics in his possession and sentenced to 10 months in prison, drifting into Mexico when freed.

It was understood that Miller was cast off by his family but up to the time of his father's death remittances were regularly sent him and there was provision for him in the father's will.

FRED KERBY

Fred Kerby, 50, actor, died in the Saginaw General Hospital, Saginaw, Mich., April 4, the body being

BARNEY HULL

Barney Hull, 63, scenic artist, Sistaire players, Fond du Lac, Wis., died of pneumonia April 8. He was buried in Milwaukee.

Hull began his theatrical career at the old Jacob Litts four-story dime museum in Milwaukee in 1880. For years he was a scenic artist at

In memory of my brother's wife

Mrs. Harry Van Hoven

(NORA HUSTER)

who passed on March 27, 1927

FRANK VAN HOVEN

the now torn down Shubert theatre and for the Davidson, Majestic and other Milwaukee theatres.

THEODORE W. BARHYDT, JR.

Theodore W. Barhydt, Jr., 59, builder of the Lyric theatre, now the Palace, Danville, Ill., manager, Empire, Quincy, Ill., and prominent in the Illinois-Iowa circuit organized by the late Frank Chamberlain, died April 5 in Terre Haute, Ind. His widow survives.

ELEANOR STEWART WARNER

Eleanor Stewart Warner, 34, vaudeville and legit player, died April 6 at the Mary Immaculate Hospital, Jamaica, L. I., following a brief illness. Funeral services were held April 8 at her former home, 5 Maple avenue, Toronto.

Mrs. Helene Rochefort Rosson, 67, died April 9 in Hollywood, Cal. She was mother of Arthur and Richard Rosson, both directors for Paramount, Harold Rosson, camera man with the same organization;

IN MEMORY OF YOU

NORA

GEORGE CHOOS

Gladys Rosson, secretary to Cecil De Mille; Helene Rosson, picture actress, and Queenie Rosson, who retired from the screen to marry Col. J. J. Daly.

Mrs. Rosson's husband also survives.

John William Merrow, 53, nephew of F. F. Proctor, died April 11 at his residence, 820 Riverside drive, New York. Mr. Merrow was an architect and for many years supervised all building activities of the Proctor Theatrical Enterprises. Death was due to cancer of the liver. Besides his uncle, he is survived by his widowed mother and a brother, Frederick. Funeral services will be held this afternoon (Wednesday) at the North Presbyterian Church, West 155th street, at 4 o'clock.

PAUL NEVINS

Paul Nevins, 38 (Nevins and Guhl), dropped dead of heart disease in the dressing-room of the

IN CHERISHED REMEMBRANCE

OF OUR PAL

Audrey (Mickey) McCullough

Who Departed This Life

April 16, 1925

KELLER SISTERS and LYNCH

MOTHER and FATHER LYNCH

Steinway theatre, Long Island City, April 7.

Details of the comedian's death appear in the vaudeville department of this issue.

Norman Lincoln Kling, native of Rome, New York, died recently at Valley Stream L. I. For many years he had played the trombone in orchestras in theatres in New York city.

Mrs. Sophie Stein, 57, mother of Sidney S. Stein (Stein, Hume and Thomas), died April 8 in Chicago.

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WITH
SAMMY KAHN
AT THE
FROLIC'S CAFE
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LADY ORGANIST
Has Bought ROMANO Sure-
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York City, Bought Chica-
go Real Estate From Ro-
mano and say:

"We have been in every city in
the Union and Chicago sure is
the spot for an investment, and I
hope my friends see this and
take advantage of such a good
opportunity."

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The Milwaukee Boy Now
Directing at Balaban &
Katz Central Park The-
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From Romano.

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Said Reason Is the House
of Romano Has Been in
Business for 15 Years and
never lost a dollar for a
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MONTREAL

Quebec Board of Censors kept it
up again. Previously it had stabbed
at making the oldtime Puritans safe
for morality in Montreal and got a
big laugh. Last week they had "The
Beloved Rogue" to work on and as
its hero is one of the best known
of French poets, you might think
Frenchmen couldn't go far wrong.
They came near beating even their
own record when they took the
French poet's verses and translated

them into French prose in the
French sub-titles, obligatory in this
city. They were given in fairly
rhymed translations in the English
titles, but evidently they didn't
know that he had originally written
them in French. Incidentally, when
they translate a good juicy Ameri-
can slang phrase into French, it is
a real scream. Just as an example,
"Make it snappy" becomes in the
French: "Go quickly my brave."

One more theatre went dark this
week—Canadien-Francaise—one of
the oldest in the city and originally
called Loew's Court. This makes
nine out of 58 since the Laurier
Palace fire.

Motion picture bureau of the Cana-
dian Government will this year be
self-supporting, thanks to the num-
ber of contracts recently obtained
from Hollywood. Hon. James Mal-
colm, Canadian Minister of Trade
and Commerce told the House of
Commons this week when the esti-
mates of his department were under
consideration. It is the first time
in its history it has even reached
this position, and that it has done
so is mainly due to the efforts of
Raymond Peck, director of the bu-
reau, who has had long experience
in pictures affairs in the United
States and this country.

Maurice Davis, Montreal manager
Regal Films, is the father of a son
and heir, since named Richard Leon
Davis. If he's anything like papa
they should have called him Richard
Coeur de Lion.

Sir Harry Lauder arrived in this
city ahead of schedule Thursday
last. What effect the air and other
things in Montreal had on Harry
may be judged by the reports of
the newspapermen. Montreal "Her-
ald" in the morning edition said he
had a "rich luscious baritone."
"Gazette" man heard him as a
"pleasing tenor." Everyone waited
for the afternoon "Star" to describe
him.

Lauder had fair houses at the
Princess with prices from 75 cents
to \$2.50, three nights and two mat-
inees. He was supported by ordi-
nary vaude and got by with old
stuff, there not being a single new
one in his songs. Gross on the five
performances around \$8,000, good
first and last nights and only fair
on the mats.

Ivan Bankoff and Beth Cannon
will open with a Fanchon and
Marco Revue in San Francisco
April 23.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—Stock (Frank Wilcox
Co.).
Temple—Stock (Temple Dramatic
Players).
B. F. Keith's—Vaudeville-pic-
tures.
Savoy—Dark.
Eckel—Dark; reopens April 16
with "Tell It to the Marines."
Strand—"The Show"—Vitaphone.
Empire—"The Auctioneer."
Regent—"Mismates."
Palace—"The Ace of Cads."
Harvard—"The Red Mill."

Discovery that "The Passing of
the Third Floor Back" had been
done twice here in stock caused
Frank Wilcox to shelve the piece
as the Holy Week bill. The play
was announced as the personal
choice of Mr. Wilcox's father, the
Rev. Seth Wilcox, Mount Vernon.

H. M. Addison has left Bingham-
ton for Buffalo to assume the
management of the new million-
dollar Great Lakes theatre, operated
by M. E. Comerford, Scranton.
Addison for the last nine years has
been in charge of the Binghamton
and Stone theatres operated by the
Binghamton Theatre Co., a Comer-
ford subsidiary. The Great Lakes
theatre, seating 3,400, opens about
April 23.

The new Schine house in Newark,
opening today, has the Geneva Park
Band as special feature.

The Medbury Mimmers of Hob-
art College dedicate the college's
new Little theatre April 20, pro-
ducing Philip Barry's "The Young-
est." Girls from William Smith
College play feminine roles.

Revised plans for the 10-story
building on the site of the old
Bastable theatre, destroyed by fire
some years back, make it certain
that it will include no playhouse.

Work on the new Schine theatre,
seating 1,800, Cortland, starts the
end of the month. The Schine in-
terests now have a site with 150
feet frontage on North State street.
The new house will permit either
vaudeville or touring attractions.

Harold Lloyd made a flying visit
up-state last month and had four
Great Dane puppies shipped from
the Waterloo kennels of Attorney
Clifford Bear to Lloyd's Hollywood
home.

The Eckel, dark two months
while changes costing \$75,000 have
been made, reopens Saturday morn-
ing with civic dedicatory exercises.

Franklin H. Chase, dean of local
critics, left on Monday on another
European jaunt. He has the
Riviera as his destination.

John Pollock, brother of Chan-
ning, was here last week to assist
Tom Magrane, director, in rehears-
ing "The Fool," this week's Temple

stock offering. The Temple cast
has two who played the Pollock
piece in New York—Hamilton Mott
and Clarence Handysides.

The Palace, Lake Placid, staged
a fashion show Monday night in
conjunction with the film, "Fashions
for Women." It was the first time
such an event had been attempted.
Local merchants co-operated with
the theatre.

NEW ENGLAND

The P. & D. Theatres, Inc., is to
erect a \$650,000 theatre at Washing-
ton and Dodge streets, Salem, Mass.
Pictures.

Ushers at the Capitol, Lynn, will
handle every detail of a 10-act
vaudeville show at that theatre
April 18. The proceeds will go to
them.

Plans to enlarge the Palace, Man-
chester, N. H., to a 2,500-seat house,
making it the largest entertainment
house in northern New Hampshire,
are under way.

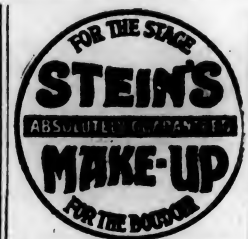
Present plans call for the rebuild-
ing of the Middlesex theatre, Mid-
dletown, Conn., on the ruins caused
by fire. It is expected that work
will commence not later than May 1.

The Lynn, Mass., school heads and
the stage hands union have been at
tilts over the non-employment of
union musicians in the high school
orchestra. School officials say they
would drop the union stage hands

rather than employ eight union
players, the plan offered to settle
the difficulty.

Anita May Andrews, 8, daughter
of Manuel L. Andrews, circus
clown, has announced that she will
join her father under the "big top"
when school closes. Anita has
gained a reputation as a gymnast,
specializing on the flying rings.
They will go with the John Robinson
show, accompanied by Mrs. An-
drews.

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splendid grounds, lawns, shade trees, flowers, hedge, berries, fruit trees, driveway. House completely
equipped with copper screens, and winter storm sashes. Three minutes from bathing beach. Buyer
would not have to invest a dollar for improvements. For summer or all-year residence. Terms to
suit purchaser. Home was occupied only by Sam Williams and his late wife, Kate Ellmore.
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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

OL. LXXXVII. No. 1

NEW YORK CITY, WEDNESDAY, APRIL 20, 1927

64 PAGES

FILMS SWAMPING B'WAY?

OYEZ! OYEZ! YOU CAN'T WISH A WILD DIVA ON THIS COURT

Justice Ford Refuses to Rule on Temperamental Prima Donna Who Signed 2 Contracts—What's Supreme Court Compared to a Musical Lady?

A \$50 a week Spanish prima donna whom two managements claim for the Alhambra and Apollo theatres, both on 125th street, New York, and playing stock burlesque, (Continued on page 29)

YOUNG PEOPLE DECENT, ET 'EM DANCE SUNDAY

Reformers Given Wallop by Minn. Senate—Killed Proposed Restrictive Law

Minneapolis, April 19. Blue law advocates and reformers in Minnesota suffered a crushing defeat when the state senate by 30 to 29 killed a proposed law to abolish public dances Sunday. Replying to Senator Frank A. Day of Fairmont, one of the measure's sponsors, who asserted Sunday dances are degrading and demoralizing youth, Senator McCubrey of Moorhead expressed surprise that Senator Day would admit that there are such young people in his community. "The young people in our section are decent, and I don't want a bill like that passed to take away what little pleasure they have," said Senator McCubrey.

Hotsy-Totsie's Hit

Business is entirely shot in the peakiness and hotsy-totsies of Times Square. Proprietors can't figure the whys or the drops. Most of the off-bus-ness is particularly walloped pop instead of the take-aways. Things have gotten so bad in previously profitable stands that many owners are officiating behind the bars to hold down the overhead.

Browning's "Romance"

The "romance" of Edward (Daddy) Browning and Frances (Peaches) Browning has been dramatized for the Metropolitan stage, Sanford E. Stanton, producer. "Hold On" is the working title, is being cast and goes into rehearsal next week. Roland Oliver, author.

REFUSED \$1,000 BILL

Eddie Jackson in a Times Square night club refused to accept a one-thousand dollar bill last Thursday as his portion of the \$3,000 weekly salary for Durante, Jackson and Clayton. Eddie said no big salary should be paid in such a small way; he wanted all fives in a bundle.

Mr. Jackson is the young man who, when a girl said she thought he was a Lothario, replied: "It's not so, I've never been in a jail in my life."

Chaplin Settled Federal Tax Claim for \$1,000,000

Washington, April 19. Charlie Chaplin has settled his tax controversy with the Government at a cost to the picture comedian of close to \$1,000,000, it is reported.

This settlement gives Chaplin a clear slate on all Government claims from 1917 to 1924, both inclusive.

Disputed taxes centered around 1917 and 1918 and involved certain contracts with Sidney Chaplin wherein the brother was said to be a partner.

Charlie Chaplin had posted close to \$700,000 in Liberty Bonds at the beginning of the litigation.

"Sex" and Chicago

Despite the conviction of the producers, author and players of "Sex" upon the charge of giving an indecent performance in New York, James Timoney, one of the producers, is contemplating taking the same play under its original title into Chicago.

Timoney is reported to be of the opinion he can "clean up" the play and "fix" sufficiently in Chicago to obtain a premiere showing, thereafter handling the script as the exigencies of the situation may demand.

Inquiries have been made within the week by Timoney as to a possible Loop theatre obtainable.

9 BEST BLOCKS— NO LEGIT PLAY

70 Legit Theatres in New York, but Broadway from 42nd to 53rd Street Without One—Top Locations of World—Best Known Two Theatres with Super Pictures—Paramount, America's Lead Publicity Building, in Sector, with Capitol Another

83 "SPECIALS" '27-'28

Not a single legitimate play is in a theatre on the west side of and on Broadway between 42d and 53d streets, the best theatre location in the world.

In the Times Square section are 70 legit theatres and on the blocks of the Broadway's west side between the streets mentioned nine theatres, without a single one playing a play. All play pictures except (Continued on page 40)

FEW LONG HAIR GALS ON COAST

Scarcity of Tresses Great for Wig Makers

Los Angeles, April 19. Though Hollywood is flooded with picture extras and atmosphere people, according to reports kept in the office of the Central Casting Corporation, if a call were made for 50 girls with long hair, it could not be filled.

Where long hair is needed, it has been necessary to use wigs. It was also learned, in looking (Continued on page 42)

Levitzi in Film House; \$5,000 Weekly for Pianist

Mischa Levitzki, concert pianist, is booked in for three weeks at \$5,000 a week at the Roxy, opening May 1. It marks Levitzki's last New York appearance for 2½ years. S. L. Rothafel is also negotiating with Fritz Kreisler for a booking at the mammoth picture house. Levitzki will play a standard concerto with the Roxy's 110-piece orchestra.

FOX'S MOVIE-TONE MAY DEVELOP IN TALKING NEWS WEEKLY

Regular Picture Staff Director Reported for Assignment of Talkers—Street Noises Picked Up Without Interference on Tests

Hideaway Shaves

Bootleg barber shops are operating in Times Square on Sundays. The tap is 50 cents for a shave and 25 cents for a shine.

The scrape and shine occur behind lowered curtains or shades.

Chinese Coolies Attack American Cameramen

Follow-up reports state that the American cameramen "shooting" the uprising in China for the news-reels are having a tough time of it. G. T. Rucker, for Pathe, and James Seeback, Fox, had to be rescued by Cantonese soldiers when set upon by a mob.

In this instance the Yankee lens mechanics were robbed, stoned and beaten with bamboo poles before the military got to them. Seeback losing his Bell & Howell camera in the melee and Rucker having the lens of his machine stolen.

The skirmish took place at Yu Yuen Road and the Shanghai-Hangchow Railway when an angry mob of Cantonese sympathizers started the rumpus as the cameramen were setting up their cameras (Continued on page 42)

\$115,000 Per Yr. for Sign

P. D. C. is paying \$115,000 for its signs on the Gaiety, New York, under lease, for Cecil B. DeMille's "King of Kings."

The picture concern is paying \$72,000 for the corner space, that closing up two floors of the Gaiety building, also \$18,000 to maintain the signs, with the other \$25,000, its cost.

"Kings" opened last night (Tuesday) before an invitation audience.

P. D. C. is reported paying a rental averaging \$2,700 weekly for the theatre, holding a two-year option, upon the expiration of its 60-day tenancy commencing April 15. This is believed to be the most reasonable rent, considering house and location, received for any Broadway theatre within recent years.

Subdued reports continue to circulate concerning developments with Fox's Movietone. One of the latest, but unconfirmed, is that Allan Dwan is to take over the entire physical direction of Movietone (Continued on page 42)

\$7,000 BRIBE TO GET FACE NEAR PRINCE'S

Wife of Hollywood Comedian Got in Wales' Group But Her Face Too Close to His Mug

Los Angeles, April 19. For the privilege of getting her face in a group picture with the Prince of Wales, at the time of the English heir's visit to Southern California several years ago, the first wife of a Hollywood picture comedian paid \$7,000 to the photographer.

The story leaked out when Commander W. B. Leake of the British royal navy, attached to the prince's staff at the time, arrived here on (Continued on page 29)

Large Loan Record

Chicago, April 19. The proceeds of the \$10,500,000 bond sale through Lawrence Stern & Co. of this city for Loew's, Inc., was accomplished in record time for a theatrical transaction.

It was completed by Saturday morning and the full amount turned over to Loew's. The show firm is said to have obtained the large amount very cheaply.

17-Year-Old Organist

Probably the youngest professional organist in the world is Henrietta Kamern, 17, at the Rio, at Broadway and 163d street, New York.

She is "showing" today, Thursday and Friday, doing "Rhapsodie in Blue" on the organ.

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BRITISH QUOTA BILL UNDER INSPECTION IN WASHINGTON BUT NO ACTION LIKELY

Secretary Hoover and State Department Silent—One Official Has Complete Analysis of Bill—Of 761 Pictures Shown in England During Last Fiscal Year, 661 Americans—28 Only Were British—"Can't Legislate Morals With the People"

Variety Bureau, Washington, April 19.

Though the British film quota bill is probably the most discussed intimate topic before the picture industry, both abroad and in the U. S., official Washington declines to commit itself as to the possible effects of the measure on American producers.

Secretary of Commerce Herbert Hoover stated he could say nothing at this time on the proposal. Officials of the State Department, beyond admitting that the bill and the 90-odd amendments proposed was being given considerable study, followed the same course pursued by Mr. Hoover. They would say nothing beyond the fact that no representations of a friendly nature had been made to the British government. It was pointed out that any nation is fully within its rights to pass such legislation, and beyond friendly overtures drawing that government's attention to the injury it might do an industry of this country, it would be beyond the power of the department to act.

It was stated that as yet the American producers had requested no action from the department, either verbally or in a formal letter.

Spreading Legislation

When Variety's reporter drew the official's attention to the trend of recent years to compete with legislation rather than with pictures, it was agreed that the possibility of the passage of the English proposal, if workable, might lead to a rush of such legislation in other countries.

One official, not of the State Department, discussing the bill and its possible effects, "unofficially and not for publication," indicated just how closely the measure is being studied. A complete analysis of the bill was before him, with one of the outstanding features of it disclosing that in a 52-play date house approximately four weeks of that would have to be given over to the British productions.

Further was it shown that though the German "one for one" had failed, principally because no requirement was included in that plan for the actual showings of the native product, those framing the British proposal had corrected very forcibly that "error." Also in this same regard, the reports coming through point out that the British measure is being tightened up in such a manner as to leave but few, if any, loopholes for evasion.

U. S. Exhibitors' End

As to what the attitude of Congress will be when that body meets, December 1 next, is problematical. The American film industry is well represented, and should the British proposal develop to such a stage that the American exhibitor would have to absorb part, if not all, of the losses abroad by the payment of high rentals, a reprisal measure would undoubtedly come out.

The producers, too, are strongly entrenched in the national law-making body. The question may thus come up without the exhibitor angle.

The motion picture means much to practically every American industry. They have been pronounced this nation's best advance salesmen. With such a powerful group of allies the picture industry will undoubtedly be assisted materially in finding a legislative or some other form of reprisal.

In Variety last week appeared a statement from George Canty, motion picture trade commissioner, in which he expresses the belief that such legislation abroad will defeat itself.

Those of the industry here draw

A Wise Wise-Cracker

Minneapolis, April 19.

In a lead editorial commenting upon the lecture given here by Will Rogers, the Minneapolis Daily Star (evening) declared that Rogers is a "wise cracker" with emphasis on the "wise."

"Mr. Rogers poses as a 'hick from Oklahoma,'" the editorial stated. "If some of the official jobs in Washington were held by 'hicks' with ability to size up international situations as wise as the 'mayor of Beverley Hills,' our international affairs might not be in such a distracting snarl."

attention to this and then turn to the reports of the strenuous objections of practically all of the British exhibitors to the quota idea as proposed.

Statistics forwarded from London to the Department of Commerce disclose that from August 1, 1925, to July 31, 1926, that of the 761 films having "trade showings" in England during that period, 661 were American productions, while but 28 were British.

An optimistic note was found in the oft-repeated statement before Congress in connection with legislative moves by the "reforming" element—"You cannot legislate morals into the people." A prominent attorney here, representing many film companies, added to this: "Nor can you legislate them up to box office."

The Germans learned their lesson. The answer was expressed but recently by one of the leading trade journals of that country: Good pictures.

'Scaramouche,' Moderate; 'C. O. D.' Revue—No Chance

London, April 19.

Sir Martin Harvey in "Scaramouche," Sabatini story, opened at the Garrick last night and may make a moderate run of it.

As played here the piece is minus the thrill and charm of both the novel and the picture.

Another opening was a revue called "C. O. D." It came into the Duke of York's April 16. Disappointing effort because of poor material. Archie DeBear staged.

THE FITZGERALDS BREAK

Cissy's Son and Bride Separate While on Honeymoon

Los Angeles, April 19.

Agreeing to disagree, Osmond Mark Fitzgerald, son of Cissy Fitzgerald, stage and picture actress, parted with his less than three-month bride, Florence Vera Walker, while still on their honeymoon.

Divorce proceedings are expected, with Fitzgerald now in New York and his bride in San Francisco.

"Queen High" Closing

London, April 19.

"Queen High" (American) will close at the Queen's Saturday (April 23).

The show has had a run of six months.

Tom Holt in New York

Tom Holt, representing the Williamson of Australia, is in New York.

WHAT HANNEN SWAFFER COULD SAY OF PAUL ASH

(Happily written without request by a member of Variety's Chicago office staff and somewhat gleefully printed. The Mr. Swaffer referred to is a London newspaper man, doing dramatic critiques as a side line and running a weekly column in Variety—on the other page, to the left. Read it and weep.)

Chicago, April 14.

ORIENTAL (Chicago)

Hannen Swaffer, wit) due apologies and bless his soul, should catch this boy, Paul Ash. Maybe like this:

Paul Ash As It Looks

I am over on your side at last. For a while I thought my departure from London would be delayed, as I had previously, and thoughtlessly, arranged a luncheon engagement with Lord Whintank on the very morning that I was to leave. Fortunately, however, Lord Whintank died that same morning so I wrapped my share of the luncheon in my vest and came on over.

I Come to Chicago

When I arrived on your side I hurried right to Chicago without staying overlong in New York. Channing Pollock, headstrong but foolish, was in New York. I didn't want to see him. I had challenged him to something, a debate I believe. I had forgotten all about it until my arrival. Then it was too late to make notes. I would have done anyway.

I Like Chicago

Chicago is a pretty city. I dined with Mayor Thompson yesterday and told him so. He thanked me. The papers were full of it. In fact, the papers were full of everything. What papers you have on your side. In London they would be hissed. I wonder if they know that in London they would be hissed. I would hiss them myself. I did, in my hotel room.

I See Paul Ash

Later I went to the Oriental. It is a gaudy theatre, a product of the abnormal minds of kinema kings. There was a queue outside, but I walked right in as I had dined with the head usher the previous evening.

Paul Ash, a bandmaster with red hair, is featured here. I am going to challenge him to something. He directs a large jazz orchestra and acts as master of ceremonies for the program of specialties.

The people who come here are terrible. Most of them are young churls who applaud vociferously and talk among themselves like a group of school children. Later I found out that they are. I am not going to dine with them. Neither will I challenge them.

I Wonder

I wonder if Henri Keats, the organist, realizes that he is good. He plays accompaniment to silly little songs that are flashed on the screen. The patrons, stalls and all, sing as he plays and the noise is deafening. At the time I was in attendance there was a large thermometer on the stage and as the audience sang louder and louder a light blue rose on the thermometer until the people had shouted it up as far as it would go.

I told Keats that I thought he was good, but he already had eaten. So I went to Thompson's.

The Program

Paul Ash had a very decent offering for me. It was called "Jazzology" and consisted mostly of jazz. Ash appeals to me. He is a very likeable chap, handsome in his way, and a fluent talker. We have no one like him in London, with the possible exception of myself. But I hate jazz.

The cinema program was sufficient. There was "The Sea Tiger," a first National film, a Kinogram news reel, and an "Aesop's Fables" cartoon picture.

I think I will challenge them.

Ran Out of It

Pardon my thoughtlessness now in closing but I have run out of it. It's really aggravating that I should just as I got another idea about what I could do if Paul Ash had not done it before I could, but the lion on this machine that I own has gone blooey. You must excuse I. I think I should challenge the machine.

Ella Shields' Ovation

London, April 19.

Ella Shields appeared at the Victoria Palace (vaudeville) yesterday (Monday) and received an ovation. It is her first London appearance since undertaking an 18 months' world tour. She was forced to two curtain speeches before the house would let her go.



WILL MAHONEY

While at the Temple, Detroit, the "EVENING NEWS," Mar. 17, said: "Will Mahoney, Temple Star. That bluff, bang, gattling gun eccentric dancer, Will Mahoney, back at the Temple Theatre, registered such a hit at the opening show Sunday that this reviewer is convinced of what he had previously considered probable, that Mahoney is the greatest dancing single variety has produced."

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

English Benefit, \$20,000

It has been announced by the British committee assisting the Actors' Fund that the benefit performance for the fund by English actors at the Imperial, New York, netted over \$10,000. Incidental to the performance was a souvenir program.

The British committee has pledged a quota of \$20,000 to the Actors' Fund in the latter's drive to raise \$150,000.

Canadian Customs Off

Bruce Noble, theatrical traffic agent for the Canadian Pacific, has announced the abolishment of the Canadian Customs regulations requiring payment of duty on costumes going into Canada from the U. S.

A single regulation remains, of the cash deposit on carload or other large lot of show effects. This deposit is refunded after such effects have left Canada.

Dollys in Casino Revue

Paris, April 19.

The Dolly Sisters are shortly due here to rehearse for the new revue at the Casino de Paris in May.

Rosie Dolly is at present in New York and Jennie is in London. Their permanent home is in this city.

Hal Sherman will be included in the new revue due at the Casino early in June.

Eddy Dolly, brother of the Dolly girls, is producing.

McINTOSH COMING OVER

Sydney, March 7.

Sir Hugh McIntosh expects to visit America by July 1, on his way to London.

It has been about three years since he was in the States.

PARIS

Paris, April 9.

Laurie and Vera Rayne opened at the Perroquet Cabaret April 1, and are now doubling at the Cafe de Paris.

Huguette Duflos, picture star, late of the Comedie Francaise, and divorced wife of the actor Duflos, may be called upon to change her stage name after legal proceedings in hand. She will probably bill herself as Mlle. Huguette (manager adding: "Formerly Mme. Huguette Duflos").

Jerome K. Jerome's "Fanny," adapted by Pierre Selze and Andree Mery, will be produced shortly at the Daunou by Jane Renouardt when she resumes the management of this fashionable little house.

Robert de Simone will assume management of the Apollo June 15 when the French version of "Mercenary Mary" will migrate from the Bouffes-Parisiens for the summer season. It is expected to hold that stage until September.

BRITAIN'S FILM FANS ATTEND EVERY 6 WEEKS

3,760 Picture Houses Average
8,000,000 Attendance
Weekly

London, April 10.

At the 17th annual general meeting of the Provincial Cinematograph Theatres, Ltd., Lord Ashfield, chairman of the company, read a report showing a healthy condition for the concern. He made many observations on the industry, among them the following:

In America there are now 17,000 picture theatres, with an estimated average weekly attendance of 60,000,000. In Great Britain there are 3,760 picture theatres, at which the average weekly attendance is estimated to be 8,000,000. The number of attendances per annum per head of the population in the United States is, therefore, 28, or, in other words, every person in that country visits a cinema theatre on an average once every fortnight.

In Great Britain the number of attendances per head of the population is roundly eight per annum, or, every person in this country visits a cinema on an average of once in every six weeks.

English Not Freely Buying Film Stocks

London, April 19.

Of the \$12,500,000 corporation formed by Ostrer Brothers (bankers) for the Gaumont British Picture Corp., the public has subscribed for but a small amount.

Underwriters of the project have to take approximately 75 per cent of the issue.

SAILINGS

April 30 (New York to London), "Whispering Jack" Smith (Leviathan).

April 30 (New York to Berlin), Mr. and Mrs. M. L. Malevinsky (Rotterdam).

April 30 (New York to London) Park Sisters (Majestic).

April 29 (New York to London), A. R. Katz (Leviathan).

April 27 (New York to London), T. D. Kemp, Jr. (Berengaria).

April 20 (New York to Paris), Pola Negri (Aquitania).

April 19 (New York to London), Michael Bohnen and wife (Mary Lewis), (Reliance).

April 16 (London to New York), Herbert Brenon (Berengaria).

April 13 (New York to Paris) Jack Hawkinson (Albert Ballin).

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COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

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1ST NAT'L, WITH PATHE-P.D.C. MAY BE NEXT MERGER—K-A-STANLEY NOT IN

Keith-Albee and Orpheum See Possible Product Supply—Unable to Agree With Stanley From Report—New Merger Estimated for Capitalization Purposes at \$75,000,000—McGuirk 1st Nat'l Head

A combination of First National with the already merged P. D. C.-Pathe now stands in the offing as the likely outcome of the formerly proposed big thing in the way of a film get-together. Declared out are Keith-Albee with the Orpheum Circuit and the Stanley Company. These latter three are said to have made themselves impossible for the gigantic deal first lined up through the Stanley and K-A people having been unable to agree between themselves.

As K-A and Orpheum are on the verge of a merge, they see in the addition of First National to P. D. C.-Pathe, another picture producer. It is something they look forward to with evident satisfaction. Supply of film in the extremely brisk competition K-A and Orpheum are encountering has been a large source of worry to those few people in the vaude circuits who have an idea of the present picture business.

McGuirk, 1st Nat'l President notwithstanding that John J. McGuirk, president of the Stanley Company, will be definitely named as president of First National in the reorganization of that producer and distributor at its annual meeting this week in Atlantic City, it is said that the failure of Stanley and K-A to reach an agreement upon a mammoth merger will have no bearing upon the proposal to link up First National with the other two producing firms. Fred Lieber, former president, will be chairman of the board.

Through the Keith-Albee 50%-for-nothing holding in P. D. C. (Producers Distributing Corp.) K-A becomes a large stockholder in the Pathe combine and would continue its relative share into the larger formation now planned.

A capitalization of around \$75,000,000 is estimated as required for the financing of the three-firm, if First National and P. D. C.-Pathe get together.

In the reorganization of First National with McGuirk president, the post of general manager would be continued with Richard A. Rowland as now occupying it. He would not be affected in his specific duties. The general reorganization of First National from accounts will extend from the far west studios of the concern back

to the New York offices and include the story department.

A reorganization will be more easily and quickly effected on the producing end if the 1st Nat'l junction with P. D. C.-Pathe is completed. In that event Cecil B. DeMille probably will be in charge of production.

BAKERY TIE-UP ON FOR 3 MOS. WITH NEWMAN

**K. C. Flooded with Photos
of Paramount Stars—
Good for Tickets**

Kansas City, April 19. Sweetest publicity stunt here in years was put over by Ken Franklyn, exploitation manager for the Newman.

The hookup is with a local bakery. It includes enclosing a miniature photo of a Paramount star with every loaf of bread put out by the company the bakery to redeem the pictures with Newman theatre tickets. Full-page advertisements call attention to it. Thousands of heralds and other publicity are also being used, with every piece carrying the name of the Newman, the current picture and other publicity for the attraction.

The second day after the first ad appeared the bakery reported over 10 per cent increase in orders.

The distribution of the heralds and other small stuff is being done through the New Theatre Boys Club, which insures the placing of 100,000 pieces in one afternoon.

The stunt will run for three months and promises to be most successful for both of the institutions.

THEATRE RESPONSIBLE TO ANY PATRON FOR INJURY AFFIRMED

U. S. Supreme Court Refuses to Review Damage Award—Woman Tripped Over Carpet Given \$18,000 Verdict—New York State Case

Washington, April 19. An award of \$18,000 damages against the Rex Amusement Co. of West Virginia in favor of a woman who tripped over a loose carpet in their theatre was upheld by the U. S. Supreme Court. It refused to review the case.

The case, considered of much importance as a precedent to decide whether a theatre manager is responsible for the safety of any patron in his theatre, is now discounted somewhat, despite consideration of the highest court, because of a law peculiar to West Virginia.

This is that the party being sued must be proven aware of the condition existent on his property which caused the injuries. The Rex Amusement Co. attempted to establish ignorance as to the loose carpet, but was decided against.

In New York State, a recent decision by the Appellate Division of the Supreme Court fixed responsi-

bility on theatre managers for safety of all patrons, even if the patrons chose to risk their lives by taking part in acts on the stage.

A boy, claiming he was thrown to the floor and injured after being induced to go upon the stage and run on a treadmill, was awarded \$1,500 damages by the court. He had been admitted to the theatre on a pass.

The State Theatre Co. of Albany, defendants, denied responsibility for any person injured while appearing in an act, but received an adverse decision.

Radio's Speak-Easy Tour

A radio tour of the liveliest speak-easies, cabs and nite clubs is slated for April 26 at 9:10 via WGBS.

Charles G. Shaw, the novelist, whose "Heart of Hurricane" satirizes the metropolitan night life, will broadcast the talk.

GRIFFITH WITH DeMILLE AT MET COAST STUDIOS

**Will Make His Own Pictures,
With DeMille at P. D. C.
Lot**

Los Angeles, April 19. D. W. Griffith has signed or is about to sign an agreement with Cecil DeMille whereby D. W. will direct his own pictures at the Studios of Metropolitan Pictures here, a subsidiary of P. D. C. Griffith will have the sole direction of his own pictures, it is said.

At the P. D. C. lot, in whichever studios the combination of P. D. C. and Pathe decides upon, DeMille will be in full charge of all production.

On Broadway it is stated with authority that D. W. Griffith had agreed to make six pictures for Pat Powers. It precludes the possibility of Griffith engaging to direct a picture elsewhere before the expiration of his Powers agreement.

Miss Faire's Nose Lift

Los Angeles, April 19. Virginia Brown Faire, picture actress, has had her nose "lifted" by an operation performed here.

Agnew-Rork Wedding

Los Angeles, April 19. The announcement that Robert Agnew, actor, is to marry Ann Rork, actress, is said to shatter the seven-year romance which existed between Agnew and May McAvoy. Miss Rork is the daughter of Sam Rork, motion picture producer. The wedding is scheduled for June.

"Red" Kann's Leap

Maurice ("Red") Kann, the dynamic editor of "Film Daily," is taking the jump-off June 10.

On that date Marie Centre, non-professional, will become Mrs. Red, the couple sailing the same midnight on the "Tuscania."

They will be away one month.

Elinor Glyn's Contract

Los Angeles, April 19. Elinor Glyn, who has just completed her first contract of three pictures for Paramount, was given a new one this week. It gives the author \$10,000 more on each story that is made by her, besides a percentage of the profits, from reports.

Disjointing Child's Nose

Los Angeles, April 19. Sally Ann Carewe, year-old daughter of Edwin Carewe and Mary Akin, will undergo a facial operation, whereby her nose will be disjointed.

A second child is expected soon in the Carewe family.

Colleen Moore's 'Face'

Los Angeles, April 19. "Baby Face," Colleen Moore's next for First National, will be adapted by Winifred Dunn from the stage comedy, "Synthetic Sin," by the Hattons.

College Girl in Lead

Los Angeles, April 19. Margaret Gray, recently of the University of California, has been engaged by Universal for the feminine lead opposite Fred Humes in "Arizona Cyclone."

BELL'S "LIBERTY BONDS"

Los Angeles, April 19. Monta Bell begins work this week on his first picture for Metro-Goldwyn-Mayer, "Liberty Bonds." Norma Shearer, Lawrence Gray and Gwen Lee are featured members of the cast.

Jay Dee's Foreign Film

J. D. Williams will go abroad within the next 60 days, to make a picture on the other side.

Marcus Loew at L. I. Home: Marcus Loew has been at his Long Island estate for a week or so, not coming to his Broadway offices.



ROScoe AILS

says: "Earl Carroll, modern Bacchus, immerses beautiful girl in tub of wine; who wouldn't? Hearken to the plaudits of select circle of invited friends. Earl Carroll collapses on way to Atlanta. These are harsh facts, but very forgivable during this age of unharnessed morals. But the testimony of some of his epicurean friends that gave his Atlanta trip impetus after having drunk of his wine and reveled, aye friends! That is the unforgivable part methinks. There are many birds of fairer plumage."

Booked solid through
Messrs. Lubin and Schenck

CALIF. 50-50 STATE ON HUSBANDS-WIVES

**Legislature Passes Measure
for Husband's Alimony Pending
Final Decree**

Los Angeles, April 19. California wants to be known as a "50-50" state, so the Legislature in Sacramento has just passed the bill whereby husbands are entitled to all the rights of alimony and separate maintenance accorded wives in other states when suit is brought for divorce.

It was introduced by Assemblyman Rochester of Los Angeles, who represents a community where in many cases wives are bigger and

NEW CHI MAYOR RECOMMENDS 'IRONSIDES'

**Big Bill Thompson Does
Unusual Act—Show
Business' Friend**

Chicago, April 19. Mayor William Hale Thompson, known as one of the best friends of show business among important officials of the city lived up to his rep with a proclamation, the first issued since he took office last week, urging every school child and every adult in the town to see Paramount's "Old Ironsides" at the Auditorium.

It was probably the first time a mayor of Chicago ever gave a production picture such a whole of an ad over his official signature. Although "Big Bill" gave his reason as a desire to help out the national campaign for funds to rebuild the U. S. S. "Constitution," nearly the whole proclamation was a rave about "one of the greatest pictures ever made."

He also took the opportunity to put in a rap against School Superintendent McAndrew, formerly of New York, who recently ruled school children would not be permitted to raise funds for the "Constitution." The new mayor has promised to "force McAndrew out."

more lucrative breadwinners than the husbands, as previously reported.

The bill provides that during the interlocutory period of divorce, which is the time between judgment is granted a divorce and the final decree, the husband may claim alimony.

The present state law permits the wife or husband to have alimony after the final decree, if the court so decides, but permits only the wife to obtain alimony or separate maintenance during the year when the interlocutory decree is in force.

Only five members of the state senate opposed the passage of this bill.

4 NEW PUBLIX NEIGHBORHOOD HOUSES REPORTED ABANDONED

**Five Left to Be Built of Originally Intended Nine—
Some Doubt Whether Any Excepting Brooklyn-
Downtown Will Be Erected**

W. C. Hearings by Federal Trade May 1

Washington, April 19. Hearings on the charges of the Federal Trade Commission against West Coast Theatres, Inc., are to be opened, under the order of the commission to take testimony in the case, shortly after May 1, on the Pacific Coast.

The chief examiner is to assign one of his staff during the coming week while a like action by the chief counsel to name those attorneys to represent the government.

The commission, as has been reported, declined to accept a mutually agreed upon stipulation drawn up by the former counsel for the government and the West Coast legal staff.

"Cheyney" for Constance

Los Angeles, April 19. It is reported that Joseph Schenck has purchased the screen rights to "The Last of Mrs. Cheyney," from Paramount, for Constance Talmadge.

Gunning's Film With Sills

Los Angeles, April 19. Wid Gunning is to produce "Hard-Bolled Harrigan," Milton Sills' next for First National. Charles Brabin will direct.

New Publix theatres at Concourse and Fordham road, Flatbush, Jamaica, Flushing and downtown Brooklyn are the remaining theatres of the original nine neighborhood houses intended for construction by Publix Theatres (Paramount). Reported out of the nine are the contemplated theatres at East New York, Gates avenue (Brooklyn), Broadway and 181st street, and Southern boulevard.

In each of the retained locations is a K-A. theatre standing or announced. Contrarily in the sections removed from the list are Loew theatres now operating in Fordham. It is now stated that Loew's will build in the Fordham district.

A report persists that Publix will not build according to its original intention excepting the downtown Brooklyn theatre, announced some time ago and which is not looked upon as a community theatre.

Several Stories

Another report is that Loew's remains the strong dissenter against Publix or Paramount going into the neighborhoods of Greater New York. Several stories are about as to the firm insistence of Loew's on this point.

At the Publix offices Sam Katz, its chief, would not admit anything, stating Publix had never made any announcement to that effect. At the Loew's headquarters E. A. Schiller replied he had not heard a word about it.

'TELEPHONE GIRL,' TO \$30,000, BIG MET, L. A.; 'LOVERS,' STATE, \$27,200

"Clipper," "Satan" and "Rogue" Finished Short
Runs—Holy Week Without Effect on Pictures—
"Ironsides" Picked Up to \$22,500

Los Angeles, April 19.
(Drawing Pop., 1,350,000)
Holy Week seemed to have had little or no effect on the first run box office. Several houses did better on the week than they have done for some time, with nearly all reporting that business for the end of the Lenten season better than it ever had been before.
Grauman's Egyptian proved to be the surprise with business almost doubling on the week before. "Old Ironsides" got the break through schools closing. Matinees average around \$1,000 a day, almost as much as had been the daily intake for two performances the week before. House announced last four weeks on the picture, which helped, too.
Metropolitan got another \$30,000 break on the second week of Eddie Peabody's stage return with "The Telephone Girl" as the screen attraction. Better Holy Week trade than last year's.
"Lovers" had a fairly good week at Loew's State with thanks to the stage attraction, San Francisco Beauties, Idea, and Gene Morgan and his band.

"Casey" Replaces "Satan"
"Satan" was taken out of the Million Dollar on the second week, though it hit around \$14,000, with "Casey at the Bat" in on short booking notice and getting around \$4,000 on the first day, which was a straight grind. At this rate indications are that it will get away with an easy \$30,000 week.

Carthay Circle showed a bill of improvement with "What Price Glory" in the 21st week, as matinees took a big spurt.
"The Yankee Clipper" did its windup with a six-day week at the Forum, which seemed to take it on the nose, the gross just passing \$5,000. "Mr. Wu" took its place here, and going at \$150 top got around \$1,400 the opening night. Though this picture is good production from artistic standpoint, it seems too gruesome and draggy as well as not being of the calibre which would warrant the \$1.65 top. About three weeks will be all for it here.

"The Beloved Rogue," running three weeks less one day also proved negative at the Criterion. "Resurrection" took its place with a most auspicious opening. This Carrawe picture got off to big notices and looks as though it will be good from four to six weeks here. Opening night got over \$1,600, big.

Uptown had a profitable week with W. C. Fields' "The Potters" on the screen. The stage show was a wov with the Lyman band and the musical feature and a marionette outfit to help bring in the kiddies at the matinees, as Lyman only works the night show.

"The Magic Garden" held over for second week at Figueroa more than held its own. Not even the title, "Sensation Seekers" could draw them into the Broadway Palace. This Universal was a Billie Dove product, but that seemed to mean nothing Holy Week.

Estimates for Last Week
Grauman's Egyptian (U. A. C.)—"Old Ironsides" (Par.) (1,800; 50-\$1.50). Kids having holidays as well as college students brought business to high mark of \$22,500, almost double previous week.

Carthay Circle (Fred Miller)—"What Price Glory" (Fox) (1,600; 50-\$1.50). Though in 21st week and close to finish did regular average around \$12,000.

Forum (B. & H. C.)—"Yankee Clipper" (P. D. C.) (50-\$1.50). With six days composing third and final week, pulled out with \$5,185.

Loew's State (W. C. Loew)—"Lovers" (M-G-M) (2,200; 25-\$5). No-varro-Terry starring combination did not mean as much to the gate as the F. & M. presentation, with final click \$27,200.

Metropolitan (Publix)—"The Telephone Girl" (Par.) (3,595; 25-\$5). This Madge Bellamy film got great Holy Week break. Around \$30,000.

Million Dollar (Publix)—"Sorrows of Satan" (Par.) (2,200; 25-\$5). Second and final week around \$14,000, not giving house any profit on short stay due to heavy adv. campaign.

Uptown (W. C.)—"The Potters" (Par.) (1,750; 25-\$5). Fields on screen got great break with Lyman on stage, as \$10,400 in neighborhood house indicates.

Criterion (W. C.)—"The Beloved Rogue" (U. A.) (1,600; 25-\$5). Finished poor three-week stay with \$5,938 in final six days.

Figueroa (Far West)—"The Magic Garden" (F. B. O.) (1,600; 25-\$5). Leo Meehan product on second week held up well to \$4,890.

Broadway Palace (Orpheum)

"ROGUE" STEALS WASH., \$14,000 IN BAD WEEK

Only Picture to Break Through
Gloom of Holy Week—"Ankles" and Vita, Below \$9,000

Washington, April 19.
(White Pop., 425,000)
Lent finally took its toll but it had to be Holy Week to do it. Even at that it failed to stop the John Barrymore "Beloved Rogue" at the small capacity Columbia. The picture topped everything, including the Palace with the latter's combination policy and twice the capacity. Others all felt the drop, though in the instance of the new Little with the Russian film "Potemkin" the nights held up splendidly. Matinees were short.

Estimates for Last Week
Columbia (Loew)—"Beloved Rogue" (U. A.) (1,232; 35-\$5). If in any other week would have probably smashed records. As it was \$14,000. Held over.

Little (Theatre Guild)—"Potemkin" (Russian Amkino) (225; 35-\$5). Matinees decidedly off, with nights running up \$3,000. Not bad. Met (Stanley Crandall)—"Ankles Preferred" and Vita. (1,518; 35-\$5). Suffered, dropping below \$9,000.

National (Rexley)—"Ben-Hur" (M-G) (1,847; 50-\$1.50). Papering helped appearances after previous run.

Palace (Loew)—"Fashions for Women" (P-F-L) and Aaronson's Commanders, also Joseph Cherney, guest conductor. Stage orchestra decided asset, though picture got all there was to get from ladies much interested in styles. Dropped from previous high marks to about \$13,500.

Rialto (U)—"Magic Garden" (F. B. O.) (1,978; 35-\$5). House management cheerful expecting big drop due to week with close to \$8,000 considered good.

This Week
Columbia, "Beloved Rogue"; Little, "Potemkin" (3d week); Met, "Venus of Venice"; National, "Ben-Hur" (2d week of repeat); Palace, "Demi-Bride" and 2d week for Aaronson's Commanders; Rialto, "Third Degree."
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Montreal's Awful Bump; Best in Town, \$10,000

Montreal, April 19.
Holy Week combined with a legit house running pictures for the week makes painful reading. Rarely have they touched such levels.

Capitol was the best of a bad lot, with \$10,000 for "Casey at the Bat." Other houses were a washout, not forgetting the Keith-Albee house, Princess, which must have been sorry that it didn't keep dark like His Majesty's.

Estimates for Last Week
Capitol (2,700; 60-\$5)—"Casey at the Bat" (Par.) \$10,000.

Princess (1,400; 55-\$1.10)—Nitchevo (French film). Russian submarine melodrama on French conventional lines. Complete flop. Doubt if \$4,000.

Palace (2,700; 55-\$5)—"Three Hours" (F. N.). Good picture, but couldn't beat apathy. \$8,500.

Loew's (3,200; 45-\$5)—"Monkey Talks" (Fox) and vaude. Couldn't get across. \$9,000.

Imperial (1,900; 30-\$5)—"Laddie" (F. B. O.). No worse than rest of show, which ran from babies to bag punching. \$5,000.

Strand (800; 30-\$4)—"Wolf's Clothing" (Warners), "Trainer and Temptress" (British film), "Greed of the Sea" (F. B. O.) and "Marriage" (Fox). \$2,500.

Mary Pickford in 'Alley'
Los Angeles, April 19.
"Paradise Alley," from the story by Kathleen Norris, will be the next for Mary Pickford.

Sam Taylor will direct for U. A.

"Sensation Seekers" (U.) (1,545; 15-\$4). This Universal just did not seem to fare at all even, though it had what should have been good selling title here. \$3,400.

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VITA IN HOLY WEEK GAVE STATE \$20,000

Remarkable Gross in Minne-
apolis—Hit Hennepin Hard,
Latter Getting but \$11,000

Minneapolis, April 19.
Holy week and generally bad business conditions held no terrors for the State. With Vitaphone as its piece-de-resistance, this house had one of the biggest weeks in its history.

It was Vitaphone's local debut. Clever and extensive exploitation aroused the public's curiosity over this new amusement feature. Newspapers, billboards, etc., were utilized liberally.

A new record was established for an opening Saturday gross. Week on the whole did not reach the gross record of the house. Matinee business fell considerably behind. But a total of over \$20,000 more than met expectations and furnished a holy week second to record mark that probably can be shot at for years to come.

It was the fifth big week in a row for the Shubert where Edith Taliaferro held forth as a stock guest star, winding up her local engagement in "Tarnish." With "The Lost Battalion" as its screen attraction, Pantages did a whale of a business. The picture was splendidly exploited and had the backing of Veterans of Foreign Wars here.

"The Night of Love" did not hold up so strongly in its second week at the Strand. Thomas Meighan, in a good picture, "Blind Alleys," lacked the herculean strength to pull them into the white elephant Garrick. Hennepin-Orpheum had a fair picture, "Getting Gertie's Garter," but after several good shows its vaudeville was weak and it's the vaude that counts principally at this theatre. The Lyric boasted an unusually good screen offering in "Let It Rain," but it couldn't create much of a stir under the circumstances.

Estimates for Last Week

State (F. & R.)—2,500; 60
"Afrat to Love" (F. P.), Vita, and Joe Thomas and his Sax-O-Tette. Vitaphone responsible for tremendous draw. Public comment highly favorable. Picture not especially strong, but show contained large quantity of pleasing entertainment. Around \$20,000. Remarkable for holy week or any other time.

Strand (F. & R.)—(1,500; 50)
"Night of Love" (U. A.) (2d week). One week would have been enough for this picture, which did not provoke any great enthusiasm, but drew them in nicely the first week because of title and sensational sex stuff. Around \$3,500.

Garrick (F. & R.)—(2,000; 50)
"Blind Alleys" (F. P.). Meighan popular here and picture well-liked, but house and other conditions mitigated against good business. Will Rogers' picture, "In Dublin," run in to take advantage of Rogers' visit in person in Minneapolis Saturday of opening. About \$3,200, several hundred over what house does ordinarily.

Lyric (F. & R.)—(1,350; 35)
"Let It Rain" (F. P.). First-rate picture did about as well as could be expected at this house. Around \$2,200.

Grand (F. & R.)—(1,100; 25)
"Easy Pickings" (1st N.). Picture O. K. About \$1,200.

Hennepin-Orpheum (Orpheum)—(2,890; 50-99)
"Getting Gertie's Garter" (P. D. C.) and vaudeville. Mediocre bill and strong opposition in Vita. Played havoc. Around \$11,000.

Pantages (Pantages)—(1,600; 50)
"Lost Battalion" and vaude. Picture badly hooded in circus style proved strong magnet aided by war veterans' sponsoring. About \$7,000. Very fine.

Seventh Street (Orpheum)—(1,480; 40)
"Brooding Eyes" and vaude. Good show, but opposition too tough. Around \$4,500.

Persons Speaks of Selznick
Los Angeles, April 19.
Though Lewis J. Selznick let it be known around Hollywood that he was going to have his entire family on the coast and that he would enter the casting business, bringing his son, Howard H. Selznick, here to be active in its operation, Thomas A. Persons, producer, asks Variety to state the concern Selznick speaks about is Thomas A. Persons, Inc. He is president and Howard H. Selznick, secretary and treasurer, says Persons. He also states neither Lewis J. Selznick or his other sons, Dave and Myron, both at studios, are connected with his organization.

Nevertheless Lewis J. Selznick is quite active around the offices of the Persons concern.

'ROGUE' TO \$40,000 IN CHICAGO; 'IRONSIDES' OFF \$7,500 IN 2D WEEK

"Casey" Also Took Fall in 3d Week—Holy Week
Conceded Harmful—"Sea Tiger," With Ash, Got
\$44,500 for Oriental—"Taxi" Not So Good

\$6,000 PROVIDENCE TOP; ALBEE LESS THAN \$5,000

Rialto Drops Under \$1,000—
Holy Week Brings Season's
Record Low Marks

Providence, April 19.
(Drawing Population 300,000)
Last week the box offices here suffered plenty. Holy Week found every house dull afternoon and evening. Grosses skidded to new depths.

"Beau Geste" at the Opera House, in its second week, topped everything in sight but fell under the \$6,000 mark. The film ended last week and "What Price Glory" moved in for a limited run, probably two weeks.

Lon Chaney, always an idol here, failed to attract any attention last week in "The Trap" Vitaphone and Meighan in "Blind Alleys" were passed up at the Majestic.

For the first time in almost a year, the Modern theatre (Fay) will house film features. The first is "Michael Strogoff," which started last Sunday. Other features are expected to follow.

Estimates for Last Week

Victory (K-A.) (1,950; 15-40)
Jackie Coogan drew the kids in "Get Your Hair Cut" (M. G.). Harry Langdon made a hit with the scant audience in "His First Flame" (Pathe); matinees drew the children, but evening business dead; \$3,500.

Albee (K-A.) (2,500; 15-75). Leo and Cameron in vaude and "Love Makes 'Em Wild" (Fox) had poor week; this house ends vaude-film programs with present week; Albee Stock Players moving in; last week under \$5,000.

Majestic (Fay) (2,500; 15-40). Thomas Meighan in "Blind Alleys" (Par.). Vita offered repeats, with four Aristocrats featured; poor at \$4,000.

Strand (Ind.) (2,000; 15-40) "The Masked Woman" (F. N.). Fairly well received; "The Show Girl" (Rayart) burdened with hokum and failed to fool the theatregoers; biz off at \$4,000.

Rialto (Fay) (1,448; 10-25). Second run loop house on the rocks last week despite "The Wrong Mr. Wright" (U.) and "Men of Steel" (F. N.); under \$1,000.

Emery (Fay) (1,474; 15-50) "Red Signals" (Sterling) played to scant audiences; vaude bill poor, and gave no aid to film; \$2,500.

Fay's (Fay) (2,000; 15-50) Lon Chaney fell down for the first time in months here in "The Trap" (U.). Extremely poor week at \$3,000.

Opera House (Wendelschaefer) (1,375; 55-\$1.55) "Beau Geste" (Par.) ended two weeks run with dull week; only \$6,000; total on run, \$15,800; "What Price Glory" (Fox) now showing.

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ALDINE'S BEST HOLY WEEK

With Adler, Weil and Herman on
Stage; Held Over—Gross, \$20,500

Pittsburgh, April 19.

The biggest Holy Week business in its existence was gotten by Loew's Aldine. It gathered in slightly over \$20,500. Manager Harry Greenman had several newspaper tie-ups that helped bring in the business as well as conducting a sure-fire exploitation campaign.

Heading the stage bill were Adler, Weil and Herman, the singing trio that took the town by storm. They are held over. The feature picture, a Will Rogers film, comedy and several smaller features, rounded out the best bill seen here in many a moon.

Seitz Off Directing In Favor of Acting

Los Angeles, April 19.
George B. Seitz, directing for Paramount, De Mille and other organizations, has an idea that acting instead of handling the megaphone is more lucrative.

He is going to endeavor to don the grease paint again. Before doing so, Seitz will make a picture for Columbia.

Chicago, April 19.
Rain might be great for farmers and flowers, but it's not so good for picture houses. Plenty of that and a close adherence to the Holy Week placed a damper on Loop's cinema grosses.

From Monday to Thursday lack of trade was heartbreaking. Biz picked up the last three days, but not enough to inspire theatre owners to do the black bottom.

Severest drop was recorded by "Old Ironsides," the street's lone special. Gross of \$12,000, about half of what a picture should do in its third week at the big Auditorium, was a deduction of \$7,500 under the week before. Intentions are to hold the film in for eight or more weeks. It won't be if \$12,000 weeks continue. But last week was an "off" one, and the \$19,500 of the previous seven days may have shown what the film can do under normal conditions.

The four Publix houses held the strongest set of cinema that has been their fortune in a long while, with "The Sea Tiger," at the Oriental; "Beloved Rogue," Chicago; "Children of Divorce," McVicker's, and "Casey at the Bat," Roosevelt. Latter pair were holdovers.

"Casey," third week, slumped \$2,000 under week before. The baseball angle hasn't registered as expected, but receipts turned in a profit and picture is being held for another week. Listed as a flop, nevertheless, on failure to come up to expectancy. Will have sufficient opposition this week with "Slide, Kelly, Slide," at McVicker's and the White Sox opening at home.

Also held over is the Freiburg Players' "Passion Play" film at the Playhouse. Total last week went \$50 below the \$2,000 rental on the house. Sponsors are carrying on with both eyes on state rights. They figure that advertising to be gained by a Loop run will be an aid to sales talk in church promotion. Both press agents have been let out, with result nary a line in the dailies the last two weeks. Prolog and revival of "Cyrano de Bergerac" added this week for business purposes, but ministers won't have to know that.

Another "Passion Play," that of the Oberammergau Players, was added to Vitaphone and a feature at the Orpheum, but failed to help.

Estimates for Last Week

Auditorium (Shubert)—"Old Ironsides" (Par.) (3,000; 50-\$1.50). Nose dive of \$7,500 to net \$12,000. Press agency excellent. Should improve.

Chicago (Publix)—"Beloved Rogue" (U. A.) (4,100; 50-75). Held own at \$40,000. John Barrymore deemed better special than "grind" attraction. His Chi popularity not very noticeable last week.

McVicker's (Publix)—"Children of Divorce" (Par.) (2,400; 50-75). Went \$1,500 over first week to \$21,500, and showed promise, but pulled for "Slide, Kelly, Slide." Most important accomplishment of engagement was the furthering of Clara Bow's popularity.

Monroe (Fox)—"Madame Wants No Children" (Fox) (873; 50). Imported picture with spice title received some fine notices, but did only \$3,800. Not bad considering surrounding conditions.

Oriental (Publix)—"The Sea Tiger" (1st N.) (2,900; 35-60-75) \$44,500. This house, with Paul Ash, sure, weak picture or not. "Tiger" unusually good one and showed it to hold gross at normal in Holy Week.

Orpheum (Warner)—"Taxi Taxi" (U.), Vita and "Passion Play" film. (776; 50). Trio weak and brought \$5,300. Normal here is around \$8,000.

Playhouse (Harris-Simmons)—"Passion Play" (Inde) (602; 50-\$1.10) (\$1,950 on 13 performances. Average \$150 a performance. House much embarrassed, but seems to be getting its \$2,000 rental fee.

Randolph (U.)—"Secrets" (1 N.) (650; 50). Norma Talmadge release. \$4,850; fair.

Roosevelt (Publix)—"Casey at the Bat" (P-F-L) (1,400; 50). Third week's \$14,000 under first and \$2,000 under second. Denotes steady though light patronage. Held for fourth week.

State Lake (Orpheum)—"Little Adressess" (P. D. C.) (2,800; 50-75). Both picture and vaude enemy to cause \$1,500 fall from usual \$19,000. \$17,500 showed Holy Week too much opposition.

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Seena Owen with De Mille

Los Angeles, April 19.

Seena Owen has been signed by Cecil De Mille.

SCREEN TRAILERS ALL OVER COUNTRY AS WARNING AGAINST FAKE FILM SCHOOLS

Members of Producers' Association in Hollywood Will Distribute 2,000 Trailers — Hollywood "Schools" Sending Out Salesmen to Promote Victims—Los Angeles' Police Commissioner Seeking Jurisdiction Over Schools

Los Angeles, April 19. In his endeavor to curb the activities of make-up schools and so-called movie schools, Police Commissioner Foss is going to request the City Council this week to pass an ordinance whereby the so-called movie schools which are operating under a trade school license or permit be placed under the jurisdiction of the police commission. Commissioner Foss figures that this is the only way he will be able to cope with the situation and possibly put out of business a number of the make-up and movie schools which are reported to have obtained money from gullible prospects under false pretenses.

Foss has had innumerable complaints against a number of the movie schools. These complaints told of how the so-called prospects had gone into these schools when told they would be given work in the motion picture industry. One woman complained she had \$250 in stock and a representative of a school endeavored to induce her to part with this stock in return for which he would give her stock in his movie school amounting to around \$300, stating that the returns from this stock would be far greater than she would get from her own.

Turning Over Complaints
The Association of Motion Picture Producers and the Hollywood Chamber of Commerce, as well as the Better Business Men's Bureau are turning all complaints they are receiving, as well as all inquiries regarding the movie schools over to the police commission. The Better Business Men's Bureau and the Hollywood Chamber of Commerce have received inquiries regarding cinema schools in Hollywood which have had salesmen as far east as Kansas City offering courses in these schools. To the persons making inquiries they have given the low-down on the school, stating that make-up knowledge is not necessary to obtain a position in pictures. They fear, however, that a great many people have been duped by the salesmen and will probably land in Hollywood within the next month.

In the endeavor to co-operate with the police it is understood that picture producers of Hollywood who are members of the Producers'

Association are going to make a trailer of about 200 feet which is to be a tip-off of the fake make-up and movie schools.

These trailers are to be furnished free to picture theatres throughout the country for the purpose of warding off prospective dupes. More than 2,000 trailers are to be distributed, it is said, by June 1, with the greater portion going into the smaller cities and towns, from which the alleged schools have been getting their prospects.

Foss feels that if the City Council will pass an ordinance placing these schools under his jurisdiction it will make it necessary for them to get a police permit, and he will be able to corral those who have been misrepresenting, revoking their licenses, which will make it impossible for them to operate in the future in California.

Stanton Ordered to Refund
Charles Harold Stanton, who described himself as manager of the Juvenile Talent Development Studios, who had a score of solicitors calling on the mothers of children entered in a health contest by a local newspaper, and told them that their youngsters were wanted in pictures and collected a fee, was ordered by Deputy Labor Commissioner Charles F. Lowy to immediately cease doing business and pay back the money he had secured.

Detective Jack Nielson, of Police Commissioner Foss' staff, which is conducting a campaign against fake movie and make-up schools, made an investigation of the Stanton enterprises and brought the latter before the labor bureau. Nielson informed the bureau that Stanton had no studio, nor did he seem to have any knowledge of the talents he proposed to teach himself, nor any instructors to teach them.

Nielson told the labor commissioner that Stanton and his salesmen promised to instruct children in dancing, swimming and movie expression, so that they could gain employment in the movies, and to list their names in a casting directory to be placed in the hands of the principal casting directors.

DORIS KENYON ILL

Los Angeles, April 19. Milton Ellis is in New York to see his wife, Doris Kenyon, who is ill.

TRAINING NAME AUTHOR TO WRITE FOR SCREEN

Manciewicz at Head of Paramount's Authors' Council — One Monthly Selected

Los Angeles, April 19. Herman J. Manciewicz is en route to New York for Paramount as the head of its authors' advisory council to secure name writers to write original stories for the company.

In the past, writers have been brought to the coast with big names, and after remaining here from four to six weeks were reported as flops. This is said to be due to the fact that no one co-operated or worked with the writers, who may have been uninformed as to the methods employed for material for the screen.

With Manciewicz as director of the authors' advisory council, the plan is to have one writer with a name brought to the coast each month. This writer will work with Manciewicz and other members of the authors' advisory council and be given all aid to make his endeavor practical for the screen as well as getting the author adapted to the methods for writing original cinema stories.

Todd's Commish Suit Dismissed—Sued Alvarado

Los Angeles, April 19. Don Alvarado, newcomer to pictures, won a victory in Superior Judge Bowron's court against George B. Todd who claimed he "discovered" Alvarado and was entitled to 25 per cent of the actor's \$350 weekly.

Todd alleged that he found Alvarado, whose right name is Joe Paige, in penny dance halls where the actor's popularity with the girls gave him the idea that he could be developed for the movies.

Alvarado denied Todd was influential in his making the grade, crediting Mae Murray and her then husband, Robert Z. Leonard, with giving him his start. Alvarado is now leading man to Constance Talmadge.

Todd was asked by Judge Bowron why he had so long delayed his action. Upon Todd giving an unsatisfactory answer the suit was dismissed.

John Eisele's Successor

No appointment has yet been made by Fox for a successor to the late John C. Eisele, treasurer, who died in Newark, N. J., April 7.

Mr. Eisele's demise was sudden, acute indigestion causing his death. A treasurer will likely be named within the next few days.

"HEAVEN" AFTER "GLORY"

Los Angeles, April 19. It is likely that "Seventh Heaven" (Fox) will get a quick rush into the Carthay Circle here, to follow "What Price Glory," also a Fox film.

"Heaven" was due in about three weeks, but may go in before that, as the film is about ready to unwind for the public.

"Glory" is in its 21st week.

ENGAGED FOR 'GODS' FILM

Los Angeles, April 19. Fritz Feld, at present working for U. A., has been signed on a three-year contract by Morris Gest. The understanding is that Feld shall play a lead part in "The Darling of the Gods," which Gest is to make for United Artists upon his return to Hollywood.

POWERS AT GAIETY

John Powers is in charge of the Gaiety, New York, for P. D. C. while the DeMille picture, "King of Kings" is at the house on a run.

Ernest Ely will assume the duties at the Harris, vacated by Powers.

"Service"—Betty Bronson

Los Angeles, April 19. Betty Bronson's next for Paramount will be "In Service," original by John McDermott.

PROJECTION ROOM REVIEWING

The projection room is not the proper place for a newspaper man or woman to review a moving picture, full length, special or short. It has been mentioned before here, in a similar tone and remains as true. Unfortunately the independents or most of them have no alternative. Their pictures may have been released for some while before appearing in a Times Square one day or in a New York neighborhood house. Accordingly Variety when requested by an independent producer or distributor reviews in the projection room, against its better judgment and with the percentage against the picture, not only from Variety but any other paper's reviewer.

Just why the independents do not jointly rent a theatre for morning showings before an invited audience never has been explained. The cost would be slight for each in total, and though the audience might be friendly, since an invited one of trade or lay people, at least there would be an audience to give some sort of an atmosphere, besides bare walls and the chance to accumulate a grudge that come with the barren projection room exhibition.

About "Broken Gate"

A case in point is Tiffany's "Broken Gate." It was caught in the projection room and a review printed in Variety. Upon request by Tiffany another Variety reviewer saw it for the one day it played Loew's New York last week. The second reviewer thought Variety's first had been a trifle severe but the second reviewer stated the difference in his opinion was not sufficient to justify a second review being printed of it.

That difference was between the projection room and theatre viewings. In the projection room the reviewer must have been swayed by the picture's slow start, without having the feel of an audience later for a partial guide when the picture got into its action. The captions on this picture, as flat as a projection room is cold, could also have worked against a more favorable opinion, outside of a theatre.

Had this picture been titled, "The Woman Pays" with a few lively captions, that title would have carried it over easily, for it's the most perfect story of the transgressor having to bear a heavy burden the sheet has held in a long time.

Projection room reviewing has brought Variety's bulletin board a notice that no picture reviewer shall write his notice of a picture caught in a projection room on the same day he catches it. That is to avert projection room irritation or restlessness asserting itself in the review.

FOX'S NEW THEATRE ON STUDIO'S SITE

Los Angeles, April 19. S. W. Strauss and Company are preparing to offer a \$1,500,000 bond issue covering the erection of a 3,000-seat theatre by William Fox on the present site of the comedy studios of the organization at Western avenue and Sunset boulevard. The plans, it is said, call for the theatre to be erected on the northern end of the lot and to run east from Western avenue to Serrano street, with the theatre entrance on Sunset boulevard. Besides the theatre, stores are to be erected on the premises. Although the theatre will be built on the lot, it is said it will not do away with the entire comedy site, as it will run back possibly 150 feet and will not interfere with a lot of the permanent stages which were recently constructed.

However, it is understood that a good portion of the comedy pictures are to be made at the Fox Studios in Fox Hills, which is close to Westwood and about eight miles west of the present studios.

Up 15th Time for Alimony King Pays, Escapes Jail

Los Angeles, April 19. After having been in court 15 times over a matter of \$15 a week alimony for his wife and child, the judge decided that the conduct of Charles L. King, screen actor, was becoming irksome. He sentenced him to 30 days in jail.

Proffered membership in the Alimony Club was declined by King, who promised to give up rather than go to a cell. He is said to be earning \$125 a week.

Gain, Schulberg's Asst.

Los Angeles, April 19. John J. Gain, former executive at the Paramount Long Island studios has been appointed general manager for B. P. Schulberg, associate producer and head of the Paramount studios here.

Gain's duties will be to relieve Milton Hoffman, general studio executive, of contact work.

UFA'S SCHLESINGER DELAYS

Eugen R. Schlesinger, head of the theatre department for Ufa, expected in New York, has decided to delay owing to the resignation of F. Neumann. He will arrange his affairs so as to be able to get off within the next few weeks.

Schlesinger is to study theatre chain leasing and construction matters while here.

CAPRA DIRECTING FOR KANE

Los Angeles, April 19. Frank Capra, under a new contract with First National, goes to New York to direct "Hell's Kitchen," being made by Robert Kane.

Capra will return here upon completion of the production.

K-A B'WAY HOUSE REPORT FOR P. D. C.

A large capacity house is reported for Keith-Albee on a plot opposite Roseland dance hall on Broadway, with a footage of 206 feet on Broadway and 160 feet on 51st and 52nd streets.

The property has been sold, according to report, to interests representing K-A.

If true, it would mean a Broadway release for P. D. C.-DeMille picture product. The Palace, New York, at Broadway and 47th street, concerned from time to time with rumors of a change in policy to vaudeville and pictures, hasn't the necessary capacity for a weekly change Broadway picture house.

Conventions

Picture conventions at present outlined will be held as follows: First National—Annual meeting, Atlantic City, April 19-21; Burbank studios, May 19-23.

Fox—Atlantic City, May 11-13.

Universal—Chicago, May 1-4.

M-G-M—Los Angeles, May 19-24.

Educational—In May, so far without date, at Los Angeles.

Paramount—New York, May 2-5;

Chicago, May 6-9; San Francisco, following and for four days.

Warners—New York, April 29-May 1.

Valentino's Estate Is Appraised at \$250,000

Los Angeles, April 19. An estimate of the Rudolph Valentino estate filed in Superior Court by appraisers shows it to be approximately \$250,000 exclusive of certain holdings not stipulated.

Included in the appraisement is a lot of 14th century garments and articles, seven dogs, Beverly Hills home valued at \$100,000, horse, Hollywood home valued at \$25,000, yacht worth \$4,000, eight automobiles.

Not appraised is money in a Paris bank, interest in pictures including "Son of the Sheik" and "The Eagle," full interest in "What Price Beauty," a picture produced by Natacha Rambova, and 50 per cent interest in "Cobra." On the same list are 20 shares of stock in the Music Box Revue, 100 in Rich, Inc., and a \$50,000 life insurance policy.

'Naked Truth' at Garden

Minneapolis, April 19.

Finkelstein & Ruben have reopened their Garden theatre in the loop with "The Naked Truth," advertised as having special reels for women only and "showing everything." The house has been closed for several months.

Before closing it operated as a 15 cent daily change grind theatre. With the re-opening of the Aster and the Garden, all local F. & R. theatres are in operation again.

PROMOTED INTO STARDOM

That an American is not the only one who can promote was illustrated about two years ago when a Mexican put over a smart piece of promotion on a Hollywood screen producer. It resulted in bringing a Mexican woman to the fore as a screen star within a year.

A Hollywood director about two years ago made a trip to Mexico City. During the social rounds he obtained an introduction to a member of one of Mexico's oldest families. This young man had married a cabaret dancer and as a result was cut off from family recognition. He had a short bankroll but in some way determined when the Hollywood picture director and producer arrived in Mexico City he would entertain him royally. The Mexican arranged with friends for the loan of a large mansion in the capitol city and when the picture man arrived, entertained his party lavishly.

After a week or so, the Mexican, in a suave way began promoting his wife with the director-producer. He pointed out that his wife possessed a remarkable personality and had wonderful acting ability. He also, in a diplomatic way, let the director know that if the proper pressure were brought to bear the wife might be persuaded to take up a screen career. In not more than a week or so the director was heavily sold on the girl. To make certain he arranged a long period contract with her.

When the director returned, the Mexican and his wife were along. The director immediately started an exploitation campaign on the girl, setting forth that she had plenty of money and was making a sacrifice to appear on the screen. The story sent out told of the girl's social position and also of the large Mexican acreage she owned. The girl worked in several pictures for the director-producer, and was then loaned out to a company which made a war picture. In this picture she hit over night and was elevated to stardom. Since that time her salary has gone up by leaps and bounds and she finds more work to do than can be handled on the outside as other producers are calling for her services as a co-star.

According to reports, the director-producer is not aware yet of the promotion campaign conceived by the husband of the girl in Mexico City, but as he did not buy a lemon, it is doubtless whether the director-producer is much concerned over that.

INTERNATIONAL FILM COMMENT

London, April 7.

British Producers Waiting for Quota Bill—Some Directors & Newspaper Graft—Decorations in Lieu of Salary—F. B. I. & B. P. D. A. Have Representatives on House of Commons Committee for Quota Bill—Likely Amendments—America Losing European Markets Through Ignorance of Executives—Where Is Will Hays?—New Producing Companies Getting Ready—Future of the Once-Jaydee British National Company.

The fashionable sport of the moment among British producing circles is sitting on the fence and watching Bill. "Bill" being the measure now in the Committee stage in the House of Commons, designed to put prospective promoters in a prospectus position!

Two organizations—the Federation of British Industries, largely responsible for the Bill, and the British Picture Directors' Association—have representatives on the Parliamentary Committee. For the F. B. I. Lt.-Col. R. K. V. Applin is watching out, while Sir Harry Foster is doing likewise for the B. P. D. A.

Amendments are not likely to change the Bill except in the matter of a clearer definition of the penalties and also of a "British film," one amendment from the Labor Party going almost to the point of asking that nothing American shall be permitted in connection with "British" production!

Anyone who is working under the delusion, however, that the attempts which have been made at "wire-pulling" by some of the American executives are likely to obstruct the passage of the Bill in any way had better think again.

If these manoeuvres have done anything, they have helped the Bill, for you seem to have a faculty for sending people over here to run businesses who are determined not only to be as alien to our methods and tastes as possible, but to be insolently deliberate about it.

Newspaper Graft

A lot of curiosity is simmering up to boiling point as to why one particular British director has such a strangle-hold on a section of the Sunday press. In spite of the fact that, with one exception, his films have been much more successful in the columns of these papers than on the books of the people who have found money for him from time to time, he is the subject of perpetual articles, as fulsome as they are blatant.

They probably add quite a lot to his production costs as well as to his London reputation, but the questions being asked—as yet in whispers—about the real reasons for this boosting is calculated to give a couple of "Film Correspondents" a bad jar presently.

Decoration in Lieu of Salary!

When Alfred Hitchcock made "The Lodger" he was drawing only half his salary, and after the film was finished everyone in the organization said it was a rotten picture. So they let Hitchcock go to British National. At that time he was costing Gainsborough less than \$2,500 a picture. Now Gainsborough is paying British National around \$12,500 a film for his services, and the balance of the former salary which he never drew he has taken out in elaborate decorations and re-vamping of the apartment which he took when he married his assistant-bride soon after leaving Gainsborough.

Reorganizing British National

This company, promoted by J. D. Williams, does not appear to be having a very happy time yet. Its second film, "London," needs no further mention. The next, "Tiptoes," in which Will Rogers appeared, is not considered to be any improvement, and "Madame Pompadour" has still to be seen. Dupont, the German director, has been supervising, and there was a lot of talk as to his finishing with B. N. at the end of the picture. But he is not to be let out, and is on the point of signing up again.

Meanwhile, a finance corporation, backed by city interests in the coal mining industry, is being formed to promote anything in the picture business, and one of its first operations will be to reshape B. N., whose last film it financed to a large extent.

Two Minds With But—

A curious position is arising out of similar claims by two potential producing concerns. R. J. Pugh, who is promoting the British Authors' Film Corporation, with affiliations in the Colonies, has issued a statement that on his Advisory Board are famous people like Sir Frank Brangwyn and Sir Landon Ronald.

But another potential concern, Super-British Films, being promoted by the British Picture Directors' Association, claims that both these artistic authorities are on its Advisory Board.

This latter company has a scheme to build a huge studio at Harrow Weald Park, where it has an option on a mansion designed by the architect who built the House of Commons, using some of the same designs. The house has 128 rooms, which are to be used for executive offices, super's dressing rooms (gimme a 'nexta job quick!) and such-like, and the "lot" covers nearly 90 acres.

On the Advisory Boards (these Boards are quite the thing at the moment; no promotion is complete without one!) are said to be, in addition to the above names, Sir Frank Dicksee, and Ralph Knott, the architect of the City Hall.

Potential directors: Thomas Bentley, Sinclair Hill, George Cooper, with Cecil Hepworth in charge of photography. Need one say more as to the great future of British films?

Pugh's prospect of getting Wembley for his studios is still in the air, as the option which Jimmy White has on the old Exhibition ground does not expire for some two months—even if White lets it expire at all!

Now, Mr. Hays!

There would not have been half the determination to push the Quota Bill through if more care and discretion had been shown in the methods of American companies operating here and in other parts of Europe. They cannot rid themselves of the notion that they can ride rough-shod over any national prejudice or taste, and that if they only use enough forceful persistence they will "get it over."

We are a patient and long-suffering people, and that gives the impression that we are swallowing the dose, when in reality we are just bottling our feelings till they boil over.

It may seem a minor point to the big noises in New York, but one of the things which has done the American film more harm and strengthened the case for the Imperial aspect of the Bill is the persistence in economizing by showing pictures with their American titles.

A few years ago most films were re-titled here, and in the case of the independent pictures handled by native distributors this is still done. But to effect economy the big American distributors have long ago stopped doing it. A lot of wording alien to our ideas has got on the screen as a result, and the saving has been effected at the cost of arousing much of the fears in Imperial quarters which led to the promulgation of the Bill.

Another little point, too, is the matter of informal visits of High Personages and Members of the Royal Family to the West End picture theatres. If they happen to go, ever so privily, to an American-owned or controlled theatre, the fullest possible use is made of the fact for publicity purposes.

That sort of thing is precisely what is "not done," and so these visitors incline more and more away from the American-owned houses to those where the management has a little more sense of the inherent, if conservative, British spirit of dignity and a little less of Broadway.

But the creation of such an atmosphere of irritation goes on, and is bringing its reward in the shape of legislation which will diminish the American 90 percent control of this market. If Will Hays were on the

ALL STEAMED UP OVER GILBERT'S JAIL TERM

Strelinger Played for Publicity Seeking—Actor Refuses Hospital "Out"

Los Angeles, April 19.

City Recorder Seth Strelinger is getting more publicity than he counted on when he sentenced John Gilbert, screen star, to serve 10 days in the Beverly Hills police station. Hollywood and Beverly Hills are denouncing Strelinger for "making an example" of a first offender and a big taxpayer simply because he is a "name."

Gilbert was charged with disturbing the peace following a party at his home when he asked the police to arrest some one, with the police refusing and Gilbert arguing. After five hours in a cell he was released on \$25 bail. Upon coming up for hearing it was indicated that the court would fine the actor if he pleaded guilty. This Gilbert did, but instead of the fine the 10-day sentence was forthcoming.

Strelinger, also state boxing commissioner, said, "No one is going to make a monkey of the Beverly Hills police."

Gilbert accepted his sentence gracefully and is now serving it. His cellmate is a negro charged with wife beating. He refused to accede to friends' efforts to have him assigned to a hospital on the plea that he was suffering from appendix pains. Gilbert has been ducking an appendicitis operation for some time. He stated he preferred jailers to surgeons.

Miss Bowman in Accident; Young Christie Arrested

Los Angeles, April 19.

Marie Bowman, 23, screen actress, is in a dying condition at Dickie and Cass Hospital from fracture of the skull and internal injuries following an automobile accident while riding in the car of Richard Christie, 27, son of the owner of the Christie Hotel, Hollywood.

The latter collided with a street car. He suffered a broken nose and cuts, also attempting to flee from the scene of the accident. He was arrested by Hollywood police.

2 Features at Terminal

Newark, N. J., April 19.

Fox's Terminal has changed its playing policy to double features and three acts.

Claire Windsor Free

Los Angeles, April 19.

Claire Windsor, inherited by Metro-Goldwyn-Mayer from the old Goldwyn Company, will not be resigned when her contract expires in May.

job instead of the job being on him he might look into these little things. For they are the real causes of most of the agitation.

More Studio Building

A. E. Abrahams, who bought the Gulliver vaudeville halls, some of which go over to pictures in September, and already owns many movie-dromes, has a son-in-law. He is A. E. Bundy, who financed Wilcox in "The Only Way" and "Nell Gwyn" before Jaydee butted in.

In spite of this, Bundy is going further into production, and is well on with plans for building a large-scale studio in the South of England. The making of the iron frame-work is already in hand, for Bundy, while being a strong supporter of the Quota Bill, is not one of those who are waiting for it to pass before moving. His scheme will be in operation before the Bill Watchers have brushed the mothball out of their Astrakhan collars and taken their megaphones out of pawn!

\$12,500,000 Merger

By this time the Gaumont-British Picture Corporation will have gone to the British public for \$5,250,000 of its \$12,500,000 capital.

This merger, made by Ostrer Bros., merchant bankers of the city, includes the Gaumont Company (formerly handling the Warner product here), W. & F. C. & M. Productions, Biocolor Theatres and other theatres now being bought. The combine was dickered for the Haymarket Capitol, but has not come to terms with Gibbons so far.

Profits made by the two producing-distributing companies in this merger for 1926 are nearly \$3,750,000, and the public will be asked to buy one million 7 1/2 percent Preference shares and one hundred thousand 10 shilling Ordinary.

A commission of 20 percent in cash or shares may be paid to anyone subscribing or procuring subscribers. Most of the issue has already been underwritten by the city.

Previous stories have put F. B. O., Ltd. (nothing to do with F. B. O. of America), Gainsborough Pictures, and the Piccadilly Picture Co. (which owns the former Famous Players studio in London) in this merger, but it can be said that none of these companies is in.

Ostrer Bros. are dickered for picture houses in the States, and even if they do not get them, the Combine, controlling so much British production and distribution, as well as a large number of movie-dromes, will be in a very powerful position to bargain with American producers if and when the Quota Bill passes.

This Combine will pretty well control the import of American films within two years!

2 Miles—De and Ca

On Broadway, on adjoining blocks on the same side of the street are now billed DeMille and "Camille."

Cecil B. DeMille is the producer of "King of Kings" at the Gaiety, with his name heavily starred in the lights. At the Globe, on the block above, "Camille" is the displayed title of the United Artists picture that heavily stars Norma Talmadge.

J. F. White in Fear of Ann Luther—In Trouble

Los Angeles, April 19.

In an income tax suit filed by the United States government against John F. White, wealthy English mining promoter, it is charged that White concealed assets and assigned hundreds of thousands of dollars to others in fear that Ann Luther, former screen actress, would get to his fortune if left unprotected. The government's point is that besides deceiving Miss Luther, White deceived the income tax collector.

Among affidavits of a sensational nature filed by Assistant United States Attorney Doherty against White was a telegram sent from New York and signed "Ann" in which it was stated that "Ann" had drawn a draft in New York against White and if the latter protested the check there would be consequences. Miss Luther sued White for breach of promise.

The government alleges \$251,000 is due in taxes. White's wife and the Ammex Corporation are co-defendants.

Johnson's Coast Post

Los Angeles, April 19.

Julian Johnson, playwright and scenarist, has been assigned as film and title editor for Paramount.

Johnson, formerly a Los Angeles newspaperman, has been with Paramount for the past five years in New York.

Gans, Con.'s Gen. Mgr.

Louis Gans is now general manager of the Consolidated Amusement Co., operating 19 theatres in New York.

Mr. Gans resigned from the Joelson (Bronx) circuit to accept the post.

MacKean With Paramount News? Sidney MacKean is reported leaving International news reel to join the Paramount organization, which will get out a like service in August.

Laemmle Due in L. A.

Los Angeles, April 19.

Following a flying trip to New York Carl Laemmle is due back Friday.

JOHN E. INCE SUES PAPER FOR LIBEL

Says 'Filmograph' Maliciously Published Damaging Articles About Ince and Schools

Los Angeles, April 19.

John E. Ince, picture director and director general of motion pictures for the Cinema Schools, Inc., has filed a libel action against Harry Burns, editor and publisher of the "Hollywood Filmograph," in the Superior Court, asking \$110,000 damages.

The complaint filed by Ince states that on March 26 Burns, through evil motive, and malice, and ill-will towards Ince, knowingly, willfully, wickedly, wrongfully, maliciously, and with the intent and desire to injure, disgrace and defame the plaintiff, printed a libelous, malicious and defamatory article, which bore the caption: "Schools Taboo Everywhere—Methods Used By Would-be Teachers Are Denounced By Studios and Police of Large Cities as 'Fakes'."

The complaint said by the article published the defendant meant to say and was understood to mean that Ince knowingly, falsely and fraudulently induced young men and women to enter the Cinema Schools and to spend their money for receiving training therein which was valueless, and encouraging such young men and women thus to spend their time and money in the false hope that they could obtain lucrative positions in motion pictures, and that this alleged conduct on the part of the plaintiff was injuring the motion picture industry in said Hollywood, and elsewhere, and bringing disgrace upon the industry.

Burns, who published a paper distributed by the studios has been taking the cause of the extra people and screen aspirants for over a year and a half. It is understood that a number of producers of pictures who are in sympathy with the movement that Burns has carried on to aid in the elimination of the so-called make-up schools, will provide one of the biggest attorneys in California to defend the publisher in this action.

Reed Howes Socked \$500

Los Angeles, April 19.

Reed Howes, picture actor, has been ordered to pay his former wife, Lillian Peechin Howes \$500 a month alimony as long as she remains single by Superior Court Judge Guerin.

Mrs. Howes was granted a divorce on the charge she made that her husband was neglecting her and taking other women to places of amusement.

N. Y. to L. A.

E. H. Allen.
Jack White.
Lupino Lane.
Walter A. Futter.
Sam Taylor.
Eddie Cantor.
Lou Selzer.
Sol Wurtzel.
Greta Nissen.
John Ford.

L. A. to N. Y.

Sol M. Wurtzel.
Lew Selzer.
Pola Negri.

GASNIER ON WESTERNS

Los Angeles, April 19.

Louis Gasnier has been engaged to direct a series of two-reel westerns for Hal Roach. Lige Conley, comedian, has been engaged to act and do comedy construction for stories.

Mrs. Schildkraut in Film

Los Angeles, April 19.

Elise Bartlett, wife of Joseph Schildkraut, may go into pictures. She will likely work in De Mille's next starring vehicle for Rudolph Schildkraut, her father-in-law, to be called "Harp in Hock."

Wingart on F. B. O. Lot

Earl W. Wingart, formerly with Paramount, left New York for the coast studios of F. B. O. Saturday, to take charge of publicity for that "lot." He will replace Lou Garvey.

The Profits that Bloom in the \$pring tra-la!

Warner Winners! Record wreckers! "Wolf's Clothing" plays to \$234,000.00 in two weeks at the Roxy Theatre! World's record gross!

All New York at B. S. Moss' Colony to see "White Flannels." "One of the finest we have ever seen!" says N. Y. Herald-Tribune. Held over 2nd week!

"Matinee Ladies" a positive triumph! Also at the Colony, Broadway, N. Y. "Hilarious! There is 'it' which holds your attention!" says N. Y. Eve Sun.

Watch for "The Climbers"! New laurels for Irene Rich! "Tracked by the Police"—Rin Tin Tin's most thrilling and heroic role—play it now—and how!

Coming—Monte Blue's "The Brute"! What a picture! Greater than even "Across the Pacific"!

No end of exhibitor profits with The 26 Warner Winners! Hit after hit! The season's greatest bigger profit pictures! Why wait and wish?—play and profit now!

"WOLF'S CLOTHING"
STARRING
MONTE BLUE

with Percy Ruth Miller, Douglas Gerrard and John Miljan. Directed by Roy Del Ruth. By Arthur Somers Roche

"WHITE FLANNELS"
WITH
LOUISE DRESSER
JASON ROBARDS

Virginia Faire, Warner Richmond and George Nichols. Saturday Evening Post story by Lucian Cary. Directed by Lloyd Bacon

RIN-TIN-TIN
IN
"TRACKED BY THE POLICE"

with Jason Robards, Virginia Faire, Tom Santoli and Nanette. By Gregory Rogers. Directed by Ray Enright

"MATINEE LADIES"
WITH
MAY MCAVOY

Malcolm McGregor and Hedda Hopper. By Albert S. Hovea and Sidney R. Buchman. Directed by Byron Haskin

MONTE BLUE
IN
"THE BRUTE"

with CLYDE COOK and LELIA HYAMS. Directed by Irving Cummings. Based on novel by W. Douglas Newton

"THE CLIMBERS"
STARRING
IRENE RICH

with CLYDE COOK, Forrest Stanley, Fiohelle Fairbanks, Anders Randolph and Myrna Loy. Suggested by the play of Clyde Fitch. Directed by Paul L. Stein

On the way!

Dolores Costello in "A Million Bid"

HER GREATEST HIT AND A WARNER WINNER!

SPRING...WINTER...SUMMER...FALL

26 WARNER WINNERS

MEAN BIGGER BOX OFFICE PROFITS THE WHOLE YEAR 'ROUND

THE KING OF KINGS

Cecil B. DeMille's super-production in 14 reels, with scenario, original, also continuity, by Jeanie Macpherson, featured on billing. DeMille's name above title and not less than one-half its size. No players featured. Frank Upson, assistant director (to DeMille); second assistants, Wm. J. Cowen and Roy Burns; art director, Mitchell Leison; chief photographer, Pererell Marley, with Fred Westberg and J. A. Badaracco, assisting; associate editor, Clifford Howard; technical engineers, Paul G. Sprunck and Norman Osunn; film editors, Anne Bauchens and Harold McLernon; research, Elizabeth McGaffey. P. D. C. distributors. At Gaiety, New York, opening April 19 for run. Time of film, 2 hours and 35 minutes, exclusive of one intermission. Scale, \$2.20 top.

Jesus, The Christ.....H. B. Warner
Mary, The Mother.....Dorothy Cumming
The Twelve Disciples.....

Peter.....Ernest Torrence
Judas.....Joseph Schildkraut
James.....James Neill
John.....Joseph Striker
Matthew.....Robert Rison
Thomas.....Sidney D'Albrook
Andrew.....David Imboden
Philip.....Charles Belcher
Bartholomew.....Clayton Packard
Simon.....Robert Ellsworth
James, the Less.....Charles Requa
Thaddeus.....John T. Prince
Mary Magdalene.....Jacqueline Logan
Caiaphas, High Priest of Israel.....

Rudolph Schildkraut
The Pharisees.....Sam De Grasse
The Scribe.....Casson Ferguson
Pontius Pilate, Governor of Judea.....

Victor Varconi
Proculla, wife of Pilate.....Majel Coleman
The Roman Centurion.....Montagu Love
Simon of Cyrene.....William Boyd
Mark.....Julius Faye
Malchus, Captain of the High Priest's Guard.....

Theodore Kosloff
Barabbas.....George Siegmann
Martha.....Josephine Norman
Mary of Bethany.....Kenneth Thomson
Lazarus.....Alan Brooks
Satan.....The Woman Taken in Adultery.....

Violaine
The Blind Girl.....Muriel McCormack
Dysmas, the Repentant Thief.....Clarence Burton
Gestas, the Unrepentant Thief.....

James Mason
The Mother of Gestas.....May Robson
Maid Servant of Caiaphas.....Dot Farley
The Gallilean Carpenter.....Hector Sarno
The Imbecile Boy.....Leon Holmes
Captain of the Roman Guard.....Jack Padgen
Soldiers of Rome.....Robert St. Angelo

Adrian Pinley, James Dine, Richard Alexander, Budd Pine, William Boar, Robert McKee, Tom London, Edward Schaeffer, Peter Norris, Dick Richards
An Executioner.....James Farley
Guests of Mary Magdalene.....

Otto Lederer
A Young Roman.....Bryant Washburn
A Roman Noble.....Lionel Belmore
A Rich Judean.....Monte Collins
A Gallant of Gallilee.....Lucia Plemma
A Prince of Persia.....Sollin
A Wealthy Merchant.....Andre Cherron
A Babylonian Noble.....William Costello
Slave to Mary Magdalene.....Sall Rana
Charlocter.....Noble Johnson

OTHER PLAYERS

ACTRESSES

Emily Barrye
Elsie Bennett
Dorothy Brown
Ethel Mae Cooper
Kathleen Chambers
Josephine Crowell
Frances Dale
Mildred Davenport
Anna De Linsky
Elsie Elliott
Adele Elter
Dale Fuller
Evelyn Francisco
Margaret Francisco
Winifred Greenwood
Gulla Swayne Gordon
Inez Gomez
Natalie Galitzen
Edna Gordon
Eveline Jensen
Jane Keckley
Lydia Knott
Nora Kildare
Alice Knowland
Kadja
Isabelle Keith
Celia Lapati
Alla Moskova
Gertrude Norman
Patricia Palmer
Lionel Belmore
Hedwig Belcher
Rae Randall
Reeka Roberts
Lionel Belmore
Semone Sergis
Peggy Schaeffer
Anne Teeman
Barbara Tennant
Mabel Van Buren

ACTORS

Bertram Marburgh
George Marion
Louis Natchez
Richard Neill
Robert Ober
Louis Payne
Al Prieco
Herbert Pryor
Edward Piel
A. Palasty
Warren Rodgers
Hector Sarno
Josef Swickard
Bernard Siegle
Carl Stockdale
William Strauss
Walter Shumway
Phil Slesman
Charles Selton
Mark Strong
Tom Shirley
Charles Stevens
Paul Wiegie
Will Walling
Charles West
Fred Walker
Wilbert Wadleigh
Stanhope Wheatcroft

urge their people and their children to see this picture, the Church might find increased congregations and be happily free from antagonizing the theatre, for "The King of Kings" should make more church-goers. It most certainly will further respect for religion.

As to Biblical accuracy, naught may be said, excepting that some screen license must have been taken by Jeanie Macpherson's splendidly sketched scenario and continuity, as far as continuity could be surmised. At least the story runs logically, building up finely to its impressive, gripping finale.

The auditor is carried away at times; "the picture" is forgotten. Many Scriptural incidents have been repeated, but with the only comparative scenes those Biblical ones of "The Ten Commandments" or "Ben-Hur." As a Biblical reproduction it must be said that "Kings" far surpasses either or both. This may be due to the presence of the impersonation of the Christ in this picture as impersonated by H. B. Warner. In "Ben-Hur" He was indicated only by a hand, and in "The Commandments" not at all.

Whether "The Kings" is of the life of Christ or episode of Christ as related seems of no moment.

Those scenes reproduced, of Jesus called the carpenter and healing the multitudes, always the poor, oppressed by the Roman High Priest, starting with the redemption of Mary Magdalene and ending with the Ascension following the Crucifixion, are realistically super-natural, of sublime holding power and convincing. Those are great points for a great director.

Mr. DeMille has singularly denoted the accepted version that Jesus was not killed by the Jews. That may amaze the masses, though it does arrive somewhat belated, as far as the Jews are concerned.

Technicolor is employed in two sections of the 14 reels, at its commencement and near the finish.

As to the impersonations there is almost as much which might be said. Mr. Warner is the accepted likeness of Jesus. He grows theatrical or moving pictorial at odd times, probably unavoidable. The same inability to escape when under make-up creeps up and out here and again with all, but never lingering nor interfering with the reality of the impression.

In scenes such as The Last Supper, the seduction of Judas by the Romans to betray The Christ, the healing Miracles, the driving out of the evil spirits from Mary or the

carrying of the Cross by Jesus (one of the most excellent in execution after the Crucifixion of the picture) there is a naturalness that is entrancing, remembering these scenes are visualized reproductions.

In appearance, the impersonators are beyond comment, since if there is a model, it must have been on hearsay in the first place. In settings, however, and often, the moving picture as etched out resembles the finest of oil paintings by the greatest of masters. They are superb.

And the acting is no less. Calling this as it must be called a performance, the Schildkrauts (father and son), after Mr. Warner, come first to attention, the father as Caiaphas, the High Priest of Israel, and the younger as Judas, the traitor. And again no less Ernest Torrence as Peter, Robert Edson as Matthew, and perhaps others likewise of the Twelve Disciples, whose desertion of Jesus is brought out pathetically, almost, while His reappearance amidst them after the resurrection is an inner thrill.

Jacqueline Logan is Mary Magdalene. It is Miss Logan who has the sheet almost entirely to herself in the first few hundred feet before

(Continued on page 17)

WILLIAM
FOX
Presents

ANOTHER SUCCESSFUL STAGE HIT BROUGHT TO THE SCREEN!

Fox does it again!

What a season 1926-27 has been for both Exhibitors and Fox! Big money hits were promised, and boy, oh boy, how Fox has delivered! For instance—IS ZAT SO?—Watch the showman who plays this one, or better still, let the other fellow watch YOU!

Book it today --
NOW!

A Madison Sq.
Garden battle
held in a 5th
Ave. mansion

A prize fighter
and his manager
in high society

with

GEORGE O'BRIEN
EDMUND LOWE

Based on the stage hit by
James Gleason and Richard Taber

Scenario by Philip Klein

ALFRED GREEN

Production

Coming
The Greatest Drama of the Year—7th HEAVEN

SENATORIAL SALVATION FOR FEDERAL CENSOR

**Congressman Black Speaks
Frankly at A. M. P. A.
Luncheon**

Through the dominating influence of Evangelical ministries in the primaries Congress will be forced to bend a humble knee when the question of motion picture censorship is brought into the political arena at Washington this fall. The influence of the church in every electoral community in the United States is considered such that no Congressman, no matter how broadminded, will dare to feign evasion of an issue which is slated to be revived by Canon

Chase, as alleged representative of the theological forces. Congressman Loring M. Black, Jr., member of the House Committee on Education, in one of the most penetrating explanations of the cause and effect of censorship ever delivered before the Associated Motion Picture Advertisers (luncheon) declared last Thursday that, despite all the efforts of Will H. Hays and Jack Connelly, Canon Chase was bent on bringing to life an issue which had lain dormant since 1916.

More than this, if the matter is brought up before the House Committee on Education, Mr. Black knows that out of the 14 members 8 will vote in favor of threshing the matter out on the floor where it is figured the majority vote will be in favor of Federal censorship.

Senatorial Salvation
"The only salvation lies in the Senate," said Mr. Black. "While congressmen owe their being to the primaries, where the power of the church is strong, the Senators are a more enlightened and representative body of legislators. In addition, censorship of the Senate has made the boys highly sensitive and antagonistic to any form of censorship."

Canon Chase is nourishing what is known as the "Upshaw Bill" which provides for the establishment of "a board of six censors who must have no political affiliations and no connection whatsoever with any motion picture interests." One clause states specifically that no member of this sextet may own a motion picture machine or even any part of one so that even Canon Chase cannot be a censor because he admitted he had a motion picture machine in his church.

"Churchmen in politics trying to meddle with the lives and moral standards of their fellowmen through shrewd, oppressive legislation, are prostituting the very creed to which they have been or-

dained," asserted Congressman Black. "The duties of the church are to instruct and uplift not to regulate and oppress."

"Public Conscience"
"Public conscience is the best censor not only on motion pictures but on everything else in this world. According to Canon Chase's own admission conscience is a gift from God to every human being. The Canon agreed that He does not select exclusive personages. Then if conscience is of God why should the church attempt to interfere with its workings?"

Being a gift of God no churchman can say "conscience" is an evil thing. Mr. Black figured Canon Chase thought he had a superior conscience.

"Without government censorship America is producing 85 per cent. of the world's film output," continued the speaker. "Canon Chase points to Russia's censorship of pictures and forgets that in Russia he would not be permitted to preach in his church as he does in Brooklyn. He would not even be permitted to have a church. But that, apparently, does not bother Canon Chase."

Congressman Black said there were statistics to show that pictures have replaced innumerable vicious pursuits throughout the country. The establishment of this great liking for clean entertainment in the hearts of Americans is thought to be one of the greatest achievements in the history of any nation.

Hay and Green Grass
The speaker told of a reformer who came to Washington and after a long-winded speech on how he had loved to play in the hay and gambol on the green grass as a youth, condemned motion pictures because they kept children shut up indoors, "not thinking that the only impression city children can ever receive of hay and green grass and all of nature's beauties are derived from motion pictures."

By watching their productions picture producers will do much to help their cause, the congressman said. The daily press by keeping away from lurid details of private lives of the people in the profession could help but are feared because they are expected to ferment the doings as per usual, he stated.

P. D. C.-PATHE DEAL

(Continued from page 5)

of its associate producers, of Keith-Albee and Orpheum circuits (also in process of merging) and the theatres of the franchise holders of the First National.

With the third wheel, First National, added, it is said that DeMille's supervision as general producing director will pass along, probably settling the present problem of First National as to its producing future and also its producing head. A previous report in Variety that First National's studios were to go under a single headed direction may have contemplated Mr. DeMille, although he was not mentioned.

While the combined producers will have the theatre circuits mentioned behind them, there probably will be no other direct affiliation other than the original agreement under which K-A and Orpheum are reported to have agreed to play 80 per cent of the annual output of P. D. C. into theatres either operated or booked by them. Whether the same percentage is carried into the new agreement is not reported.

With the three producers and DeMille production chief, K-A and Orpheum would feel much more secure in their future source of supply for pictures.

No prediction is made as to the necessary capital that might be required in the recapitulation should Pathe and P. D. C. as one join with First National.

Murdock as Convincer
Murdock is now general manager of the Keith-Albee circuit. It is not disclosed if he intends to continue in that post when the union of K-A and Orpheum is announced. He has been a leader in the advancement of the P. D. C.-Pathe alignment. It was Murdock, from

report at the time when he was on the coast, who convinced DeMille the union was a wise one for both.

In the first start taken by P. D. C. it is thought that the obligation held by Milbank from the former Hodkinson concern, which was taken over by P. D. C. and with Milbank desiring K-A-P. D. C. to assume the amount, reported at between \$3,000,000 and \$4,000,000, objected to by Murdock, has been adjusted through the plan of the Milbank interests being protected by the P. D. C. assets.

The three-ply combination will be the only one of its rank in this country that is purely a producer without a theatre operating subsidiary. K-A and Orpheum held 50 per cent of the P. D. C. capital stock but did not link up their theatres with it, other than by the contract to take product as mentioned. What percentages that 50 per cent has been reduced to in the merger with Pathe is not reported.

WORKING THIS WEEK DOLORES CASSINELLI

AT

Ascher's Sheridan Theatre

RECTOR and COOPER'S

TAN TOWN REVUE
with ADELAIDE HALL
and TWENTY GIRLS

AT

Swiss Garden, Cincinnati, Ohio

Premier Attractions, Inc.

1002 Woods Theatre Bldg.
CHICAGO, ILLINOIS

AL and GUSSIE

RAG DOLL DANCERS

NOW AT THE PARAMOUNT, N. Y.

ENTIRE PUBLIX CIRCUIT TO FOLLOW WITH "SAMPLER UNIT"

WARREN and FRANC LASSITER

COMEDY ACROBATIC DANCING
THE TWO GOBS WITH THE "SAMPLER UNIT"

THIS WEEK—PARAMOUNT, NEW YORK
NEXT WEEK—OLYMPIC, NEW HAVEN
ENTIRE PUBLIX UNIT TO FOLLOW
Direction WILLIAM MORRIS

MURIEL KAYE

The Distinctive Dancer

An Attraction For De Luxe
PICTURE THEATRES

Now Playing
Lubliner & Trinz
Theatres
CHICAGO

This Wk.—SENATE THEATRE
Dr. MAX TURNER & PHIL TYRELL

The Champion!

Which would you rather have for a personal appearance in your house, the Champion himself, or his challengers? The conqueror with a record, or the Tom, Dick and Harrys who brag that they can lick him?

If mere claims brought championships, a flyweight could have Tunney's crown.

A champion doesn't just happen.

He becomes one on performance.

It's the champion that draws the big gates at fabulous prices. It's the champion's name that is on everyone's lips. It's the champion that people want, that multitudes fight to see.

Pathe News didn't get the championship by claiming it, but by *earning* it.

For sixteen years it has been on the very top of the motion picture heap, and by the grace of God, hard work and brain power, it's going to stay there.

It's easy to claim; but to expect something bigger and better in news reels over night is akin to expecting babies to be born 16 years old, equipped with a college education.

When you book the Pathe News you're getting a news reel, with a name that's worth millions of dollars to the exhibitors of the United States.

ELMER PEARSON

Vice-President and General Manager

PATHE EXCHANGE, INC.

BUSY LINES OF TICKET BUYERS AT THE MARK STRAND THIS WEEK CALLING TO SEE



With
**JACK
MULHALL**

Story and Scenario
by Carey Wilson

Joseph Plunkett's
13th Anniversary
Selection!

---And here are the lines that told
New York it's one of Colleen's biggest Hits!

"It is not hard to understand why Colleen Moore is such a universal favorite. She is an elfin thing, who steals one's heart with a swift, sidelong smile and gets oceans of sympathy with one small tear. As gay as Springtime and as welcome."—*Morning Telegraph*.

"Colleen Moore again plays Colleen Moore, though her character name is something else."—*N. Y. American*.

"Sent last evening's Strand audience into gales of merriment."
—*Daily Mirror*.

"Is bound to carry a strong appeal to many persons in a motion picture theatre."—*N. Y. Times*.

Presented by
JOHN McCORMICK

An
ALFRED SANTELL
Production

A First National Picture

NEWS REEL ACTION

(Continued from page 5)

room for six news reels in the picture market.

Scramble for Independents

With the inaugural of the M-G-M and Paramount services to push off in August, the present newsmen are figuring on losing their hold in the Loew, Paramount and Publix houses which they may have been supplying. If this does not come to pass in bulk, they point out that at least they certainly can't count on a "break" from either of these chains so far as their own news shots are concerned. It looks like a scramble for independent house bookings, with the sales forces struggling to attain contracts that will run over a period of a year or more. Besides which there is the "short" subject "block" angle.

The present foursome apparently figure that the M-G-M and Paramount newsreels will both be bought by their own organizations and that they will be dropped, except in those key houses where all services are likely to be retained. Theatres of this ilk, it is said, are so few as to cut little or no ice at the service charge of \$100 weekly.

Currently, the releasing outlets for the various newsreels goes something like this: International has its Universal theatres affiliation; Pathe clinches the Keith-Albee houses; Kinograms releases through Educational, which leads into First National channels plus a Stanley outlet, and Fox has its own string to supply, besides a domestic independent field along with numerous foreign obligations, including its weekly Canadian issue.

It is a contention of the established celluloid reporters that they know what to expect from the invading newsreels inasmuch as the men in charge are veterans, and they have either previously crossed swords or worked with them.

The executive heads of the six newsreels are as follows: Mike Clofine, International and M-G-M; Forrest Izard, Kinograms; Truman Tally, Fox; Emanuel Cohen, Paramount, and Ray Hall, Pathe.

One thing "the field" is having difficulty in figuring is whether the M-G-M is to be supervised by the same group now turning out International (Hearst). It is said that if Clofine is to turn out two reels a week from one desk and allows International to carry a "beat," Marcus Loew is liable to ask, "How come?" While, on the other hand, if M-G-M gets an edge, Carl Laemmle is apt to want to know.

Comparative Clips

An unofficial checkup as to how the newsreels have been faring in six of the major Broadway houses during the past 16 months shows that these theatres have used a total of 1,732 news clips between them over that period. Of this number, Fox has supplied 627, International 507, Pathe 387 and Kinograms 189.

The angle the newsmen have on the Broadway de luxe palaces is peculiar. The lalty, or even the general trade, impression might easily be that a house must of necessity buy all services so as to avert the possibility of being "scooped." This the camera news hounds deny. The claim is made that unless of national importance a Broadway house manager will not disrupt his program for an "exclusive." The newsmen maintain that various excuses offered are: "I'll have to rescore my whole newsreel," "I'll affect the time schedule," "Can't be bothered," etc.

On this one newsmen cited the instance of a service announcing an "exclusive" it was going to have on a proposed undertaking of worldwide interest. To beat the announcing firm, two of the other news reels combined forces and spent \$35,000 between them to get the "beat." Wild rushing to return the footage to New York (incidentally beating the announcing firm by three weeks), and when delivered to a Broadway house the manager couldn't be annoyed with it because his program was set. This was the North Pole flying picture.

"Every man for himself" and "smile when you say that" tips off the general morale amongst all the "kidding on the level" that's going on among the news boys.

Fox in Albany

Albany, N. Y., April 19. Fox is to enter the competition in the movie field in this city, according to an announcement. It has obtained an option on three pieces of property at 107, 108 and 110 State street for a large picture theatre.

'Diamonds' Film Tied Up

Los Angeles, April 19.

Grant E. Dolge, artists' representative, obtained a temporary injunction in the Superior Court restraining the release of the film "Say It With Diamonds," by Chadwick Pictures. The picture was based on an original story by Arthur Gregor slated to direct the production, but he is said to have walked out when I. E. Chadwick constantly interfered with him.

Dolge claims that he owns the screen rights and warned Chadwick of the fact. Chadwick informed Dolge, it is said, that the Gregor story was not being used and went on with the production. In the meantime shipment of the negative of the picture has been restrained until final disposition of the case.

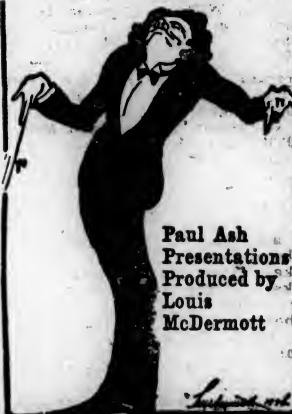
PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO

"Exclusively Columbia
Recording Artist"



Paul Ash
Presentations
Produced by
Louis
McDermott

**PAUL
ASH**

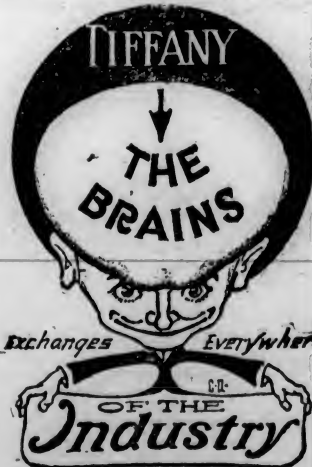
LEE KENT

Held Over Second Week

by PAUL ASH at the

ORIENTAL, CHICAGO

Thanks to PAUL ASH
and MAX TURNER



fancy, and he makes a trade of horses, squaw and kids, and all in return for the silver. Other Indians strut about wearing oyster-shell diamonds and in general acting like people crazy from sudden wealth.

Monte Blue, who began in pictures as a cowboy, rising eventually to polite continental farce, is back in the stirrups as a son of the range. He is the foreman of a ranch in Texas. Opposing the evil influence of Felton, keeper of a gambling and girl house. The latter frames him. Horsemanship and driven from the state in disgrace, the cowboy appears some years later driving a mule team in the oil country of Oklahoma. Meanwhile the gambler has followed the oil boom and has opened a big joint in the oil town.

A gusher has been brought in near Felton's saloon. The shooting geyser of oil is spraying the saloon, threatened with ruin by saturation. Felton offers \$3,000 to the man or crew of men who can cap the gusher. Not knowing who made the offer, the cowboy accepts and succeeds in bringing the geyser under control. This feat gives him immediate celebrity in the oil town. He discovers that Oklahoma Red (Clyde Cook), his pal from Texas, is one of the richest men in town, and has declared the cowboy is on one-half of everything.

The love interest is handled by Lella Hyams, formerly of vaudeville and legit, recently signed by Warner Brothers for leads. She has become an inmate of Felton's establishment because her brother, a weakling, is in debt and fear of Felton. The cowboy loves the girl, but does not know of the circumstances of her case, and misunderstands. Miss Hyams looks very good for pictures. "The Brute is her first featured assignment. She photographs well and has a personality different from the common run of Hollywood ingenues.

Clyde Cook, identified with two-reel comedies, was hardly recognizable as himself in his new type of characterization. He looked and acted the part of the goofy ranch hand. In giving him a chance in features the casting director's confidence was vindicated. He is the latest of a long list of slapstick comics to go "straight."

Paul Nicholson, coming to the fore among heavies of the films, registered as Felton. Still another comparatively newcomer is Carroll Nye as the weakling brother.

The final fight between the gambler and the cowboy is a dabr. After breaking down several doors to get at him, the cowboy attacks the gambler with a long mule whip which snaps the gambler's revolver out of his hand. They fall over rails and have a bang-up fight, with the gambler finally dragged out of his saloon by one foot and made to eat mud. The kids in particular will love that fight.

Orchids and Ermine

First National picture starring Colleen Moore and featuring Jack Mulhall. Alfred Santell director, with story by Carey Wilson. Strand, New York, week of April 16. Running time, 69 mins.

Pink Watson.....Colleen Moore
Richard Tabor.....Jack Mulhall
Hank.....Sam Hardy
Erinrude.....Gwen Lee

Fairly similar to "Ankles Preferred" (Fox) playing across the avenue at the Roxy. So alike in one instance that both pictures have passages taking place in the main and on top of buses where the main character twosomes are struggling to become acquainted without an introduction. However, both pictures are liable to achieve their objectives, laughs, this one mainly on the strength of Ralph Spence's titles. One of these is a yell.

And yet Miss Moore turns in a nice performance. Always the clean-cut girl, "Orchids and Ermine" is as proportionately spic and span. Playing a hotel phone operator, Miss Moore is accosted by the usual run of lobby males, but it's all in the nature of gags without a hint of "blue." Complications arise through Richard Tabor arriving at the hotel and changing places with his valet to avoid the women chasing his money. Hanks, the underling, eventually hooks up with the wise flower stand girl, and, of course, Miss Moore grabs the genuine scion. An anti-climax is the trouble encoun-

tered in establishing Tabor's true identity.

Carey Wilson hasn't turned in much of a story. As a result it's up to Santell's direction to keep it going, and Spence has relieved him of half the responsibility with a set of titles that are as concise a piece of work as any light comedy has carried around here in some time.

Well constructed settings set the action off and Miss Moore gets a chance to appease the feminine eye when she invades a modiste shop to don the ermine and orchids she has been craving.

The picture has a tendency to slow down every once in a while, but a title comes along and lifts it up.

Miss Moore is about due for a "wow" picture. This one is not it, but neither will any house that plays it have to blush. It's clean and light entertainment, again hoking up the pedestrianism of girls who take auto rides and the struggles of the working girl to marry for love and grab money at the same time.

Jack Mulhall looks good opposite Miss Moore. Sam Hardy appears to be above his role as the valet. Gwen Lee extracts abundantly from her assignment of the wise-cracking flower girl, while the bit players come and go. However, the concep-

tion of the effeminate manager of the modiste shop stands in relief.

An old subject refreshingly treated but basically too well worn to make it a smash. If it weren't for the titles the picture would approach being ordinary. At that Spence's contribution is the only item that really justifies the 69 minutes of running time. Sid.

LOVERS

Metro-Goldwyn-Mayer picture, designated John M. Stahl Production. Ramon Novarro starred, with Alice Terry in support. Adapted from the stage play, "The World and His Wife." Running time, 56 minutes. At Capitol, New York, week April 15.

Ernesto.....Ramon Novarro
Teodora.....Alice Terry
Don Julian.....Edward Martindel
Don Severo.....Edward Connolly
Peplio.....George K. Arthur
Dona Mercedes.....Lillian Leighton
Milton.....Holmes Herbert
Alvarez.....John Miljan
Senor Glados.....Roy D'Arcy

A screen play of stunning pictorial beauty, photographic excellence and fine acting, but lacking in the prime essential—sustained dramatic interest. On the speaking stage, it may have had a grip but in screen form it is weak in action, meager in development, and tepid in character interest.

It takes an enormous footage of titles to make the exposition clear. Much of the film merely shows people talking to each other in pairs,

trios or in groups with titles to explain what they said. There is no real drama in this.

Only spirited scene in the six or so reels is a duel with swords between hero and heavy. The director seems to have realized that he had to spread out his little conflict pretty thin to make it last for the scene is drawn out, even if the denouement is pretty easy to forecast.

The point of the story is the evil that may be worked by vicious social gossip. In a play such a point might be adequately developed but the screen version does not achieve any absorbing interest in the telling. The picture more depends upon the strong attraction of its principal players and upon the unquestionable beauty of its production; also its "sweet" title. In technical treatment of backgrounds, settings and composition of the groupings the production is a marvel of artistry.

Ernesto lives with his guardian, Don Julian, middle-aged diplomat lately married to the young Teodora. The society gossip of Madrid (loose modern Spain), wag their tongues over the possibilities of a young wife and a young and handsome man in the same household, reports of which wicked tattletale first puts the thought of anything wrong in the minds of all three, who have until now gone on happily in mutual faith.

Ernesto resents an overheard sneer in a club and gets himself into a duel; Don Julian takes on the challenge and is killed in the encounter. Ernesto then kills his foe-man. Time passes (also film footage) and in the end are Ernesto and Teodora sailing on the same ship for Argentina, apparently with a marriage in the future. In the stage version it may have been dramatic material to trace the working of the poisonous slander to its evil end, but the film does not preserve that unity, being diverted from the real issue by the necessity of getting some direct and positive action into the telling. Rush.

Children of Divorce

Paramount production starring Clara Bow and Esther Ralston. Adopted from Owen Johnson's novel of the same name and directed by Frank Lloyd. Gary Cooper, Einar Hanson and Norman Trevor featured. At the Rialto, New York, for a run on a "grind" policy, week April 16. Running time, 72 mins.

The Cast:
Clara Bow.....Clara Bow
Jean Waddington.....Esther Ralston
Ted Larrabee.....Gary Cooper
Duke de Gondreville.....Norman Trevor
Katherine Flanders.....Hedda Hopper
Tom Larrabee.....Edward Martindel
Princess de Sfax.....Julia Swayne Gordon
The Secretary.....Tom Ricketts
"Children of Divorce" doesn't ap-
(Continued on page 25)

What Could Be Sweeter?

COLUMBIA PICTURES are accorded an enthusiastic reception by fans and critics wherever they are shown.

Showmanship Brains and Box-Office Acumen have established COLUMBIA indisputably among the recognized leaders in the industry.

Big Circuits and leading First-Run houses buy and play COLUMBIA PICTURES

because—

They know COLUMBIA can be relied upon to deliver a Dependable, High-Quality Box-Office Product at all times.

They know they don't have to wait for Real pictures from COLUMBIA—

They Get Them—
CONSISTENTLY!

Exchanges
Everywhere

New York American

ANOTHER WORTHY COLUMBIA PICTURE IN 'PRICE OF HONOR'

B. S. MOSS' BROADWAY—"The Price of Honor," adapted to the screen from the story by Dorothy Howell, a Columbia production, directed by Edward H. Griffith.

THE CAST:
Carolyn McLaughlin.....Dorothy Revier
Anthony Quinn.....Norman Trevor
Dante Ross.....William V. Moon
Peter Friedman.....Gustav Von Seelert

By REGINA CANNON.
"THE Price of Honor," according to the picture unveiling at B. S. Moss' Broadway this week, is twenty years in prison or death. The story by Dorothy Howell is an intriguing murder yarn which reveals in detail the havoc circumstantial evidence can wreak on an innocent person.

The heroine's father has been convicted of murder and sentenced by the hero's father, who is a judge, to twenty years in the penitentiary. The old man is paroled because of good conduct and bad health, and comes home to die. He finds his daughter engaged to the son of the man who sent him up, and then the same judge turns vindictive and will not allow his son to marry the daughter of a murderer, the girl's father determines it is time to act.

Lays Trap for Hero

Since he cannot live long, anyway, he decides to pull the big self-sacrifice stunt and commit suicide after arranging a series of incidents that will convict the judge's son of slaying him. However, that the boy may be vindicated before he suffers too much, the older man leaves a note to be delivered to the father, confessing that his death has been self-inflicted.

Still, the best-laid plans of mice and men often go astray, and so the fateful note becomes lost in the rubbish heap and the young man is brought to trial. He is convicted on circumstantial evidence. It is indeed thrilling to see that by asking the wrong or the right (whichever the case may be) questions, a man is forced to answer in a way that will put him in bad with a jury. Fate intervenes, however, for it is, after all, a movie, and so the boy is saved at the eleventh hour.

Convincing Story

Columbia Pictures, an independent concern, made this film. It is the fourth good production this company has turned out in succession. Independent companies usually have little money to spend on high-priced stories, directors and talent. Yet often they get results that put the big organizations with plenty of wealth at their command to shame.

There is nothing cheap about "The Price of Honor" except its title. The story is well thought out, interesting and convincing. The direction is good, the continuity smooth and the camera work effective.



Chicago Daily Tribune

You Might Have Read About This in the Papers

"Stolen Pleasures" Quite Like Life.

"STOLEN PLEASURES" Produced by Columbia. Directed by Harry Ooba. Presented at the Adelphi and Randolph theatres.

THE CAST:
Dorcy Manning.....John Chadwick
Mrs. Bradley.....Dorothy Revier
John Manning.....Gary Watson
Hank Bradley.....Hank Tucker
Gus Summers.....Ramon Novarro

By Mae Tinee.
Good morning! Jealousy is the whip that makes the mare go in this picture.

Two husbands entertain the green-eyed monster and let it roam. As a result much happens to teach the boys a needed lesson.

"Stolen Pleasures" is an unusual but reasonable. The same characters find themselves in are just the sort you read about in the papers every day or so. Primitive passions unleashed make an exhibition of themselves. It's all most exciting and convincing, really.

The picture is well produced. The cast is splendid. It seemed so nice to see Helene Chadwick again I can't understand why she doesn't appear more often, for besides being an able actress she has a most delightful and appealing personality.



COLUMBIA—Bigger Than Ever in 1927-1928 with "THE PERFECT THIRTY"

INSIDE STUFF ON PICTURES

(Continued from page 19)

that the ship was returned to its rightful owner. He stated he would telegraph the woman to make the return. Meantime a check-up was made in the wardrobe department of the company which operates the lot and it was claimed two dresses were missing, given to this particular woman. The chief of police at the studio had the matter turned over to him and is now investigating and endeavoring to get back all of the property which the actress is said to have in her possession. Though the thefts have been consistent, when the culprits were caught they have simply been warned but no arrests made.

"The Motion Picture World" of March 26, last, on the occasion of its 20th anniversary, had this paragraph in an editorial:

"A powerful industry that deliberately sets out to destroy its own press—its first line of defense—is heading for a fall."

"The World" is one of several film trade papers, all weeklies with two exceptions. The exceptions are "The Film Daily" that enjoys an excellent standing and reputation in the trade, and the "Exhibitors Daily Review," of little importance. Among the leading picture trade weeklies besides "The World" are "The Motion Picture News" and "Exhibitors Herald." Other trade weeklies are not of rank with them. No fan weekly or periodical is considered in this comment.

"The World" opened up something with that paragraph that has been humming under cover for some while. Just why "The World" or any other of the film trade papers doesn't come out with it is incomprehensible. That is, whether the big picture producers or distributors have an understanding to cut down or cut out the advertising in the trade press until but one or two receive that patronage. It has been reported and upon substantial information that there has been a tendency throughout the picture trade, among the organizations and that means the publicity or advertising departments or both, to so mow down.

The argument in favor of the shearing is that the trade press is duplicated circulation; that press departments can get to its circulation and the trade more thoroughly by circularization, calling for but one expense and considerably less than the cost of combined advertising in all of the trade papers or most of them.

Also that money spent for advertising in nationally circulated mediums (lay) is of more value in general publicity and that the amount saved from the trade papers might be invested in the other mediums.

The latter argument carries but little weight. The cost per page of a national weekly so far exceeds the similar cost in a film trade paper that it could not sensibly be computed in that manner. And, whereas the nationally circulated weekly goes to the public, the trade paper is supposed to go to the trade.

That the picture weeklies feel the loss of advertising is natural after having been enriched with that very thing for 15 years or more. At one time it was the boast of this same "Motion Picture World" that its net profit was \$250,000 yearly. With a profit of \$250,000 annually, if it did not protect itself in those days, why should it look to the picture business to protect it now? When it made plenty of money, it gave plenty of space away. "The Motion Picture World" never gave a thought to any other trade paper; it was hogging its field and continued to hog it for a long while. Hog is the exact word.

When it was called to the "World's" attention some years ago that the free reading space it was giving away would be ruinous not only to the "World" but to every other trade show paper, the person making the suggestion was told to look out for his own paper, that "The World" wasn't thinking of anyone but itself.

And so it comes to pass, that after its dizzy system of giving one free page or more of reading matter for every three pages of advertising has

driven away its readers of any consequence, from exhibitors to executives, it now pleads in an undertone for the film industry to protect it. Had it spent any of its \$250,000 a year to better itself as a paper, to hold what readers it had, to build itself up in the trade it vainly screeches to have represented for so long, it would not now have to screech.

What the trade papers have on their minds about this cut-off business they had better say in type. It will do them much more good than thinking and stewing about it. For as "The World" admits, the picture business has grown—and with it other trade papers.

And if "The World" did make \$250,000 yearly or in any year, and there is no reason to doubt it after recalling the weekly paper it issued some years ago, it holds the record for all time of all show papers for profit. When "The New York Clipper" at the height of its prosperity with not a single opposing paper against it in the entire theatrical field of this country, its biggest profit for any year was \$55,000. "Harrison's Reports" is the trade's unique publication. It carries no advertising of any character, thereby asserting itself as a thoroughly independent weekly, but of late has failed to pursue a neutral course through disclosing an unquestionable bias against a large producer and distributor it has named frequently. It appears as though Pete Harrison has been listening to suggestions from others that were not aimed for the benefit of himself or paper, for bias made so self evident will eventually work injury to "Harrison's Reports."

The obsession of the owners of a large picture theatre in Chicago has been a source of constant unfavorable atmosphere among employees of the theatre. It is the thought of the theatre owners that members of their staff are working under cover and in hand with an opposition circuit.

A house manager, production man and press agent resigned when accused of disloyalty. Charges against the three are known to have been misplaced. The owners preferred to trust a pet stooge, who is also chief copper and incidentally of course poison by the rest of the staff.

There are two outstanding instances, perhaps others, where a married male star or featured player in pictures has obtained a divorce and remarried, with his former wife in each case outside of the show business. In both instances it spelled the drawing death of each star and both at the time they remarried were on the upward tide of popularity.

It looks as though picture actors getting themselves into this position will have to decide upon their career and their wife, or a career alone. To remarry seems deadly.

In the second outstanding instance it was predicted when the man remarried he would slowly fade away on the screen. He has started to fade.

The \$500 damage verdict against J. Stuart Blackton for horsewhipping Lieut. Conrad DeMervaux, riding master in Hollywood, through an alleged insult to Mrs. Blackton, was rendered by a jury composed of six men and six women. If any attempts were made to quash the suit before trial they were not reported. DeMervaux, foreigner, is under a time limit and will probably have to leave the U. S. around July 1.

That it pays to sign a contract at the time it is talked of and not to hesitate for 48 hours was learned by one of the largest independent picture producers and distributors in the country about a year ago. He was negotiating at the time with a man retiring from the independent field to become his general manager and producer. The man met him in his New York office. It was agreed he would receive \$1,250 a week salary, a very big item for this company to pay to anyone in this position.

The general manager of the New York office was called in by the com-

(Continued on page 43)

U. S. Clinical Film

Los Angeles, April 19. A motion picture dealing with many of the latest discoveries of surgical and medical science will be shown at the annual convention of the California Medical Association at the Biltmore Hotel, April 25-28. Most of the pictures were prepared under the supervision of the United States Public Health Service.

Reviving Drews' Comedies

Los Angeles, April 19. Gaiety Pictures, Inc., is making a revival of Mr. and Mrs. Sidney Drew Comedies. Angie Norton is featured, with Taylor Holmes and Leah Baird.

NASHVILLE, TENN.

DONNA DARLING REVUE

WITH

SAMMY CLARK

Wish to thank MR. JULE DELMAR and MR. ARTHUR DENMAN for the delightful Keith-Albee southern route which we are just completing.

Now for a two weeks' vacation (we have just finished 42 consecutive weeks' work) then we start a route at Columbia Theatre, Sharon, Pa.

Thanks to MR. J. WARREN TODD of the Gus Sun Vaudeville Exchange.

Watch This Space Every Week

DO YOU KNOW!

THERE IS A RUMOR THAT

MR. CHARLES BENNINGTON

(LATE FEATURED DANCER WITH "DEAREST ENEMY" CO.)

who is now being featured with

JOHN MURRAY ANDERSON'S "SEA CHANTIES"

Playing the Publix Theatres, is registering the biggest hit that has yet gone over their circuit

On completion of this tour will open at
ORIENTAL THEATRE, CHICAGO

with Mr. PAUL ASH for an extended engagement

Personal Management WILLIAM MORRIS OFFICE

P. S.—My kindest personal regards to Ed and May Ernie



As in "Sea Chanties"

LITERATI

Novelizing "Kings"
Novelization of the "King of Kings," Cecil De Mille's picture, is on sale. Grosset & Dunlap are the publishers with Jeanie Macpherson and Henry MacMahon credited as the authors.

Leonard Hall's Confession
Leonard Hall, dramatic editor and critic of the Washington "Daily News," started his comment column the other day by saying that as he

had no theatrical news on tap, he might just as well rewrite some from "Variety." Mr. Hall stated he always can find at least 20 good stories for his column in any issue of Variety. He then proceeded to write several, ending his day's work with:

"Variety" constitutes God's greatest gift to dramatic editors."

Critic Turns Author
Bob Simon, music critic, is au-

thoring a book on "Bronx Ballads," which Simon & Schuster (the former half of the firm a cousin of Bob Simon) will issue. Harry Hershfield is illustrating the volume.

Otto Floto on Coast
Otto Floto, the noted sports writer, is back home in Kansas City but expects to shortly leave for Los Angeles. With his wife, Kitty, Otto will make the coast his permanent residence.

Sabatini's Sad Misfortune
Rafael Sabatini's only son, 19, killed himself and seriously injured his mother to avoid a dog while motoring in Wales, England, April

1. In attempting to turn out for the animal the car skidded and turned over.

The boy was home from Cambridge on his Easter vacation.

M. P. Magazine Not New

Gerry Rudolph is not starting a new periodical in the Motion Picture Magazine. That fan publication has been on the market for years. A large monthly circulation is claimed for it. Gerry is leaving Fox to take over his new post. The same publishing house has engaged Wells Hawks to contribute a monthly story to its Motion Picture Classic. Hawks is press agenting, special, for the Ringling-Barnum Circus this season.

Love Conquers War

An idea of how quickly the vogue in magazine literature changes is furnished in the fact that war stories, eagerly in demand about four months ago, find little call now. The trend has veered to the elementary love stories.

"Sweetheart Stories" claims to be paying something like \$10,000 a month for story material at present and contemplates a change to the weekly field soon. "Love Stories," one of the lesser important Street & Smith publications, is now reported to be the firm's leader in circulation. A new publication of the same type as these two, "Sentimental Stories," is soon to appear, sponsored by a new publishing house, and there may be others.

Halliday Changes Base

G. P. Putnam's Sons is understood to have given up its department for the sale of the screen rights to the books published by it. Richard Halliday had been in charge, after his resignation from "Liberty" as movie critic. Halliday is now personal press representative for Gloria Swanson, and the book publishing house has found no one to take his place.

Drama of Congo

Harry Hervey is to dramatize his best selling novel, "Congo," published by the Cosmopolitan Book Corp. Robert Milton is understood to have an option on the play version.

Francis Brett Young, English novelist, who created almost as much attention upon his visit here as did Michael Arlen, is to sail at the end of this week. Young has been widely feted over here.

Book for Cameramen

Charles Scribner's Sons has bought out a handbook for the motion picture cameraman, entitled "The Motion Picture Cameraman." E. G. Lutz, an expert on the subject, is the author.

200th for "Satevepost"

The "Satevepost" will observe the 200th anniversary of its establishment next year, as the oldest publication in America. It may take the form of two short stories by Ben Ames Williams in one issue.

For Amateur Movie Makers

Pathe is reported behind a new monthly magazine entitled "Amateur Movie Makers," having to do with motion picture making. Pathe is the manufacturer of Pathe's miniature movie camera for the amateur. Eastman's is said to have founded either that monthly or a similar one.

Original Stage Greeter

An article on the Brevoort Hotel, the St. Louis haven for show people and especially vaudevillians, by Louis La Coss, is being syndicated. Mr. La Coss tells of Duke Pohl who was practically the first hotel man to go out after professional trade while other hotels were shunning it.

Jack Hawkinson, who originated the idea of the one reel sportlights and then got Grantland Rice to put an authoritative signature on them, sailed for Europe last week to be gone three or four months. Hawkinson went up the gang plank plus his camera.

Acosta and Chamberlain, the fliers who broke the world's sustained flight record last week, made their only stage appearance before hopping off for a New York to Paris flight at Loew's State, New York, yesterday (Tuesday).

Hamtree Harrington and Cora Green, a colored vaude team, sailed April 19 for London to join "The Blackbirds."

White and Manning have been booked to open at the Coliseum, London. They sail June 15.

Harry Carlin is now in the Arthur Fisher office, booking independent houses.

West Coast Motion Picture Directory of Players, Directors and Writers

MARION AINSLEE

Prices:
"THE TEMPTRESS"
"FLESH AND THE DEVIL"
"ANNIE LAURIE"
M.-G.-M.

MALCOLM STUART BOYLAN

SUPERVISING EDITOR
Titling Department
WILLIAM FOX
WEST COAST STUDIO

Now With

METRO-GOLDWYN-MAYER

JACK CUNNINGHAM

JUST FINISHED
'CAPTAIN SALVATION'
On Another Big Special
Now

JOHNNIE GREY

WARNER
BROTHERS

LEON HOLMES

Manag't Lichtig and Englander
Latest Release
"FRISCO SALLY LEVY"
For M.-G.-M.
Phone Hollywood 1068

Watch for

ROBERT N. LEE

"THE MIGHTY STREAM"
M-G-M

CHAS. A. LOGUE

Supervisor of
DRAMATIC SCRIPTS
For UNIVERSAL

EDWIN MYERS

WRITER
UNIVERSAL

L. G. RIGBY

SCENARIST
FREELANCING
NOW WITH M-G-M

EARLE SNELL

SCENARIST
Now Doing
"THE FOUR FLUSHER"
For UNIVERSAL

BEATRICE VAN

ORIGINALS - CONTINUITIES
ADAPTATIONS - TITLES
Now With Universal

J. GRUBB ALEXANDER

Under Contract to Universal
In Production
"CHINESE PARROT" "MIDNIGHT ROSE"
UNIVERSAL JEWELS
Starting on Adaptation and Script
"THE MAN WHO LAUGHS"
Forthcoming Universal Super-Jewel

HOWARD BRETHERTON

DIRECTOR
"Hills of Kentucky"
Starring RIN-TIN-TIN
WARNER BROS.

ANTHONY COLDEWEY

WRITER
"NOAH'S ARK"
WARNER BROTHERS

RAY ENRIGHT

Director
WARNER BROS.

JAMES GRUEN

WRITES COMEDY
with
WILLIAM A. SEITER
at
UNIVERSAL

CHARLES KENYON

Now Adapting
"THE SHOW BOAT"
For
UNIVERSAL

GLADYS LEHMAN

WRITER
Now with
UNIVERSAL

ALICE D. G. MILLER

FREELANCING
Now Adapting
"PEOPLE"
A MONTA BELL SPECIAL
for M-G-M

ELIZABETH PICKETT

Current Fox Variety
"THE SALMON RUN"
Directed, Titled, Edited

J. WALTER RUBEN

STAFF SCENARIST
FAMOUS PLAYERS - LASKY

HAROLD SHUMATE

Writing for FOX
Just Completed
"THE OUTLAWS OF RED
RIVER"

AL BOASBERG

FAMOUS PLAYERS,
HOLLYWOOD

POLAN BANKS

ORIGINALS
Under Contract to FOX

EMILE CHAUTARD

Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6463 or Hollywood 3546

RANDALL H. FAYE

Recent Releases
UNIVERSAL:
"FIGHTING SPIRITS"
FOX:
"STAGE MADNESS"
"UPSTREAM"
"SECRET STUDIO"
"RICH, BUT HONEST"

BYRON HASKIN

Now Directing
"MATINEE LADIES"
WARNER BROS.

HELEN KLUMPH

ALBERT LEWIN

SCREEN PLAYS
M-G-M

LORNA MOON

"MR. WU"
"ANNA KARENINA"
M-G-M

GILBERT W. PRATT

Just Finished
"WISECRACKERS"
F. B. O.
Preparing for
"CLANCY'S KOSHER WEDDING"
All-Star Feature F. B. O.

CHARLIE SAXTON

NOW WRITING
"AN AMERICAN
COMEDY"

GENE TOWNE

Under Contract to
FIRST NATIONAL
COMEDY TITLES and
COMEDY CONSTRUCTION

CHARLES
"Jellybean"
JOHNSON

"The Lightnin' Streak
of Darkness"

THIS WEEK, APRIL 18

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ACCORDIONIST AND WHISTLER SUPREME
NOW AT THE ROXY, N. Y. ADDRESS VARIETY, NEW YORK

VITAPHONE

(COLONY, NEW YORK)

New York, April 16. The Vitaphone program for this week comprises: Overture, "Orpheus" (J. Offenbach), Vitaphone Symphony Orchestra; The Admirals (naval quartet), in three numbers; Eddie Conrad and Marion Eddy, comedy and songs, and John Charles Thomas, in the Prologue from "I Pagliacci."

Summarizing this Vita bill, it is a 50-50 split between vaudeville and the classics, the apparent inference that the Vita makers have apportioned it accordingly for either vaude or picture houses.

The Vita overture ran smoothly especially on the subdued, quieter tones, and several of Herman Heller's musickers acquitted themselves creditably on the cello. Several of the "boys" looked a little blurry on some of the shooting, but the musical part passed muster.

The Admirals stuck close to the center of the camera range, made few gyrations and sang three numbers collectively; in fact, none of the men essayed a solo part, going in for harmony and getting results. This quartet proved an excellent pick for the Vita; a nice appearing unit and with voices that please. The singers were decked out in nifty naval uniforms of the admiral's rank. The songs were (a) "Yankee Rose" (b) "I'll Always Remember You" and (c) "Hello, Swanee." The first and the last brought their voices to the fore effectively.

Eddie Conrad occupied most of the Vita section allotted to him and Miss Eddy. He reeled off his monologic patter wherein he gets the English upside down and backward, causing laughter, but not sustained during the whole turn. Conrad clowning at the piano and then Miss Eddy appeared. She sang and her voice was never heard to better advantage. Where the Vita seems strangest in its conduct is when a singer turns her head or back to the audience; Miss Eddy for a moment has one turn, which, however, did not feaze her vocal register on the instrument.

The best bet on this Vita layout was John Charles Thomas in his "Pagliacci." He was dressed as Tonio, in nondescript garb, and while his makeup adheres to ancient script, one tries to picture how Thomas would look in formal dress of today. Much of the time the camera made it appear as though his eyes were closed completely. But all that mattered little when his magnificent voice was in play.

Vita consumed 33 minutes and picture around an hour. Mark.

ROXY

(NEW YORK)

New York, April 16. A big show and a good one this week, but without Vitaphone. The first Fox picture to play the house, "Ankles Preferred," is in and will get its share of laughs, while the surrounding program should impress on both its mass concentration and pace.

A hasty booking is understood to be responsible for Sam Lanin and his Ipana Troubadours on the stage during the main presentation. Lanin's outfit is a 12-piece band, exclusive of his own baton waving, and is familiar to most all radio dial hounds. On a platform at the back of the set, the Lanin bunch play the stage "floor show," which ran fast and won heavy returns.

Probably the most picturesque interlude was a silhouette that had the figures in front of a white curtain flooded by red lights. This was a dancing number holding light comedy vein in that the shopping husband frolics with two misses until his wife returns. Well executed and lighted, the house okayed it from the start.

It was immediately behind an eccentric contribution by "Gamby" titled "A Javanese Lily Bowl." The theatre's premier danseuse held the stage alone for this number, pretty enough, but fell short of the applause given the succeeding item, justifying the running order.

The three house organists opened up by doing Gershwin's "Rhapsody in Blue," which called for no mean display of technical skill but didn't seem to get all it deserved. Heavy blue lights kept the interlude almost in darkness and didn't help.

Easter Week was saluted by a spectacle that had the large house chorus on the stage singing "Unfold Ye Portals," from "Redemption," to the accompaniment of the tremendous orchestra. This led into Raape conducting "Tannhauser," the chorus returning for an insert into the overture.

With well over 100 men in the orchestra there doesn't seem to be any doubt that the house is under-lighting its pit crew. The average film theatregoer is not used to seeing such a large body of men at work, and there is a natural curiosity and interest in seeing this unit carry out its assignment. It may be because the house is as yet not fully equipped as to lights, but it should be attended to. And for no other reason than that when masked by insufficient light the house is losing the full sales value of this mammoth musical crew.

A short scenic, "A Fairy Fore-

land," had a scrim running to the wings on each side of the screen behind which danced eight girls. One of those odes to spring. Pretty enough and brief, four minutes.

Following the silhouette stand-out came the weekly, running 10 minutes, rather long for Broadway. It had four clips from Fox, three from International and one from both Pathe and Kinograms. Pathe split the China turmoil with International.

Thence "In a Cabaret" (Presentations) trailed by the program leader, which closed.

Saturday afternoon at three o'clock they were waiting for seats downstairs and in the balcony with the lobby only one-quarter filled. Evidently having the same trouble the Paramount went up against in filling its "exclusive" section. But at the Roxy are 1,100 seats in the mezzanine at \$1.65 each. Sid.

PARAMOUNT

(NEW YORK)

New York, April 16. A finely rounded out bill at the Paramount for this week. It held colorful Easter atmosphere and scenes this afternoon, with the Easter portion called "A Mural Painting," staged by Frank Cambria, one of the best lighted, posed and executed short bits any picture stage ever has held. The lighting in this was superb. First noticed on the posed (living pictures) mural paintings in frames, symbolic by themselves in resemblances, the finale was a heavenly scene of the Star of Bethlehem, brightly golden and aloft in the centre of the stage, but a short distance above the grouped murals on the stage's flat surface.

With angels in diagonal alignment from the star as an apex, a most beautiful sunlight shading came through to envelop them, and this with the different lighting just beneath made a handsome picture. It was the personification of this Easter time.

Voices were among the groups of Biblical personages in costume down below. While the ethereal bit seemed shorter than the time required to tell of it, a profound impression was made and left. House applauded vociferously and must have recognized the effort of the Star finale for such a brief moment.

Mr. and Mrs. Jesse Crawford were others who gave the period a recall with their organ recital, for their joint playing today was a recital. Mr. Crawford at the console proper and his wife at another in the centre of the stage down front. They impressively played "Jerusalem" intermingled with "The Holy City," a most happy choice for the occasion.

Early a short scenic film, unprogrammed, was run in, either for convenience or to lengthen out the bill, although the latter seemed unnecessary. The show including the lively likeable Dix picture, "Knockout Reilly," ran a trifle over two hours.

Opening was the Irving Talbot directed orchestra with "Tschalkowsky Melodies" for its comparatively light complement. This orchestra sounds as though using a dimmer on its strings and offsetting that by the brasses, though possibly the strings were purposely subdued. House liked the overture, judging from applause.

Following was the John Murray Anderson Public unit stage production for this week, "The Sampler" (Presentations), mounted in Mr. Anderson's best style and holding more than the usual Anderson modicum of comedy. That comedy held up the unit and furnished the real entertainment, causing the turn to become something more than a sight. Programing for the unit is more elaborate in detail than warranted. Billing has never yet deceived anyone.

Paramount News held about an even break on news and interesting stuff, with its clips from but a couple of the news reels. Do Paramount and Metro-Goldwyn-Mayer believe that the paucity of news reels is the weeklies a sufficient cause to bring out their own news weeklies? Or is the publicity angle the actual reason? Pretty soon from the looks news cameramen will be running over each other in the rush to get anywhere. Someone had better make a hook-up with a daily and offer a prize to the first person who phones in about anything happening. If you can't phone, wire.

Next week at the Paramount, Eddie Cantor in "Special Delivery" on the screen; "Boyhood Days" (no producer announced), on stage, with the Minnevitich Harmonica Band featured. Sims.

METROPOLITAN

(LOS ANGELES)

Los Angeles, April 14. The same mob that saw a turn-away business here two weeks ago, the day Eddie Peabody opened, found stalls aplenty this afternoon. Even the military ushers were more or less "at ease." The general spirit prevalent among the matinee audience was that of relaxed lassitude. It looked as though they, for the most part at least, had just dropped in to kill time, instead of coming in with the expectancy of sitting through an enthusiastic and entertaining performance.

There was no evident commotion

or wild shifting of positions in the seats when the Met band, with Peabody to the fore, went into "The Doll Dance," the theme number of Jack Partington's stage show of the same name. Whoever figured on the layout for this presentation appeared to be out of step. From first to last the show lags, failing to get a noticeable rise out of the customers, except for a few faint giggles and handclapping.

Partington's staging shows up in undeniable effect, while Louis Berkoff's line dance arrangement is not bad, though by no means anything new, but these two things alone do not compose entertainment, as picture house presentations go these days.

Bobbie Thomson, neat little girl with a trim figure in a black, abbreviated costume, is rather reluctantly announced by Peabody, and proceeds into her dance routine, consisting mainly of high kicking, backed up by 10 of the Met girls, though do little.

A comedy number by the band, employing two of the boys in bits, started off okay and could have been built up to much better effect, but was allowed to die. The energetic Eddie's antics in this thing didn't mean a thing. The only legit laugh-getters in the whole show were Steele and Winslow, comedy roller-skating act, and good. Considering that nothing of meritable mention had occurred previous to this act, their presence and burlesque skating was graciously accepted, and with relief.

A serious-appearing, perhaps not inartistic violinist, announced as Mlle. Fallet, had a tough time of it and didn't fit here at all, with a break more likely for her in vaudeville. Eddie Magill, the regular house plunger, put over "A Lane in Spain," followed by the girls in a Spanish number. Lighting and scrim effect was well done here.

Peabody in three banjo solos, including "Blue Skies," "The Doll Dance," and Tschalkowsky's 1812 Overture, failed to convince, with no returns. In the Berlin number a miniature screen is used informing how two of the classic musicians would have played this, with Eddie demonstrating, and last his own version. The operator got things mixed for a while, much to the evident discomfort of the player. In the Tschalkowsky classic both the organ and orchestra lent aid, with credit going to the boys in the band for great support. Although Peabody manipulated his instrument with apparent skill in this difficult number, it had no place in the program, with the chances of a hot blue number being more appreciated.

Now in her third week, Gogo, University Southern California coed, is again seen with Frank Jenks, the band trombonist, in a comedy number that failed to click as it did the first week, when Peabody took pains to build both up, which he didn't do here. He may have figured Jenks had too much of an edge on him already and should be held down. If this was Peabody's angle, then he succeeded admirably, even to the extent of curbing a possible encore, besides forgetting, as it were, to announce either's name.

In the finale, the band is on the elevated stage, with the girls in a doll pose underneath. Coming out, they do a doll routine in unison that is nothing unusual, although well executed. A radium flash finish brings down the curtain.

"Fashions for Women," feature, with Pathe news and Sennett comedy, "Smith's Pony," added.

HARDING

(CHICAGO)

Chicago, April 14. They should have booked a stronger stage show to go with a change of policy.

The Harding, instead of forming a trio with the Senate and Belmont theatres, now forms a duo with the Senate. The Belmont dropped this week, going into a combination policy in attempt to locate business, if there is any in its neighborhood.

With the three houses co-operating and rotating a trio of stage bands, customers were given a new show and faces every week for three-week stretches. Now that the Belmont is out, the two remaining stage bands will rotate in the two remaining theatres.

How patrons will accept this after their higher education will be determined shortly. Not that they will have a legitimate squawk, though, for with the bands switch weekly it is unlikely that they will become tiresome.

Mark Fisher and Art Kahn are the remaining bandmen. Eddie Perry, the third, has departed for other parts.

Fisher headed the show here, titled "Baseball Scandals."

Mark Fisher hasn't arrived as yet. A lot of people think he has and he is probably included among them. But Fisher has the stuff that should rate him higher nationally than he now rates locally. He has the gentle knack of conducting an orchestra properly, has sufficient stage presence and, above all, a real singing voice. On the latter he's a stand-out. Few musicians can step out and out-sing any singer in their individual shows. Whether it has been the policy to eliminate too-good songsters from Fisher's shows is not determined, but some pretty good

ones have appeared at his side and he's whipped them all vocally.

"Baseball Scandals" (Presentations) included Eddie Hill, Muriel Kaye, Gus Mulcahy, Maxine Hamilton, eight Gould Dancers and the 16-piece Fisher band. Hill gagged all through the presentation in a very blah manner but closed the show and saved himself with his comedy songs. On the last attempt he copped the highest honors of the performance, though Mulcahy made it tough by preceding.

"Orchids and Ermine," shown around town aplenty and by now too stale to rate as a draw, the feature picture, "The French Riviera," short travelog, filled in.

Lately the Harding has consistently registered the best neighborhood matinee business in town.

METROPOLITAN

(BOSTON)

Boston, April 19. Metropolitan was cosmopolitan last night, when the new policy of jazzed up programs went into effect as the initiation of the theatre's carnival season. At a time when most theatres in town are preparing for the annual summer's let-up in patronage the Met is going strong after ticket sales, and with a gratifying measure of success so far.

Eddie Cantor started the works off with a bang in his own film, "Special Delivery," starring Eddie, of course. As a scenarist the actor proves in his new picture that he needs apologize to none of them.

In addition to the usual public presentation the Met initiated a feature in Gene Rodemich and his jazz orchestra and the tap-dancing team of Clifford and Healy. Rodemich and the band are billed as the "Met Merry-makers," and will appear each week as a side dish to the usual diet of flash presentation and movies.

John Murray Anderson's usual bit of brilliant mummery was presented in the form of "Memory's Garden." Vapid but pleasing.

Harold Ramsay, recently imported from the Rivoli, New York, struck the keynote of the new policy by playing George Gershwin's "Rhapsody in Blue" on the theatre's organ. Evelyn Hoey, prima donna, injected the needed bit of Alabama atmosphere with a pair of Dixie melodies.

And the box office clicked merrily on. Holy Week did not affect the draw of Sousa's band, last week shows being both nearly capacity with a large percentage an out-of-town pull of the old folks. It has been many a month since the huge Met. has heard such hearty applause as the old boy got on his "Stars and Stripes Forever," and this hearty stuff is what this Public house has needed ever since it opened.

The Publix has been a bit cold and aloof in its Boston presentations, and the deadly monotony of the machine-made units combined with a recent epidemic of poor pictures boosted Loew's State business not only appreciably, but seriously.

Libbey.

CAPITOL

(NEW YORK)

For a gala Easter Week offering the program at the Capitol doesn't work out happily. For a starter the feature picture, "Lovers" (Metro-Goldwyn), made from the stage play, "The World and His Wife," is not a particularly lively affair.

The presentation features are ambitious, but do not impress as brilliant effects. Two items were a choral arrangement of "Ave Maria," from "Cavalleria Rusticana," with an ensemble headed by Celia Turilli and Marjorie Harcum. Here was a number that might have been made impressive in dim lighting effects with a darkened stage for full display of the ecclesiastical stained glass window which made the background. Instead fairly full lights were used.

But the subdued lighting of the ballet spectacle, called "The Sea," did not work out. To that part of the audience beyond mid-way of the house, the spectacle was lost for the most part in the dim lighting, made necessary for the projection of swimming fish on the gauze drop and such like details to carry out the under-sea illusion. The ballet maneuvers were all but obscured and at a distance the kick of the adagio dance by Malloff and Gray was injured.

The other number was a presentation group of six brasses playing the sextette from "Lucia," the musicians being from the regular symphony orchestra. Special numbers by selected musicians from the orchestra always have the force of fill-ins.

The short subject was a single reeler, called "Bobby's Dream," a strangely dull series of animal pictures, put out as an "Iris Novelty Scenic," whatever that may mean. It shows a small boy playing with a toy Noah's Ark. The youngster goes to sleep and thereafter there are paraded on the screen ordinary views taken in a zoological garden somewhere. The pictures have no special kick—just snaps of the caged animals.

International takes about the

whole news reel, with the exception of one brief clip from Pathe, showing a Berlin chimney sweep. An "Our Gang" comedy from the Hal Roach list was the best screen bit of the evening. It had to do with the campaign of the kids against the village dog catchers who hunt their pet pups. There is a dandy touch of sentiment in this little story when they all but smother Farina's canine pal in the gas tank, a bit that vastly sharpens the comedy of the picture by contrast. Rush.

STRAND

(NEW YORK)

New York, April 17. This is the Strand's 13th anniversary for which week the program leader is "Orchids and Ermine" (F. N.). Easter Sunday the first de luxe show played to less than half a house, although by 3 o'clock the clientele started to drop in. A hidden sun broke through, about 2, so that the girls probably wanted to stay outdoors to look each other over.

The stage specialty for the current week is Emma Trentini, who lately played K-A vaudeville. No fair basis on which to judge how the prima donna affected the film house mob, as there were not many present for her first appearance, but the Trentini name looked good on the marquee.

No "shorts" on the program probably because the house is using a trailer bringing back the first picture it ever showed, "The Spellers," besides bits of old Pickford and Chaplin releases and a flash at Geraldine Farrar and the late Wallie Reid in "Carmen." Following this the organist fiddled around on the keys to evoke a couple of melodies that deserved to be listened to. As no one was paying much attention it didn't get anything, but with a little concentration might have evoked much. The organists are not emphasized in this emporium. They stick to their knitting, and that's all any one ever heard from them. The boy who was playing them early Sunday afternoon sounded as if he could cut loose if given an opportunity.

"A Night in Bohemia" (Presentations) was the main stage attraction, evolving into a cabaret performance. Previously the orchestra did the "Second Hungarian Rhapsody" into which a chorus of 16 girls and four men, led by Mlle. Klamova and partner, were inserted. There evidently was some difficulty in arranging the introduction of the dancers because of the tempo of the Liszt work, but catching a quickened musical pace the combination finished to a nice applause quota.

The news events were given nine minutes divided up so that Pathe got four flashes, Fox two and International one.

Trentini's sojourn lasted 17 minutes. As a matter of fact her pianist's specialty seemed a bit too long, the interest having to be revived upon the former opera singer's return. Opening with "Butterfly," Trentini gave those out front something to listen to and then finished with her standard, "Gianna Maria."

Trentini's high register will likely panic 'em when enough come in to make her cognizant of what picture house applause can sound like when the boys and girls turn it on. Sid.

STATE

(LOS ANGELES)

Los Angeles, April 11. A light yet risible and novel presentation this week at the State, Fanchon and Marco's Idea, "Books," features "The San Francisco Beauties," composed of eight comely girls well up in their routines. Of these Constance and Clarissa are given special billing and prove worthy. Individually and collectively, all of the girls show versatility and ability. They display best in a buck number done on steps and in black and white outfits that look nifty.

Gene Morgan, personality chap, who waves the baton and keeps the mob in good humor, no matter what the cost, has become a statutory if not necessary fixture in this house. This week he starts the show with his customary clowning and gag pulling, using as a foil Chuck Callahan, an indispensable aide de camp. Chuck has been with Morgan for over a month now. He is always good for a couple of laughs on his own as well as with the bandmaster. Though the gags used by this pair are for the most part second-handed, yet the manner in which they put them over is always acceptable and clicks with the audience.

Constance and Clarissa score on the comedy value of their Russian dance burlesque number. The kids are clever and know the high spots of their comedy.

Jackson Murray, pleasantly voiced tenor, puts over a romantic ballad while another one of the girls goes through a mediocre toe routine.

Morgan and Callahan returns with a card game that employs the old card-cutting gag with the axe and the five aces. Using one of the boys in the orchestra, they wind up with a water bag trick that got over.

Vera Van, an easy-to-look-at blonde, pleases with a pop number, the rendition of which smacks with the eastern style of delivery. The Pyramid boys, comedy harmony and

(Continued on page 27)

PALACE

(St. Vaude)

Great bill at the Palace this week. Fine on paper and playing as good. Three names spotted, in Helen Menken, from legit in a condensed version of "Seventh Heaven"; Cecil Lean and Cleo Mayfield, and Will Fyffe, Scotch knockout in his third week at this house. Plenty of show and all good entertainment in the 10-act bill. A capacity house also. The long bill sent the starting hour ahead 15 minutes, with the reviewer walking in as the opener, W. B. Groh and Piano Hounds, was off to prolonged applause.

Johnny Hyman deuced neatly with his comedy chalk talk, and held the spot nicely. George Choo's dancing flash, "A Petite Revue," on next, set the speed tempo. Carrie and Eddy, featured, registered with their acrobatic dancing, and merited worthy response. Webster Taylor, Harriet Cole and Gloria Lee, in support, also sent across some clever dancing on their own account. The act is a fast one, adequately set as to scenic equipment and costumes, and should find little difficulty in duplicating the Palace returns anywhere.

Hal Jerome and Gloria Gray, in a hokum musical act, were valuable comedy assets. Jerome demonstrated ability both as comic and musician, alternating between piano and violin, while Miss Gray added pleasant personality and good "feeding" for her partner's funmaking proclivities. Registered neatly. Al Shean and (Miss) Lynn Canter grabbed up the comedy skits in follow-up, and also registered one of the hits (New Acts).

Miss Menken, from legit, in an abbreviated version of "Seventh Heaven," scored a personal triumph closing the first half (New Acts). Mr. Lean and Miss Mayfield, back from musical comedy, with practically the same vaude routine of songs as before, also registered heavily on after intermission. Lean still retains "He's a Fan," which he originally introduced in "Bright Eyes" some 19 years ago, but still makes it the wallop of the act. The travesty on black bottom by both for encore sewed up an undisputed hit.

Will Fyffe, Scotch, holding over for the third week, was a show-stopper upon announcement, getting a great reception and later living up to it, despite having to chop his act because of voice handicap. The "souse" number and a few gags were all he could withstand Monday night, with the outfronters much in sympathy with the comic as he begged off. Despite brevity, solid hit.

Carl Schicht's Wonderettes, novel marionette show, closed and held them in. Bert Hanlon was the master of ceremonies of the week, announcing every other act and packing wise-cracks throughout. Hanlon suffered on the assignment through too much comedy on the bill and with his gags striking but an even average.

Clara Kimball Young was the "surprise" act for N. V. A. week, telling a few gags with a Hollywood flavor. The other surprise was the eagerness of curtailing intermission to get the mob back in their seats for the N. V. A. tap. The buzzer stunt worked better than actual collections. Two loyal K-A agents standing in the rear and perusing the small coin intake on the pass around became good skills by tossing paper money of small denomination into the basket, but it didn't seem to work for the required result. Edda.

HIPPODROME

(Vaude-Pets)

One of Broadway's big picture houses has been dubbed "The Cathedral." N. V. A. week, with its begging plate-passing, makes it possible for the Hippodrome this week to get across some real authentic church atmosphere. When Healey of Healey and Cross made the annual spiel on behalf of "my unfortunate brothers and sisters of the profession" and finished up by asking the audience to "give cheerfully" it sounded like Elmer Gantry exhorting his flock.

A "big N. V. A. surprise feature" showed up in the form of Hal Jerome and Gloria Gray, doubling over from the Palace. To square the tap.

Five Mounters, three men and two girls, who do inverted pedestrianism on a pyramid of tables and chairs, opened and qualified as a good turn for the big Hip.

Burns and Burchill were second to bat. Since at the Palace last fall, this two-man team has made a trek to the coast for Pantages. They were in key position on Pan's five-act bills. While a crackerjack turn of their type, much of the stuff got lost in the canyon-like air-pockets of the immense auditorium.

That goes also for Coogan and Casey, man and woman talking act, trying. Bill topper was Deno and Rochelle's classy dance turn. They have specialized in comedy dancing, notably the Apache, a gem of roughhouse artistry as performed by them. The public seems to relish the idea of a tough dame being out-toughed by a hard boiled gent from Montmartre. What the man

in this act does to the gal is assault and battery set to music. But great stuff.

Healey and Cross received a reception upon their entry. It was the lone bouquet of the evening. Their songs hit, although they begin better than they finish. One number delivered in pulp style is out. Neither in subject nor delivery does it figure in the scheme.

"Oddities of the Jungle" (New Acts), closing, liked from the novelty angle.

Johnny Hines latest, "All Aboard" (1st N.), feature.

Lower floor good. Shelves light Monday night.

LOEW'S STATE

(Vaude-Pets)

Anatole Friedland and his Club Anatole Revue are topping at the State this week, surrounded by a corking good vaudeville bill and the Harold Lloyd comedy, "Kid Brother." Friedland and his entertainers have been on the loose ever since John Law slapped a padlock on Anatole's joint. It is his first appearance at the State, although he has played the Palace, one block above, where the take is \$220, 22 times, without the average per time being 10c.

His current act is almost brand new, which may or may not be an angle. Upon his last Palace appearance Anatole played this act, but prior to that he played the house several times a season with the same revue. Now, with a fresh one, they let him walk out. He couldn't get the sugar for the 13 people. The cast includes the Dooley Sisters, an adagio team; chorus of eight; Ruth Mayo, prima donna, and a couple of others for "atmosphere." The special set is a reproduction of the nite club's interior.

At the State, Friedland closed the vaude of a five-act bill and rang up one of the evening's bull's eyes. Chaz Chase, tramp comic, doubled into the Friedland turn for some ad lib stuff at a table. Chase got a big laugh when he sat down at a table and produced his own liquor. Just ahead the Friedland girls were used for the annual N. V. A. tap. They passed the baskets, and were probably eight good reasons why the stags loosened up.

Niobe opened with her underwater routine in the glass tank. She got most with the slate answers to questions fired at her while submerged. Her singing under water was all right for those down front, but to the back pew holders it was pantomime.

Townes and Joyce, mild two-man piano and song duo, deuced. Townes handled three solos acceptably and Joyce stuck to the box. He also sang a ballad and harmonized a thin tenor in one double. His pipes may have been outpointed by the size of the house or it may have been Townes' heavy voice drowned him. The latter's crossfire and patter landed mostly for laughs. A mixture of recent and reminiscent material. It's a wise gag that knows its own old man nowadays.

Grace and Eddie Parks, next, in their thoroughly enjoyable routine of nonsense. Eddie is a sweet hoover and a likable nut comedian with it. Grace is a personable and likable foil. The act isn't blatant and holds plenty of class. Neither strains for effect, yet they roll up an impressive total of laughs. Entertaining turn anywhere.

Chase, another K-A recruit, made them yell with his funny dancing, match eating, etc. Chase has elaborated the eating stunt until it's almost an act by itself. He now chews up several boxes of lighted matches and then goes to work on a violin. Producing a salt shaker, he eats the strings with a Mussolini technique that tickled off laughs.

Business heavy all over the lower floor. Con.

81ST ST.

(Vaude-Pets)

The new 75c policy with six acts and a fair picture instead of eight acts has changed the entire geographical appearance of the ground floor of the 81st Street. The long, empty trenches which formerly started after the 10th row have given way several yards to cash customers.

The unusual numbers Monday night were due only partly to the change of policy and mostly to the end of religious festivities, giving the house a break with the others on the street.

N. V. A. activities at this theatre cannot be credited with bringing any additional patronage. Elliott Dexter, heavily advertised guest of the evening, was dismissed with a prop wire about a "previous engagement" at the last moment, or something to that effect.

As a master of ceremonies Mel Klee makes a good blackface comedian with the old Al Herman routine. Mel had nothing prepared to say in between acts, and was unable to cop anything out of his regular act without endangering the effect. Spotted next to closing he put across the usual rapid fire matrimonial monolog, the prop laugh and the gagging on the other acts on the bill. In addition Mel has a few stories that haven't been heard around—too often.

Fortunelle and Cirillino, Italian clowns, have cut out the unnecessary talk and brought down their time

to seven minutes, leaving the customers gasping and begging for more.

Beverly Bayne and Co., considered the advance propaganda and movie fan possibilities, were not received as warmly as would be expected. The comedy playlet by Edwin Burke is quite good, too. Miss Bayne's voice does not seem natural, rising to quavering heights.

Medrano and Donna, with Johnnie Johnston's orchestra, furnish spectacular ball room dances with three members of the band singing eccentric comedy numbers. Dorothy Barber, acrobatic dancer, tied the house up before she concluded her solo effort, with an arch effect standing on one foot.

Alice Lawlor, "that red-headed girl," did not do well, second. Miss Lawlor has no vocal ability, relying on delivery for success. The delivery was not appreciated despite her smart appearance. With the audience in good humor and a couple of last minute numbers she finished gracefully.

K. T. Kuma opened with routine magical effects. The disappearing act with the girl is transparent, and the body-rising trick is obviously worked with wires. The hoop passed around the body in the air is too curved to fool anybody.

Quality of program as a whole below average. Feature film was "Afraid to Love."

AMERICAN

(Vaude-Pets)

First half layout took on the complexion of an old home week. Harry Holman and Co., with "Hard Boiled Hampton," billed next to the picture. Almost as much featured was George Schreck, who admitted he had played the same house 14 years ago. Third in line as to fatness and blackness of type was Charles F. Semon. Besides this trio the bill had Maxon Morris and Co., who go "way back with their cabinet dolls, and the Parisian Trio turn is no newcomer.

Highly satisfactory show for the purpose, rich in robust comedy rather than strong on the scenic splendors that surround the newer generation of vaudeville players. Practically a straight comedy bill and an unadulterated specialty show. Monday night the customers were hanging on the rafters and a bit boisterous in a mild way, but they were in the best of good humor and the entertainment made them more so.

Frank Evers has a tightly knitted wire turn, taking only eight minutes but all of it worth while. He is a dancing balancer, doing hock-steps, tap dances and tango on the strand. Slightly blonde girl in tights makes the announcement by placard, giving the turn a touch of flash.

Maxon Morris and Co. are man and woman, singing a series of comic songs, using a cabinet with their heads attached to dolls after the manner of Happy Funny Fields. Turn old-fashioned in material as it is in style, but the house liked it and the man and woman worked tremendously hard. The laugh when the pair showed themselves at the finish, and the woman was revealed as in the super-dreadnaught class, got them away.

The N. V. A. ballyhoo broke into the bill for 15 minutes at this point including a screen hurrah for the Saranac sanitarium and a collection. It was up to Dora Early and Co. to begin the entertainment all over again. The situation called for heroic measures, and Miss Early rather overdid it, gagging and mugging a turn that was already plenty loud and labored. The gags are not very subtle and the burlesque Scotch get up of the woman is pretty forte anyway.

Schreck has surrounded himself with a company of five, but with the line of stuff they do it doesn't repay the cost of the company. It's all a matter of framing. This indefinite routine needs knitting, even though it has played considerable time. Schreck is a first rate pantomimic comedian, capable of delivering 15 minutes of solid worth as a single. The six-people turn doesn't do any more, although it has a charming woman singer, a neat little acrobatic girl dancer and two singing and dancing juveniles who can both step and sing. The people are all good, Schreck himself an able dancing clown, but somehow the combined efforts don't register.

Charles Semon hasn't changed his act in any essential. He doesn't have to. Here he remains in "one" and has the quacking duck tune yet, but what has become of the self-starting hat? At least one old-time vaudeville fan felt cheated when Semon failed to observe that he has "fallen away to the figure 11."

Holman went to a certain speech, an extra song by his partner, Edith Manson, and then a number all to himself. Holman has a homely style of humor and an easy comical knack that is perfect for any kind of audience. The sketch, "Hard Boiled Harmon," is in the free and easy mode of vaudeville when it was an institution. It has a backing of human interest story, legitimate laughs and the introduction of Miss Manson's song, all legitimate and all enjoyable.

Parisian Trio are man and woman in equibristic feats on an inverted "V" ladder, with a sprightly slip of a girl in acrobatic dances, all de-

partments being interesting. The feature is the balancing of a heavy-looking upholstered couch on his chin while he climbs the ladder, pausing to do trick stands and balances on the high rungs. George Gregory, head of the family, has complained that this material has been copied and has been used by the Novelty Larkins and still is used by the woman of that turn under the name of Della O'Dell. This is the feature of the turn, although it has good musical features, the man playing harmonics on the guitar and singing and the girl singing while the older woman does some striking heavy balancing. Rush.

CITY

(Vaude-Pets)

An interesting point brought out here Monday night is that a candy hawk is theoretically, if not technically, justified in batting samples of chocolate almonds out of your mouth if you refuse to purchase after having sampled.

At that a hawk, whose life must be a constant repetition of lead quarters, should find surcease of pain in swatting those customers representative of the mob who attempt to mislead him under cover of darkness. And the City crowd, lovable sort that they are, are quick to return and quick to forget a sock in the jaw. Which makes it about even or worse.

Eight acts on the bill found little support on the picture side, but managed to take care of the admission price among themselves. This despite the dragging influence of several blank minutes after the fifth spot, during which fairly good-looking girls passed around small baskets for N. V. A. contributions.

Charles Ahearn's troupe, the hobo comedy band, were spotted last and looked strongest on the bill. Ahearn and two midgets carry the burden of honor, well aided by trick props, while a girl with a money build inserts an s. a. dance forte highly appreciated here.

The rest of the punch comedy was packed in the two preceding acts, Lydell and Mason, and Dave Jones and Emily Lea. The former, two Union soldiers, dialoging a mixture of patriotism and sex, comments typical of the stiff-knee clan, had several weak moments at the start, but were high at the finish. The comic is a minor master of pantomime besides being adept at a slow and catchy delivery. A girl is carried to talk now and then.

Jones and Lea, sixth, rated second in returns. Jones is a Dutch comic, owner of a restaurant and goes after the girl in dialect. The act should fare as well here as in Milwaukee and points similar. Drops and special scenery are carried.

Joseph E. Howard's revue, somewhat familiar to the City customers, is a mixture of dance talent and Howard's monolog. Howard opens with several Irish gags, taking up several minutes, and then brings on his company of five dancers, while he is at the piano. The support consists of a fast hoofing duo, two girls of specialty classification, and a girl who carries herself gracefully enough in a waltz. Mostly the act is Howard's personality and the male team's talent, and it clicks as good entertainment.

Donnelly and Vee, mixed song, dance and comedy team (New Acts), got a satisfying reception with a suitable turn. Fare and Clear (New Acts) are young fellows with nice, although not powerful, harmony. They used published numbers with one variation.

Rich and Banta, third, were among the Association showing houses last, and got about the same results here. Rich is a top hat gent who goes to a church where he thinks his uncle is to be buried instead of married, and ends up by copping the bride. It's an unusual and entertaining turn, but doesn't get along as it might.

Opening were Kate and Wiley, pedestal balancers and posers. Took mildly, but, nevertheless, effectively. Picture, "Flying High" (Lumas), fast and shallow, dealing with adventure and love in airplanes. Satisfactory in its own market. Fox News also on.

Business good around supper time, practically capacity by 8.

FACE TO FACE

(Continued from page 1)

a honeymoon with his bride, the former Miss E. W. Laird of London. According to the officer, the picture actress induced the cameraman to arrange for her a position in the picture in close proximity to the Prince, so as to give the appearance of "belonging" to His Royal Highness' entourage.

Upon observing the print and finding the woman's face a little too near that of the Prince, it was ordered to touch that particular spot out. Later investigations brought about the discovery of the \$7,000 bribe, with the not unlikely intent of putting over a smart publicity stunt.

OYEZ! OYEZ!

(Continued from page 1)

is the bone of legal contention in two suits. In both actions, this moderate-salaried prima is alleged to be "unique and extraordinary" and "the foremost Spanish soprano in America."

More interesting than the details is a decision by Supreme Court Justice John Ford, who denies the restraining writs sued for and has written the following opinion which has not only theatrical lawyers, but all jurists interested in the odd statement:

"Concealed behind the imposing title of Supreme Court, before which these two motions come, is a mere man. He knows from a long and varied experience the unbounded possibilities of trouble which lie in wait for him who interferes with feminine affairs. The lady in this case is an artist, a queen of song, whose dulcet voice each pair of plaintiffs covet for their own particular theatre. They claim that the lady signed a contract with each pair of these unfeeling males to sing on the same nights exclusively in their respective theatres. What if she did?"

"She had a contract with two of the plaintiffs to sing for them. Then she made a contract with the others to sing in their theatres and leave her other contractees bereft of her vocal enchantments. Then she changed her mind and remained with the first pair of contractees. Now here come both pairs of these ungracious fellows and seek from this court (me) an order forbidding her to do as she wills and to lay the foundation for punishing her should she disobey the order.

"What to do in such a case? Nothing, of course. I am going to let some other judge have the settling of this controversy when the case comes to trial. Until then there are two contracts and the lady singing under one of them. She cannot, of course, sing under both. Maybe she will change her mind and lend her gracious presence to other theatre. Who knows? Having thus disposed of these pestiferous motions for injunctions seeking to compel a lady to sing at different theatres at the same time, I leave the controversy to be settled at the trial.

"In the meantime I shall anxiously and fearfully hope that I may not be the judge who presides at that trial. Motions denied."

In one suit Josea Miranda and Juan Audinot of the Apollo ask that Margarita Cueto be made to live up to a 10 weeks' contract dating from March 27 at \$50 a week. To indicate the songstress' standing is mentioned that a series of post-dated notes were issued to be collected as they matured, thus insuring Senorita Cueto's salary. It is alleged she has been 39 weeks before at the Apollo and is a huge local favorite, but that she threatens to perform at the Apollo, a block away.

In another action, Felipe J. Verocoeschea and Matias Ripoli, the Spanish impresarios of the Apollo, claim they hold a prior contract with the Spanish Harlem favorite, and the latter seems to side with them by remaining in the Apollo.

NEW ACTS

Lane and Freeman.

Dolly Malone and 3 Vagabonds.

Ann Vivian and Mack Laughlin.

Rimano and Gola in eight-people dance act.

Frederick Santley and Marion, 2-act.

Harry Lyons, last with Lew Fields in "Money Business," in the Aaron Hoffman sketch, "The Honeymoon." Anna Hill and Charles Mylott in the cast.

Julia Hudak, foreign dancer, with ballet and Gypsy orchestra.

Arthur Hartley has shelled "The Reckoning" for a new sketch. Three in support.

Shaw and Hellman, 2-act.

Peggy Dedrau Trio, wire.

Joe Green (Green and Avery) and Ruth Marion, 2-act.

Scotty Friedell, with the stock at the Yorkville, New York, to enter vaudeville under direction of Alex Gerber. The comic will be featured in a five-people act, with Cecil McCann, Lew Denny and Mae Alexander in support.

Jockey Francisco and Original Indiana-5.

Lillian Walker in a sketch.

Billy Moxey and Musical Spiller.

Dorothy Rae in 11-people revue.

Includes Two Sammys, Ray Block's Entertainers and others.

Sol M. Wurtzel and Lew Seiler came to New York from the coast via Panama Canal.

15 WEEKS NEXT SEASON ON K-A-ORPHEUM FOR HEADLINERS

**Straight Vaudeville Circuits Issuing Combination
Contracts—Pooling Best Weeks East and West
—Act and Film Policy Prevailing**

The Keith and Orpheum circuits will issue combination contracts to headliners next season for 15 or more weeks.

The Orpheum circuit will be able to play a \$2,500 act in but a few houses, as it is reported the policies of the circuit next season in both senior and junior Orpheum houses will be six acts and a feature picture in the seniors and four or more acts and pictures in the juniors.

The new Orpheum circuit houses scheduled for Omaha and Seattle will play six acts and pictures when completed. All future building plans of the Orpheum contemplate a picture and vaude policy.

The recent propaganda sent out by the K-A and Orpheum press departments hailing the rehabilitation of straight vaudeville with 40 weeks promised, is not taken seriously by anyone close to the inside of both circuits.

According to sources in a position to know, both circuits will have to pool their straight vaudeville houses next season to play a "name" over a dozen weeks, with from 15 to 20 weeks the limit for an act receiving from \$1,500 upward.

By next season it is expected the amalgamation of Keith's and Orpheum will have been completed.

MABEL BAIN'S BEAUTY DAMAGE CASE TO TRIAL

**Dr. A. W. Pratt Among De-
fendants—Actress Alleges
Disfigurement**

Drs. Augustus W. Pratt, William J. Hurley and Gregory L. Pollock must defend the \$100,000 damage suit for alleged spoiling of Mabel C. Bain's beauty, according to the appellate division's ruling. The vaudeville actress alleges malpractice through disfigurement of her nose when she consulted the defendant medics for plastic surgery purposes.

The paraffin treatment is alleged to have been faulty. Miss Bain further denies that the \$250 paid her by the defendants was in settlement of all claims, but for additional medical treatment. Have been in a highly wrought up mental condition she signed a paper without knowing it was a release, she said, and the courts sustained her.

The doctors petitioned for a dismissal of the complaint on the ground of general release and settlement.

3 Names in Sketch

Ben Boyer has lined up three names for vaudeville in Henry Hull, June Walker and Geoffrey Kerr for a new sketch "This Way Out" by Frank Condon.

The trio will open for K-A May 2 following the run of "Gentlemen Prefer Blondes," in which Miss Walker and Mr. Kerr are now playing.

Peggy O'Neil's Sketch

Peggy O'Neil will enter vaudeville in "Oh, Peggy, Oh," a sketch by Edgar Allen Woolf.

Her support will include Neill O'Malley, Maude Nolan and Kenneth Dana.

Helen Trix and Copeland

Helen Trix and Les Copeland have formed for vaudeville.

Miss Trix was formerly of the Trix Sisters. Copeland formerly did a single before going abroad.

Gretchen Young, Film Actress

Gretchen Young has been placed under a term contract for First National. She formerly did ballroom dancing.

YOUNG MOTHER SAID, "GET IT OVER WITH"

**May Haesley, 21, Held for
Abandoning 2 Wks. Old
Child**

Milwaukee, April 19.

Laughingly flippantly and arrogantly telling Judge Page in district court "to get it over with," Mary Haesley, 21, drummer in the Alloto Gardens, local cabaret, was handed an indeterminate jail sentence when arraigned for abandoning her fatherless child, just two weeks old.

The girl told court officials that she "wanted to plead guilty, get it over with at once and be placed on probation."

Her first shock came when Judge Page, instead of placing her on probation ordered her held for trial in a higher court. When arraigned before the second court, Judge Shaughnessy, the girl again said "she wanted to get it over with."

Shaughnessy, angered by the girl's flippancy, read her a "riot act" from the bench. It took the girl just five days in jail to change her mind about "talking." She sent word to the court that she was ready to talk and was brought back before Shaughnessy.

She had washed off her paint and rouge and told the court she was willing to quit her job drumming in the night club band to take care of the child. She also answered the court's question relative to the parentage of the baby, saying that she left Wausau, Wis., two years ago to join a show. She said she met a vaudeville performer named Gib George, whose home is in Portsmouth, O., and tramped along with him. She left the show and came here, where her child was born. She says George is the father and a warrant will be issued for him if government officials can be persuaded to start Mann act proceedings.

After the girl had told the court all she knew Shaughnessy paroled her and placed the child in her care.

Norma Terris in Show; Fleeson Minus Partner

Norma Terris is with the Shuberts' "Night in Spain," not having gone to Europe, as reported. From accounts, the Shuberts induced Miss Terris to sign while she was appearing with Neville Fleeson at the Palace, New York, under the belief Fleeson would go with the girl into a Shubert show, taking his material along. This proposal, when reaching Fleeson, was refused.

At the same time Elizabeth Hines and Fleeson were unable to agree upon a mutual vaudeville tour in the same act. Miss Hines insisted upon first billing and would not agree to remain over four weeks with Fleeson if a production presented itself.

At present Fleeson is seeking a young woman as a stage partner.

Rubber Passer South

Dallas, April 19.

A "rubber check passer" is operating in this territory. He claims to be a vaudeville actor, going under the name of Joe Carr of the Temple Four.

The man represents himself as playing the Interstate Circuit, and in one instance claimed to be connected with the executive department of that circuit. He has victimized people in Little Rock, Pine Bluff and Houston to date.

Irene Delroy in "Office Act"

Irene Delroy, for five years with the "Greenwich Village Follies," will return to vaudeville with the Templeton Bros. in an "office" act staged by John Schultz of the K-A production department.



DENO and ROCHELLE

Paul Sweinhart of "Zit's" while at Palace, N. Y., week March 7, said: "Deno and Rochelle are the world's greatest Apache dancers, judging by Monday night's performance. There are about five million easier things to do in this little world. How the lady of this team stands two performances daily is beyond the comprehension of this writer."

Opening in the new edition "Rufus LeMaire's Affairs" in June This week, April 18, Keith's Hippodrome, New York. Direction Jos. Sullivan.

FYFFE'S VOICE CRACKS

Scot Obligated to Stop in Middle of Act

Will Fyffe, Scotch comedian, snapped under the strain of the past two weeks at the Palace, New York, Monday afternoon and was ordered out of the bill by his physician.

Fyffe was stricken with laryngitis but went on Monday night despite the warning. The comic made a valiant effort to give his regular act but cracked after his opening number, a "soupe" song and was compelled to beg to be excused.

Fyffe was visibly affected because of his inability to give his full act especially so because of the tremendous reception received when the enunciator carded his name. He came on with gusto with his voice weakening subsequently. After planting his opening number he came back for a few gags and then stated he would rather bow out than attempt the remainder of his act when not at his best.

Fyffe handled the situation well and readily won the sympathy of the house.

The attack of laryngitis is said to have been precipitated by the comic's willingness to oblige with encores during his two previous weeks at the Palace.

Physicians have warned the comic that unless he rests his voice he may be laid up for some time but the Scot insists that he will appear for the remainder of the week if only to explain his disability to Palace audiences.

Fanny Ward's Bad Tooth; Won't Have It Lifted

Los Angeles, April 19.

Fanny Ward is suffering from an ulcerated tooth. It compelled her this week to cancel the Orpheum, Denver.

Miss Ward is at the Biltmore Hotel here. Her physician says it will take over a week to bring about a betterment of her condition. It is about the only thing around her face that Miss Ward does not want lifted.

Charles De Roche was taken out of the Hillstreet, Los Angeles, bill during the middle of last week to fill Miss Ward's place in Denver, with Arthur Byron and Company from the Orpheum being brought to double both houses for the balance of the week.

Vitaphoning Show

Part of "Polly of Hollywood" is to be reproduced on Vitaphone, according to an arrangement effected by S. L. Warner recently.

Tucker and Allen with Shuberts Sophie Tucker and Lester Allen are reported to have signed a show contract with the Shuberts for next season.

Miss Tucker is now with a Shubert musical, "Gay Paree," currently in Pittsburgh, and Allen is with LeMaire's "Affairs" at the Majestic, New York.

Amateurs Turn Down Offers From Vaude

What has turned out as the most unusual incident in New York and Brooklyn vaudeville history is that a number of local entertainers, appearing in amateur bills specially arranged to boost business in K-A houses, after being offered time, have refused it.

Lillian Raine, Harlem girl, with a freak voice, after a number of public appearances, had K-A bookings offered her, but declined and was married recently to a New York Jeweler's son; Charles Phillips, Bronx school boy, developed as an unusual dancer, passed up the stage to continue his studies, and Rose Cogan, Brooklyn, lively stepper, accepted a job that seemed to her not only 52 weeks' regular salary at less money than vaude offered, but gave her a chance to be home every night.

SALARY CUT DOWN; AMES CUTS DOWN ACT

**From \$1,250 to \$1,050 for
Legit—3-People Sketch Now
2 for Straight Vaude**

Robert Ames in "Kelly's Vacation" has been routed over the Orpheum Circuit after two weeks of heckling with bookers over salary. The legit held out for \$1,250 weekly on the original version, which was a three-people act, but finally accepted \$1,050 and also cutting the offering to two people.

"Kelly's Vacation" is an abbreviated version of "Spring Fever" with Vincent Lawrence, author of the legit version, also authoring the vaude skit. Albert Lewis produced.

After the salary was set Ames and the bookers had another tilt when contracts were drawn. Ames found that nine of the 14 weeks booked paid \$1,000 instead of \$1,050. This matter also was adjusted before Ames left for his Chicago opening last week.

"Peaches" on Percentage

Chicago, April 19.

"Peaches" Browning is booked for the week of May 9 at the Rialto (vaude) at \$2,000 and a percentage of the gate over the overhead of the house.

"Peaches" is now in the second of a three-week engagement at the Rainbo Gardens, north side cabaret, on a flat salary of \$2,000. She has been drawing business to that dance hall. The Rialto date will be her first in vaudeville.

A 15-minute turn, with Sam Kaufman, Bernie Grossman and Leslie Couillard in support, has been outlined for the girl. She will go in the Rialto as an added attraction to the Loew show.

Though arranged in New York, the booking is considered local, as it was transferred there by the Johnny Jones office.

Strand, M'gt'wn, Burned; 'Flash Parade' Co., Losers

Morgantown, W. Va., April 19.

A fire which broke out last week destroyed three business blocks and injured four firemen. Loss is estimated at \$1,250,000. Among buildings destroyed was the Strand theatre, operated by the Penn State Amusement Co.

The "Flash Parade," musical tab, playing the Strand, is said to have lost all its belongings.

Myria-Descha's Return

Myrio and Desha, dancers, are repeating over the Public Circuit April 30, opening at the Paramount, New York.

The dancers will be featured in John Murray Anderson's latest unit, "Birth Stones."

Negro Tenor Not for Vaude

Roland Hayes has turned down all offers for a vaude tour. The Negro tenor, perhaps the most famous top-noter of his race, is again going abroad.

Hayes' last American appearance will be in Carnegie Hall, New York, April 22.

RADIO BOOKING ENTERTAINERS EXCLUSIVELY

**N.B.C. Continuing to Give
Contracts—Fuchs, Rolfe
and Gold Dust Twins**

The National Broadcasting Corporation is continuing to sign up exclusive artists for purposes of extensive theatrical bookings in the fall.

Among the new additions are Emil Fuchs, eminent etcher, also a lecturer of note. B. A. Rolfe's orchestra has been signed, along with George Olsen, and Ivan Ivantsoff, operatic barytone, is another exclusive feature.

Gold Dust Twins, alias Harvey Hindermeyer and Earl Tuckerman, are also under contract.

N. B. C. already has a permanent dramatic, light opera and grand opera company under wing.

These signed artists will be "pushed" in every form of outside booking of radio artists.

N. B. C. now not only books out acts but complete road shows and units, chiefly in auditoriums under auspices of some social, fraternal or benevolent organization of national prominence such as the Lions, Elks, Rotary, K. C. or K. P., et al.

WEST COAST CIRCUIT GIVING 28 WEEKS

Jane Green has been routed for 28 weeks by the West Coast Theatres, Inc., through the William Morris office.

It is one of the longest routes ever issued by West Coast.

Roberts' \$2,298 Judgment Dates Back 15 Years

A \$2,298 judgment against Theodore Roberts, picture star, now in vaudeville, dates back to 1912, when Jere Grady was Roberts' manager.

The late Grady's unmarried sister, Annie B. Grady, of Lynn, Mass., served Roberts with a summons in a suit to recover on Dec. 4, 1926, at Keith's, Boston, just as Roberts was packing his trunk late that evening preparatory to taking a train for New York.

His salary was not attached and Roberts took the matter lightly, judgment going by default in due time.

It develops that the claim is based on a \$1,200 loan in 1912, when Roberts recalls borrowing that money for scenery from Jere Grady, his then manager. Roberts contends, through Kendler & Goldstein, that Grady was paid off at the rate of \$150 a week, plus \$50 commission. Grady died three years ago. The \$1,200 with interest from 1912 has almost doubled.

Roberts' contention is that it was a snap judgment; that service was purposely delayed until the last moment, although there was ample opportunity to effect service all week, and for this reason an effort to reopen the judgment will be made.

Summer "Names"

Keith-Albee summer bookings include many names from legit circles. Frances Starr will open in New Haven, with the Palace, New York, to follow on May 19, in "Cham-pagne and Roses," by Ethel Clifton. A cast of four will be in support.

Margaret Anglin will open in the same town May 2 in "Alias Who?" by Edith Thorpe, with a supporting cast of three. The sketch will also reach the Palace the following week.

NAN HALPERIN IN LONDON

Nan Halperin will initially bow to a London office July 26.

She has been booked through William Morris, for a brief period, probably two or four weeks, according to the time her husband, lay business man, may find it convenient to remain away on his vacation.

CAMERON, LOU, c/o Mark Leddy, 226 W 47th St, N Y C
 CAMP, WALTER, Pres Insp Pict, 565 5th Ave, N Y C
 CAMPBELL, FRANK B, c/o Gibson Inc, Kalamazoo, Mich
 CAMPBELL, H WOODRUFF, Organist, Palace Thea, Wash, D C
 CAMPOS, LILA, 536 Marcy Ave, B'klyn, N Y
 CANNON, RAYMOND, Scen Writer, Writers' Club, Hollywood, Cal
 CANTOR, ALEX, c/o Jerome H Remick, 219 W 46th St, N Y C
 CANTOR, MAXWELL, Real Estate & Invest, Long Beach, Cal
 CANTOR & DUVAL, c/o Max Landau, 808 Woods Bldg, Chicago, Ill
 CANTOR & NOBLE, c/o Richards Agcy, 159 N State St, Chicago
 CANTWELL, JULIUS, Pathe Films, 321 Turk St, San Francisco
 CAPITAL ATTRACTIONS INC, E I Fishman, Harrisburg, Pa
 CAPMAN BOYS FASHIONETTES, c/o Forrest, Blackstone Bldg, Pitts
 CAPPS, KENDALL, DANCING SCHOOL, Odeon Bldg, St Louis
 CARDIFF & WALES, 188 115th Ave, St Albans, L I, N Y
 CARDINI, c/o Pete Mack-Pat Casey Office, N Y C
 CAREY, PETER J & SONS, Printers & Litho, 97 Horatio St, N Y C
 CARLELL, EUD M, c/o John B McKee, 1560 Broadway, N Y C
 CARLETON, WM P, c/o Actors' Equity, N Y C
 CARLI ELING, Mus Dir, Carthy Circle Thea, Los Angeles, Cal
 CARLSON, HELEN, c/o Hughes & Manwaring, Bond Bldg, N Y C
 CARLSON, VIOLET, 38 Arden St, Apt 3-H, N Y C
 CARNIVAL & BAZAAR SUPPLY CO, 3 E 17th St, N Y C
 CARR & LYNN, c/o Variety, 154 W 46th St, N Y C
 CARRELL, C L (Theatrical Agcy), 1506 No Amer Bldg, Chicago, Ill
 CARROL, FRANCES, c/o Irving Berlin, 1607 Broadway, N Y C
 CARROLL, HELEN, Dancer, 523 W 138th St, N Y C
 CARSELLO, AL, Herbuveaux, Brunswick Phonograph, Chicago
 CARSELLO, JOHN, c/o Herbuveaux, Brunswick Phonograph, Chicago
 CARWALHO, JULIAN S, Pianist, 212 N Arden Blvd, Los Angeles
 CASEY, JAMES P, Treas Shubert Garrick Thea, Chicago, Ill
 CASTILLIAN, GARDENS, Valley Stream, L I, N Y
 CASTILLIAN ROYAL, Pelham Parkway, N Y C
 CASTLE FILMS, Producers, Short Subjects, 729 7th Ave, N Y C
 CATHOLIC ACTORS' GUILD OF AMER, 220 W 42d St, N Y C
 CATLEY, BERT E, Alcazar Thea Bldg, San Francisco, Cal
 CECIL & CO, Thea c/o Variety, N Y C
 CELEBRITY PICTURES INC, 723 7th Ave, N Y C
 CHAMBERLAIN MUSIC CO, 14427 Kercheval Ave, Detroit
 CHANDLER, C F, Dir, Pub & Adv 1st Nat'l Pict Inc, N Y C
 CHANDLER, JULIA, Pub Dir Richard Herndon, N Y C
 CHANEY & FOX, c/o Lew Golder, Palace Thea Bldg, N Y C
 CHARLES MILTON, Organist Balaban & Katz, Chicago
 CHEVALIER, JOHN C, Asst Mgr B F Keith's, Washington, D C
 CHEVALIER, MAURICE, Avenue St Cloud, Vaucresson, France
 CHICAGO STUDIOS, THE, Scenery, State-Lake Bldg, Chicago
 CHICAGO THEA COSTUME CO, 26 W Wash St, Chicago
 CHRISTENSEN, AXEL, c/o Billsbury Agcy, Woods Bldg, Chi, Ill
 "CHURCH, ROSS J, Century Kings" c/o Cap, Attr, Inc, Harrisburg
 CINEMA CLUB, 150 Leavenworth St, San Francisco, Cal
 CLANCY, J R, INC, Theatre Stage Hardware, Syracuse
 CLARE, SIDNEY, Author, 200 W 54th St, N Y C
 CLARK BOOKING EXCH, 309 Hippodrome Bldg, Cleveland, Ohio
 CLARK, MARY, Singer, c/o De C Leland, 457 Stuart St, Boston
 CLARKE, GEO C, Supt of Parks, c/o Park Dept, Fort Worth, Texas
 CLARKE, HUGHIE, Orches Owner, 120 Riverside Drive, N Y C
 CLAUDE & MARION, c/o E K Nadel, 148 W 46th St, N Y C
 CLAYTON, JACKSON, & DURANT, Bond Bldg, N Y C
 CLEMENTS, COLIN CAMPBELL, Memphis Little Thea, Memphis
 CLIFFORD & MARION, c/o Leo Stewart, 226 W 47th St, N Y C
 COCHRAN, ROY, Alviene U Schools of Thea, 66 W 85th St, N Y C
 CODEE, ANN, Comedienne, 2526 Girard Ave, Philadelphia, Pa
 COGERT & MOTTO, c/o Okeh Phono Corp, 145 W 45th St, N Y C
 COGHLAN, JUNIOR, Actor, C B DeMille Studio, Culver City, Cal
 CODY, BILL, PRODUCTIONS, INC, Tec-Art Studios, Hollywood
 COHEN, EARL L, Pres E L C Film Co, 298 Turk St, San Francisco
 COHEN, LOUIS, c/o West Coast Thea Inc, Los Angeles, Cal
 COHEN, SAMMY, Pub Dir Liberty Thea, Portland, Ore
 COHEN, SYDNEY S, 25 43d St, N Y C
 COHN, AL, Adv Agent Harris Thea, Chicago, Ill
 COHN, ALFRED A (Al) Writer, 5617 Hollywood Blvd, Hollywood, Cal
 COHN, HARRY, Columbia Studios, 1438 Gower St, Hollywood
 COHN, JOE, Adv Agent, Woods Adelphi Thea, Chicago, Ill
 COHN, SOLLY, c/o Leo Feist, 711 7th Ave, N Y C
 COLE, GEO, H Mgr, King Cole's Ent Serv, 203 E 24th St, N Y C
 COLEMAN, BERT, Performer c/o N Y A, N Y C

COLEMAN & HART, 507 Kew Gr'd'n Rd, Rich'd Hill, N Y
 COLLINS, CARTER (Corbin & Collins) c/o Variety, Chicago, Ill
 COLLINS, RAY, Lambs Club, W 44th St, N Y C
 COLLINS, SAM E, Artist's Rep, 219 W 46th St, N Y C
 COLLINSON, WILSON, Author, 140 W 69th St, N Y C
 COLUMBIA PICTURES CORP, Prod Distr, 1600 B'way, N Y C
 CONFARE, THOS, Arrang & Comp Music, 507 Woods Bldg, Chi, Ill
 CONFREY, ZEZ, Orch, c/o M C A, 32 W Randolph St, Chicago, Ill
 CONLEY, RUTH, c/o Jim Ashley Max Hart Office, N Y C
 CONLEY, WILL P, c/o Mut Bur Assn, 723 7th Ave, N Y C
 CONLIN, RAY, 3320 W Marquette Rd, Chicago, Ill
 CONN, HARRY W, Author, 1607 Broadway, N Y C
 CONNER, L, 1st Nat'l Pict, Inc, 1401 Tulane Ave, New Orleans, La
 CONNOLLY, JACK S, 607 Albee Bldg, Washington, D C
 CONRAD, EDDIE, c/o Jui Kendler, 1540 Broadway, N Y C
 CONSELMAN, WILLIAM, Writer, 4905 Lockhart Ave, Eagle Rk, Cal
 CONWAY, JACK, Comedian, 29 Circuit St, Melrose, Mass
 COOGAN & CASEY, 1561 E 5th St, Brooklyn, N Y
 COON-SANDERS OR, c/o M C A, 32 W Randolph St, Chicago, Ill
 COOPER, IRVING, Prod & Art Rep, 1560 Broadway, N Y C
 COOPER, JACK L, Dram "Chicago Bee", 3621 S State St, Chicago
 COOPER, JOHN A, Pres Dist Assn Metropolitan Bldg, Toronto, Can
 COPLEY, RICHARD, Concert Mgr, 10 E 43d St, N Y C
 CORBETT, HARRY, Mgr, North Center Thea, Chicago, Ill
 CORBETT, J P, Thea Real Estate, 24 W 43d St, N Y C
 CORBIN LEE (Corbin & Collins), Perf, 561 W 169th St, N Y C
 CORENSON, SAM, Diamond Jub Show, 111 Taylor St, San Fran
 CORNWELL, FRANK, & HIS OR, c/o Variety, N Y C
 CORRIGAN, LLOYD, Screen Writ, F P L Studio, Hollywood, Cal
 CORTEZ RICARDO, F P L Studio, Hollywood, Cal
 CORTIALL, HERBERT, Lambs Club, N Y C
 COSTELLO, EUGENE & GIRLS, 62 E 190th St, N Y C
 COSTON, JAS E, Mgr Coston Bkg, Cir, 910, S Mich Ave, Chicago, Ill
 COSTUMES & UNIFORMS MFRS, De Moulins Bros & Co, Gr'nville, Ill
 COURTNEY, DAN, c/o E A E, 115 W 47th St, N Y C
 COURTNEY PERQUETA, Actress, 1844 7th Ave, N Y C
 COWAN, RUBEY, Comp, c/o Irving Berlin Inc, 1607 Broadway, N Y C
 COWING, KEMPER F, Publioy B F Keith's, Washington, D C
 COX, EUGENE, Scenery, 1734 Ogden Ave, Chicago
 COX, JESSE, SCENIC STUDIO, Esterville, Iowa
 COYNE & FRENCH, 100 N Broadway, Yonkers, N Y
 COYSH, REGINALD S, Asst Mgr, Banff Spr'gs Hot'l, Banff, Alb, Can
 CRAIG, RICHY JR, c/o Max Hayes Office, 1560 Broadway, N Y C
 CRAWFORD, JACK, Orc, c/o M C A, 32 W Randolph St, Chicago
 CRAWFORD, ROBERT, Pres, De Sylvia Brown & Henderson, N Y C
 CREWE, MILDRED, 3239 Sanson St, West Phila
 CRIPPS, BILLY, c/o J H Remick, 30, State-Lake Bldg, Chicago
 CRISP SISTERS, 35 Laburnum Ave, Fl'h'g, L I, N Y
 CRISTOL BASEL (MISS) Organist, Tivoli Theatre, Chicago
 CROONADERS, THE HARMONY, c/o Wm Morris, 1560 B'way, N Y C
 CROWL, CHAS, Agency, 306 Woods Thea Bldg, Chi, Ill
 CRUMIT, FRANK, Lambs Club, 130 W 44th St, N Y C
 CUMMINGS, EVERT R, Mgr, A H Blank-Publix Theas, Rock Isl, Ill
 CUNNINGHAM, JACK, Writer, M G M Studios, Culver City, Cal
 CUNNINGHAM, WILL, Agency, 609 Woods Bldg, Chicago, Ill
 CURTIS, W N, Show Printer, Continental, Ohio
 CURTIZ, MICHAEL, Director, Warner Bros Studios, H'lyw'd, Cal

D

DAGAND, HENRY H, Art Repres, 1440 Broadway, N Y C
 DAILEY, W KENNETH, Gen Mgr, Bert Levey Cir, Los Angeles, Cal
 D'ALBERT, JACK, REVUES, c/o Popeloff, 801 Carn'gle Hall, Cleveland
 DALBEY PHOTO CO, W L I O F Bldg, Richmond, Ind
 DALE SIDNEY, c/o Variety, N Y C
 DALLAS TRIO, c/o Paul Tausig & Son, 565 7th Ave, N Y C
 DAMSEL, FRANK, Prod Mgr, Sky Rockets Co, Kattskill Bay, N Y
 DANIEL, JOHN B, c/o Qotation WRC, Washington
 DANIELS, JOE, Sch of Acrobatics, Stage-Dancing, 1544 E'way, N Y C
 DANIELS, JOE, Vaude Single N Y A Club, N Y C
 DARIO IRENE, c/o C Wyn, 36 Boulevard Haussmann, Paris
 DARLING, FRED D, Animal Circus, 514 B St, Grand Rapids, Mich
 DARLING, SCOTT, F P L Studios, Hollywood, Cal
 DARLON, EVE, Singer, c/o Variety, N Y C
 DATHE, W C, Mgr Roseland B'lr'm, San Francisco
 DAVID, BENJAMIN, Artist Mgr, 226 W 47th St, N Y C

DAVIDSON, J. WALTER, Music Dir, c/o Norshore Thea, Chicago, Ill
 DAVIS, BENNY, Song Writer, c/o Friars Club, 110 W 48th St, N Y C
 DAVIS, BURTON, Dram Ed Morn, Telegraph, 322 8th Ave, N Y C
 DAVIS, EDDIE, Mast of Ceremonies, Club Cadiz, Phila, Pa
 DAVIS, ESTHER M, Organist, 111 Edison Ave, Detroit, Mich
 DAVIS GEORGE H, Mot Pic, 1540 B'way, N Y C
 DAVIS, MEYER, 1600 Broadway, N Y C
 DAVIS, MEYER, Bellevue Court Bldg, Phila, Pa
 DAVIS, MEYER, Orchestra, 1 Thomas Circle, Wash, D C
 DAVIS, MEYER, MUSIC ORCHESTRA, 1600 B'way, N Y C
 DAVIS, PHILIP R, Lawyer, 110 S Dearborn St, Chicago, Ill
 DAVIS, "SMILES," HELENE & NELSON, 2731 B'way, N Y C
 DAVIS & MCCOY, c/o Simon Ag'cy, Woods Bldg, Chicago
 DAZEY, CHAS T, Playwright, c/o Lambs Club, N Y C
 DEAN, EARL, c/o N Y A, 229 W 46th St, N Y C
 DE BARRON STUDIO, Thea, Photography, 148 W 46th St, NYC
 DECKER JOHN, Cartoonist, 5833 Camerford, Hollywood
 DECKER, PAUL, 248 W 70th St, N Y C
 DE FLESH FLETCHER SCENIC STUDIOS, 447 Halsey St, Bkn, NY
 DE FLESH FLETCHER SCENIC STUDIOS, 701 1th Ave, N Y C
 DEFUNCO BROS, c/o Sam Roberts, 177 No State St, Chicago
 DEGRESAC, FRED, United Artists, Hollywood, Cal
 DELAWARE, GEO, Magician, 5065 Hutchinson St, Chicago
 DELBRIDGE, DEL, Orchestra Dir, 8445 So Paulina, Chicago
 DELEON & DAVIES, c/o N E Manwaring, 1560 B'way, N Y C
 DELF, HARRY, 140 W 69th St, N Y C
 DEL MONTE BLUE DOGS, Orchestra, c/o Variety, N Y C
 DELROY, IRENE, c/o Variety, N Y C
 DELVEY SISTERS, Dancing Viol's, c/o Blanchards, 1560 B'way, N Y C
 DEMERLY, JEAN, Pic Prod & Dist, 63 Ave des Champs Elysees, Paris
 DENIGHT, HARRY, c/o Stockley & Co, 8th & Walnut Sts, Phila
 DENIZON, HELENE, Folkline Ballet, 600 W 144th St, N Y C
 DENNO SIS & THIBAUT, TOM, 113 Glendale Ave, Woonsocket, R I
 DENO & ROCHELLE, c/o J Sullivan, 1562 B'way, N Y C
 DE PACE, BERNARDO, c/o Wm Morris, 1560 B'way, N Y C
 DEPINET, N E, Sales Mgr, 1st Nat Pict, Inc, 353 Madison Ave, N Y C
 DEPUTTI, LYA, 1284 Crescent Heights Blvd, Hollywood, Cal
 DE SIMONE, ROBERT, 7 Faubourg Montmartre, Paris
 DESLYS SISTERS, c/o Ed M Morse Agcy, 505 Woods Bldg, Chicago
 DEUBACH, J WM, Mgr Balaban & Katz, Chicago Thea, Chicago
 DEVLIN CO, LTD, R J Furlers, 76 Sparks St, Ottawa, Ont
 DE VOE, FRANK, c/o Marvin Welt, 160 W 46th St, N Y C
 DEXTER, ELLIOT, Lambs Club, N Y C
 DIAMOND, BILLY, Woods Bldg, Chicago
 DICKIE, ROBERT, Thea Draperies, 247 W 46th St, N Y C
 DICKIE, WM S, Stage Drapery, 247 W 46th St, N Y C
 DIETZ HOWARD, c/o M-G-M, 1540 B'way, N Y C
 DILLS, HOLLAND, Writer, 870 W 181st St, N Y C
 DIXON, HAROLD, Music Pub, 1595 B'way, N Y C
 DOBSON, FRANK, Friars' Club, 110 W 48th St, N Y C
 DODGE, WENDELL PHILLIPS, 1400 E'way, N Y C
 DOLLIN, GEORGE, Impresario, 1520 B'way, N Y C
 DONATELLA, R, c/o Harry Weber, Palace Bldg, N Y C
 DONNA DARLING REVUE, c/o N Y A Club, N Y C
 DONOHUE, JAMES N, Newspaper Club, 130 W 42nd St, N Y C
 DONOHUE, W J, Rev Chap Catholic Actors' Guild of Amer, N Y C
 DONOVAN, H J, Treas Erlanger Theatre, Chicago
 DONOVAN, WALTER, Prof Mgr, Berlin, Woods Bldg, Chicago
 DOOLEY, JED, c/o Harry Weber, Palace Thea Bldg, N Y C
 DOOLEY, JED, 15817-72d Ave, Flushing, L I, N Y
 DORE DEMARIS (HOTSY TOTS), 95 Riverside Drive, N Y C
 DOREN SISTERS & CO, c/o Ed M Morse, Woods Bldg, Chicago
 DORMONDE, GEORGE, c/o Jennie Jacobs, 1674 B'way, N Y C
 DORNBERGER, CHAS, c/o M C A, 32 W Randolph St, Chicago
 DOUGLAS, EDW, Mgr, c/o Mutual Burlesque Ass'n, 723 7th Ave, NYC
 DOUGLAS, WALTER, Gen Mgr, Waterson, Berlin & Snyder, NYC
 DOWD, TOMMY, Capitol Theatre, N Y C
 DOWLING, EDDIE, Actor-Author, Mgr, Bayside, L I, N Y
 DOYLE, BUDDY, c/o Wm Morris, 1560 B'way, N Y C
 DOYLE, GEO A, Treasurer, Shubert Apollo Thea, Chicago
 DRAMATIC PUBLISHING CO, 542 S Dearborn St, Chicago
 DRISCOLL, ARTHUR L, Lawyer, 152 W 42nd St, N Y C
 DU BARRY, BOB, Vaude Producer, N Y A Club, N Y C
 DUBIN, AL, c/o Waterson, Berlin & Snyder, Strand Bldg, N Y C
 DUBIN DAVE, Mgr Educ Film, Exch, 525 Brompton Pl, Chicago
 DU CALION, c/o H Weber, Palace Thea Bldg, 1564 B'way, N Y C

DUFFIELD, CHAS H, Fireworks, 624 So Mich Ave, Chicago
 DUFOUR, HARRY, Actor, 159 W 85th St, N Y C
 DUGARDE, HARRY, Morshard Mansions, London W 9
 DUGARDE, MURIEL, Morshard Mansions, London W 9
 225 Meeker Ave, Newark, N J
 DUMONT, ADOLPHE, Musical Dir, Chicago Theatre, Chicago
 DUMPLIN, DOLLY, c/o Ed M Morse, 505 Woods Bldg, Chicago
 DUNNING, CHAS, S Publicity, 5528 Santa Monica Blvd, Los Angeles
 DUNNING, PHILIP, Author, The Lambs, N Y C
 DUNNINGER, c/o Frances Rockefeller King, 1564 B'way, N Y C
 DURAND, PAUL, Agent, 1560 B'way, N Y C
 DURANT, HARRY, Retired, Welfare Work, Lambs Club N Y C
 DURA-TEX FABRICS CO, INC, Mfg Chair Covers, Cincinnati
 DURNELL MISS RUSTE, Parody Club, Chicago
 DURYEA, DOROTHEA, Dancing Teacher, 1 W 67th St, N Y C
 DURYEA, OSCAR, Dancing Teacher, 1 W 67th St, N Y C
 DYER, HUBERT, c/o Alex Hanlon, 160 W 46th St, N Y C
 DEBALZAC JEANNE, Theatre des Folies Bergere, Paris
 EAGLE, MALCOLM, K-A & Orph Rep, 177 No State St, Chicago
 EAMES, JOHN B, Pres Interstate Amus Co, Littleton, N H
 EARL & PERKINS AGENCY, Woods Thea Bldg, Chicago
 EARLE, EDWARD, Featured Player, M-G-M, Culver City
 EATON, HARRY T, Thea - Mgr, Drawer 794, Claremont, N H
 ECKAM, ELMER, Magical Apparatus, 1407 E Main St, Rochester
 ECKMAN, S JR, Dir Mgr M-G-M Dist Corp, 729 7th Ave, N Y C
 EDELSTEN, WILLIE, 1674 Broadway, N Y C
 EDERLE, GERTRUDE, c/o Morris, 1560 Broadway, N Y C
 EDLER'S, F W N SCHOOL OF STAGE DANCING, Wichita, Kan
 EDMUNDS, WM, & FANCHON, Friars Club, N Y C
 EDWARDS, ALAN, Lambs Club, N Y C
 EDWARDS, EDDIE, Orches, 547 W 147th St, N Y C
 EDWARDS GUS, c/o Variety, N Y C
 EDWARDS, GUS, c/o Wm Morris, 1560 Broadway, N Y C
 EDWARDS, IRVING, 31 St James St, Elmhurst, L I, N Y
 EDWARDS, JACK, Agent, Woods Bldg, Chicago
 EGAN, FRANK, School of Drama, 1324 S Figueroa St, Los Angeles
 EGAN, RAYMOND B, Song Writer, 2223 Montclair Ave, Detroit
 EGAN'S, BABE, Redheads, c/o Jefferies, Real Est Tr Bldg, Phila
 EHRLICH, BENJ H, Lawyer, 160 No La Salle St, Chicago
 EHRLICH, LEO, DR., Surgeon Chiropr, Hotel McAlpin, N Y C
 ELECTRIC CANDY FLOSS MACHINE, 228 2d Ave, No Nashville
 ELECTROTONE AUTO MUSIC CO, 254 W 47th St, N Y C
 ELKELES, PERCY, 154 W 46th St, N Y C
 ELEY, HELEN, c/o Meyer North & Joe Flaum, 160 W 46th, N Y C
 ELLER, MAUDE, Aerial Act, 127 Mulberry St, Grand Rapids
 ELLIOTT TICKET CO, N Y C-Philadelphia-Chicago
 ELLIS, CARLYLE, Prod Health Films, 71 W 23d St, N Y C
 ELLIS, EDWARD, 130 W 44th St, N Y C
 ELLIS, RAY, Thea Insurance, 230 Sansome St, San Francisco
 ELLMAN, HENRI, Mgr Capitol Film Exch, 738 So Wabash, Chicago
 ELISE & PAULSEN, Ice Skating N Y A Club, N Y C
 ELTON, EDMUND, 305 W 45th St, N Y C
 EMERY GIRLS, 229 W 46th St, N Y C
 EMILE, Your Hairdresser, 101 W 57th St, N Y C
 ENGELHARDT, JOSEPH, Mus Dr B & K McVickers Thea, Chicago
 ENGLISH PEGGY, c/o Joe Davis, 1553 B'way, N Y C
 ENNIS, BERT, Publicity & Author, 1540 Broadway, N Y C
 ERNST, RUBY, and Her Six Saxophone Shebas, 150 W 77th, N Y C
 ERROL, BERT, Dir Jenie Jacobs, 1674 Broadway, N Y C
 ERVEL & DEL, N Y A Club, 229 W 46th St, N Y C
 ESMERALDA, EDNA, Dancer, N Y A, 229 W 46th St, N Y C
 ETTELSON, EMORY, c/o Bert Levey Cir, Woods Bldg, Chicago
 EVANS ADOLPH, Fitzpatrick McElroy Co, Chicago
 EVANS, BRANDON, Actor, c/o Chamberlain Brown, N Y C
 EVANS, LYLE, c/o James Dealy, 110 W 47th St, N Y C
 EVERGLADES RESTAURANT, 203 W 48th St, N Y C

F

FACE IMPVT STUDIOS, Dr Pratt, Surgeon, 40-W-34th St, N Y C
 FAGAN, BILLY, Mgr, c/o Jack Mills Mus Co, Woods Bldg, Chicago
 FAHEY, JOE M, Mgr Burns Thea, Colorado Springs, Colo
 FARLEY, RUTHIE, Organist, Capitol Theatre, Chicago
 FARNUM, RALPH G, Vaude Prod & Mgr Palace Thea Bldg, N Y C
 FARRAR, RAY, Treas Woods Adelphi Theatre, Chicago
 FARRIS, DELORES, Toe Dancer, 240 Riverside Drive, N Y C
 FAUER, JACK H, Vaude Agt, 1576 Broadway, N Y C

FAYE, HERBERT, Actor, c/o Low Golder, Palace Thea Bldg, N Y C
 FEEHAN, WALLY, Mgr Chimes Theatre, Oakland, Cal
 FELDMAN, B & CO, Music Pub, 185 Shaftesbury Ave, London Eng
 FELDMAN NICK, Thea Enter, Feldman Inc, 1579 B'way, N Y C
 FELOVIS, Juggler, Times Sq Travel Bur, 565 7th Ave, N Y C
 FENDER, HARRY, Friars Club, N Y C
 FENTELL, HARRY, Artist Rep, 160 W 46th St, N Y C
 FIELDS, HARRY (Hello Jake), Mgr, Burl Assn, 723 7th Ave, N Y C
 FIELDS, W C, Bayside, L I, N Y
 FIER, NEWMAN, Composer, 661 E 5th St, Brooklyn, N Y
 FINE, JACK, ATTRACTIONS, 150 No State St, Chicago
 FINK HENRY, c/o Fanchon & Marco, Los Angeles
 FINK, JOHNNY, Larry Conley, Inc, Woods Thea Bldg, Chicago
 FINN (Miss) ELFIN, Dram (Child), 255 Ft Washington Ave, N Y C
 FIORITO, TED, Orches, c/o M-C-A, 32 W Randolph St, Chicago
 FISCHBECK, HARRY A, Cinematographer, F P Studio, Astoria, L I
 FISCHER, CARL, Majestic Ballroom, 3116 Woodward Ave, Detroit
 FISHER, EDWARD J, Booker, 605 Pantages Bldg, Seattle
 FISHER, FRED, Music Pub, Strand Bldg, N Y C
 FISHER, HARRY, c/o Tracy-Brown's Orch, Roseland Gardens, Omaha, Neb
 FISHER, MARK, Band Leader, 5611 Winthrop Ave, Chicago
 FISHER, ORCHES, MAX, c/o Wm Morris, 1560 Broadway, N Y C
 FISHER & GILMORE, 1st Nat'l Bank, Hamilton, Ohio
 FISKE, BUD, Musician, Brunswick Phonograph Co, Chicago
 FITTS, NORMAN W, Organist, 33 Appleton St, Manchester, N H
 FITZGERALD, Cissy, RR 10, Laurel Canyon, Hollywood
 FITZPATRICK, J W, Jeweler, 210 State-Lake Bldg, Chicago
 FLAGLER BROS & RUTH, c/o Arthur J Horwitz, N Y C
 FLAMM, DONALD J, Printer, Publisher, 250 W 54th St, N Y C
 FLAMMER, HAROLD, Pub of Music, 113 W 57th St, N Y C
 FLATOW, LEON, Composer, c/o J H Remick, 219 W 46th St, N Y C
 FLEERS, P L, Villa dou Mire, Cap de Antibes, France
 FLETCHER, CHAS DEFLESH, Scenery, 447 Halsey St, Brooklyn
 FLETCHER, H D, Stage Settings, 701 7th Ave, N Y C
 FLORENCE, MARION, Actress, c/o Equity, N Y C
 FLORES, GEORGE, Musician, 301 W 111th St, N Y C
 FLOTO, WM F, 238 So Lawrence Ave, Wichita, Kans
 FLOURNOY, G J, Newspaper Cor, Mobile Register, Mobile, Ala
 FOERSTE HOWARD W, Loew's Colonial Theatre, Reading
 FOESTE, WM, c/o Herbuveaux Brunswick Phonograph, Chicago
 FOOTMAN BROS, Mgrs Liberty Thea, Colorado Springs, Colo
 FORD, EDWIN & LOTTIE, Dancers, 28 Soles St, Forest Hills, L I, N Y
 FORD EUGENE F, Stage Dir, 1841 B'way, N Y C
 FORESTER JACK, Dancer & Prod, 73 Rue Taitbout, Paris
 FORREST, STEVE, Thea Exch, Blackstone Bldg, Pitts
 FORRESTER STEPHANIE, Dramatic Prof, c/o Variety, N Y C
 FORSTER-MEYER WILHELM, Beymestrasse 6, Berlin-Grunewald
 FORSTER MUSIC PUBLISHER, Inc, Woods Bldg, Chicago
 FOUR CLOVELLY GIRLS, Jugglers, c/o N Y A, 229 W 46th St, N Y C
 FOUR MCCANNES, THE, Performers, 246 Kimball St, Fitchburg, Mass
 FOWLER, ADDISON, Thea des Folies Bergere, Paris
 FOWLER, ART, Uke Artist, c/o Jack McNeveins, 154 W 45 St, NYC
 FOWLER & TAMARA, Folies Bergere, Paris
 FOY, GLORIA, 3543 No 23rd St, L I, N Y
 FOY, J I, 1st Nat Pict, Inc, 277 Victoria St, Toronto
 FRAHM, ARTHUR, President, Thea, San Francisco
 FRANCIS DAY & HUNTER, LTD, 138 Charing Cross Rd, London
 FRANCOIS, GENE, Theatrical Studio, 103 W 47th St, N Y C
 FRANK, ALEXANDER, Pres Frank Amusement Co, Waterloo, Ia
 FRANK, CLARENCE M, 298 Turk St, San Francisco
 FRANK, EMIL R, Mgr State Thea, 2614 State St, Milwaukee
 FRANKL, ABE, Composer, c/o Irving Berlin, 711 7th Ave, N Y C
 FRANKLIN, IRENE, Hotel Algonquin, N Y C
 FRANKLIN, IRENE, c/o Wm Morris, 1560 B'way, N Y C
 FREED, CARL, c/o Harry Rogers, Woods Thea Bldg, Chicago
 FREEMAN, JOSEPH K, Loew-Metro-Goldwyn, Paris & Brussels
 FRESCHOTT, NORMAN, Telepa, c/o Earl Carroll Vanities, N Y C
 FRESHMAN, EARL I, Atty, 200 Heffernan Bldg, Syracuse, N Y
 FREY, HUGO, Composer, c/o Robinsons-Engel, Inc, 799 1th Ave, NYC
 FRIEDLAND, ANATOLE, c/o Wm Morris, 1560 B'way, N Y C
 FRIEDMAN, ARTHUR, Mgr Rialto Thea, 1001 Lake Ave, Racine, Wis
 FRIEDMAN, JETTY, Orch Dir, c/o 1st Side Thea, B'way & 96 St, NYC
 FRIGANZA, THIRIX, 1530 Fortuna Ave, Hollywood
 FROSINI, Accordion Musician, 121 29th St, Beechhurst, L I, N Y
 FUERST, YUL, c/o Lew Golder, Palace Thea Bldg, N Y C
 FUTTER PROD, INC, WALTER Futter, Pres, 130 W 46th St, NYC

CATCH 'EM YOUNG, PLAY 'EM LONG, PAY 'EM LITTLE; ST. VAUDE, '27-'28

Economy Practiced in Bookings Contradiction of Big Time Revival Announcement—"Setting Salaries" Now Left to Committee of Five

Strict economy is being exercised by the Keith-Albee and Orpheum circuits in its bookings of vaudeville acts for next season, according to information. The function of setting salaries on an act has been taken from the hands of the bookers entirely and is now confined to Ted Lauder, Eddie Darling, Max Gordon, Fred Schauberg and Major L. E. Thompson.

Options held on long term contracts of the two and three-year variety, all of which call for small increases annually, have been taken up with few exceptions, and routes for modestly priced acts are being issued with a speed unusual at this time of the year.

With the higher priced acts the situation hasn't changed and the annual battle for salary raises is being waged. That many standard acts are being driven out of the K-A office over differences in salary, that in many instances range from \$25 to \$50 weekly, gives the contradiction to the K-A announcement that an effort is to be made to rehabilitate the big time.

If straight vaudeville is to be experimented with next season it will be with a quality of act of small time calibre, according to the agents. The standard acts are apparently not being routed.

The new slogan seems to be, catch them young, route them long and don't pay them what they ask.

ANOTHER BIG TIMER 3-A-DAY

Detroit, April 19. Another big time will bite the dust May 8 when the Temple inaugurates a three-a-day policy.

The Temple has been a two-a-day house since its opening. It is one of the few to have survived the inroads made by opposition from other circuits and pictures.

Keith-Albee is booking its bills.

L A. ROAD CALL

An "official road call" issued by the New York headquarters of the I. A. T. S. E. and M. P. O. became effective as follows:

March 29, Palace, Lakewood, N. J., and Traco, Tom Rivers, N. J.; April 11, Savoy, Atlantic City; Orlando Coliseum, Orlando, Fla.; 12, New Bedford theatre, New Bedford, Mass.; 13, Grand, Bedford, Pa.; 16, Elsnore and Oregon theatres, Salem, Ore.; Pastime, Lewistown, Pa.

Producing M. P. Acts

George Landry and Herman Shield have formed a producing partnership for production acts.

CONDENSING LEGIT HITS FOR VAUDE COST WALLOP—AND FLOP

Nearly All Tabloid Efforts Futile—Victor Lawrence, Playwright, Trying Originals—Writing Six—Other Authors Watch Experiment

Tabloid of legit successes and near-hits has not panned out so well for vaudeville. Many of those tried lost their main wallop in condensation.

The futility of this experiment, brought home tellingly to the purses of several producers, have convinced the latter that the tabloidizing is impractical, even in such rare instances where the vaude producer is able to engage original legit stars for the abbreviated versions.

The condensed flops have started a new flurry among sketch writers. It also has succeeded in interesting some of the legit playwrights. One of the first to swing over to vaudeville sketch writing is Vincent Lawrence, who has written six playlets on commission from Albert Lewis. Lawrence has previously taken assignments now and then to equip a legit "name," but his royalty fee of 10 per cent of gross salary on sketches has been figured as too heavy for the vaude producers to carry. Lawrence has currently set Robert Ames in "Kelly's Vacation," abbreviated version of "Spring Fever"; Janet Beecher and Crane Wilbur in "Quits," an original, and with four others finished to equip other "names," which, like those mentioned, will reach production by Lewis.

Dramatists Interested

Other dramatists are watching Lawrence's experiment. If the sketches sustain sufficiently to bring the author reasonable revenue it may influence the others to take a try at writing for vaudeville. Heretofore legit authors figured that an idea consistent to equip a vaudeville playlet might just as well be developed for a legit piece, with the revenue far greater in the latter field.

The current season has found a number of legit tabloidized for vaudeville and most flopping, with the exception of Lowell Sherman in the condensed "Lawful Larceny," a revival, and Helen MacKellar in an abbreviated version of "The Mud Turtle."

Rodney Pantages in N. Y. As Gen. Mgr. of Circuit

Rodney Pantages is to arrive in New York shortly to take up his duties at the local Pan office as general manager of his father's entire circuit. This arrangement in no way affects the present status of any official of the organization.

Until the present time the junior Pantages has been assistant to his father. His new job will give him scope to exercise greater authority. This step is taken as another indication of Pan's desire to enter the eastern field of show business. It is understood that Rodney will undertake the special work of directing the campaign, here.

I. A. Impostor

The international headquarters of the I. A. T. S. E. is trying to apprehend a man with a half dozen aliases who is bobbing up at different cities and posing as a field representative of the national body of stagehands and operators.

Among some of the aliases are Joe Swarts, George Milton, Walter Darby and George Scott. It was recently reported he was in New Brunswick, N. J., where he failed to collect any money, but in Albany he is said to have had a check cashed.

A description of the impostor has been sent to all the locals throughout the United States and Canada.

PINCUS AT AUDUBON

Louis Pincus, handling the Fox house in Detroit, has been called into New York by John Zanft, general manager of all the Fox theatres, and placed in managerial charge of the Audubon (158th and Broadway).

Pincus replaces Joe Maxwell, who recently left the Fox employ.



GEORGIE WOOD

"Vaudeville's Peter Pan"

April 18 (own act) Victoria Palace London

"THE EMPIRE NEWS" said:

"Just as many a true word is spoken in jest, so there is often more sense in a music-hall turn than in a highbrow problem play. Take Georgie Wood's sketches, for example. Though offered as amusing nonsense, they are sound samples of child psychology. So I thought while watching his new act at the Alhambra last week."

Address: BM/JIM, London, W.C.I., England.

PAN BOOKING ACTS INTO 4 SCHWARTZ

All on Long Island—Loew's Has 25% of Schwartz Circuit—Owner Is Operator

Pantages will book into four Schwartz houses on Long Island. Schwartz is taking Pan vaudeville despite Loew's 20 per cent. interest in the Schwartz houses, with Schwartz in operating control.

The Pan Bookings start April 28, five acts on a split week at the Prospect, Flushing; Grove, Freeport, L. I. pictures and presentations; Huntington, L. I., not yet completed, and Mayfair, Brooklyn.

The Prospect and the Grove are now booked by Arthur Fisher who has not been notified of the change to date. Fisher says that Schwartz, general manager, denies the change in booking arrangements. According to E. G. Milne of the Pantages office, Schwartz in person made all arrangements.

More "Names" for Fox

The Fox Circuit continues to sign "names" for its vaudeville houses. Latest batch include Jean Acker, Yvette Rugel, Jack Wilson and Co., Sissle and Blake, Lou Holtz, Fred Rich and Hotel Astor Orchestra, Kramer and Boyle, Ed Janis Revue, Harry Fox, Midget Polles Revue. Nazimova, Vincent Lopez and Orchestra, Jane Green and other "names" are playing for Fox currently.

Marjorie Rambeau Sued For Agent's Commish

After Abe I. Feinberg had brought Marjorie Rambeau together with Ed Milne, of the Pantages' office, for purposes of a Pan tour, the agent alleges the actress disclaimed any commission obligations. Accordingly Feinberg is suing Miss Rambeau for \$2,510. The claim is based on 12 weeks (the length of the Pan tour) at \$210, which is 10 per cent of the \$2,100 Miss Rambeau is getting for her sketch, "The Mid-Victorian," which opened in Minneapolis this week as the first lap in her Pan itinerary.

Kendler and Goldstein represent Feinberg.

T. P. U. NO. 1 ELECTION

New York Theatrical Protective Union No. 1 will have an animated session Sunday, April 24, when the annual nominations for officers are made.

There may be an opposition ticket. There will be no change in the treasurer's department. Ben Forman is certain of unanimous return. This is one office where there is no "football politics."

ORPHEUM'S NOTICEABLE LACK OF "NAMES" DRAWS TRADE COMMENT

Experiment with High-Priced Features Unprofitable and Policy Is Switched Over Night—Keith-Albee Seems to Have First Call on Headline Acts

ANOTHER FOX HOUSE BOOKED BY MARKUS

Fox's Folly, Brooklyn, N. Y., swings next week from Fox Circuit bookings to independent, from Fally Markus. This is the second of the Fox string to swing over to Markus, the latter also booking Fox's, Elizabeth, N. J.

Jack Allen, brother of Edgar Allen, chief booker of vaudeville for Fox's own agency, who is general booking manager for Fally Markus, is booking both houses.

The Folly, Brooklyn, plays six acts on each half, while the Jersey house plays five also on a semi-weekly change.

K-A. Acts Turned Down For Davis, Pittsburgh

According to report, several acts booked into the Davis, Pittsburgh, next season by the Keith-Albee Exchange, were turned down when shown to the Stanley people.

The advance bookings were necessary to take up options on acts holding long term contracts and to route comedy acts. Some of the acts were not considered of a calibre to suit the Davis, by the Stanley people, according to information.

Wright Complains of Anderson's 'Silk Stockings'

Andy Wright, vaude producer, has complained to the Vaudeville Managers' Protective Association that an act entitled "Silk Stockings," which he owns, is being done around Chicago under the name of Carl Armstrong and Company, the latter having been featured in the turn when produced by Wright.

Wright claims he sent the act from New York to Chicago, where it was turned down by the W. V. M. A. bookers. Some dates for the Carrell Agency followed. Later Nan Elliott, of the Chicago Pantages office, placed it for the Miles, Detroit. The act was cancelled for some reason before fulfilling the engagement.

Wright alleges he thereupon ordered the act shelved. He charges Raymond Gallo, acting as his Chicago representative, did not obey instructions and that subsequently, with a new cast except for Armstrong and his wife, Charlotte Earle, it was offered to the Association by Otto Shafter, Chicago agent, and accepted.

Wright does not claim the script, that being a re-write on "A Trip to the Mountains," but alleges the costumes, scenery and props of the present Carl Armstrong act are his.

This has been denied by Armstrong, who insists no part of the turn he is doing is subject to any claim of Wright's.

PAN'S MANAGERS CHANGE

H. M. S. Kendrick, manager of Pantages, Tacoma, resigned last week to rejoin the Fox organization as traveling manager. Kendrick's new job will be to iron out district troubles confronting theatre managers.

Earl Cook, formerly manager of the Pan house, Kansas City, has been assigned to Tacoma, while Jack Quinlan, Omaha newspaper man and press agent, gets the Kansas City assignment.

CHORISTERS ON BAIL

Nine members of the Club Kentucky revue and Frank Schiffman, manager of the Lafayette theatre, had their case put over until May 24 by the Washington Heights Court last week. The arrest was for permitting an alleged immoral show to be staged at the Harlem colored house, March 11-12.

The girls were released under \$500 bail.

Absence of "names" of late on Orpheum Circuit's programs has drawn comment from observers of straight vaudeville. This comment divides over possibilities. One version is—that the Keith-Albee Circuit takes first call upon such names as are proposed for headline or featuring purposes to either circuit, and the other, that the Orpheum has found that "names" at their salary prevents them in their big time twice daily-houses from deriving a profit on the week's gross.

At one period and almost recently the Orpheum made a flash showing of "big time" bills through names and featured turns. Almost over night it appeared to cease.

Meanwhile the K-A straight vaudeville houses and especially the Palace, New York, appeared driven to desperation for attractive programs. New acts or recurrences in vaudeville from the legit or musical comedy seemed to drop onto the K-A circuit, without such turns proceeding over the Orpheum. Only exceptions have been of late star acts recruited in Hollywood, coming east over the Orpheum from the west coast.

The Worst of It

Which version sounds most logical has not been decided by observers. They say that the report in Variety last week of the Orpheum's New York headquarters sending for Frank Vincent to return to the home office from his present position as Pacific Slope representative presaged that the Orpheum in New York was commencing to think it was getting a bit the worst of it in a booking way.

It was accepted also as sound reasoning that the Orpheum may have discovered that while it was making a lot of noise with \$7,500 to \$8,500 twice daily bills over its time, it got the noise and nothing else.

Max Gordon is the general booking manager of the Orpheum and has been for about a year. Upon going with the Orpheum he is said to have sold Helman on his statement that he could save the Orpheum \$1,000,000 a year through his intimate knowledge of acts, their cost and how to book them. The Orpheum to date has failed to announce any such saving.

Artists Don't Jump; Have No Place to Leap

A large number of vaudeville producers report that owing to the unprecedented lack of work for vaudevillians this season, the number of jumped contracts has decreased 75 per cent. The people have nowhere to jump so they stick to whatever they have.

The decrease took place within the last two years. Taking a group of 100 vaudeville producers, big, small and medium, the number of contracts jumped two years ago stood at \$25. This year the figures are 150 per 100 producers.

Ashley and Max Hart Settle Commission

Jimmie Ashley, formerly associated with Hart, has settled his case against Hart, Inc., for commissions alleged due.

Ashley claimed some \$2,000 of his share of the commissions he brought into the Hart office over a certain period. Hart counter-sued for overpayment. A settlement of around \$2,500 in favor of Ashley released all parties from all claims.

Ashley is now agenting on his own. Once before he left Hart, Inc., to start for himself and then rejoined, only to split again.

Lon Murray's Presentation

Lon Murray, stage director and dancing master, is about to embark upon his own produced presentations for picture theatres.

INSIDE STUFF ON VAUDEVILLE

The recent incorporation at Albany, N. Y., of the N. V. A. Sick and Benefit Fund, with E. F. Albee, J. J. Murdoch and other K-A officials as trustees, aroused no little comment in inside vaudeville circles when it was known that one of the purposes of the incorporation was to "issue publications" in the interest of the fund. This was construed as meaning that the losses of the Keith-Albee house organ would in future be charged off against the fund. It is known that on at least one occasion the salaries of the staff of the house organ were met with checks drawn against the N. V. A. Sick and Benefit Fund.

The house organ lately has made an effort to take off some of its expense by publishing special numbers for certain Keith-Albee agents. Acts were given the usual solicitation, with the name of the head of the circuit freely used to sell space in addition to pressure from the agent who was being exploited. The convincer to the acts was that dunning letters for advertising in the sheet had been sent out regularly, signed by the head of the circuit.

The house organ was originally charged off to the Vaudeville Managers Protective Association with its losses were to be pro-rated among several big circuit owners. It is reported that the outsiders failed to see why they should be levied upon for what was regarded as a personal publicity sheet for E. F. Albee and as a result squawked about it, failing to decorate upon request. The Sick and Benefit Fund has been paying the deficit of the organ all along, according to information, and the latest move is seen as a successful effort to saddle the N. V. A. Club with a personal publicity sheet indefinitely before the long promised and delayed throwing open of the books to the members on the election is accomplished.

Signs around point to possible discontent on the part of some Orpheum Circuit stockholders. No report of account gives any details. There is a rumor that thorough accord in the matter of the Orpheum merging with Keith-Albee as proposed has not been gained.

Control of Orpheum through stock holdings could be secured by several groups, if arranged for that purpose. At present what is known as the Helman clique is in control, but it is said that Marcus Helman, president of the Orpheum circuit, is not certain of always holding all of those now in his clique.

In March the formal and annual meeting of the Orpheum stockholders was held in New Jersey. Shortly the annual meeting of the board of directors is to be held in Chicago.

The parody singer appears to have passed out of vaudeville. Not one left who can be recalled, unless hiding away somewhere on a very small circuit. Yet the parody singer was always popular and parodies at one time did much to hold up several single acts. Parodies should be easily fitted to songs of this day.

Musical murder can be gotten away in parodies than in any type of songs, rags, jazz, comic or ballads. Parodies call for a good word writer and that may be the cause, since good word writers may prefer regular lyrics with resultant royalty rather than to expend almost as much effort and ability in a parodied song that calls for but a relatively small purchase price outright.

A bit of overlooking stamps itself most generally in each of the Vitaphone records as they have been disclosed, where persons in individual work have been concerned. That is the absence of an audience.

It would seem that Vita might furnish an audience, even of extras, in theatre or studio for the performers to play to, permitting them to be at ease under the normal theatre condition, and prevent the stare into vacancy. This could also work for the benefit even of an orchestra when the leader is to be featured.

A two-man comedy act that had been billed into playing a series of showing houses for apples was approached by the manager of one of the houses with the request that the comic of the two-act officiate as master of ceremonies for "discovery" night.

The comic consented but took advantage of his opportunities. He took the various "amateurs" aside and steamed them up to demand money, not to accept "showings," and in general sharpened the amateurs up on booking tricks. The actor called it a little "poetic justice."

A panic, catastrophe and perhaps the loss of life were narrowly averted at Loew's new Grand theatre, Fordham road and Jerome avenue, Bronx, New York, last week by the manager, David Schiller (E. A. Schiller's brother), William Southern, superintendent, and two cops, Messrs Denny (Traffic C) and Callahan, Bathgate avenue station.

Several of the vaudevillians following their part of the entertainment discovered fire in the greenroom, one flight above the Jerome avenue

level. The feature picture was on; the cops were called in and they started to fight the blaze with the automatic sprinklers in the house.

Manager Schiller went on the stage, told the audience, there were 1,000 or more in the theatre, that the show was over; the lights went up and the pipe organ blared forth a lively march. The audience was entirely out when the engines came up although meanwhile the cops had extinguished the flames.

While the audience may have thought it unusually strange that the picture should be cut off when partly shown and everybody quietly told to leave, they followed instructions.

Exhibitor's reactions to the Vitaphone's acts and the same stars in person is that they do not conflict. When a "name" is played on the Vita and then slated for a stage appearance, an attempt to separate the bookings is made however. The Brooklyn Strand has Van and Schenck, Roger Wolfe Kahn's orchestra and Waring's Pennsylvanians (band) all slated for presentation features. These artists have also Vitaphoned and the Strand will accordingly defer the playing of the talking movie until after the personal appearances.

That is why presentation houses are making no attempt to bill the "name" too heavily to overshadow the fact the act is not appearing in person but on Vitaphone. This will eliminate future confusion when the turn is personally booked and it can then be exploited as offering a new program.

The adaptability of band and vocal acts to use new programs is Vita's greatest recommendation both for exhibitors and for its artists who were formerly chary of "canning" a talking picture on the theory it would hurt their personal appearances.

Ed Wynn has sold his Long Island estate at Great Neck to a wealthy owner of a chain of hotels. Wynn has just completed Paramount's "Rubber Heels," comedy, his first screen effort. Paramount has an option on the comedian which if exercised, will take him to the west coast indefinitely. It is reported that his entry into pictures influenced Wynn in disposing of his holdings on Long Island.

Will Fyffe is calculated to have tossed away around \$65,000 when entering into a three-year contract with Keith-Albee, to commence next season at \$1,500 weekly, and reach \$2,000 on the third term, with \$1,750 for the second year. It appears to have been the unanimous opinion of agents and bookers that the Scotch comedian could have secured at the very least \$2,000 for the first season of a three-year agreement with K-A or could have had \$2,500 weekly for a return over here of next season only.

Fyffe is in his third week now at the Palace, New York, coming over here at \$800 and having his salary voluntarily raised to \$900 for the Palace week. Had K-A signed Fyffe before appearing in New York, it is said that he would have accepted \$1,000 a week. Fyffe has no agent, conducting his own business matters, but without as much success with K-A as he has had on their stages. It seems that Fyffe's appearance at the Palace, New York, convinced the K-A people they had a find in him, besides needing Fyffe particularly as a headliner and a card that could be advertised or played against Harry Lauder.

Immediately following the recognition by the New York critics of Fyffe, it is said that several in the K-A organization made claim to having booked Fyffe to his \$1,500 contract.

Will Fyffe is the cheapest imported headliner and drawing card Keith-Albee has engaged in 15 years.

Keith-Albee houses seem to be commencing a propaganda campaign of publicity for itself and Pathe News. It sounds almost educational in its text, going out to the newspapers in the vicinity of theatres. It calls special attention to the Pathe News. That is accounted for through the merge of Pathe with P. D. C., the K-A picture partner. On K-A itself, the propaganda goes into the age of the organization, its importance theatrically and the superiority of K-A vaudeville.

The American contingent of variety in London at present, and more especially those engaged in cabaret work, are taking advantage of the fact that there is no prohibition here. Nightly parties are given after the performances at the homes of the artists. These generally eventuate into what might modestly be termed "some party."

As a result of one of the affairs a prominent American female single missed a couple of performances at a well known cabaret. Her agent had been endeavoring for some time to persuade the booking man of an important circuit to look her over, with a view to vaudeville engagements, and it was the girl's misfortune to have the booker attend on one of the nights when she was absent. But then you can hardly blame the American performers over there because they are not accustomed to such freedom at home.

The block ticket arrangement now in vogue for traveling attractions has finally hit vaudeville, especially with big acts carrying plenty of excess. Additional freightage is making this type of attraction practically prohibitive for small stands. Vaude bookers had previously maneuvered by having an act carrying excess purchase extra tickets to balance the freightage and redeem the extra tickets from the act, reselling them to other acts not carrying excess booked in that territory.

The enbloc arrangement has upset the latter plan with most of the railroads issuing block instead of individual tickets on all sort of traveling theatrical attractions. The ticket is only good for the current trip and non-redeemable for shorts.

Dynamite billing tendered an ordinary sister team at the Orient theatre, Detroit, proved unfortunate instead of successful. Bobby and Betty Duncan were booked into the house as a regular turn but manager Jake Sullivan thought he saw possibilities in their name and billed them heavily as the "famous Duncan Sisters."

The billing packed the house the first day, patrons expecting to see the real thing, but the act was yanked after the second day.

Whether an appeal will be made by the principal defendants convicted in the "Sex" case for giving an indecent and immoral performance is uncertain. Both Mae West, star of the show, and James A. Timoney, attorney, were interested in the production to a considerable extent, with "Sex" reputed to have made big profits.

Bickering between counsel for the defense did no good in impressing the jury favorably. Harold Spielberg, head of defense attorneys, admitted that he had little heart to fight the case because no fees had been forthcoming. It further appears that Timoney's attitude before the trial, particularly about the case being in the bag, was well known to the district attorney and spurred that office to work for a conviction. The boast of Timoney that "The Drag" would be shown on Broadway is believed to have stirred the police into activity, with the consequent raiding of "Sex," "The Virgin Man" and "The Captive."

Drive to Secure Negro Musicians for Union

The New York Musicians' Local 802 is making a drive to corral the non-union colored musicians in New York.

Negro union musicians are out working to round their musical-playing brethren up for alignment with 802.

The rate is said to be \$25 payable in four instalments.

Most of the colored musicians

are employed in vaude acts and night clubs.

PAN PLAYING MISS RAMBEAU

The Pantages circuit continues to route "names." Ed Milne, New York Pantages booker, has signed Marjorie Rambeau for a tour of the circuit opening at Minneapolis, Sunday, at a reported salary of \$2,250.

Abe Feinberg, who handled Miss Rambeau on her recent tour of the Fox circuit, negotiated the Pantages contracts.

INCORPORATIONS

New York

Burnham Chain Theatres, Syracuse, amusement, motion pictures, \$100,000. J. S. Burnham, C. P. Gilmore. Filed by John M. Farrell, Oswego.

Lexington Productions, New York city, theatrical, musical, 100 shares common no par value, Meyer Machilis, Murray Miller, A. J. Rubien. Filed by Helmann & Rubien, 1440 Broadway.

Spier & Coslow, New York city, music publishing, 100 shares \$100 each, 100 shares common no par value, Larry Spier, Sam Coslow, Samuel H. Kupferman. Filed by Miller & Miller, 25 West 44th street.

Ronburn Productions, New York city, theatrical, amusements, entertainments, 100 shares common no par value, Milton W. Deutsch, Theresa F. Brown, Jennie Cohen. Filed by Sydney Milton Kaye, 1440 Broadway.

Stageraft Productions, New York city, manage theatres, \$5,000. Edward Miller, Malcolm Tech. Filed by Abraham L. Berman, 17 East 45th street.

Brady Enterprises, New York city, manage theatres, 5,000 shares common no par value, William A. Brady, Jr., Madeline Healy, Benjamin Abraham. Filed by Nathan Vidaver, 25 West 43rd street.

Broadway Feature Syndicate, New York city, publish plays, stories, \$20,000. Dr. Marvin Smith, Ruth W. Tongue. Filed by Lutta M. Bendror, 8 Barrow street.

Whitelev Productions, New York city, theatrical plays, 200 shares common no par value, Sidney Lieberman, Edward Berkowitz, Anthony W. Goodell. Filed by Solomon Goodman, 1560 Broadway.

American Sport Series, New York city, motion picture films, \$20,000. Hyman B. Jackson, Mabel L. Danziger, Gertrude M. Weinberg. Filed by Benjamin Weiss, 50 East 42nd street.

C. G. D. Theatrical Production Corp., New York city, \$25,000, Christie G. Drake, Jack Zalamar, Horace E. Hoyer. Filed by David G. Godwin, 1482 Broadway.

Whitehall Theatre, New York city, \$1,000. Lavinia Markham, Sara Zuckerman, Leah Tannenbaum. Filed by Shalne & Weinrib, 299 Broadway.

F. & B. Amusement Corp., Brooklyn, theatres, \$5,000. May Frank, Samuel Bergoffen, Rosaline Dredner. Filed by Sussman & Sussman, 320 Broadway.

Fiesta, New York city, theatrical proprietors, 140 shares preferred \$100 each, 100 common no par value, Samuel Raphaelson, John Howard Lawson, Minnie Postal. Filed by Boudin & Wittenberg, 70 East 40th street.

Playtex Corp., New York city, theatrical producers, 200 shares common no par value, Fred Fisher, Robert Gross, Isabelle H. Shultz. Filed by Joseph Shultz, 522 Fifth avenue.

S. C. Edison Building Corp., New York city, circuses, carnivals, 100 shares common no par value, Alexander Brown, William Kessler, Grant Hoerner. Filed by Harry Lewis, 220 West 42nd street.

Connecticut

Tendrick Amusement Co. of Telford; capital stock, \$50,000. Incorporators, William H. and Bertha Tendrick, Middford, Conn.; Harry Cohn, Bridgeport.

HOUSES CLOSING

Portland and Seattle, on the Ackerman-Harris Circuit, are scheduled to close with vaude next week. Replace with tab policy.

Criterion, Brooklyn, N. Y., closed last week following a trial of vaudeville for several months.

A stock company of Italian players may go in.

THE DIPLOMATS

Nine Versatile Music-Entertainers

NIGHTLY AT THE

Knickerbocker Grill

B'WAY and 42d ST.

Also Doubling in Vaudeville with Vanessi

DROP IN!
Look Us Over

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

THIS WEEK 11 YEARS AGO
KEITH'S, DAYTON
(Full Week—2-a-day)

1. SKATING BIJOUES
2. AILEEN STANLEY
3. MR. and MRS. KELSO
4. SEYMOUR FELIX and MISS HOPE
5. LILLY LANGTRY & CO. Including Lionel Atwill
6. WILLIAMS and WOLFUS
7. FLYING MARTINS

NOTE—

Will boarded the good ship "Sierra" at San Francisco yesterday (April 19) for a trip around the world.

First stop next Tuesday—Honolulu.

Second stop a week later—Pago Pago.

Third stop three days later—Fiji Islands.

Arrive Australia May 11.

Will play three months in Australia for Williamson-Tate before resuming my journey.

ILL AND INJURED

Baby Benbok All, ill in Baltimore; considerably improved.

Constance De Forest ("Brown and White Revue") recovering from a fractured instep.

Margaret Young has recovered from her recent illness and resumed her tour of the Loew Circuit.

The hospital list of "Lucky" belied the title. Three important cast members were out of the show last week. Paul Whiteman and Walter Catlett have since returned, but Frank Lynch, of Keller Sisters and Lynch, is in a grave condition at the Park-West Hospital, New York, following an operation for appendicitis. The Keller Sisters are continuing as a double act.

Joe Smith, once a fixture around the 48th Street theatre, where he was a billposter, is seriously ill. One leg, infected with gangrene, was amputated above the knee. Dr. Jerome Wagner performed the operation.

Sonia Serova, ballet mistress, Mark Strand, Brooklyn, N. Y., ill with scarlet fever.

Frank Lynch (Keller Sisters and Lynch) in the Park-West Hospital, New York, with acute appendicitis.

Tyler Brooke is in the California Lutheran Hospital, Los Angeles, with intestinal flu.

Clifton's Loew Tour

Herbert Clifton opens May 9 at Loew's State, New York, as the first lap of a Loew tour. The female impersonator was booked by Walter and Edwin Meyers.

The same agents booked Chaz Chase, also for a Loew tour.

PRESENTATIONS—BILLS

THIS WEEK (April 18)
NEXT WEEK (April 25)

Shows carrying numerals such as (17) or (18) indicate opening this week, on Sunday or Monday, at date may be. For next week (24) or (25) 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 April)

BERLIN
Scala
Daunt Shaw
Key Keyes
Fosca & Fosca
Pauline Vincent
Gellin & Borst

Gealk & Gealk
Geo Buckhardt
Frying Pottery
4 Harmony Kings
Nerida
Jinos & Lolette
Palo & Sperry

PARIS

This Week (April 18)

Folies Bergere
Fowler & Tamara
Josephine Baker
Jack Stanford
Komarova
Skilpine & Gretchi
Azer Young
Jane De Balzac
Albert
Florelle
Carol & Castel
Cahuzac
Rene Rudeau
Nicola
Roger Vincent
J. Tiller's Girls
Gait Rochecourt
Gaby Dargelle
Tarquini d'Or
Ch Steville
Geo Barcy
R. Viorad
Luce Dandy
C Delaval
Max Revol
Primevard
Olympia
Claudine Borla

Will & Hard
Maximilien
Lina Pantser
Les Mazony
Blancard
Gray & Gray
Arizona
Tom Tit
Charlot & Rivelis
Yvonne George
Lyonel
Teseo
Georges Roger
Les Andreu
Palace
Georges Carpentier
Florence Walton
Leon Lettrier
Alleen Hamilton
Nadja
Franvilles
Violette Napierka
Jeanne Ronay
George Plateau
Monola Titos
Agnes Souret
Langia Sis
Joe Alx
Henriette Leblond

LONDON

This Week (April 18)

CHISWICK
Empire
Angie Rev
RACKNEY
Empire
Debroy Somers Bd
Julian's Rose
Vernon Watson
Aras
Larry Kemble
Boile Lloyd
LONDON
Alhambra
Houston Sis
Laila Barony
Kenna Bros
Hylton Bd
Geo Woods
Sandy Powell
Little Tich
Daisy Wood
Coliseum
Auntie
F England's Rev
Rigoletto
Carceli Bros
Bon Blue
Rodney Hudson Tr
Dion Boucheult
Talbot & O'Farrell
Tarson

WOOD GREEN
Empire
That's That Rev
FINSBURY PARK
Empire
Renee & Pinar
Halg & Hecce
Stella Bartle
The Midgates
Harry Tate-Co
Nixon Gray
The Doves
LONDON
Victoria Palace
Ella Shields
Joe Geo Woods
Norman Long
Victoria Girls
Mona Grey
Max Wall
Toney Raglan
Fordham Bros
NEW CROSS
Empire
Mirthquake Rev
STRATFORD
Empire
The Show Rev

PROVINCIAL

ENGLAND

ARDWICK GREEN
Empire
Alf's Button Rev
BIRMINGHAM
Empire
Safety First Rev
BRADFORD
Alhambra
Glad News Rev
BRISTOL
Hippodrome
Herb L. Martine
Ellalita Terria Co
Billy Bennett
Yuma Graf 3
Edgy Bayes
CARDIFF
Empire
Hal Bryan
Dawson Bros
Syd Moorhouse
Pierce & Harris
Dorrie Dene
G H Elliott
Douglas Tr
CHATHAM
Empire
Splinters Rev
DUNDEE
Kings
Shop Window Rev
EDINBURGH
Empire
Rose O'Grady Rev
GLASGOW
Alhambra
Co-optimists
Empire
Top Gear Rev
HANLEY
Grand
The Padre

HULL
Palace
Sky High Rev
LEEDS
Empire
Norris Girls & M
Martinet
May Henderson
Fio Smithson
King & Benson
Lily Morris
2 Stewart
LEICESTER
Palace
Fred Duprez
Billy Danvers
Hassons
F & B Boston
LIVERPOOL
Empire
Rose Marie Rev
MANCHESTER
Hippodrome
Williams & Collins
Robb Wilton
Lily Long
Suther
Fred Curran
NEWCASTLE
Empire
Castles in the Air
NEWPORT
Empire
Bon Voyage Rev
NOTTINGHAM
Empire
The Glad News Rev
SALFORD
Palace
Shot to the Moon
SHEFFIELDS
Empire
The Love Birds Rev

SHEPHERD'S BUSH

Empire
George Carney
Young Buffalo Co
Wyn & Ivy
Payne & Hillard
Norman Carrol
Edward Victor
Julians

SOUTHERN

King
Folies Bergere Rev
SWANSEA
Empire
R S V P Rev

Picture Theatres

NEW YORK CITY

Capitol (18)
Celia Turill
Marjorie Harcum
Joyce Coles
John Triesault
Cap Bal Corps
Malloff & Gray
"Lovers"
Paramount (16)
The Sampler

Sheridan (18)

W Blaufus Bd
Dolores Cassinelli
"Don Juan"
Stratford
3d half (20-23)
M Hillblom Bd
Kunickier Girls
Tan Araki Japs
Clark & Villani

STELLA MAYHEW

featured with
Low Fields & Vincent Youmans
NAUTICAL MUSICAL COMEDY
"HIT THE DECK"
opens at the
BELASCO THEATRE, N. Y.
MONDAY, APRIL 25
EXCLUSIVE DIRECTION
ALF T. WILTON
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Phone 2027-8

Olive Hutchins
Neal Sis
Arthur Johnson
W & F Lassiter
Al & Gussie
"Knockout Reilly"
Rialto (16)
Blue Glass 4
"Children Divorce"
Roxy (16)
Margaret McKee
George Tapps
Ivana Trouba
Charlotte Ayres
Mable Wayne
"Ankles Preferred"
Strand (16)
Emma Trentini
Eric Zardo
Margaret Schilling
Tosha Samara
Dolores Ferris
Jack Durant
Percy Henus
"Orchids & Ermine"

Tivoli (18)
Bennie Krueger Bd
Bab LaSalle
Prosper & Maret
Irene Taylor
Chamberlain & H
"Knockout Reilly"
Uptown (18)
Irene Pavloska
Alpine Romance
"Flesh and Devil"
BALTIMORE, MD.
Century (18)
Liebert Orch
Gypsy Bryne
Geo Wild Orch
Al Hornig
"The Demi-Bride"
Garden (18)
Dainty Marie
Foster & Peggy
Donohue & Barrett
Nible & Spencer Co
"Whispering Sage"

DR. ALBERT S. EPPS

Surgeon Dentist

1576 BROADWAY, NEW YORK
Publicity Building Phone: Chickering 0015
This Week: Fred Rich; Ben Selvin

CHICAGO

Capitol (18)
Vitaphone
Del Delbridge Bd
Williams Sis
"Don Juan"
Chicago (18)
H L Spitalny
Pepper & Salt
Egypt
"Loves of Sonya"
Granada (18)
Vitaphone
Alex' & Santos
Princeton & Yale
Jubilee 4
Memories
"Mr Wu"
Harding (18)
Art Kahn Bd
Stacy Chapman
Sybil Pagan
Joseph Griffin
F McConville
Gould Dancers
"Telephone Girl"
Wisconsin (17)
Rudy Weidott

New (18)

Kitty Donner
"Blind Alleys"
Rivoli (18)
Tom Brown Orch
"Long Pants"
BUFFALO, N. Y.
Buffalo (17)
John Sousa Bd
"Orchids & Ermine"
Lafayette (17)
Vitaphone
Wilder & Santos
Princeton & Yale
Jubilee 4
Memories
"Mr Wu"
CLEVELAND, O.
Allen (17)
Phil Spitalny Orch
Buck & Bubbles

WHEN

PLAYING PHILADELPHIA

Frosini
Sabastian & Nord
Raymond & Bolger
Willie Robyn
"Lovers"
9th St. (17)
Varieties
Leeland Sis
French Man'equins
Filipino Shells Bd
Tommy Thompson

De Terego
"Satan Town"
DES MOINES
Wallace & Cappe
DETROIT, MICH.
Capitol (17)
Rus Morgan Bd
Tivoli Girls
Murray & Allen
Jack North
Jack Waldran

MINNEAPOLIS
State (17)
Willard Andelein
NEWARK, N. J.
Bransford (16)
Billy Mason
Marty Beck
Joe Penner
Herbert Colton
13 Sweethearts
"Knockout Reilly"

AL LYNN'S MUSIC MASTERS
with FRED CLARKE'S
"LET'S GO"
SEE
ROEHM & RICHARDS
SEE
Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8005

Fantasy in Jazz

"Afraid to Love"

Michigan (17)

Vitaphone
Milady's Perfume
"Knockout Reilly"
State (17)
Don Miller
Cates Bros
J & J Walton
Bailey & Barnum
Eddie Noran
Charlie Melson
"Special Delivery"

DULUTH

Lyceum (17)
Klimm & Ross

LOS ANGELES

Boulevard
2d half (20-23)
Lynn Cowan Orch
Fanchon & M Idea
"McFadden's Flats"
Carthay Circle
(Indef.)
Caril Ellnor Orch
Laughlin's Glory
Arnold Glasier
Will Stanton
Kosloff's Dancers
"What Price Glory"
Egyptian (Indef.)
S Grauman Prolog
100 Years Ago
"Old Ironsides"
Figueras (15)
S Santaella Orch
Rumanian Ser'drs
Gifford & Gresham
Al & M Joyce
Willie & Welsh
Reo & Helmar
"Don Mike"

Forum (Indef.)

L Gottschalk Orch
Mischa Gagna Or
"Mr Wu"

Criterion (Indef.)

Jan Rubini Orch
"Resurrection"
State (15)
Gene Morgan Bd
Fanchon & M Idea
Honorable Wu
Chinese Rev
"Long Pants"
Metropolitan (14)
Eddie Peabody Bd
The Doll Dance
Metropolitan Girls
Steele & Winslow
Go-Go
Bobby Thomson
Kanahe Dolls
"Fashions Women"
Millon Dollar
Leo Forbstein Orch
Night at Sweeney's
Griffith & Gilbert
Miller & Peters
Joe Garland
Thieme & DeNoix
Frank Shannon
O J Kaster
Floralora 4
"Casey at the Bat"
Uptown (16)
Abe Lyman's Orch
"Bitter Apples"
Westlake
2d half (20-23)
Jack Bain Bd
Fanchon & M Idea
"Slide Kelly Slide"

NEW YORK CITY

American
1st half (25-27)
Margie Clifton Co
4 Pepper Shakers
Milton Berle Co
Allan Reno
Chas Rogers Co
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2d half (28-31)
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3 Cartelias

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CRAP GAME RAIDED IN SCHUYLER ARMS

John Roberts and Ben Zorn
Held as Gambling House
Keepers

The Schuyler Arms, 305 West 98th street, apartment hotel, was the scene of a spectacular raid early Sunday morning by Inspector William Day of the Fifth Inspection District, and Detectives Bill Coakley and William Clancy. The apartment is eight stories high and houses 60 families. The raid was on the seventh floor. Twenty-five men were arrested.

The raid is the first big one conducted under the regime of Police Commissioner Joseph Warren. The apartment is located on West 98th street between West End avenue and Riverside drive.

The "game" taken was a rich crap game. The income is said by the detectives to be \$500 a night. More than \$1,000 was on an improvised "crap" table when the raiders entered. When the sleuths got in there was a mad scramble to escape. The alleged players seized their money. Several pairs of dice were taken by the raiders.

Inspector Day received a telephone call about the game. John Roberts, salesman, who the police declared rented the apartment, and Ben Zorn, 40, of 20 West 106th street, were arraigned on separate charges of keeping and maintaining the game. Through their attorney they obtained an adjournment. Bail of \$1,000 each was set and furnished by Wolf. Harry Kaplan, 40, salesman, of 216 Broadway, Brooklyn, was arrested as one of the players. He had been discharged when passing Coakley in court Kaplan hurled an epithet at him, the latter declared. He was rearrested and fined \$5 or five days. Wolf paid Kaplan's fine.

The detectives told reporters that the alleged game is one of the largest on the west side.

LAWYER ALSO SLEUTH

El Johnson, theatrical attorney, of 1540 Broadway, was responsible for the capture of two burglars who looted his home of \$2,000 in jewelry and clothing. Johnson lives at the Congress apartments, 161 West 54th street.

The two defendants gave their names as John Dougherty, 39, chauffeur, of 225 Foster avenue, Bronx, and John Dempsey, 23, waiter, of 275 West 145th street. In West Side Court they were represented by Joseph Broderick, who waived examination, and they were held in large bail for the action of the Grand Jury.

Johnson and his wife live on the second floor. They had been out to a social function. Returning home they found the apartment looted. Entrance had been gained by jimmying a fire escape window. The burglars left no trace behind. Johnson notified Detectives James Fitzpatrick and Steve Love of the West 47th street station. He decided to help the sleuths.

Two of his Gladstone bags were taken to carry out the loot. The burglars hired a cab just west of the apartment. Johnson, with Love and Fitzpatrick, inquired of the cabbies if they had driven two young men to an address on West 113th street.

Johnson, with Fitzpatrick and Love, went to the West 113th street address. They saw Dougherty and Dempsey carrying two suitcases that Johnson identified as his. The sleuths covered the pair with their guns. They claimed to be carrying the grips for a third man.

An examination of the Gladstone bags disclosed the stolen property. The prisoners were taken back to the apartment house and identified as the men who came down the stairs an hour before.

Wm. De Tello Sent Away

William De Tello, 32, of 320 West 34th street, who claimed to be an actor, was sentenced to the penitentiary for not less than six months or more than three years in Special Sessions. De Tello pleaded guilty to possessing heroin. He was arrested April 6 by Policeman Patrick Monahan of the Narcotic Squad who found a large quantity of the drug in the furnished room De Tello occupied.

Cop's "Customer"

A mounted cop usually patrols West 46th street watching car parking, with plenty of summonses ready for those exceeding the time limit. The cop says the drivers are too smart and know when he must go off post, waiting until he has departed before coming out.

One day the cop said: "I haven't done any business yet and it's almost time to leave."

Just then someone came out of a building, getting into his car.

"Oh, there's a customer," said the cop, galloping over and handing the driver a ticket.

NEW GORDON GIN BOTTLE

Frosted Glass Container, Made to Avoid Imitation—\$30 Case

Palm Beach, April 19.

Palm Beach, for many years setting the style in spring fashions, has been selected by the Tanqueray Gordon Co. of London, gin distillers, as the logical spot for the introduction of their new frosted bottle. The latest wrinkle in gin containers has a clear lamp-chimney-like neck with the name of the product blown in the frosted shoulder of the bottle. Fraudulent imitation of its product forced the company to discontinue the old style bottle and label. The new bottle has three labels instead of two, as on the old bottle. The main tag has a seal of three plumes tucked in a crown, with the motto "Ich Dien" and "By appointment" printed on it. The German means something similar to "I'm Yours."

A special notice pasted on the bottle states that "Owing to fraudulent imitation, Gordon's Dry London Gin is now supplied certain markets in this new bottle, and we hereby guarantee contents of same genuine." The third label, on the back, is a testimonial submitted in 1904 by the London "Lancet."

The many imitations of the Gordon product and bottle has caused that brand of gin to be taboo here for several seasons, Gibley's gin being given the preference and enjoying a large sale here and in Miami. The new bottle has caused the sale of Gordon's to show a decided improvement, especially as it is sold at \$30 a case. Over 1,000 cases were sent here and readily disposed of the late season sojourners.

Metropolitan bootleggers will have plenty of grief if trying to imitate the new bottle.

The same style bottle is now on sale in Canada.

"Schmaltz" Hit by Taxi

Herman Eisenstone, 45 years old, a newsdealer, better known to theatregoers as "Schmaltz," and who has his stand near the Earl Carroll theatre, is in Roosevelt Hospital suffering from several fractured ribs. Eisenstone lives at 79 Forsythe street.

Schmaltz was struck by a south-bound taxicab directly opposite his stand. It was driven by Harry Gordon, 20 East 115th street. The cab hit Eisenstone as he was crossing from the west to the east side of the avenue.

Gordon put Schmaltz in the cab and with Patrolman William Heller, of the West 47th street station, sped to the hospital.

Dr. Jenny stated that Eisenstone's condition was serious. Heller placed Gordon under arrest, charged with felonious assault. In court Magistrate Louis Brodsky held Gordon in \$1,000 bail for further examination. Gordon told the police he was blameless.

Coat O. K.—Missed Belt

One of the Times Square regulars, in an institution, wrote into the Square, asking for an overcoat in order that he could walk around the grounds.

He acknowledged its receipt, stating it was as fine a coat as he had ever worn, but wanted to know what had become of the belt.

"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. It may serve the out-of-towner as a time saver in selection. 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.

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" "Big Parade"
"King of Kings" "Camille"
"Old Ironsides" (Opening April 21)
"The Fire Brigade" "Slide, Kelly, Slide"
"The Rough Riders" "What Price Glory"

Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Lovers"
Colony—"The Brute" and Vitaphone
Paramount—"Knockout Kelly"
Rialto—"Metropolis" (Ufa), in for a run.
Roxy—"The new show place of Times Square; "Ankles Preferred"
Strand—"Orchida and Ermine"

NIGHT CLUBS

((Popular Type Cafes))

Parody Club—Jimmy Durante, Lou Clayton and Eddie Jackson doing sensational business, upsetting the "dope" on the room being too big. Radio plug a business getter.

Small's Paradise and Cotton Club—The high spots of the Harlem black and tans. Cotton Club has one of best floor shows seen around. Make a note of this one particularly.

Paul Whiteman's—Don't miss the new Paul Whiteman's at 48th street and Broadway. Whiteman music in person. No covert for dinner; \$2.50 table d'hôte scale; \$2.50 covert after 10; \$3 Saturday nights. Aimed for mass play and pop prices; comfortable capacity permitting the modest scale. A quick click as a favorite dine and dance spot. Those Sunday nights are THE thing.

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 ditto; both feature ultra nude revues.

Frolics—Former Cameo Club under Jim Redmond's direction with elaborate revue; another very worth-while spot to take in.

("Class" Night Clubs)

Mirador—One of ultra rooms; "dress" essential. Good dance team, the return to New York of the Yacht Club Boys, and the unique "Fuzzy" Knight; Johnny Johnson dance music corking. \$4 covert.

Club Richman—The debonair Harry at the helm with excellent show as money's worth for \$4 covert.

Montmartre—Mitty and Tillio, new dance team; \$3-\$4.

ROADHOUSES

Roadhouse season starting with Al and Jack Goldman's Castilian Royal, and Al Shayne's Pelham Heath Inn, both on Pelham parkway, among worthy spots.

Castilian and Pavilion Royale on Merrick road, near Lynbrook. Roadhouse season starting early. Formal openings around May 1.

RECOMMENDED DISK RECORDS

Okeh No. 40768—Vaughn de Leath warbles the old "Some of These Days" as if she means it plenty; the more modern "Muddy Water" is the back-up.

Edison No. 51921—The Florida Four are versatile and overcome their lack of numbers with clever arrangements of "You Stayed Away Too Long" and "When I First Met Mary."

Columbia No. 891—"Proud" and "Don't Sing Aloha" by the Columbians are brisk foxes with Johnny Marvin and Ed Smalle vocalizing interludes. Victor No. 20513 and No. 20308—Three-quarters Paul Whiteman on these two records. The first is all-Whiteman. "It All Depends on You" and "That Saxophone Waltz" are an excellent coupling and "Muddy Water" with "Ain't She Sweet?" (Nat Shilkret) are equally fetching. Great for the dancers.

Brunswick No. 3465—Ernie Golden's McAlpinettes offer "Silver Song Bird" and "Indian Butterfly," a couple of melody themes, brilliantly scored and broken up by Margaret McKee's whistling choruses.

Victor No. 20509—Jane Green gets plenty hot with "You Went Away Too Far and Stayed Away Too Long" coupled with "I'm Gonna Meet My Sweetie Now."

RECOMMENDED SHEET MUSIC

"Slow River" "My Sweetheart Waltz"
"I'll Always Remember You" "Desert Eyes"
"So Blue" "If You See Sally"

DOROTHY HEINS' 1 DAY

Didn't Have Money to Pay for Taking Ride

Dorothy Heins, claiming she's an actress and address at the Hotel Royal, 635 West 112th street, was given a sentence of one day in jail by Magistrate Delagi in the Washington Heights Court, New York, for a sightseeing ride in Upper New York City in a taxi and not paying the bill of \$9.95.

Miss Heins was driven to police headquarters by the taxi driver, Gerald Gress, 266 West 123d street. After a ride to Woodlawn cemetery, Miss Heins informed Gress she didn't have a cent.

Chemical's Opening May 2

A branch of the Chemical National Bank will open May 2 in the Paramount building.

Meredith Wood, an assistant vice-president from the main establishment downtown, will be in charge of the Paramount branch. It is understood Mr. Wood has been given wide latitude and will direct the branch almost entirely independently of the home office upon matters calling for decision, including credit.

CAUGHT SELLING DOPE

James Muldoon Arrested—Said He's A Former Dancer

Charged with selling a quantity of heroin to Federal Agent William Darcy, James Muldoon, 23, formerly in the show business, was arrested after a struggle and locked up at Police Headquarters. Darcy, accompanied by Detectives Buckley and Moffatt, of the Narcotic Squad, went to Broadway and 49th street. The detectives secreted themselves in a doorway and Darcy approached Muldoon.

Muldoon, Darcy said, handed a quarter ounce of heroin and demanded \$10. After the money had been paid the Federal agent arrested Muldoon. Buckley and Moffatt then appeared on the scene and subdued him.

In West Side Court Muldoon pleaded guilty before Magistrate Brodsky. His criminal record showed he had been arrested four times previously. Because of this the magistrate held Muldoon without bail for trial in Special Sessions.

Muldoon told the detectives he had not worked in some time. He said he formerly had a dancing act with a girl.

MRS. BEST ABLE TO TAKE CARE OF HERSELF

Raymond Franklin's Arrest,
However, Brings Much
Inside Stuff

Raymond Franklin, 35, dealer in art goods, said to be a brother of Mal Franklin, composer, told Magistrate Louis Brodsky in West Side Court during his arraignment on the charge of disorderly conduct how he received a few jolts on the jaw and pointed out a discolored left optic that he claimed to have received from Mrs. Camella Best, screen actress.

Franklin lives at 1036 Intervale avenue, Bronx. He was arrested in front of the Rivoli theatre by Patrolman Frederick McGrath of the West 47th street station. McGrath arrested Franklin on the complaint of Eugene Adler, clothing manufacturer, of 25 5th avenue. Mrs. Best also lives at the 5th avenue address, but not with Adler.

Mrs. Best, good looking brunette, who stated on the witness stand she was a divorcee, told the court that she and Adler were about to enter the Rivoli theatre when Franklin struck Adler several times on the jaw and dealt her one near the "button."

"I thought the man was crazy," she said "I turned about and began to take care of myself. I certainly did strike Franklin after I saw him strike Mr. Adler and then hit me," she said. Adler admitted on the witness stand he knew Franklin and his wife. It was testified that they are living apart.

Mrs. Best did "nobly" He said that Franklin assaulted him and struck his companion, Mrs. Best. He averred he was struck from behind. "When I recovered myself," he said, "I saw Mrs. Best ably defending herself. She was giving Franklin plenty and he was doing his best to retreat." Attorney Harry Hechheimer, for Franklin, wanted to know if Mrs. Best hadn't discolored Franklin's eye.

Adler replied that he saw Mrs. Best "doing nobly." He stated that Franklin assaulted him on another occasion, and quoted Franklin as saying that the latter intended to punch him whenever he met him. Franklin denied this.

Franklin denied the assault. He said that he met Adler and Adler raised his cane in a menacing attitude. Fearing to be hit, he said, he defended himself. Franklin was found guilty and fined \$5 or five days in West Side jail. He paid the fine.

During the course of the testimony it was brought out by Franklin that his wife had served him with separation papers. Hechheimer told the court that Franklin was about to start action for divorce. Mention of an alienation suit was heard, but nothing definite was brought out at the hearing.

SVEND NORAGEN, 3 YEARS

Dancer and Animal Tender Had Burglar Tools

The varied career of Svend Noragen, 24, which has included in the last six years aesthetic dancing, soda clerking and caretaker of the animals at the Hippodrome, came to an abrupt close in Special Sessions when Svend was sentenced to a term not to exceed three years in the penitentiary. He had pleaded guilty to having burglars' tools in his possession.

According to Probation Officer Jacob Lichter, Noragen was arrested in the furnished room at 606 West 191st street for having numerous tools for which he couldn't give a satisfactory explanation. Lichter told the Justices that Svend came to this country from Norway six years ago. He went to Los Angeles where he said his brother is a teacher in dancing. Svend thought he'd like to learn cavorting among the lilies of the field and his brother taught him aesthetic dancing. He came to New York a year ago but found that the demand for dancers of his type was not so good so he took a job as soda jerker. Later he got among the animals at the Hippodrome.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual, \$7.00 Foreign, \$8.00
Single Copies, 25 Cents

VOL. LXXXVII No. 1

15 YEARS AGO

(From Variety and "Clipper")

Cliff Gordon and Bobby North produced a sketch called "The Lifer" at a cost of \$10,000. It died 14 times in a week at Hammerstein's and went straight to the storehouse.

B. K. Blimberg leased the plot at 95th street and Broadway for 42 years and announced his intention of building a picture house on it. (The building for some years was operated by Tom Healy as a restaurant and later went into pictures.)

An effort was made to organize an exclusive club of theatre men with initiation fee of \$500 and limited to 100 members.

The Ziegfeld "Follies" was not the big organization it became later. It was playing the New York Roof, and it was proposed to move it over to the New Amsterdam Roof to make room for a new Ziegfeld musical, "The Winsome Widow."

It was reported Harry and Sim Williams would retire from the Empire Circuit (Western Wheel), joining the Columbia group.

There was a "sheet music war" in progress due to the sale of copies at five and six cents by department stores against the 10-cent price in the Woolworth stores.

Albert E. Lowe, theatrical promoter, began a campaign to build up his name in connection with small time houses in New York. Marcus Loew began suit to prevent his use of the name, alleging that he (Loew) has spent \$200,000 in popularizing his name as applied to theatres.

50 YEARS AGO

(From "Clipper")

One of the most talked of theatrical divorces of the times was on trial. Kate Claxton was suing Dore Lynn for divorce in New York charging statutory offenses, while her husband had filed a cross bill against the actress, naming Charles A. Severson, leading man and matinee idol.

Lotta Crabtree's new play, "Bella, the Charity Child," was a flop and withdrawn after two performances in St. Louis.

Cheyenne, Wyo. Ter., was the meeting place for travelers from both west and east as they made their way into the Black Hills in search of gold. The boom already boasted two variety theatres. At one the headliner was the Valdis Sisters, one of whom was later the wife of the late Harry Allen, New York agent.

Pat Gilmore was the John Phillip Sousa of the '70s. He was this week giving concert in Baltimore. Gilmore was probably the first bandman to preside over public dances in New York, playing in the old 22d Regiment Army.

Dan Rice operated his own circus in which he appeared as the principal clown. He had been showing on a boat in the Mississippi river all winter and was due to land at St. Louis and reorganize for a tour under the tops.

Sig. Nicolini and Adelina Patti were appearing in grand opera in Vienna. The cables brought news that the Austrian capital was rather shocked to note that during a performance of "Romeo and Juliet" Nicolini kissed his Juliet's hand 21 times, while the tradition called for only eight.

W. W. Cole had wintered his circus for three years in Memphis. As the season was about to open, the Common Council of the town granted him a permit for two days without the usual fee.

INSIDE STUFF

ON LEGIT

"Barking Dogs," which showed for a single performance at the Central Opera House, New York, April 5, is to be reproduced as a regular Broadway attraction with assistance of capital pledged after the "investor" performance at the uptown dance hall.

Samuel Orange, author of the piece, will also figure as producer in the uptown production. Orange is reported as having interested German capital to finance the theme of the play, being in the nature of a German-American family's loyalty to America in the World War.

The new edition of the piece is scheduled to reopen at the Mansfield, New York, May 9. George Damroth, who directed the former production, has been assigned to direct the new cast which is due for rehearsal next week.

On the original production the cast was rehearsed two weeks and paid a flat sum of \$25 each for the single performance and without the producer obligated to retain the players should the production be continued.

This arrangement for a single performance not coming within the jurisdiction of Equity, the latter organization cannot invoke the usual eight weeks' lapse which obtains on productions usually disbanding for cast changes.

Several of the original cast will be retained in the reproduction, but most of the next cast will be new.

The J. P. Muller Advertising Agency has a Thrift Fund, restricted to its employees. The Fund pays interest with any amount due a depositor payable upon 24 hours' notice. So far none has withdrawn and the amount in the Fund is reported in six figures. A small amount weekly is placed to his credit by each employee out of his or her salary.

Several other concerns are said to be adopting the Thrift Fund plan for employees only. It operates in a couple of ways; brings the employees closer to the organization and acts as a sort of steppage to think if an employee picks up an idea he might leave.

James N. Rosenberg of Rosenberg & Ball, Wall street attorneys who have figured legally in numerous downtown bankruptcies and reorganizations, is the author of his first play, "Wall Street" which opens tonight (Wednesday) at the Hudson. Mr. Rosenberg is counsel for the trustees in the G. L. Miller & Co. bankruptcy.

Another debut playwright is Lloyd C. Griscom, former U. S. Ambassador to Italy and Japan, who, with Jack McGowan, musical comedy lead, has written "Tenth Avenue" which opens May 1 in Detroit. Griscom is also a lawyer, member of the firm of Beekman, Menken & Griscom.

Bide Dudley in his "Evening World" column suggested that New York sue California for alienation of the affections of Morris Gest. It was a pretty wise crack, for Bide, and seems true in part at least. Dailies in Los Angeles and San Francisco simply flooded Gest with news stories and editorials while he was presenting "The Miracle" in either city. A San Francisco editorial suggested that the city contract Gest to come out there at least twice yearly, to promote the town, adding that one Gest engagement would be better for San Francisco than any exposition. Los Angeles was much along the same trend of thought in marking Gest as a miracle himself as a showman.

Daniel L. Haynes, colored actor, got his first real stage opportunity in "The Bottom of the Cup" when Charles Gilpin became too ill to appear. Haynes went into the part on two days' notice and the N. Y. critics gave him enough praise to keep him on the stage the rest of his life.

Haynes, so the story runs, was once a printer, insurance man and a

(Continued on page 49)

INSIDE STUFF ON PICTURES

(Continued from page 23)

pany head and told to draw up a contract. This occurred on a Saturday afternoon. The general manager replied if it were all the same, he would have the contract drawn the following Monday. The man who was to get the position said that it would be okay for him.

A third party present, responsible for bringing the two men together to talk business, told the film company's executive he had better sign then, as by Monday the man whom he wanted to hire might call him up and call it off, through signing with such and such a company, naming one of the biggest producing companies. The company executive did not think so and said it would be okay to let the matter lay over until the following Monday.

Sure enough, 15 minutes before the man for the position of general manager was due in the office, he called the film executive and said, "I am very sorry but I cannot take the position as I have signed with Mr. So and So to go to the coast and operate his studio at a salary of \$2,000 a week and a percentage of the profits.

"Metropolis," German system or process of photography, to which reference was made in the review in Variety upon that Ufa picture, is said to be a matter of mirrors. A scene is thrown into several small mirrors and reflected onto one large mirror, then cameraed for the film, getting the tangled or whirling or some other effect. Mirrors have been frequently employed in pictures although this particular handling has not been known of. Mirrors are the backbone of so many illusions and mystery matter it is remarked by magicians that they have not been utilized to their full measure of value on the screen.

Without publicity it is almost certain Publix Theatres is back of a concerted movement to obtain Sunday movies in many towns. It has a thorough system of propaganda beginning to bear fruit in many spots.

Those Stanley-Mark Strand-Fabian houses that have Vita contracts are paying off their installation obligations in six months or as soon as possible thereafter. Warner Bros. make provisions for one year charging off this cost which ranges from \$16,000 to \$25,000.

This is a quick charge-off, considering the 10-cent per seat weekly royalty tax which represents the profit to Vitaphone. In addition, the \$200 average per Vita subject rental for a week must be included.

The Manhattan and Brooklyn Strands are playing "The Better 'Ole" (Syd Chaplin) day and date starting Saturday. As a rule the Brooklyn Strand plays the other's feature a week later, although operating independently on presentations.

Last week at the Paramount Studios, Hollywood, a call was sent out that everybody on the lot would appear at an outside stage where a meeting was to be held. The report got around Hollywood that B. P. Schulberg and Walter Wanger were telling the employees where they got off at. But the purpose was to take a picture to be shown of the en masse group employed at the Par Studios. Over 1,000 were present.

With the Christie Film Corporation also going to Paramount, they had Bill Dooley and other members of his sailor comedy company take some stuff in front of the Par Studios, entitled "Breaking Into Paramount." Scenes were taken in front of the entrance to the studio, with the comedians all thrown out as they tried to enter with the exception of Dooley, who was welcomed.

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

One charge never leveled against Hollywood is that it is unprogressive. Whether it be an airplane, crack new train, advanced fashion in socks or a new mixture of breakfast food, movie folks are willing to try it at least once. Most of the time a new fad or fashion is "just another toy." But the latest craze has turned out a real convenience.

It is the transatlantic telephone and it has become quite the thing to put in a call for London and wait for the "Are you there?" Because of the difference in time between Los Angeles and London, one must get up at weird hours in the morning in order to talk to someone there in the afternoon.

Recently Lillian Gish called up her sister, Dorothy, who is now in London, and each only got about as far as "Hello." Then both choked up and about \$200 worth of time elapsed before either one could say anything else. But each knew how the other was feeling—so many things to say and no words to say them in.

But the funny part was that Dorothy hurried away from the phone in London so that she could cable Lillian all the things she had wanted to tell her through the transmitter.

Even Will Rogers can't always be right. Not long ago he opined that if they would take all the mother-in-laws out of Hollywood, there wouldn't be any divorces. Right away I began hearing about exceptions to this rule and to date I have five—there are probably many more.

Mr. Rogers might have a hard time making Joe Schenck believe that domestic bliss would be as blissful without the charming mother of the lovely Talmadge girls. In fact on his last trip to New York Joe invited his mother-in-law to accompany him since Norma was busy on a picture.

Everyone knows of the devotion of Douglas Fairbanks to Mary's mother, and every once in a while we hear of tea parties given at the Hollywood Athletic Club by Larry Semon in honor of his mother-in-law, who is also his publicity agent. Harold Lloyd's mother is the centre of the whole Lloyd family. And James Rennie would probably spend a great deal more time in Hollywood if he knew how tenderly they mention his name in the Gish home. In Mrs. Gish's room the picture closest to her bed is that of Jim, and he is always spoken of by the Gish girls as "mother's favorite son."

The mother-in-law joke may still be good for a laugh in the cartoons, but it means nearly next to nothing in Hollywood.

Once upon a time a meeting between Jack Dempsey and Jess Willard was enough to mean headlines in every paper in the United States and points East and West. Now both live in the same town, see each other often, and occasionally even do business with each other, and the only place it is noted is in the fine print in the real estate section. One notes the name of "Jess Willard" on a real estate office at the corner of Vine street and Hollywood boulevard. And the Barbara Hotel is owned and operated by none other than the vanquished Battler of the Seesaw.

Jim Jeffries may be an ex-champion fighter, but he is not through winning championships. I learned today that his alfalfa ranch near Los Angeles is considered one of the finest in the west. And when he enters his cattle and horses at the show here, they bring down so many blue ribbons that it looks for a while like it is raining violets.

Lunch this week at Doug and Mary's in company with Ina Claire, and John Donnelly, her manager. And with it an object lesson from Doug of the fact that if we think we like a thing, then we like it. And vice versa.

"Do you like parsnips?" asked Doug, suddenly, to illustrate a point in a story he was telling.

"No," we all yelled. "Neither do I," he told us. "At least I didn't think so until the other night when the chef fixed up a tasty dish of what I thought was sweet potatoes a la some new way. I asked for more sweet potatoes. 'There aren't any sweet potatoes,' the butler told me. 'Those are parsnips, Mr. Fairbanks.'"

Doug was right. Parsnips may be good—they've just got a bad box-office title.

When Doug tells a story, he tells it with all of him. If he has to stand on one ear to show what he means, he balances on that ear. Apropos of that Mary tells what she considers a good story on her acrobatic husband. She was arranging for a dinner of seven at their home.

"Put one at each end of the table," she told the butler, "and place Mr. Fairbanks at one side with two guests and the other two guests on the opposite side."

"Oh, no, Madame," protested the butler, "Mr. Fairbanks will not fit in on that side. He needs so much room to talk."

Ernst Lubitsch, incidentally, has a version of English that sounds like Webster's dictionary going through a rock crusher. Sam Bernard, when putting over a funny story on the stage, is supposed to talk the most mangled English in the world, but Lubitsch's serious conversation out-funnies Sam. And also he has in all earnestness Sam's funny slide, his back step and the same manner of swinging his arms in every direction to pound home his ideas. Studio attaches and actors on his set are often hard put to it to restrain their laughter. Perhaps they wouldn't if Miss Pickford hadn't threatened to dismiss any of them who does let a snicker escape. Even Mary has difficulty occasionally to keep a straight face, as when recently the famous director told her:

"When you get to the stephouse, be careful."

Not wanting to hurt his feelings, she did not ask him to explain, trusting to her observation when they reached the set.

"Be careful of the stephouse, Mees Pickford," he told her when they got there, and pointed dramatically at the front stoop of the little house, being shot.

There's no possible chance for a New Yorker to become lonesome out here. In fact, he is apt to see more friends and more of those friends here than if he were in New York. If it's Los Angeles he is sure to see them at the Ambassador or the Biltmore; if it's Hollywood, there is Henry's or Pauls. There are so few places for people to congregate out here that he always knows where to go to find his own kind.

There's rarely more than one premiere a night, legitimate or pictures, so that all the professionals can show up there. They are almost "professional matinees."

Lou Housman, erstwhile sport writer, promoter and until recently Chicago representative for Al Woods, arrived in Los Angeles last week to take charge of the George Spoor interests. It looks as though he would stay, for he has taken a house and bought an automobile. The latter is much different from the dilapidated flivver he used to drive around Chicago and which Rennie Woolf joshed him about. He took particular pride in keeping that flivver rusty, dirty and generally disgraceful. His friends had much sport about that car and it was customary for him to park it in front of the Sherman House, returning to find it decorated with a nose-bag or some other laugh-getting appendage. Once he drove it to some sport function where parking space was \$3 a car. He drove through the gate and an attendant yelled:

"Three dollars for that car."

"All right," said Lou, "I'll take it."

STAGE CENSOR SEATTLE'S AIM

Drastic Ordinance Pending for Drama-Screen

Seattle, April 19.

Local showmen were up in arms the past week, due to agitation for a city ordinance to censor local theatres, the ordinance to have "teeth." It is called a "theatre supervision" enactment and was introduced in the city council by Alderman W. T. Campbell of West Seattle. The agitation followed directly after the appearance here of Earl Carroll's "Vanities," the show that was ordered to dress up a little and tone down a lot by Seattle's woman mayor, Mrs. Bertha K. Landes and her censorship commission.

The agitation was fanned into flame by flaring headlines over the Carroll show by the local Hearst newspaper, and this paper also featured the ordinance proposal, with such headlines as "New Ordinance Has Teeth." On the other hand, the Times seems to have banned the use of the word "censorship" and is silent on the movie ordinance. The Times carried no stuff on the Carroll incident.

Stage and screen would be censored by this measure, drawn up by Corporation Counsel Kennedy at the request of Mrs. Landes. Nine would comprise the board, five women and four men. The bill would make it unlawful to exhibit any picture or produce any play immoral in nature or "wherein any scene of violence is shown in a gruesome or revolting manner, or to sing an obscene song, discourse in obscene language, dance in an immoral manner or even permit any photograph or similar device to be used for the reproduction of an obscene song or conversation."

The censorship board would be abolished and this supervisory board put in its place, with more power. If any theatre fails to heed warnings, it can be made to show its future bookings in preview to the board for approval or disapproval.

Wide authority is given the board which can make any firm, person or corporation furnishing for display any film or moving picture, to first show it to the board and then not to have it exhibited until approved. Light sufficient to recognize a person at ten feet must be in all public places of amusements, the proposal would provide.

"Lost" Actors Paid Off

Actors in "Lost" and "It's a Wow," which closed after playing one week each were paid off by Equity through funds covered by salary bonds. The latter piece, which was taken off after showing in Brooklyn, had its bond money provided by A. Druckman, wholesale furniture man.

Jerome Simmons, an attorney, posted the "Lost" bond, all players receiving salary except Ramsey Wallace, who acted in and presented the play at the Mansfield, New York. It was alleged by Simmons that Wallace was given \$1,500 to pay production claims but that no accounting had been received. Wallace stated that the funds had been used in the rightful manner and his salary claim awaits arbitration.

TREVOR IN "RAMBLERS"

Ted Trevor (formerly of Trevor and Harris, ballroom dancing team), will replace Jack Whiting in "The Ramblers" next week.

"The Phil" Goodman musical expects to stay at the Lyric until about June 1, when it will close for the summer, reopening in Pittsburgh Labor Day.

Whiting is to appear in a new Goodman production next season.

Mary Hay's Arrangement

Los Angeles, April 19. Mary Hay, ex-wife of Richard Barthelme, made arrangements by long-distance telephone with her actor-husband, on location in Tacoma.

The latter will assume custody of their child while Miss Hay is in Singapore, Straits Settlement, with her new English husband.

AN ASS'T SAID THIS

An assistant stage manager of a Broadway musical started to count up the house Good Friday by looking through a curtain peep hole.

Surprised at seeing a good sized audience present, he surmised, "Maybe they read 'Elmer Gantry'."

CAGNEYS AND 'B'WAY VINDICATE HARRIS

Manager of Show Upheld by Equity Arbitration—Producers Generous

The affairs of James Cagney and his wife, Frances Vernon, originally engaged for the London company of "Broadway" have been partially straightened out through an arbitration of Miss Vernon's contract, with the result that Jed Harris the producer was vindicated. Examination of the testimony indicated that generous gestures by the manager reacted in a way that caused a series of disputes before Equity.

Cagney was given a run of the play contract for the London company, Miss Vernon receiving a similar contract at his suggestion. On the eve of sailing Harris decided Cagney's performance was not satisfactory and Roy Lloyd understudy in the original cast was hastily substituted. It was then agreed that Cagney be spotted in a "Broadway" company to be sent on tour or play in the New York show, where he is still handling a bit.

Miss Vernon's case came up for consideration at Equity. It was ruled that she must go to London to comply with the contract. Although the part she was to have there is being played by an actress who also has a run of the play contract, the Harris office did not insist on her making the trip. Instead she played one performance in New York and received salary for about 10 weeks. Recently Miss Vernon failed to appear in the theatre. Notice was given her and the matter went to arbitration, the decision being that when Miss Vernon accepted the engagement with the New York company, the London contract was waived and the notice of dismissal was upheld.

The trunks of the Cagneys had gone aboard ship and it was several days before they were recovered. Harris gave them \$185 for toilet articles and clothing in the interim and the company manager, H. E. Shumlin, loaned them his apartment.

There was no denial by the Cagneys of the statement made by the manager. It appears that early in rehearsals Harris advised Cagney that his performance was not satisfactory. The actor replied that he was nervous because of the probationary period and would come around alright. The Cagneys were playing vaudeville prior to the "Broadway" jobs, the husband also having been in "Outside Looking In."

Mountain Play With No Curtain May Be Seen

"The Uninvited Guest," drama of the Tennessee mountains written by B. J. McOwen, is again nearing production by Argyle Campbell. The piece has thrice been on the verge of being bankrolled but each time the deal fell through, principally through failure to agree on the manner it should be presented.

The play is something of a novelty, the curtain descending at no time, although there are intermissions between acts. The setting, designed by Albert Bliss, is that of a cabin on a mountain side. There are no footlights, the hillside effect slanting down toward the orchestra.

At the end of the first and second acts the moon slides behind a cloud and the stage becomes dark. An interior scene within the cabin is secured by sliding the side off like a door.

"Chibi" Now "Madcap"

Shuberts' musical, starring Mitzl, has undergone a third title change and will reopen as "The Madcap," the latter title supplanting "Chibi." The piece had formerly been out as "Green Fruit."



IRVING EDWARDS

enjoying 11th week with
"EARL CARROLL'S VANITIES"
Earl Carroll Theatre, N. Y.

"VARIETY" said:
"This boy has looks, personality, sings, dances, plays the ukelele, knows how to wear clothes, and wise cracks as one in the habitude of the roaring forties."

Direction WILLIAM MORRIS

Thanks to

Tom Rooney and Jess Martin

Triangle Co. Carries on Despite Authorities

Chamberlain Brown's utilization of the 94-seat Triangle theatre in Greenwich Village as a showcase of new plays for the benefit of Broadway producers, will take place only on two matinees per week.

It will not interfere with Kathleen Kirkwood's regular repertory company which is currently offering the fourth bill of its fourth subscription season, a program of "horror plays."

The fifth and last offering for the season will be on June 1, a second edition of "Bare Facts," an intimate revue.

Because of the city fathers' objections to the Triangle as a theatre structure, no tickets are sold as a regular theatre proposition. The Triangle Club presents the Triangle Players, according to the billing, and season subscriptions are sold only.

Miss Kirkwood hopes to secure enough subscribers for the new season to make the venture pay, before she presents her first production next fall, according to plans. It has been a financial loss right along.

Court Sustains Spence's "Gorilla" Royally Audit.

Spence Service, Inc., which is the business corporation handling Ralph Spence's royalty interests in "The Gorilla," which he authored, has been sustained in its privilege to inspect all books, ledgers and documents of the Co-National Plays, Inc., which has the stock and repertory releasing rights to "The Gorilla."

Frank O. Miller, president and treasurer of Co-National, balks at the idea of Spence's auditors invading his private ledgers to determine how much royalty is due him in a claim for more income than was accounted to him, but Appellate Division sustains the playwright.

Spence admits some \$12,000 received, but claims there is still more due him.

Jolson Smart Too

As "A Night in Paris" flivvered badly at the Apollo, Chicago, the Shuberts got the bright idea of switching Al Jolson in "Big Boy" into the house ahead of schedule. Jolson was then in Kansas City and cleaning up. He received a telegram from Jules Murry. It read:

"I think I can arrange to have you open Apollo starting April 10. Please confirm." The date started Holy Week.

Jolson wired back: "I think you can," then hopped on a train back to New York, his show laying off last week. Al wanted the rest and being a percentage star, outfigured Murry on the Holy Week trick.

Shirley Belmont's Advance

Shirley Belmont, one of the featured principals in the new cast of "The New Yorkers," the intimate revue at the Edyth Totten theatre, was until recently a member of the chorus of the New 125th Street theatre burlesque stock company.

LOSES IN ARBITRATION MAY RESORT TO COURTS

Adverse decision on Russell Mack's claim of \$1,800 against Myron Fagan, author-producer of "The Little Spitfire," was handed down in arbitration at Equity. Charles Wagner, umpire, concurred with Fagan's arbitrator that Mack held no legitimate claim for the amount.

Mack contended that a refund of \$100 weekly on an 18-week engagement in "The Little Spitfire" was due him when he terminated his contract with the show.

Mack admitted he agreed to a salary chop for three weeks and understood after that period the management would make up the accumulated deficit at maturity of his contract with the production.

In refutation Myron Fagan testified that no such arrangement had been entered into with Mack and that there had been a general understanding that the salary chop would continue permanently and with Mack evidently agreeable since he remained with the piece for the additional weeks.

Arbitration found for the producer although Mack has hinted he will proceed with civil action against Fagan to collect regardless of the decision on arbitration.

COMPLAINED TOO LATE

Salary Claims Disallowed for "Cowboy Crazy"

Salary claims of Joseph Mitchell and Paul Stanton against L. Lawrence Weber in the matter of "Cowboy Crazy," a play that did not open in New York, were disallowed by Joseph P. Bickerton, Jr., acting as arbitrator.

The piece was tried out last August and new contracts were issued the cast in September. Thereafter the show was indefinitely postponed. Mitchell and Stanton filed claims Dec. 20, over two months after the date of the contracts. The standard contracts stipulate all such claims must be filed within 60 days.

Other players engaged filed within the time limit and were paid the usual two weeks salary.

Ticket Seller's Fake

Los Angeles, April 19.

William Chopp, ticket seller for the Mission Play at San Gabriel, was arrested after police checked on a story he told of having been robbed by bandits at his booth in the Pacific Electric station.

He was charged with faking a robbery to cover an alleged shortage in his accounts of \$540.

Whittendale's Ailment

James Whittendale, company manager for a number of Broadway attractions, has recovered after nearly losing his life through nasal hemorrhages. He was in charge of "Thou Desperate Pilot" when it played Brooklyn. Descending the subway stairs a nose bleed came on. Stopping suddenly he was shoved against the wall by a person walking behind.

While that was then not regarded as serious, he was later removed to the Knickerbocker hospital and a specialist was called. It was necessary to open the bridge of the nose and a tube was inserted. Blood transfusions were resorted to.

"PADLOCKS" AT ROYALE

"Padlocks of 1927," the revue which will have Texas Guinan at its head, will come into the Chanin's Royale, New York, May 30, after playing the previous week in Newark.

Recent cast additions include Jansen and Whalen, Renard and West, Bobby Watson, and Bert Hanlon is a possibility. Ruby Keeler will also be a member, this making Miss Keeler's third show since the last half of the season opened.

Billy Rose is collaborating on the lyrics and the score will be by Lee David and Henry H. Tobias.

VIC LEIGHTON QUITS BOOKING

Resigns as Erlanger's Router, After 11 Years

Victor Leighton, booking executive for the A. L. Erlanger office, has resigned, after holding the post for 11 years. When he joined what was then the Klaw & Erlanger office, he took over the assignment handed up to then by the late Charles Osgood.

George Loeffler has been appointed to relieve Leighton, who will leave on his own shortly.

It was understood that Leighton intended to remain with Erlanger as long as the latter lived, but lately the booking expert came to realize the hard work was sapping his strength and decided to retire. He is known to have put aside a comfortable fortune, estimated at half a million.

Leighton is one of the best versed men on railroads and show transportation in the country. His booking experience, following many years on the road, is second to none. Leighton easily qualified as an expert on railroad rates during and after the war, and proved his points in arguing with transportation officials as to the cost of theatrical baggage-car costs. He is as familiar with the railroad guide as any railroad man.

Leighton was formerly booker for A. H. Woods at the time when the latter sent shows to the road by the score per season. During that period he went west for his health. He has not been ailing of late, but figured taking no further chances with confining office work.

ILL, DISMISSED, TAKES CASE TO ARBITRATION

Rita Coakley has asked Equity arbitration on her dismissal from the cast of "Father Walks Out," by Mary Forrest, because of inability to attend several rehearsals because of illness.

According to complaint Miss Coakley states she had been rehearsing with the play five days prior to being taken ill and her mother reported her illness to Miss Forrest. Upon advice of physician, Miss Coakley says, she did not resume rehearsals for five days and when she returned she was told she had been dismissed and another had been engaged in her place.

Mary Forrest, producer, claims she was within her rights, since the probationary period of seven days had not lapsed.

Miss Coakley also holds she is within her rights through a clause in regulation Equity contract stating unless a player is out of the cast for more than seven consecutive days they cannot be dropped on account of illness.

Equity has heard both sides of the tangle and has turned it over for arbitration. Should Miss Coakley substantiate her status with the production and righteousness of claim she would be entitled to two weeks salary if not recalled to the cast.

Two Road "Spiders"

Two road companies of "The Spider" will be sent out within the next few weeks by Albert Lewis and Sam H. Harris.

The first company, due for rehearsals in two weeks, will go to Chicago and the second is figured for Philadelphia and Boston.

No. 4 "Hawk" Off

The proposed fourth company of "Night Hawk" has been called off through a drop in business of the two road companies now out. The Canadian company may traverse the territory intended for No. 4.

Business of the New York company at the Frolic, New York, is holding up sufficiently to give it a profit through the show owners also having the house.

Lina Basquette's Successor
Albertina Vitak is in LeMaire's "Affairs," succeeding Lina Basquette.

Mitty and Tillie, foreign dancers, will not leave the show until next week.

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).

(Average grosses in most cases estimated, Holy Week business not indicative of normal pace.)

"Abie's Irish Rose," Republic (257th week) (C-901-\$2.75). Run leader off since Washington's Birthday, as have most others on list, but figures to outlast most; recently \$8,000, but over \$14,000 during winter.

"Broadway," Broadhurst (31st week) (CD-1,118-\$3.85). Until last two weeks attendances virtual capacity; will react and easily last into next season; completing eighth month; \$26,000, with last week \$1,000 less.

"Bye, Bye, Bonnie," Cosmopolitan (15th week) (M-1,493-\$3.85). Moderate money musical show, which, when moved here from Ritz, did well with cut-rate aid; will try to go through spring; around \$15,000 here, but less last week.

"Cherry Blossoms," 44th Street (4th week) (O-1,326-\$3.85). This attraction may move to Cosmopolitan, "A Night in Spain" due here May 2; "Blossoms" estimated around \$13,000.

"Chicago," Music Box (17th week) (CD-1,001-\$3.30). Money-maker, but not smash indicated during first weeks; recently around \$11,000 weekly.

"Crime," Times Square (9th week) (D-1,057-\$3.85). Started off like world beater, but eased off after first six weeks; making money and rated with hits; recent average, \$15,000.

"Countess Maritza," Jolson's (32d week) (O-1,776-\$5.50). In-and-out business; slipped off at Shubert; didn't do much at 44th Street, but when moved here picked up materially; around \$24,000, with less estimated last week, but in for season.

"Fog," National (11th week) (D-1,161-\$3.30). Mystery play that did not start much, but able to draw better than \$10,000 first seven or eight weeks; recently under \$7,000, but still satisfactory.

"Fog-Bound," Belmont (4th week) (D-516-\$3.30). May fight way upward; started at bad time with box office results nil, around \$3,000; better line on this week's attendance.

"Gertie," Bayes (23d week) (C-860-\$3.30). With low cost tie-up turning profit aided by cut rates; seems rightly spotted in roof theatre.

"Hearts Are Trumps," Morosco (3d week) (C-890-\$3.30). Final week; came in when business on down-grade; doubtful if could have landed in money; under \$3,000 for Holy Week.

"Her Cardboard Lover," Empire (5th week) (CD-1,099-\$3.85). Off to excellent start and commanding one of the smartest draws in town; business close to capacity proportions; \$21,000 and over.

"Hit the Deck," Belasco (1st week) (M-1,000-\$3.85). First musical for Belasco; postponed until next week.

"House of Shadows," Longacre (1st week) (D-1,019-\$3.30). Newest mystery entrant by W. A. Brady, Jr., and Dwight D. Wiman; opens April 21 (Thursday).

"Honeymoon Lane," Knickerbocker (31st week) (M-1,412-\$3.85). Going along to real trade; averaging over \$25,000 weekly; last week about \$21,500.

"Judy," Royale (11th week) (M-1,200-\$3.30). Between \$9,000 and \$10,000 weekly; moderate trade for musical comedy; sticking longer than indicated.

"Le Maitre's Affairs," Majestic (3d week) (R-1,745-\$5.50). Appears to have hit pace around \$32,000 weekly; should be profitable; Holy Week estimated at \$27,500.

"Lady Do," Liberty (1st week) (M-1,202-\$3.85). Musical comedy with flock of writers and composers; Kayly Norman ("Creole Fashion Plate") of featured players; Frank L. Teller presents; opened Monday.

"Love Is Like That," Cort (1st week) (C-1,043-\$3.30). A. L. Jones and Morris Green present new comedy by S. N. Behrman and Kenyon Nicholson; opened Monday.

"Lucky," New Amsterdam (5th week) (M-1,702-\$6.60). Off last week and expectation of run dubious; estimated pace down around \$33,000. May come back this week.

"Oh Kay," Imperial (24th week) (M-1,446-\$5.50). Agency buy expires this week but class musical ought to extend into summer; averaging \$36,000, under \$30,000 last week.

"One Glorious Hour," Selwyn (22d week) (D-1,067-\$3.30). Little

chance for this new piece of foreign adaptation; opened April 14 with no agency support.

"Peggy-Ann," Vanderbilt (17th week) (M-771-\$4.40). Intimate musical comedy ought to go into summer; averaging better than \$17,000 weekly; somewhat under that lately. Should recover.

"Queen High," Ambassador (33rd week) (M-1,168-\$4.40). One of season's musical successes; went into winter at better than \$22,000 weekly average; lately around \$14,000 or better.

"Rio Rita," Ziegfeld (12th week) (M-1,750-\$5.50). Capacity since opening; no contenders for money leadership; leads demand in agencies with weekly average over \$46,000.

"Right You Are If You Think You Are," and **"Mr. Pim Passes By,"** (1st week) Garrick (C-537-\$3.30). First named comedy moved here last week, getting about \$5,000; playing special matinees at Guild; "Mr. Pim" revival started this week with good advance call.

"Road to Rome," Playhouse (12th week) (D-879-\$3.85). Ticket demand so strong advance sales virtually guaranteed capacity even through Holy Week; \$17,000.

"Saturday's Children," Booth (13th week) (D-708-\$3.30). First real success of Actors' Theatre; trade approximated capacity since opening; last week somewhat off but over \$11,000, big in this house.

"Scandals," Apollo (45th week) (R-1,168-\$5.50). Best revue of season and longest stayer of "Scandals" series; over \$42,000 through fall and winter; recently around \$36,000.

"Set a Thief," Lyceum (9th week) (D-957-\$3.30). Mystery play and mysterious how it continues; rated under \$4,000 lately; sure loss.

"Sinner," Klaw (11th week) (D-830-\$3.30). Going along to fair money; average, \$7,000 to \$8,000; though bit less lately, profit claimed and may go into warm weather.

"Spread Eagle," Martin Beck (3d week) (CD-1,189-\$3.85). Ought to get a line on well-presented drama this week; to date under expectations, with pace second week \$11,000.

"The Barker," Biltmore (14th week) (CD-1,000-\$3.85). One of season's successes, though not getting big money; high around \$17,000, with average recent business \$12,000.

"The Comic," Masque (1st week) (C-900-\$3.30). Play from the Hungarian opened Tuesday, produced by John Jay Scholl and William J. Periman; J. C. Nugent, Patricia Collinge and Cyril Keightley in cast.

"The Constant Wife," Maxine Elliott (21st week) (CD-924-\$3.85). Doing great business with better than \$18,000 weekly first four months; not much off lately at close to \$17,000.

"The Crown Prince," Forrest (5th week) (D-1,015-\$3.30). Not tied up expensively and said to be turning profit at moderate money; Spanish Art Theatre due in May 2.

"The Desert Song," Casino (21st week) (O-1,477-\$5.50). One of season's leading musicals; held to better than \$30,000 for months and should last into warm weather; lately around \$22,000.

"The French Kiss," Bijou (6th week) (C-922-\$3.30). Third house to have Louis Mann and Clara Lipman show; moved here from Central Monday; light trade; under \$4,000. "Mixed Doubles" due next week.

"The Gossipy Sex," Mansfield (1st week) (C-1,050-\$3.30). John Golden presents comedy expanded from vaudeville playlet of same name; fair indications out of town; opened Tuesday.

"The Ladder," Waldorf (27th week) (D-1,142-\$3.30). Again advertised \$500 prize for best 200-word description of the play; also refunding price of tickets to those dissatisfied with performance.

"The Mystery Ship," Comedy (6th week) (D-682-\$3.30). Bargain mystery play selling two-for-one tickets; claimed to make money at \$4,000.

"The Play's the Thing," Henry Miller (25th week) (CD-946-\$3.85). Average of over \$17,000 covering first five months; holding to big money yet, bettering \$15,000.

"The Ramblers," Lyric (31st week) (M-1,400-\$5.50). Expected to last through May; has dropped off but grossing over stop of \$20,000; last week excepted.

"The Second Man," Guild (D-914-\$3.30). First named show new, alternating with Shaw comedy; opened last week winning favorable notices and grossing \$15,000.

"The Silver Cord," and **"Ned Mo-**

Cobb's Daughter," John Golden (15th week) (CD-900-\$3.30). "Silver Cord" played last week; rated among best written plays of season; average over \$14,000.

"The Spider," Charnin's 46th Street (5th week) (D-1,413-\$3.85). Broadway's new dramatic sensation; sold out all Holy Week performances except Wednesday matinee and then almost capacity; above \$30,000 again.

"The Squall," 48th Street (24th week) (D-969-\$3.30). Started moderately and built steadily up to \$14,000, easing down in last two months, but making money at approximately \$9,000.

"The Thief," Ritz (1st week) (D-945-\$3.30). Revival of Henry Bernstein's drama with Alice Brady and Lionel Atwill; opens April 21 (Friday).

"The Tightwad," 49th Street (1st week) (C-708-\$3.30). Tried out in Village recently by independent producer; accepted by Shuberts; opened Saturday night, notices unfavorable.

"Tommy," Eltinge (15th week) (C-892-\$3.30). Not expensive to operate and making money right along to moderate grosses; moved here from Galety; \$7,000 to \$8,000.

"Two Girls Wanted," Little (33d week) (C-530-\$3.30). Since first of year averaged \$3,000 and over; very good in this house; off lately, but will finish out season.

"Vanities," Earl Carroll (34th week) (R-998-\$6.60). Notice went up last week, but decided to continue another two weeks; may wind up any Saturday; under \$19,000.

"Wall Street," Hudson (1st week) (D-1,094-\$3.30). The Stagers, independent producing group, presenting drama written by lawyer, James N. Rosenberg; opens Wednesday (tonight).

"What Anne Brought Home," Wallack's (9th week) (C-777-\$3.30). House and show under same management and profit claimed to light money; average around \$5,000.

"Wooden Kimono," Fulton (17th week) (D-913-\$3.30). Not smash, but mystery play has made good profit; high around \$14,000 when show was at Beck; lately \$11,000 claimed.

"You're Truly," Shubert (13th week) (M-1,395-\$3.30). If business picks up from this week on, may stay out season; pace slowed up materially after good start; recently \$22,000.

Special Attractions and Rep.

"The Jazz Singer," back in town for a two weeks' repeat, this time at Century, a surprise booking. "The Cocoanuts" will shortly return, playing the same theatre, following a two-week repeat of "Cradle Snatchers" starting May 2.

Thurston, magician, opened Monday at Central for limited engagement. "The French Kiss" moving to Bijou.

"Big Lake," American Laboratory theatre, and "Granite" moved back from Mayfair.

"Cradle Song," Clive Repertory, 14th Street, will end season next week; with other plays Eva Le Gallienne and company will play out of town.

Lyric bill, Neighborhood Playhouse, will be later followed by "Grand Street Follies," final production at house under Lewisohn Sisters' direction.

"Caponsacchi," Walter Hampden's, indefinite.

"The Night Hawk," revival, Frolie Outside Times Square—Little.

"The Field God," opening tonight (Wednesday), followed "Savages Under the Skin," Greenwich Village; "Goat Alley," revival, Princess; "The Devil in the Cheese" will move from tiny Hopkins to Plymouth next Monday; "Rapid Transit," doubtful start at Provincetown; "The New Yorkers" moves from Totten, where there are special matinees of "Joan of Arc," house getting "Enchantment" next week; "Rutherford and Son," Grove Street.

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\$22,000 in Holy Week

"Trelawny's" High Mark

Pittsburgh, April 19: For the second time within a few weeks a box office record was broken at the Nixon. The new mark was established when "Trelawny of the Wells" gathered in \$22,187.50 for three night and one matinee performance. Conceded one of the worst weeks on the theatrical calendar, the Nixon in previous years has been dark on Holy Week.

The Nixon closes its season Saturday, the current attraction being "The Poor Nut," which also closes at that time.

The Shubert-Pitt theatre likewise felt little drop in business Holy Week with "What Price Glory" in its sixth week. With Saturday night's business estimated, the figures will touch \$12,000. Interest in the picture was kept high through a clever advertising campaign conducted jointly by Alfred Head, of the company, and John B. Reynolds, house manager.

The Shubert Alvin was dark last week and this week is playing "Gay Paree." (Copyright, 1927, by Variety, Inc.)

LOSS OF LOOP'S BALCONY TRADE KEEPS HOUSES BELOW CAPACITY

Even Jolson Felt It—Heat on Easter Sunday—"Trelawny" Started One Week Only With \$30,000 Advance Sale

Chicago, April 19: Recovering from a disastrous Lenten season, the legit houses ran into a record April heat for the Easter Sunday openings. For the "smash" gross openings the summery weather showed no effects. Elsewhere the balcony window patrons didn't show up. While the premiere grosses for the new shows were all high they were not sellouts because of balcony weakness.

Jolson caused a stampede at the Apollo, proving the local folk will give "Big Boy" record grosses for its three weeks. With Jolson's call at \$4 top every night except Saturday, when the scale is tilted to \$5, the slant is that "Sunny" will have trouble holding aloft at \$5 top every night. An odd situation in front of the Apollo was the way the street "specs" got "stuck" on Jolson's pasteboards. The gross was "in," however, for the house. Mayor Thompson's presence at the Apollo opening added to the gaiety.

Balconies Long Absent

Next to "Big Boy" the lower floor call at the hotels went to "The Noose." It was a cleanup, but capacity was missed by about \$200 because of the slowup in the balcony sales for the cheap price. The cheap price ticket patrons weren't in the Loop for their Easter joy of the legit theatre. In fact, they haven't been in the Loop for the last seven Sunday nights. Formerly the Sunday balcony demand overruled the noticeable weakness of the week nights upstairs, but now it's a clean sweep of the entire week. Under these conditions if an attraction flops in hotel sales the night's grosses turn out surprisingly small for what are considered banner nights.

With "Trelawny of the Wells" going into last night's premiere with a \$30,000 advance sale for the limited nine performances this week, "Big Boy" promising around \$45,000 to \$47,000 at the Apollo, "Sunny" holding around \$34,000 at the Illinois, the town's trade is going to be topheavy for the next few weeks. The two musical leaders indicate worry for both "Twinkle Twinkle" and "Katja" while "The Nightingale" needs a lot of quick attention.

Stayers Skidding

Nothing has been found to stop the skidding of "The Cradle Snatchers," which didn't start off this week with a Sunday gross of better than \$1,300. The drops in grosses for "Snatchers" for the past five weeks is almost as sensational as was the first 10 weeks' high grosses. "Snatchers" drew a quick notice for exit April 30, same date that "Shanghai Gesture," its record gross non-musical rival, also goes out.

A close survey of the non-musical field as it now stacks up places "What Every Woman Knows" and "The Noose" in the pace for first honors. If the town was normal right now it would be easier to get a better line on "The Noose's" possibilities. If the Selwyn attraction betters \$14,000 it will have to come from an immediate betterment of the balcony call.

There is no indication of "The Student Prince" reaching even the moderate grosses anticipated for the return engagement. Saturday matinee opening for "Prince" was quite a sad affair as far as coin was concerned.

After half a dozen weeks of fine trade "12 Miles Out" slumped to a moderate pace, eventually running into trouble the final week at the Cort. "The Little Spitfire" has no advance sale. The premiere gross indicated it will be under \$10,000 this week.

When "Oh, Please" was forced to acknowledge set booking at the Erlanger, the clever campaign stopped, and with it the sensational gait this attraction picked up on its second week fell off. The Chicago engagement was far more satisfactory than the New York office probably believed it would turn out.

Checking the grosses for the legit houses in Chicago is harder now than it has been in years because of the variations and the general off-condition of the town. There's nothing substantial to any of the calls except for the way Jolson bounced into town, and, of course, this is a rarity. The disappearance of the usual solid Saturday night demand, even at a period of the season when it has always been good, is an item that is worrying the managers along with the wretched balcony trade.

It's a foregone conclusion that there won't be many legit theatres open in Chicago this summer. The reason for this is that the New York

market hasn't anything to send out here following the exits of at least six shows now in town which won't be here in another five weeks.

Estimates for Last Week

"The Nightingale" (Great Northern, 1st week). Opened light Saturday with strong Shubert system of "papering" as spotted by familiar faces. Sunday gross moderate. Will need immediate campaign to get this one over.

"The Student Prince" (Olympic, 1st week). Return engagement started Saturday matinee with meager gross. How this attraction will approach regular coin after record run is hard to figure.

"Big Boy" (Apollo, 1st week). They hung from rafters and fire escapes at Sunday's opening. Three weeks of sensational grosses (limited engagement thus far) sure.

"The Noose" (Selwyn, 1st week). Got all the critics. Second act curtain, tremendous reception. Missed full sellout by balcony weakness. Lower floor solid. First hand guessing says about \$14,000 gross getter.

"Twinkle Twinkle" (Erlanger, 1st week). As expected found stiff opposition in hotel call from "Sunny" and "Big Boy." Picked, considering everything, as moderate gross puller at \$3 top.

"Not Herbert!" (Central, 1st week). Got busy quick with the cutrates about only hope.

"The Little Spitfire" (Cort, 1st week). Whole town's unusual Sunday balcony weakness kept opening gross down and one of rare times new attraction didn't sellout at premiere at this theatre. "12 Miles Out" encountered a managerial troubles final week. Probably not better than \$5,000.

"Trelawny of the Wells" (Blackstone, limited to 9 performances only this week). Close to reported \$30,000 advance sale. Figures capacity gross at all performances at \$4 top and \$3.50 matinees.

"Lucky Sambo" (LaSalle, 6th, final week). Losses started to come thick so folds up this week. Will be lucky to hit \$8,000 after last week's drop to about similar gait.

"Katja" (Garrick, 6th week). Top heavy musical play competition indicates injury to this gross, which fell to \$14,000.

"Cradle Snatchers" (Harris, 17th week). Furious drops of last five weeks brought quick notice of two weeks' closing. Another proof they don't come back. Little better than \$10,000, with this week on strength of Sunday's gross making it fight to reach \$10,000.

"What Every Woman Knows" (Four Cohans, 5th week). Drawing sold \$14,500 with but little variation. Uphill fight, but now classed as hit.

"Shanghai Gesture" (Adelphi, 17th week). Farewell weeks holding \$10,000 gait, yanking down run's average gross figure. "Tenth Avenue" next, May 3.

"Sweet Lady" (Woods, 7th week). Jones backing holds it in with ray of hope, this week coming from bunch of special parties. Around \$9,000.

"Sunny" (Illinois, 3d week). Led everything in town, solid capacity on lower floor but off-sales in balcony brought gross to around \$36,000. (Copyright, 1927, by Variety, Inc.)

"Am. Tragedy," \$11,000; 4 More Frisco Weeks

San Francisco, April 19: Trade for the legit is good. A good line-up of attractions and the town will go when they get what they want.

Curran—"Vagabond King," while copping \$21,000 on the week, disappointed those who looked for tremendous business. Yet this is rated very good, especially for Holy Week.

Wilkes—"The Curious are still buying 'The American Tragedy' to the tune of \$11,000, and it looks good for another four weeks. There is enough mouth-to-mouth advertising to make this engagement a successful one.

Columbia—Lucille La Verne in "Sun Up" is through after four weeks and a good show wasted, with \$3,600 for the finish. Los Angeles next, and that'll finish the season.

Alcazar—With Henry Dury and Dale Winter in the cast of "The Patsy" this one got away to a good start and better than \$8,000 on the week. The dailies gave them excellent notices.

President—"The Family Upstairs" closed its run to a little over \$6,000. "Laugh That Off" opened on the 17th to good returns.

Capitol—Dark. (Copyright, 1927, by Variety, Inc.)

PLAYS OUT OF TOWN

RED KISSES

Los Angeles, April 11.
A play in three acts by Charles Clayton, featuring Corliss Palmer, Sylvia Breamer, Montague Shaw, Henry Hall and Leonard Doyle. Presented by the Belmont Theatre Co. Staged by Charles King. Opened at the Belmont, Los Angeles, April 10.
Frank Douglas.....Henry Hall
Jose Fernandez.....Bruce Payne
Dr. Rogers.....V. T. Henderson
Rev. David Hart.....Montague Shaw
Tobe.....Earle Hughes
Mataeo.....Ann Teeman
Laoma.....Mia Marvin
Dragon.....Frederick Vageding
Gwen.....Corliss Palmer
Lizzie.....Dot Baker
Mamie.....Belle Mitchell
Hosie.....Doris Mortlock
Mary Lee.....Sylvia Breamer
Monso, Indian chief.....Frederick Vroom
Brownie.....Leonard Doyle
Paquita.....Phyllis Wade
Teresa.....Joan Lane
Native Man.....Philip Gerline
Negro.....Tom Wilson

Here is a play that is flatter than stale beer. There is an angle to it in the fact that perhaps they wanted to promote Eugene V. Brewster, the fan magazine publisher, to bank roll a piece so that Corliss Palmer (Mrs. Brewster), who did not land in pictures, might make her bow on the legitimate stage.

Corliss bows 'all right, but not because of applause. She has two lines in the first act and tries hard to put them over, but they just lay there. Later Corliss essays a tango with Henri Da Silva, and proves that she is the runner-up in the Peaches Browning stakes as far as ankles are concerned.

"Red Kisses," had it been produced on Broadway, New York, would have lasted about two nights. Out here, however, with the mob crazy to give Corliss the once over, there was a turn-away on the open night, and Monday night there was about half a house, which the management stated was the biggest Monday that the house had ever had. So much for Corliss' draw. But the play itself won't do. It creaks at the joints and is as poorly constructed. Speech after speech is repeated again and again.

The author evidently thought that if "Aloma," "Rain," "White Cargo" and plays of that ilk were box office bets, he would turn out a greater box-office draw than any one of those by combining all of them into one.

The story concerns a lawless community 1,700 miles back in the Amazon country in Brazil, where a flock of fugitives from justice in the States have hidden themselves and are working the diamond mines. You've heard of Brazilian diamonds. Well, the play is just as near a real diamond as the Brazilian variety is.

Sylvia Breamer plays the lead, and is far from adequate. There are only two persons in the entire cast who look as though they were possibilities. One is Belle Mitchell, who seems an experienced actress. She has splendid appearance. A young man by the name of Leonard Doyle looks to have enough to make him an acceptable lead for a stock company. None of the others means a thing.

There is a flock of dancing by about nine girls, who form the native background. The more, the worse it gets. They attempt everything from a hula to black bottom, and how! It would make any self-respecting dance director weep to see it.

There are three acts, the first an exterior and the latter two interiors. They cost a nickel, all imitation "dobe stuff," with Tom Mix blankets for decorations.

"Red Kisses" fail to leave an imprint.

THE MADCAP

Washington, April 19.
The Shuberts present Mitzl in a comedy with music in three acts adapted from the French by Gladys Unger. Lyrics by Clifford Grey, music by Maurice Rubens. Dances staged by Harry Puck, book by Dusan Nelson. Musical director, Edwin B. Ludwig. Produced first as "Great Fun" in January, 1927. At Poli's, April 17, 1927.
Petunia.....Marie Dayne
Helena.....Lillian Lane
Claire Valmont.....Ethel Intropidi
Lord Clarence Steple.....Sydney Greenstreet
Lady Mary Steple.....Ethel Morrison
Hon. Harry Steple.....Harry Puck
Chibi.....Mitzl
Emeline Hawley.....Melba Melning
Cuthbert Custard.....Cy Plunkett
Siegfried Shootem.....Harold Vizard
James.....Pat Clayton
Sir Bertram Hawley.....Arthur Treacher
Footman.....Clifford Smith

Factory built. That covers everything except perhaps the score by Rubens and Grey and the dances as staged by Harry Puck. In this phase there was considerable originality, particularly in the end in Puck's charge.

Of course, everything Mitzl does is interesting. She is an excellent performer. Here she does the usual. This time it is a 20-year-old daughter masquerading as but 11 to help mother marry a man with money. So far—so good.

But as somebody else must have something to do beside Mitzl a lot of conventional musical comedy characters, including the typical comedy maid, the nut comedian, etc., etc., are supplied, and though the present cast struggles hard, proceedings never had a chance to avoid a flop.

Cy Plunkett is a good comic but here he suffers from an overdrawn

nut character, that of a movie comedian with a "profile of beauty."

Even the sets have seen service. But there is the score and Puck's dancing numbers. Quite a group of the song numbers have possibilities. Some decidedly so. For instance, "I Want to Tell You a Story," "Honeymooning Blues," opening the second act; "Stop-Go," and "My Best Pal." "Odie De O Do, I Do," a duet, possesses every possible chance of clicking, even if "Crazy Words" did come out first.

As for Puck's assignment, as it happens, his best dance arrangements are coupled with the tunes mentioned. There is much originality in all of the solo and routine numbers with each possessing a certain daintiness that is refreshing. Puck sorely working opposite the star.

Mitzl may pull them in for the usual number of weeks on Broadway and then the customary two seasons on the road, but it is going to be tough sledding unless something radical in the way of fixing is done.

Though programmed as Lord Clarence Steple, the man to become the star's father, Sydney Greenstreet, was reported ill. Eric Blore played the part. The two men are in wide contrast, Blore did well with what he had.

Meakin.

FOREIGN REVIEW

Paris Grand Guignol

Paris, April 8.

Another show at the fashionable thriller this week, remarkable for a three-act drama of Max Maurey, "Le Navire Aveugle" ("The Blind Ship"), from the novel of Jean Barreyre. During a dead calm, when a sailing ship is unable to advance for days owing to lack of wind, the crew is stricken by a mysterious malady, causing cecity. Already many sailors are blind and placed below.

The captain and mate realize they are the next victims. Vainly they signal to a passing ship, which fails to answer. Supplies run out as the remaining members of the crew lose their sight, and there is a cry of distress when all become blind, while the ship remains motionless and they hear a steamer whistle somewhere out at sea, but they are unable to attract attention. The men are left to their fate, to starve or to jump overboard.

This work is smartly constructed by Max Maurey, a true playwright. Blondeau, Galland, Orval, de Nevry, Suzanne Heller and Mal Florian give realistic performances.

Another item on the same program is "Le Bonheur Retrouve," by the same author. It is a charming little comedy. A well-dressed elderly man is sitting in a park when he is joined by a poor-looking individual, but evidently of noble birth, wearing the uniform of a charity home for the aged. The first man becomes confidential, and regrets the past, when he was valet to a millionaire, not for the wages, but for the situation. Then he recognizes his companion as his former master, now ruined, and offers to again become his valet, even keeping him out of his savings. It was his happy days when he was in service, and he begs the ruined man to quit the charity home and live with him, so that he may serve him again.

A strange mentality, perhaps, but so adroitly told that "Happiness Recovered" is quite an entertaining item.

"L'Auberge du Cheval Blanc," a two-act drama by Roland Dreyfus, is rather complicated, but a customer at the White Horse Hotel (hence the title) kills three people in order to rob the safe.

Finally there is a one-act farce by A. Birabeau and N. Nancey, which adds no laurels to the literary wreaths of these authors. Entitled "Ciel, c'est lui!" it has the usual bed scene so dear to local playwrights. It is the usual complication, with the guilty parties in light attire when the husband discovers his unfaithful spouse with another fellow. It seems strange Birabeau, author of "The Captive," should have signed such a weak concoction.

Kendrew.

No Wilmington House

Wilmington, April 19.

It is understood that when their present lease on the Shubert Playhouse expires June 2 the Shuberts will not be able to get a renewal from the Dupont Building Company, owners. The house is considered an ideal tryout and road show spot.

While officials of the Dupont Company have issued denials, sources leading from the directorate persist that the interior of the theatre is to be dismantled and converted into office space.

The Playhouse has never been an outstanding financial success.

Burned Up Originals

The New York company of "The Desert Song" burned up when London dispatches quoted Laurence Schwab, producer of the operetta, as saying the British version was superior to the Manhattan edition.

't led to a notice being posted on the Casino's bulletin board that Schwab had cabled he had been misquoted, but one of the local cast, after viewing the bulletin, wanted to know, "Where's the cable?"

LITTLE THEATRES

Those cast for the second of the matinee series that Dickson Morgan is presenting at the El Capitan, Hollywood, to appear in "Loyalties" are Charles Quartermaine, Mary Forbes, Arthur Lubin, Cyril Chadwick, Carla King, Alice F. Mosher and Rene Sarazen.

Sheldon Lewis, screen actor, will be in the title role of Gilmor Brown's production of "Cyrano de Bergerac," opening at the Pasadena Community Theatre April 11.

Wade Boteler, actor and gag man, is coaching the Van Nuys high school play "Spooks" in Los Angeles.

Boteler was formerly a director of instruction at the American Academy of Dramatic Arts.

Booth Tarkington's "Tweedles" will be staged by the Elmira, N. Y., Free Academy senior class April 28-29. Prof. John E. Colgan is coaching.

Walter Hartwig, who conducts the Little Theatre Tournaments in New York, has a summer training school for professionals at his Manhattan Theatre Camp in Petersburg, N. H. Hartwig combines a vacation with practical courses.

The Garret Players of Los Angeles will put on "The Square Peg," by Lewis Beach, the latter part of April. Cast includes Josephine Dillon Gable, Anita Perry, Grace Glasser, Fernando Chatain, George McNulty, Cecil Storm and Clarence Helzer. William Parker directing.

"Cyrano de Bergerac" was presented last Monday night by the Pasadena Community Players, for a run of two weeks, from April 18 to 30. Sheldon Lewis has the lead with Helenita Lieberg opposite.

"Lifted Women," under the supervision of A. G. Wilkes, will be produced by the May Shop Players at Los Angeles, April 21, Ivan McKeever and Charlotte Arthur are the authors, with McKeever directing.

"Poor Little Show-Girl," a comedy-drama in three acts by Ina Roberts and Victor Gorrinfe, both Clevelanders, will be presented by the Cleveland Players on Thursday evening, April 21, at the Y. M. C. A. Auditorium. This will be the tryout of this new play. The Cleveland Players are a new art theatre group in process of organization.

The Players Club of Louisville present "Mrs. Bumpstead-Leigh" April 29-30.

The Trinity Y. M. I. Players of Louisville produce "The Whole Town's Talking" April 24.

PORT RICHMOND'S STOCK

Stock replaces vaude and pictures at the Palace, Port Richmond, Staten Island, N. Y., this week. Stock was tried here once before.

The new company will be under direction of Frank Martins, legit producer.

Record Easter Monday

Easter Monday this week was a record-breaker of the same day for years along Broadway.

The main artery was almost impassable in the afternoon. At some of the picture theatres the police were called in to regulate the crowds swarming the houses.

INSIDE STUFF ON LEGIT

(Continued from page 43)

bank employee and also held the position of secretary of a phonograph firm. He was graduated from Morris University. His only previous stage experience was as an understudy for Gilpin.

Eddie Dowling's "bit" from "Honeymoon Lane" is said to be \$6,000 a week out of a \$22,000 weekly gross. This includes every interest Dowling has in the musical such as 37 1/2 per cent of the show, his salary as an actor and his royalties as the book, lyric and music writer, on which Jimmie Hanley collaborated.

The English operetta success, "Princess Charming," will not be produced in America. George White had an option for the American production rights but on his recent London trip, where he saw the Lewis & Waller offering, he decided not to import it.

A number of theatrical professionals have taken up the study of candy making at the Candy Institute, 60 West 50th street, New York.

Little Ethel Cotes, daughter of Ethel Barrymore, is interested in the course. The classes meet Tuesdays and Fridays and a complete course is given.

One of the most successful graduates was Clara Belmore, former dramatic actress, who now has a big store of her own.

Offices which stage and handle amateur productions throughout the country report the present season has been the most prolific of any previously listed. Shows have also run longer as far as early summer dates are concerned.

The periodical rumor of Ziegfeld theatre for Chicago is again going the rounds of State and Randolph. Reports say the producer will build on Wacker drive, the recently opened double-decked driveway that replaced old So. Water street. The theatre is to be a twin of the new one in New York, according to reports.

The rumor began when Ziegfeld came on last week to visit his mother, Mrs. Rosalie Ziegfeld, who resides here and is ill.

Picture tie-ups have nothing on the book publishers. Macy's department store advertised that DeWolf Hopper would be on hand yesterday from 3 to 4 at the book counter to autograph copies of his volume of reminiscences for purchasers. In the advertising copy there was also a boost for "Casey at the Bat," recitation made famous by Hopper and now made into a screen play on Broadway.

George S. Kaufman who wrote the book of "The Cocoanuts" has not seen the show since it went to the road last fall. He didn't know what liberties might have been taken with his stuff, but wasn't particularly anxious. The Marx boys suggested he visit Newark and take a peek. Kaufman said he would, if the brothers slipped him a yard and a half to make it worth while. They countered with an offer of \$75 but George refused to take less than \$125—and he didn't go to Newark either.

Jimmy Le Penna who bankrolled Rufus Le Marle in "Sweetheart Time" and other productions is in retirement but with a year for a come-back providing he can get the right thing to back. Mr. Le Penna secretly married Laurette Rehm, a "Sweetheart Time" chorister who is also in retirement.

Variety cabled from London that Sonny Hale was leaving the cast of "Queen High." The reason was that Hale was asked to take a salary cut of \$125 and said he wanted time to think it over. He returned a few hours later and found his notice posted.

The entire cast was asked to slice and it is presumed the others were immediately amenable.

Play censor Woodson of the Province of Ontario, Canada, was somewhat put out when the script of "Cradle Snatchers" was not delivered in advance as required. The show played Toronto last week. On the Saturday previous the script was handed to him as he was viewing the opening bill at the Pantages and he became indignant when it was suggested he could look the script over on Sunday, commenting: "What, read anything obscene on the Sabbath?" Woodson was formerly on the staff of "Jack Canuck," a frank commentary on things Canadian.

Katherine Alexander, last seen in "The Gentle Gaffer," has been in retirement since then. The reason is that she is to become a mother in June. The papa-to-be is William A. Brady, Jr.

Kathryn Bache, daughter of the wealthy New York banker, will sail for Paris this week. It is understood she will wed Gilbert Miller there. Miller recently secured a divorce in that city.

FUTURE PLAYS

"Cousin Sonia," tried out in December in the Three Arts theatre, when that group moved to the Heckscher theatre after their own house burned down, will be projected in a regular house on Broadway. Marguerite Sylva, grand opera singer, is promoting the venture and will head the cast of five. The piece is from the French of Louis Verneuil.

"Ain't Love Grand," which tried out some weeks ago, is being readied for another try. Willis Goodhue, author, is again sponsoring.

Louis I. Isquith is readying for a comeback as legit producer with "Penny Ante," which he will give a spring tryout and shelve until autumn.

"Six Women" is in process of casting by Lapane Productions, to follow "Night Hawk" at the Frolic, New York, in four weeks.

"Mr. Butterfly," by Robert Midlemass, has been selected by Chamberlain Brown as the next production for the Triangle, Greenwich Village. "Mr. Butterfly" is now being cast and due to go into rehearsal this week.

"The Fence," by Dana Burnett, has been secured for production by the Actors' Theatre. Production will not be made until next season.

"Casino," by John Colton, will be the final production of the current season to be launched by Carl Reed

at the Greenwich Village, New York.

The piece is now being cast and due to open at the downtown playhouse the latter part of May.

"Padlocks of 1927," the show featuring Texas Guinan and her gang, opens the latter part of May at either Chanin's Royale or the Earl Carroll.

Clarence W. Morganstern and Antonio Sebillia are producing, with Ballard MacDonald and Billy Rose writing the music. John Boyle is staging the dances. Engagements so far include Frank Libuse, Nat Renard and Lillian West (vaude), Helen Shipman and Carl Francis.

DES MOINES WINS TOURNAY

The Des Moines Community Drama Association with the production of "The Vallant" won the trophy at the second annual Iowa play-production contest, sponsored by the extension division of the State University of Iowa and the community drama committee of the Iowa Federation of Women's Clubs, held at Iowa City last week.

The purpose of these annual contests is to stimulate community drama work carried on by numerous groups throughout Iowa. Eight groups competed.

"A" FOR ART THEATRE

"The Scarlet Letter," dramatization of Nathaniel Hawthorne's novel, is listed as next on the production list of the American Laboratory Theatre, New York.

ART THEATRES

RUTHERFORD & SON

Lenox Hill Players in a revival of Githa Sowerby's drama in Little Grove Street theatre, New York, leased for the occasion. Cast taken from the membership. Production staged by Charles Friedman. Beginning April 12.

John Rutherford.....Louis John Latzer
Richard, son.....David V. Schenker
John, son.....Mitchell Padraic Marcus
Janet, daughter.....Mary Wolston-Hallett
Ann, sister.....Eve Saxon
Mary.....Florence Mann
Martin.....Jerome Seplow
Mrs. Henderson.....Yetta Samuels Ellis

Not a very inspiring attempt, even as amateur ventures in the theatre go. The dabblers seem to be addicted to the plays that call for most finished acting—plays that emphasize all the amateur's shortcomings.

This little group of New Yorkers might conceivably play convincingly a play about New York people in which they could act themselves. Instead, they must impersonate the alien people of north England. It may be interesting for them, but

the effect upon the audience is otherwise.

"Rutherford & Son" is a powerful play, and nothing could prove its intrinsic grip more thoroughly than this performance, for even in spite of ragged and indifferent interpretation this version has its moments of appeal. Louis John Latzer's idea of the family despot, Rutherford, was largely a transparent old man wig and makeup and a thunderous voice. He never got beyond these surface attributes of the role. In the same way Mary Wolston-Hallett, who is a really fine-looking young woman, seems to have analyzed Janet as a plain and broken woman dowdily dressed. Florence Saxon, another handsome girl, never made Mary plausible. Oddly enough, the only really satisfactory acting bit in the performance was the short scene in which Yetta Samuels Ellis played the tipsy and quarrelsome Mrs. Henderson with excellent illusion.

Of the men the only entirely sincere and artless performance was

given by Jerome Seplow as Martin, the only actor who did not behave as though he had been coached by an overenthusiastic director to the point of exhaustion. Except these two the piece was played at best in a vein of painstaking and labored exactness. One got the general effect that they were all reading the script aloud.

Under the circumstances it was inevitable that the long scenes, such as Janet's rebellion against her father's tyranny, would be pretty trying upon even the most indulgent audience. It was all of that.

There is nothing in the production, with its simple one interior set and its inexpensive costuming, to justify a scale of \$2.20 top, and the public reaction appeared to feel that way about it. Of the 200-odd seats in the cold and cheerless Grove Street, less than 50 were occupied at the performance here discussed. Just another amateur performance by people who aspire hopelessly beyond their reach of accomplishment. *Rush.*

ANNA MARIE

Boston, April 12.

First American presentation at the Barn, Boston, Mass. Written and directed by Ed. Massey.

Ed Massey, who has come to be well known in Boston and New York theatrical circles for his play, "Plots and Playwrights," and his production of John Dos Passos' "The Moon Is a Gong," offers the most recent effort of his pen. The play is a loose narrative in six scenes. It is the story of a woman whose desire for life is ended by a lonely middle age. The play is laid in the '90's.

It opens with the entrance of her beau, Fred Drollet, whom she marries. He turns out to be brutally selfish and through the following four scenes becomes very harsh on hearing of the coming of a daughter, Beatrice, finally becoming the crony of his grown-up child, who takes after him in every respect.

The daughter turns against her mother, and so she, Anna Marie, leaves for New York where she becomes a wardrobe mistress for a musical show. The frantic appeals of her daughter, who now realizes her plight with the additional burden of an idle husband as well as an idle father, are unheeded as the mother lives her solitary life in the city.

While the conversation which Mr. Massey puts in the mouths of his characters is natural and easy, the structure of the play is poor. The jump from the scene before Beatrice's birth to the scene where she appears as a grown girl is rather brusque.

The acting was not too good, yet there were bits here and there which attracted attention. The last few moments in the dressing room were full of realistic touches. Muriel Snow played Anna Marie, Homer M. Snow, as the husband, was as gruff as could be desired. Doris Sanger was Beatrice.

The piece is entertaining, but for commercial use has not enough continuous quality to warrant a New York production.

Pleasure of Honesty

A play in three acts by Luigi Pirandello. Translated by Arthur Livingston. Directed by Ole M. Ness and Henry Kolker. Presented by the Potboller Art Theatre at the Gamut Club, Los Angeles.

Maid.....Gretta Morgan
Maurizio Setti.....Crawford Kent
Maddalena Renni.....Claire McDowell
Fabio Colli.....Jack Carroll Nash
Azza Renni.....Gladys Brockwell
Angelo Baldovino.....Henry Kolker
Marchetto Fongli.....Ole M. Ness
The Rector.....Charles Hill Malles

Selecting this play from the pen of the noted Italian writer for its initial performance, is an experiment worthy of any little theatre movement launching on its career as the Potbollers. This marks the first time this subtly satirical and metaphysical piece by Pirandello has been presented in this country and in the English language. For the latter reason it has probably lost a good deal of the ironical flavor intended for the original by the author, though on the whole, Arthur Livingston's translation is commendable and at times highly intellectual.

The justification of being honest with one's self is the theme of the plot in a nut shell, after the evanescent discourses and transcendental figures of speech are done away with. Pirandello has implanted in his leading character a creed and philosophy of life that smacks very much of that of his own. Tearing down the conventional traditions of his day, he bares the peculiar psychology of honesty and its inevitable consequences.

The story in toto deals with the not uncommon situation of a young girl, whose ardent fancy for her married lover brings about a condition which requires that something be done, in order to save appearances.

Henry Kolker, as Baldovino, shows up in an exemplary manner. His directness of speech and clearly intelligible diction, coupled with a charming manner and a sincerely pleasant voice, permeates a savor that would be lost in weaker hands. Proportionately does Gladys Rockwell, who is an old stage actress, fulfill her requisite role of the be-

wildered girl, though the part does not call for much. Obviously faulty in performance were Jack Carroll Nash, whose Fabio Colli, the third end of the triangle, fell below the standard, and Crawford Kent, friend of the family was marked because of his incoherent diction. Kent is an English actor, now working in pictures, where character delineations are not required to be audibly expressive. Claire McDowell, the mother of the unfortunate girl, and Charles Hill Malles, a village rector, are acceptable. Ole M. Ness, who with Kolker is responsible for the direction, plays but a brief part that is not worthy of comment.

If it be taken into consideration

that the major portion of the cast work in pictures almost daily, allowing them but little time for rehearsal, then their efforts in this play should be highly commended.

Kolker and Ness will probably run into a good deal of this trouble if they continue with deeply penetrating plays such as this, which requires long and diligent study and repeated rehearsals.

Reginald Pole, actor and director of the Hollywood "Pilgrimage Play," will direct the annual Shakespearean play at Pomona College, Cal., May 19-20.

PLAYERS IN LEGITIMATE DIRECTORY

BILLY ARLINGTON

Featured in
"LIDO LADY"
GAIETY, LONDON

VIOLET CARLSON

PRINCIPAL COMEDienne
in "THE NIGHTINGALE"
GREAT NORTHERN, CHICAGO

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
VANDERBILT, NEW YORK

EWING EATON

Doing Single Act in Vaudeville
KEITH-ALBEE and ORPHEUM
CIRCUITS
Direction HARRY WARD

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

LEON ERROL

Starring in
"YOURS TRULY"
SHUBERT, NEW YORK

RAYMOND GUION

SECOND YEAR WITH
"CRADLE SNATCHERS"
HARRIS, CHICAGO

EDNA HIBBARD

in
GENTLEMEN PREFER BLONDES
Direction EDGAR SELWYN

MARGARET IRVING

AS
"THE SPANISH SIREN"
IN
"THE DESERT SONG"
CASINO, NEW YORK

MARY JANE

Formerly with The Ziegfeld Follies
Now with "YES, YES, YVETTE"
BOSTON

DOUGLAS LEAVITT

Featured in
"GAY PAREE"
ALVIN THEATRE, PITTSBURGH
April 18-31

JOHNNY MARVIN

FEATURED IN
"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

ADA MAY

IN
"RIO RITA"
ZIEGFELD, NEW YORK

CLARENCE NORDSTROM

in "QUEEN HIGH"
AMBASSADOR, NEW YORK

HERBERT MUNDIN

DIRECTION
ANDRE CHARLOT

TOM PATRICOLA

GEORGE WHITE'S "SCANDALS"
APOLLO, NEW YORK
INDEFINITELY

ANN PENNINGTON

NOW IN EIGHTH MONTH
GEO. WHITE'S "SCANDALS"
Apollo Theatre, N. Y.

ROSE PERFECT

PRIMA DONNA
with
GEORGE WHITE'S "SCANDALS"
APOLLO, NEW YORK
NOW IN EIGHTH MONTH

MARIE SAXON

WITH
"THE RAMBLERS"
LYRIC, NEW YORK

SNOW and COLUMBUS

in "OH, PLEASE"
En Tour
Direction CHAS. DILLINGHAM

GEORGE SWEET

"BYE, BYE, BONNIE"
REP. LOUIS SHURR

ETHELIND TERRY

AS
RIO RITA
IN
"RIO RITA"
ZIEGFELD, NEW YORK

JACK THOMPSON

in
"PEGGY-ANN"
VANDERBILT, NEW YORK

JACK WHITING

in
"THE RAMBLERS"
LYRIC, NEW YORK

MARJORIE WHITNEY

Featured with
EARL CARROLL "VANITIES"
EARL CARROLL, NEW YORK

INA WILLIAMS

in "YOURS TRULY"
SHUBERT, NEW YORK

NEW YORK THEATRES

ZIEGFELD THEATRE 6th Ave. 54th St.

Mats. Thursday and Saturday

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Greatest Laugh Show Ever Produced
THE GREATEST SHOW EVER PRODUCED!
Reserved Seats—\$1, \$1.50, \$2, \$2.50, \$3, \$3.50,
\$4 and \$5 Thursday Matinees—\$1 to \$3.

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Satirical Comedy by MAURINE WATKINS
MUSIC BOX Then, W. 45th St. Eves. 8:35
Mats. Wed. & Sat., 2:35

PHILIP GOODMAN'S Musical Hit
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8th Month—Seats 8 Weeks Ahead
Clark & McCullough
in the RAMBLERS
with MARIE SAXON
and REMARKABLE CAST
LYRIC THEATRE, West 42nd Street
Eves. 8:30. Mats. Wed., Sat. Good Seats \$1.

GEORGE WHITE'S APOLLO Eves. 8:30
POPULAR MATS. WED. & SAT., 2:30

GEORGE WHITE'S
NEW SCANDALS NEW
GOOD SEATS AT BOX OFFICE
FOR ALL PERFORMANCES

VANDERBILT Then, W. 48th St. Eves. 8:30
Mats. Wed. and Sat., 2:30

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Helen Ford
in the Utterly Different Musical Comedy
PEGGY-ANN
With LULU McCONNELL

ELTINGE West 42d St. Eves. 8:30
Mats. Wed. and Sat.

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'TOMMY' A DELIGHTFUL
COMEDY"
—Hammond
Herald Tribune

HENRY MILLER'S THEATRE, 121 W. 43 St.
Eves. 8:30. MATS. THURS. & SAT., 2:30
GILBERT MILLER Presents

Holbrook Blinn
in FERENC MOLNAR'S
'THE PLAY'S THE THING'

REPUBLIC West 42d St. Eves. 8:30
Mats. Wed. and Sat.

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Same Price
Mary Eaton
in the Musical Comedy Hit
"LUCKY"
Paul Whiteman
and his great orchestra
280 Reserved Seats at \$1.65

BROADWAY

By Philip Dunne and George Abbott

BROADHURST West 44th St.
Eves. 8:30. Mats. Wed. & Sat. 2:30

BILTMORE 47th St. W. of B'y Eves. 8:30
Mats. Wed. and Sat. 2:30

"The Barker"
with WALTER HUSTON

2 GIRLS WANTED 8 LITTLE
THEATRE West 44th St.
Evenings at 8:30.
MATS. WED. & SAT. at 2:30.

TIMES SQ. Thea. W. 42d St. Eves. 8:30
Mats. Thurs. & Sat., 2:30
A. H. WOODS presents

CRIME
A Melodrama of New York's Underworld
with JAMES KENNIE—CHESTER
MORRIS and Cast of 100

Knickerbocker B'y at 38 St. Eves. 8:30
Mats. Wed. and Sat., 2:30

An Indisputable Success!
7TH JOYOUS MONTH

A. L. ERLANGER presents

Eddie Dowling
Musical Comedy
Honeymoon Lane

JANE COWL

"The Road to Rome"
PLAYHOUSE 45th St. E. of B'y Eves. 8:30
Mats. Wed. & Sat. 2:30

Theatre Guild Acting Company in—
Week of April 18
PYGMALION

Week of April 25
THE SECOND MAN
GUILD Thea. W. 52d St. Eves. 8:30
Mats. Thurs. and Sat., 2:30

Week of April 18
Ned McCobb's Daughter

Week of April 25
THE SILVER CORD
Golden Th. 58th E. of B'y Circle
Mats. Thurs. & Sat. 1:578

Week of April 18
MR. PIM PASSES BY

Week of April 25
RIGHT YOU ARE
GARRICK 65 W. 25th St. Eves. 8:40
Mats. Thurs. & Sat., 2:40

If You Don't Advetise in
Variety, Don't Advetise

LOOKS NO SYMPHONY FOR CHI NEXT SEASON

**90 Musicians Want Wage
Raise—Curtailed Season
Shows \$15,000 Loss**

Chicago, April 19.

With no definite settlement in view on the wage scale fight between the Chicago Federation of Musicians and sponsors of the Chicago Symphony Orchestra Association, it appears that the symphony will not exist next season. Members of the orchestra have walked, cutting the current season short, and subscription renewals for next season have not been solicited.

The 90 players, through their organization, demand an increase from \$80 to \$100, minimum scale, for next season's work, also a boost of \$20 over the present \$55 scale for extra men.

According to Henry E. Voegell, manager of the Symphony, the proposed salary increase would be an overburden. The orchestra, sponsors claim, though run on a self-supporting basis, turned in a gross \$15,000 short of expenses up to the premature closing this season.

Request for an increase followed the granting of such by the Chicago Civic Opera Company to its orchestra. The opera musicians will receive an increase of \$1 a performance the first year and \$2 the second. This brings the scale to \$15 a performance and \$5.50 for rehearsals the first year; \$16 a performance and \$6.60 for rehearsals the second. Also granted was a raise to \$100 against last season's \$90 weekly for preliminary rehearsals.

Members of the stage band will receive \$13 and \$14 a performance instead of \$12.

Phantom Organ Effect Obtained by Forster

Syracuse, April 19.

Paul H. Forster, house organist at the Empire, has given Syracuse its most original organ novelty this week in "The Phantom Organ," his own creation. Presumably, the organ is played by ghostly hands, for Forster is never in evidence, although the usual introductory routine is followed. The organ itself has been enameled white to add to the illusion.

Forster made the novelty possible by securing a melodeon and installing it in his little office back stage. Each key on the melodeon is connected electrically with the board of the house organ, permitting Forster to operate the latter as easily as though he were at the console. Only in the matter of trick effects is there any slight handicap.

"Silver Bells" ARE Good Banjos

ASK

MONTANA
JOE ROBERTS
SAM CARR
RUSSELL MANUEL
ROY SNECK
BANJO LAND
LLOYD IBACH
EDDIE ROSS
AND MANY OTHERS

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"Trail of Dreams"

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NEW YORK CITY

Directors' Ball Against Conditions, Got \$5,000

The first concert and dance staged by the National Association of Orchestra Directors at the Hotel Astor Sunday night was handicapped by the holidays for the best showing, although the gross was satisfactory if not sensational. The comparatively meagre turnout was accounted for by the large number of Atlantic City excursionists for Easter, by no means commensurate with the number of tickets sold.

A \$10,000 gross was anticipated considering the \$3.50 top with 3,500 capacity, not counting the \$100 boxes, but only about half that was taken in. The souvenir journal also fetched a sizeable income.

Julius Tannen, George Olsen and others officiated as masters of ceremonies. Aaronson's Commanders, Bernie Cummins, Jacques Green, Mal Hallett, Johnny Hamp, Dave and Herman Bernie, Sam Lanin, Lopez, Olsen, Fred Rich, Max Fisher, B. A. Rolfe, Ben Selvin and Waring's Pennsylvanians performed, the latter coming in with their entire paraphernalia from Philadelphia where they are at the Stanley.

Ben Bernie was in Chicago on a contract and Roger Wolfe Kahn wired from the same place, also in that city on business.

Five days before the affair Ernie Golden, the Hotel McAlpin maestro, wired Julian T. Abeles, the N. A. O. D.'s executive chairman, that he would not appear at the affair Sunday unless paid \$300. Golden was one of the original founders of the association and one of the board of governors. This request was deemed strange and accepted as indicating Golden's sudden desire to disassociate himself from the N. A. O. D.

Aaronson-Studebaker Trade-Mark Misuse

A unique claim of unfair competition is Irving Aaronson's complaint against the Studebaker Corp. for misuse of the theatrically famous Commanders billing.

The Commander is a new model of Studebaker automobile, and the radio, which is being used for exploitation, features the Studebaker Commanders, a musical organization, for that purpose.

Aaronson has retained Kendler & Goldstein to seek an injunction.

Carroll's Ballad

Earl Carroll, in anticipation of his departure from Mrs. Carroll, wrote a farewell ballad which will be dedicated to his wife. It is titled "Good-bye, My Love, Good-bye," which Jack Robbins, publisher of the "Vintages" music, will issue.

Carroll was stumped for a "punch line," and not until an hour before his departure was he "inspired." This accounted for Don Voorhees, "Vintages" orchestra leader, visiting his employer in the Federal Building. There Carroll hummed the final melody and lyric touches, Voorhees taking it down on a "lead sheet."

Confrey Held Over

Portland, Ore., April 19.

Breaking all attendance records at McElroy's Ballroom last week, the Zee Confrey Orchestra has been held over for this week.

B. A. ROLFE WINS SUIT

A \$1,000 suit for commissions alleged due Harry Walker, the agent, against B. A. Rolfe was dismissed yesterday (Tuesday) morning in the Fifth District Municipal Court, New York.

Rolfe is the orchestra leader at the Palais D'Or, New York. Walker's claim for commissions was never fully explained.

After adjourning the case a number of times, Walker failed to appear in court and the matter was automatically thrown out upon motion of Nathan Vidaver for Rolfe.

\$25,000 VIOLIN STOLEN

Los Angeles, April 19.

A violin valued at \$25,000, belonging to J. H. Graham, orchestra leader at a local picture house, was reported stolen to the police.

The fiddle was in the office of the theatre when the alleged burglar is said to have entered by jimmying the door.

WHITEMAN CALLS OFF N. A. O. D. MEMBERSHIP

**Objects to Proposed Trade
Side-Lines—Not a Music
Publisher, Says Paul**

Paul Whiteman has decided to disassociate himself from the National Association of Orchestra Directors. He has been linked with the N. A. O. D. in the past, and authorized although not officially under the misapprehension the association was strictly a fraternal organization. Its serious intentions to undertake business matters in conjunction decided Whiteman against continuing with it.

The board of governors of the association as it now stands includes George Olsen, Ben Bernie, Vincent Lopez, Roger Wolfe Kahn, B. A. Rolfe, Ernie Golden and Freddie Rich. Whiteman was to have been the eighth member comprising the board and the understanding so existed until Whiteman was formally asked to sign the articles and by-laws which call for a number of other business details that he did not agree with.

The N. A. O. D., with its seven charter members in addition to Waring's Pennsylvanians, Irving Aaronson's Commanders, Sam Lanin, Ben Selvin, Johnny Hamp, Jacques Green, Ted Lewis, Bernie Cummins, Barney Rapp, Hal Kemp, Max Fisher, et al. staged a dance and concert at the Hotel Astor on Easter Sunday (April 17).

Julian T. Abeles, attorney and so-called "czar of jazz," continues as executive chairman in charge of the N. A. O. D. business affairs.

A press story that broke the latter part of the week was a suit for \$100,000 damages by Fred Fisher, music publisher and song writer, against Julian T. Abeles, charging discrimination and boycotting of his songs by the N. A. O. D. in its radio broadcastings.

'HOLLYWOOD' GAG AS DANCE HALL DRAW

The Savoy ballroom, Harlem, was the first of the New York dance places to use the "Night in Hollywood" gag as a b. o. inducement.

A picture camera took some shots of the dancers, with the picture of the patrons exhibited in the hall shortly after. April 9 this "moviegraph" stuff attracted one of the largest crowds of the year.

HERE AND THERE

Robbins-Engel, Inc., has gotten out a Bert Williams folio of "Ne'er-to-be-Forgotten Songs," which is selling for 50 cents.

Billy Fagan switches from Jack Mills' Chl staff to New York, assisting Jimmie McHugh, Duke Mullins is the newly appointed orchestra manager for Mills.

Elmer Sutton, formerly director of the Strand theatre orchestra, Omaha, is guest conductor of the Princess theatre orchestra, Sioux City, Iowa, during the absence of Oliver Magee, who will undergo an operation for ear trouble.

Frank Leeder has succeeded his brother, Henry, as president of the Springfield, Ill., Musicians' association, affiliated with the American Federation of Musicians.

Leeder will be delegate of the union at the national musicians' meeting in Baltimore, May 16.

Carl McKinley, organist at the Capitol, New York, has been awarded a \$2,500 fellowship by the Guggenheim Foundation. It includes a year's study abroad.

"Masquerade," a rhapsody by McKinley, is to be given at the April 29 concert of the Beethoven Symphony Orchestra.

L. F. Collins Pty Ltd. of Melbourne, Australia, have closed with Triangle Music Co. for the Australian rights to the American firm's catalog.

Bands With Publix

Borrah Minevitch and his harmonica band have been signed to tour with a Publix unit for 18 weeks.

Another new Publix stage attraction is Jules Buffano's band, opening in San Antonio Monday.

BOOK ON SPIRITUALS

The Robbins Music Corp. is going in for extensive book publication dealing with musical subjects, in addition to their regular sheet music enterprises.

"My Spirituals," by Eva A. Jessye, has been issued by the concern. It is a collection of the choicest "spirituals," edited by Miss Jessye, a colored authority of this type of music.

CHARNO MATTER ADJUSTED

Denver, April 19.

A motion to disbar Don Charno, imported leader at the local Publix-Rialto, after the first four weeks granted by the American Federation of Musicians' local was withdrawn with the proviso that after each production day (Saturday) the regular house leader was to be given a part in the program.

Don Charno has met with favor locally.

LEADING ORCHESTRAS DIRECTORY

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LOS ANGELES, CALIF.

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Care of Variety, New York

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Closing FROLICS, April 24

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WM. WACO'S

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**IF YOU DON'T
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NEW YORK CITY

CULVER CITY ASKED TO 'OIL' ITS 'JOINTS'

Trustee Board Wants Early Closing of Nite Clubs, but Business Men Object

Los Angeles, April 19.

Culver City, the back yard of the night clubs around Los Angeles, has been asked to "oil" its "joints." Several petitions have been circulated asking the City Board of Trustees to put a mid-night curfew on the cafes and also to prohibit dancing on Sunday, as is done in Los Angeles.

However, 200 business and professional men, working for the welfare of Culver City, signed a petition asking that the present hours of operation of these resorts be retained. These places are open until three and four in the morning. The proprietors told the trustees that their high license fee compels them to operate until the early hours, and if they are forced to close at midnight they will have to go out of business.

The cafe boys point out that the \$10,000 a week spent by them around Culver City would not find an outlet if they were to close.

Hope for Whisper Lows And Out for Landlords

What may be a legal ray of hope to the speak-easy and other prohibition violators are seven opinions of like tenor by Federal Judge John C. Knox refusing to padlock premises because the landlords were not served.

Being a padlock proceeding, Judge Knox holds it is essential that the realty owners be personally served, else he cannot adjudicate properly on that score in favor of the government.

With the law thus limiting a federal court justice, it can mean that similar offenders may operate in conspiracy with their landlords (who generally have cognizance of the nuisance), and the latter can evade service for a few months until the matter is disposed of.

The best (or worst) a judge can do in this case is to issue personal injunctions against the liquor sellers, but otherwise cannot padlock the premises.

That's what Judge Knox did in seven proceedings this past week.

COUNTY FAIR (NEW YORK)

New York, April 14. On the outskirts of Greenwich Village, proper, although with a decidedly Village atmosphere, and sponsored by Don Dickerman, than whom there is no whommer among G. V. Bonifaces, is situated the County Fair. It is on East Ninth street, and indicates the Village's growing tendency to shift eastward. Won't be long before Second avenue is enveloped in the Bohemian atmosphere, which already has percolated into the East Side's Broadway.

The County Fair is a dinner and supper place, reasonably scaled, with a \$1 and \$1.50 couvert after 10 p. m. It apes the bucolic in atmosphere, and, strangely enough, carries with it a touch of continental peace and quietude.

Eddie Worth and his dance orchestra of nine, are nice dance inducers, and Eleanor Shaler and Harold Moffet are the only two performing attractions. Miss Shaler and Mr. Moffet are "Garrick Galettes" alumni and an attraction in themselves. Inspired by Sigmund Spaeth's "Read 'em and Weep," that interesting book of "songs you forgot to remember," the couple has rehearsed some of the old-timers and offer them in sufficiently broad style, not to miss their purpose. They revive such lull as "Fallen by the Wayside," "Tally-Ho," et al., the team being appropriately attired in pre-World's Fair regalia.

There is ample dance space and a "fast track" on the outside which affords room for the flashing step-pers to circle the area. This is a railed off outer track that permits the collegiates opportunities to spile their stuff, at the same time leaving the greater territory on the inside for the more conservative dancer.

Don Dickerman operates the County Fair along with the Blue Horse and the Pirate's Den. The latter is being remodeled and will be radio-exploited for greater business.

LUBE'S RUBBER CHECKS

Al Herman, Orchestra Leader at Don Juan Hales Him Into Court

Henry Lube, of the Lube Purchasing Company, 1624 Broadway, was in West Side Court before Magistrate Louis Brodsky on the charge of failing to make good a check that was issued to Al Herman. Herman is the leader of an orchestra named the "Piccadors."

Herman summoned Lube to court, alleging that Lube gave him a series of checks for \$420. The checks were drawn on the Pacific Bank. Herman declared that the checks bounced back marked "insufficient funds." He appealed to Lube several times, he said, to make good the checks, but to no avail.

Herman and his Piccadors played at the Don Juan Club, on the ground floor of the Princeton Hotel, 116 West 45th street. For salary, he said, he got two worthless checks from Lube. Each week, he said, he was put off to wait. He stated to the court that his players were all married.

The court gave Lube time. Lube paid some of the money in cash. A few days ago he gave Herman \$50, with the promise he would make good the balance. Herman said his Piccadors would be satisfied if they got their money.

Another band is at the Don Juan.

Nickel Piano and 12 Sq. Ft. Make a Roadhouse

Springfield, Ill., April 19. A "nickel-in-the-slot" piano and 12 square feet of dancing space—or less—constitute a "public roadhouse" if outside the city limits of any corporate town or village, in the opinion of Attorney General Oscar Carlstrom.

Carlstrom was asked by Ogle county authorities to define the limitation of the statute.

CONTRACT JUMP SUIT

Chicago, April 19. Ernie Young, through his attorney, W. F. Adler, filed an attachment against the salary of Edith Murray, appearing at the Green Mill, charged with jumping contract.

Miss Murray was booked into the Addison hotel, Detroit, by Young for six weeks at \$200 a week beginning March 14. According to Young, Miss Murray failed to appear. The contract was of the play or pay order, forfeit for non-appearance being one week's salary (\$200). Young is attaching that amount.

BILLS NEXT WEEK

(Continued from page 39)

McKEESPORT, PA. J. P. Harris 2d half (21-24) Burch & Edge W & I Holmes O'Dunne & Day (Two to fill)	NEW HAVEN, CT. Palace 2d half (21-24) Junior Follies Berrens & Fifi Radio Fanciez Ryzmore & May Goody & Davis (Two to fill)	MOBILE, ALA. Lyric 2d half (21-24) Reed & Lucy Stephens & Holt Pall Mall R Latham 2 Joy Bros & G	MONTREAL, CAN. Mobile 2d half (21-24) Campeau & Grobell Norberto Ardelli Jim Birchell Co (Two to fill)	MT. VERNON, N.Y. Proctor's 2d half (21-24) Corinne Tilton Vivione Lee & Bergers (Two to fill)	NASHVILLE, TENN. Princess 2d half (21-24) Astel & Fontaine Jerome & Ryan Wheeler & Potter Del Elwood Paramount 4	NEWARK, N. J. Proctor's 2d half (21-24) Weir's Elephant Joe Darcey Solly Ward 3 Vagrants (Two to fill)	NEWBURGH, N. Y. Academy 2d half (21-24) Dancing Derby Mays Burt & F Marion & Morris Betty Miller
N. BRUNSWICK, N.J. State 2d half (21-24) Marty Dupree (Others to fill)	PITTSBURGH, PA. Davis (18) The Delbertos Paul Kirkland W & G Ahearn Ethel Davis Bag O' Tricks Buddy Wagner (25)	N. LONDON, CT. Capitol 2d half (21-24) Mitkus 2 Harry & Whittedge Musical Johnstons (Two to fill)	NEW ORLEANS Palace 2d half (21-24) Romaine 2 Lillian Morton Brooks & Ross Iris Green Joe Cody Bro	NIAGARA FALLS Bellevue 2d half (21-24) Maul Earl 7 Stylish Steppers Cook & Valdere Sis T & D Ward Lewis & Norton	NORFOLK, VA. Norva 2d half (21-24) Willie Solar Remos Midgets Sig Frisco Grace Edler Shafer & Bernice	N. ADAMS, MASS. Empire 2d half (21-24) Driscoll & Perry Volunteers (Three to fill)	PORTMOUTH, O. Leroy 2d half (21-24) Baldwin Blair
OTTAWA, CAN. Keith 2d half (21-24) Alexander & Foggy Musical Hunters Peggy Mackechnie Primrose 4 Francis Hart	PASSAIC, N. J. Montauk 2d half (21-24) Zelma O'Neil Frank N Silk Les Gellis Rogers & Wynn A & J Correll Fenny Head Gold Romance	PHILADELPHIA Allegheny 2d half (21-24) Harry J Conley Robinson & Pierce F & D Rial Moran & Warner (One to fill)	Broadway (18) Arnaud Bros Kaufman & Carroll Gladya Darling (Two to fill)	Cross Keys 2d half (21-24) Tom Kelly Alexandria Lamont 4 Billy Furl Leonard & Culver	Earle (18) Nat Nazarro Ora Esmond & Grant Senator Murphy Renée Robert Bennett 2	Grand O. H. 2d half (21-24) Raymond Barrett Chilton & Thomas Morgan & Lake (Two to fill)	Keith (18) Cecil & Van Louis Wright Goe Demonde & P Cole & Snyder Dodge 2 Bob Hall Elise Janis Burns Bros (One to fill)
Alleen Stanley Haynes & Kalsire Jans & Whalen Gracella & Theo 5 Bracks Mignon (Three to fill)	Nixon 2d half (21-24) Kelso & Delisle (Others to fill)	PITTSBURGH, PA. Davis (18) The Delbertos Paul Kirkland W & G Ahearn Ethel Davis Bag O' Tricks Buddy Wagner (25)	Billie Farrell Co Prince Tokio Seed & Austin Brooks & Rush Ema Earl & Orch (One to fill)	Harris 2d half (21-24) Marshall Bros Pondell 3 C & T Gerard Edna Bennett Carlisle & Lamal	East Liberty 2d half (21-24) Ramsey's Canaries Jack Powell 6 Sidney Grant 3 Twins Wo 3	PITTSFIELD, MASS. Palace 2d half (21-24) Colonial 6 Ward & Dooley Jinks & Ann (Two to fill)	PLATTSBURGH, N. Y. Strand 2d half (21-24) Bob Fong Torran's Roosters Kody & Wilson (Two to fill)
PORTLAND, ME. Keith (18) DeMarr & Lester Billy Gilbert Co Cardini Lawlor Sis Martell & West Yates & Carson (25)	Haynes & Beck Odalla Corren J & N Hale Hocter & Holbrook Brown & DeMont Dick Ryan	PORTMOUTH, O. Leroy 2d half (21-24) Baldwin Blair	PROVIDENCE, R. I. Albee (18) The Seabacks Laura Ormasbee Bill Robinson Lahr & Mercedes Jeanne	RELEIGH, N. C. State 2d half (21-24) Silks & Satins Pablo De Sarto E & I Tindler Charles & Hartford William Morrow	READING, PA. Rajah 2d half (21-24) Bracks Flashes Yesterday Phillon & Duncan (Two to fill)	RICHMOND, VA. Lyric 2d half (21-24) Ann Codee Belmont Boys & J (Three to fill)	ROCHESTER, N.Y. Temple 2d half (21-24) Morrell & Elyner Peter Higgins Billy Regay Mardo & Wynn Al's Here (One to fill)
SARATOGA SPRINGS Congress 2d half (21-24) Hyde & Burrell Sherwin Kelly (Three to Donly)	SCHENECTADY, N.Y. Proctor's 2d half (21-24) Daniels & James (Others to fill)	SCRANTON, PA. Foli 2d half (21-24) Amoroso & Janet Jack D'Albort Gregg Girls Frank Mayo Krugel & Robles	SHAMOKIN, PA. Capitol 2d half (21-24) Lumm & White Bison City 4 Dayo Rev Cole & Snyder (One to fill)	S. NORWALK, CT. Palace 2d half (21-24) Donson Jans & Whalen Gracella & Theo 5 Bracks Mignon (Three to fill)	5 Janneys Walter James Paul Dawes Conlin & Hamilton Dave Gardiner	STEBUNSVILLE, O. Capitol 2d half (21-24) Ed Ross Sheik's Paradise Sullivan & Fraser Richards Wally (One to fill)	SYRACUSE, N. Y. Capitol 2d half (21-24) Stepping Along Frank Richardson Ray & Harrison Nash & O'Donnell Al K Hall Co Mr & Mrs Girard
TOLEDO, O. Keith 2d half (21-24) Hewitt & Hall Art Henry Co Hall Elysies Co Jimmy Lucas Elsa Est & Fejer 1st half (25-27) Clifford & Marion Blue Slickers Adele Jason Boys Marina & Martin Vinita Gould (One to fill)	2d half (28-1) Wootton & Hutchins Shadowgraph Ballet Caprice Lady Teen Mel Block & Sully The Andreassons	TORONTO, ONT. Hippodrome (18) The Andreassons Millard & Marlin Morris & Shaw Sybil Vane Yorks & King	TRENTON, N. J. Proctor's 2d half (21-24) Dona & Ser Roger Imhoff Betty Mudge Holdups of 1927 (One to fill)	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King

ST. THOMAS, MASS. Calvin 2d half (21-24) Barton Bros Cir Pietrie 4 Swain's Birds Stacey & Fay (One to fill)	OTTAWA, CAN. Keith 2d half (21-24) Alexander & Foggy Musical Hunters Peggy Mackechnie Primrose 4 Francis Hart	PASSAIC, N. J. Montauk 2d half (21-24) Zelma O'Neil Frank N Silk Les Gellis Rogers & Wynn A & J Correll Fenny Head Gold Romance	FATERSON, N. J. Regent 2d half (21-24) Trahan & Wallace Shapiro & O'Malley Mary Marlow Harry Shannon Carnival Capers Chas Slim Timblin	PNSACOLA, FLA. Saenger 2d half (21-24) Lawton Gerald Griffen Del Ortos Roy Rogers B & J Creighton	PHILADELPHIA Allegheny 2d half (21-24) Harry J Conley Robinson & Pierce F & D Rial Moran & Warner (One to fill)	Broadway (18) Arnaud Bros Kaufman & Carroll Gladya Darling (Two to fill)	Cross Keys 2d half (21-24) Tom Kelly Alexandria Lamont 4 Billy Furl Leonard & Culver	Earle (18) Nat Nazarro Ora Esmond & Grant Senator Murphy Renée Robert Bennett 2	Grand O. H. 2d half (21-24) Raymond Barrett Chilton & Thomas Morgan & Lake (Two to fill)	Keith (18) Cecil & Van Louis Wright Goe Demonde & P Cole & Snyder Dodge 2 Bob Hall Elise Janis Burns Bros (One to fill)	Alleen Stanley Haynes & Kalsire Jans & Whalen Gracella & Theo 5 Bracks Mignon (Three to fill)	Nixon 2d half (21-24) Kelso & Delisle (Others to fill)	PITTSBURGH, PA. Davis (18) The Delbertos Paul Kirkland W & G Ahearn Ethel Davis Bag O' Tricks Buddy Wagner (25)	Billie Farrell Co Prince Tokio Seed & Austin Brooks & Rush Ema Earl & Orch (One to fill)	Harris 2d half (21-24) Marshall Bros Pondell 3 C & T Gerard Edna Bennett Carlisle & Lamal	East Liberty 2d half (21-24) Ramsey's Canaries Jack Powell 6 Sidney Grant 3 Twins Wo 3	PITTSFIELD, MASS. Palace 2d half (21-24) Colonial 6 Ward & Dooley Jinks & Ann (Two to fill)	PLATTSBURGH, N. Y. Strand 2d half (21-24) Bob Fong Torran's Roosters Kody & Wilson (Two to fill)	PORTLAND, ME. Keith (18) DeMarr & Lester Billy Gilbert Co Cardini Lawlor Sis Martell & West Yates & Carson (25)	Haynes & Beck Odalla Corren J & N Hale Hocter & Holbrook Brown & DeMont Dick Ryan	PORTMOUTH, O. Leroy 2d half (21-24) Baldwin Blair	PROVIDENCE, R. I. Albee (18) The Seabacks Laura Ormasbee Bill Robinson Lahr & Mercedes Jeanne	RELEIGH, N. C. State 2d half (21-24) Silks & Satins Pablo De Sarto E & I Tindler Charles & Hartford William Morrow	READING, PA. Rajah 2d half (21-24) Bracks Flashes Yesterday Phillon & Duncan (Two to fill)	RICHMOND, VA. Lyric 2d half (21-24) Ann Codee Belmont Boys & J (Three to fill)	ROCHESTER, N.Y. Temple 2d half (21-24) Morrell & Elyner Peter Higgins Billy Regay Mardo & Wynn Al's Here (One to fill)	SARATOGA SPRINGS Congress 2d half (21-24) Hyde & Burrell Sherwin Kelly (Three to Donly)	SCHENECTADY, N.Y. Proctor's 2d half (21-24) Daniels & James (Others to fill)	SCRANTON, PA. Foli 2d half (21-24) Amoroso & Janet Jack D'Albort Gregg Girls Frank Mayo Krugel & Robles	SHAMOKIN, PA. Capitol 2d half (21-24) Lumm & White Bison City 4 Dayo Rev Cole & Snyder (One to fill)	S. NORWALK, CT. Palace 2d half (21-24) Donson Jans & Whalen Gracella & Theo 5 Bracks Mignon (Three to fill)	5 Janneys Walter James Paul Dawes Conlin & Hamilton Dave Gardiner	STEBUNSVILLE, O. Capitol 2d half (21-24) Ed Ross Sheik's Paradise Sullivan & Fraser Richards Wally (One to fill)	SYRACUSE, N. Y. Capitol 2d half (21-24) Stepping Along Frank Richardson Ray & Harrison Nash & O'Donnell Al K Hall Co Mr & Mrs Girard	TOLEDO, O. Keith 2d half (21-24) Hewitt & Hall Art Henry Co Hall Elysies Co Jimmy Lucas Elsa Est & Fejer 1st half (25-27) Clifford & Marion Blue Slickers Adele Jason Boys Marina & Martin Vinita Gould (One to fill)	2d half (28-1) Wootton & Hutchins Shadowgraph Ballet Caprice Lady Teen Mel Block & Sully The Andreassons	TORONTO, ONT. Hippodrome (18) The Andreassons Millard & Marlin Morris & Shaw Sybil Vane Yorks & King	TRENTON, N. J. Proctor's 2d half (21-24) Dona & Ser Roger Imhoff Betty Mudge Holdups of 1927 (One to fill)	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King	W & J Mandell Willard & Marlin Owen McGwinney Parisan Art Pete Higgins Alleen Stanley Smith & Strong Yorks & King
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TROY, N. Y. Proctor's 2d half (21-24) Gilfoyle & Lynn Stutz & Bingham LaSalle & Mack Sands & Duons (One to fill)	UNION CITY, N. J. State 2d half (21-24) Savatore Scala W Sully Bloom & Shers Mines & Kises (One to fill)	UTICA, N. Y. Gaiety 2d half (21-24) DeKoe Bros Co Broadus Erie Crehan & Davis Rodgers Sis E & L Ford Rev	WARREN, O. Robbin's 2d half (21-24) Walton & Brant Flashes DeLuxe LaGroths (Two to fill)	WASHINGTON, D.C. Earle (17) GWU Glee Club Alberts & Reilly Jerrie Dean	Wiest & Stanton Wayne & Warren (24) Le Roys Sams & Duons Gladya Darling Marino & Martin Waring's Penn Or	Keith's (17) Ray Hitchcock Eva Clark J C Flippen A Aylsworth Co Pearson & Andra's Gracella & Theo Raymond Eisenman Claude de Carr Co (24)	Cecilia Loftus Hosom Seelye Roger Imhoff Co Trahon & Wallace Sheldon Heft & L Castleton & Mack Louise Wright Reck & Rector	WASHINGTON, PA. State 2d half (21-24) Hurke & Durkin Brenck & Belladna Mack & Roster (Two to fill)	WATERBURY, CT. Palace 2d half (21-24) Rude & Duthier Haunted	Jack Conway Keefer Sis (One to fill)	WATERTOWN, N. Y. Avon 2d half (21-24) Remple & Howard Weyburn's Deb Law & Mad Wilson Martelli (One to fill)	WHEELING, W. V. Victoria 2d half (21-24) Roger Williams Rhaphodians Wolf Sis Brown & Caron	WILKES-BARRE Palace 2d half (21-24) Senna & Weber Stubbfield 3 3 Sailors Music Box Girls China Blue Plate WILM'GTN, DEL.	Garrick 2d half (21-24) Marin & Martia Dinah Hall Springfield Dayton & Ramce Bob Bob Bobbie WNSOCKET, R. I.	Bijou 2d half (21-24)	Donovan Girls Great Johnson (Three to fill)	W'RC'STR, MASS. Palace 2d half (21-24) Allan & York Tillis & Laitue Clayton & Clayton Michael Parti (One to fill)	Polk Joe Fops (Others to fill)	YONKERS, N. Y. Proctor's 2d half (21-24) Clayton & Lennie Avon Com 4 Grace Doro (Two to fill)	YORK, PA. York O. H. 2d half (21-24) Prindy Tokio Castleton & Mack Frank McGlynn Roy Cummings Fountain & Dance (One to fill)	YOUNGSTOWN, O. Keith-Albee 2d half (21-24) Ferry Corvey Castleton & Mack Frank McGlynn Roy Cummings Fountain & Dance (One to fill)
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CABARET BILLS NEW YORK

Beaux Arts Nina Suzov Arturo Gordon Gordon Celebrities Eleanor Blake	Castilian Royal Earl Rickard Steward Sis Babe Morris Bellhop 6 Bobby Alden Sonny Hines Tony Shayne Irving Bloom	Club Alabam Colored Revue	Club Lido Frances Williams Meyer Davis Orch	Connie's Inn Leonard Harper R Allie Jackson Bd	Dolly Kay Club M & M Humphrey Billy Nest Vera Burt Hank Skinner Nettie Dumont Helen Johnson Bunny Neldron Rev Milt Spielman Or	Everglades Madelyn White	Yvone Manoff Julie Starr Sydney Boyd Mile Jarnott Ann Paulsen Charlotte Lola & Vivian Mile Sandra Brownie Walsh Bunny Weldon R Eddie Chester Jack Irving Billy Lustig Bd	Frivolity Parisian Nights R Mack Dowdy Ben Selvin Bd	Frolie Dan Healy Rev Carlo & Norma Jack Duffy "Hoty Toty" Dolly Sterling Hanley Sis Joe Candullo Bd	Helen Morgan's 44th St Club Helen Morgan	Hofbrau Colby & Murphy Gladya Reed Lola Fletcher La Mae & Josine Frank Cornwell Gus Good Cornwell Orch	Hotel Ambassador Larry Stry Orch	Kentucky Club Milton Douglas	Ethel Stanley Mazie Davis Jack Carroll Babe Morris Brownie Flo Reed 10 Kentuckians Club Kentucky Or	Knickerbocker Grill The Diplomats Diplomats Rev	Mirador Yacht Club Boys Johnny J'nson Bd	McAlpa Hotel Ernie Golden Orch	Montmartre Mitty & Tittle Emil Coleman Bd	Palais D'Or Rolfes's Revue B A Rolfe Bd	Parody Club Lou Clayton Eddie Jackson Jimmy Durante Durante Orch	Paul Whiteman's Paul Whiteman Or Whiteman Boys John Meehan Jr Constance Cameron Meehan Rev	Pelham Heath Inn Al Shayne Shayne's Rev Ky Night Hawks	Pennsylvania Hotel Roger Wolfe Kahn	Richman Club Harry Richmond Nate Leipzig Natchana Nattova Betsy Rees Alice Weaver M de Forrest Dave Bernie Bd	Seven-Eleven Club Chas Cornell Rev	Silver Slipper George Thorn Dan Healy Beryl Halley Jack White Rtby Keeler Eddie Edwards Bd	Strand Roof Godfrey Rev Frank Libuse Hal Kemp	Texas Gulann's 44th St. Club Texas Gulann Gulann Rev Joey Ray	Twins Oak Max Fisher Bd	Waldorf-Astoria Harold L'nard Bd
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CHICAGO

Alamo Rick & Snyder Florence Shubert Shore Sis Harry Glenn Jack Housh Al Handler Bd	Cafe Bagdad Joe Cook Sins & Babette Judy Ross Wells & Winthrop Farley Sis Ernie Young Rev H Garden Orch	Cafe De Paris Ethel Waters Dave Peyton Bd	Chez-Pierre Pierret Nuyten Rv Earl Hoffman's Or	Colosmos Betty Abbott Jos de Luchi Norma Lentz Helen Newton Adeline Dossena Signor Pratt Jean Fogarty Bob Danders Pete DeQuarto Bd	Deauville Eme Burton Betty Wheeler Thelma White Yagers Sid Steppe Louis Salammis Or	Friars' Inn Madeira McKinsie Billy Adams Thelma Carlton Myrtle Gordon Bill Paley Orch	Frolies Phyllis Rae Collette Sis Kerinoft & Mares Julia Gerly Harry Vernon Bert Gilbert Sammy Kahn Bd	Granada Billie Gerber Virginia Cooper Lee Sis	Trixie Rose Ruth Schneider Paul Dunsmore Bd	Green MU Joe Lewis Jimmy Ray Pauline Gaskin Gautier Sis Edith Murray Homay Bailey Sol Wagner's Or	Hollywood Barn Frankie Morris Mary Colburn Lisocherom & H'w Linnie	Hi-Hi Merlo Boys Frank Sherman M Brunnes Bd	Kit Kat Club Louise Ploner Bob Heen Mrs Dio Parsons Harvey & Conlin Paulotte La Pierre June Warwick E Caldwell Orch	Parody Club George De Costa Al Gault Rose Marie Tilly Helas Bobby Marcellos Virginia Sheftall Harry Harris Jules Novit Bd	Pershing Palace Henri Gendron Bd	Rainbow Gardens Peaches Browning Ferne Rogers Flo Whittman Clark & Watson Eddie Mathews Joe Sullivan 20 Peaches Katz & Klitens	Samevar Francis Alyse Carroll & Gorman Fred Walde Bd	Vanity Fair Vierre Hawaiians Buddy Fisher J & M Jennings Joe Jones Skeet Lane Jackie & Jill Vanity Fair Bd	Venetian Room (Southmore Hotel) Low Jenkins Moore & Edith Tracy & Duncan Art Camell Bd	Tony Francesco Meyer Davis Or	Swanee Club Dixie Dandies Doe Strain Cotton Pickers' Or
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PHILADELPHIA

Club Alabam Nightingale Rev Dixie Knights Doc Hyder Orch	Cotton Club Frank Montgomery	Syncoption Rev Flo McClain	Madrid Louise Squires Leon & Bebe Styblia Bowlam Salita Palami	Isabelle Graham H McDonald Orch	Piccadilly Eddie Cox Sydell Sis Marshall Sis	Meyer Davis Orch	Toll House Tavern W S Tupman Eddie Becker Rev I Boornstein Orch	Wardennan Park Moe Baer I Boornstein Orch
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WASHINGTON

Better 'Ole Phil Jackson Orch	Carlton I Bernstein Orch	Chantecler Walter Kolik Paul Fiedman Meyer Davis Orch	La Java T Thompson Orch	Le Paradis Walter Kolik Jack Golden Loomis 2	Meyer Davis Orch	Mirador M Harmon
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performed on individual wires in this, and it looked like something while it lasted. They were the Sullivan Sisters, Chas. Butler Trio, Powell and Phillips, Chester Trio and Freda Biggs. Freda Biggs, down at the south end of the arena, worked alone on loose wire and rope. The others were on the tight wire. Powell and Phillips were centered and featured, and justly, for Powell can walk. He was given the single spot for his back somersault, executed it at the first try and got a sizable hand for it.

Pacheco Family, Six American Belfords and Eight Tip Tops occupied the three rings in the risley section. The Belfords held center, and later encored alone on the outer track, getting gasps and appreciation for their speedy tumbling. The turn has worked vaudeville all winter and is in perfect shape.

Victor Robbins' band is an excellent one, more of the modern jazz type than an old brass band. Music very darty all through the show, chords especially so.

Zack Terrell is again back as manager. Fred Ledgett is billed as equestrienne director, but Lou Delmore did the announcing at the performance caught. Delmore is also manager of the side show, but has not much to do in this stand as few of the freaks are brought up for the Chicago engagement.

Jake Newman is general agent. Jake, with a painful leg, was a sick man this winter. He discarded the crutches a couple of weeks ago, and now looks and feels like a million bucks. Swell guy, Jake, and a very capable successor to R. M. Harvey, who took a spill with his London Hippodrome circus this winter. Harvey is taking another sling at show owning with the Cooke & Cole outfit, a show new this season. The menagerie is larger than before.

The show is fortunate to possess one of the few captivated saddleback tapirs and features the animal. Also a pair of giraffes, now present, were not with the show last year.

Sells-Floto will do 32 performances at the Coliseum, leaving there for Peru, Ind. (American Circus Corp. winter quarters) where it opens under canvas May 2.

Business was encouraging over the week end, Saturday night exceptional. If it continues, the show will profit in Chicago for the second time. Last year was the first. Before then this Windy City was poison for the big show. Loop.

PAIN'S BANKRUPT

Pain's Fireworks, Inc., was thrown into the bankruptcy courts Saturday by three creditors whose claims aggregate \$1,187. Louis Hess, counsel for the petitioning creditors, states that Pain's consented to the bankruptcy and that the liabilities will total about \$80,000; assets, \$25,000. The "Safe and Sane Fourth of July" is said to be the cause of the old firm's condition.

Myron A. Smith is claimant for \$1,120; C. W. Wagner, \$37; Sadie Statman, \$30. William Weiss has been appointed receiver, under \$2,000 bond.

Harry J. Pain, head of the company, arrived here from England 40 years ago. Of a family expert in the manufacturing of gunpowder, he emulated his ancestors but in time changed to the making of explosives for display. Although catering extensively to

ILL. FAIRS FAVOR LAW LEGALIZING MUTUELS

Bill Passes House Despite Race Tracks Which Oppose Tax Features

Chicago, April 19. The State Fair associations of Illinois have applied to the legislature to pass the pari-mutuel betting law. They are willing to pay a tax of \$2,500 a day to the State.

The local race track owners are not so keen for the bill as they are operating on an injunction and not paying any tax. The bill has already passed the house and goes to the senate next week.

many outdoor amusement pyrotechnic displays, the bulk of Pain's business had been the Fourth of July celebrations until the propaganda against explosives and municipal ordinances for a "Safe and Sane Fourth" curtailed that source of income.

Another contributing reason for the decrease in the Pain's business is believed to be competitors, working in with outdoor booking agencies, thereby becoming favored in fireworks contracts for open air amusements throughout the country. There are several of these firms, without Pains apparently having made an effort to maintain its prestige and business in the outdoor amusement field.

FAIR GROUNDS FOR GOLF

Cedar Rapids, Ia., April 19.

End of the Marion fair, which has been in existence for 26 years, was seen here in the announcement that the Marion Country Club has decided to exercise the option which it holds on the fair grounds.

The club will improve the ground and lay out a golf course. The business of the fair association will be brought to a close this spring and the interests back of the fair probably will unite with the Cedar Rapids fair, to be held here in August.

Utah Fair Signs Bernardi

Salt Lake City, April 19.

The contract for the carnival at the state fair next fall has been given to the Bernardi Exposition shows.

Season's 1st Blowdown

Pine Bluff, Ark., April 19.

Christie Brothers' circus was billed here for April 13, but found it unlucky. The show came to Pine Bluff in a hard rain. Although the weather cleared up enough for the parade, a hard wind and rain soon after blew part of the big top over, ruining it to such an extent a new tent was ordered by wire to be shipped to Hot Springs, to which place the show went without giving a local performance.

Chink Gaines, negro roustabout, had his arm broken when the tent fell by one of the poles falling on him. Gaines is here under arrest on a charge of having stolen 30 pounds of butter from the American express.

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LOS CODONA

WHOSE MARVELOUS PERFORMANCE WAS THE FEATURE OF THE PICTURE "VARIETY"

American Rep., CHAS. SASSE

European Rep., PAUL SCHULTZ

AGAIN A SENSATION AT MADISON SQUARE GARDEN

MAXIMO

THE CUBAN WONDER ON THE SLACK WIRE

RINGLING BROS.-BARNUM & BAILEY CIRCUS--SEASON 1927

Vaudeville Direction MANDEL & ROSE, Loew's Annex Bldg., New York City. Circus Representative, CHAS. SASSE.

MAY WIRTH WITH PHIL AND THE WIRTH FAMILY

RINGLING BROS.-BARNUM & BAILEY CIRCUS--SEASON 1927

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HORSE EDUCATOR

with His New Sensational Pyramid Set with
25 Ponies—4 Zebras—5 Camels and 39 Horses
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SEASON 1927

At the top of the two tallest perches ever devised in arenic history the intrepid artists perform with all the equanimity of one upon the ground

CLIFF CURRAN & BROTHER

RINGLING BROS.-BARNUM & BAILEY CIRCUS
SEASON 1927

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MORRISON HOTEL CHICAGO

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Forty-six Story Tower of the

The Most Central Location in Town
Atop the Tallest Hotel in the World

CLOSE to the top of the gigantic Morrison Tower, and surrounded 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.

ALL PATRONS ENJOY GARAGE PRIVILEGES



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

charge of the new Brunswick radio station to open May 9. The station was formerly known as WCFJ and owned by the Chicago Federation of Labor. Ben Garretson, formerly with WLS, will be studio director.

Balaban & Katz, whose offices are located in the Chicago theatre building, are tearing through to the adjoining Loop End building to provide new quarters for the press department. The sixth floors of both buildings are parallel.

Cyrilla Casey, of "Big Boy," will go into vaude at the end of the show's three-week run here, in a sketch by Phil Davis, play-dabbling attorney, titled "A Chorus Girl's Vacation."

A. R. Katz, head of the B. & K. poster department, will leave for a three months' trip to Europe.

Herman Schenck, manager for Shapiro-Bernstein for the past three years, has been transferred to the Los Angeles office in the same capacity. Harry Hume replaces.

John Zantos has taken a six-year lease on the Peerless, seating 904, Grand and Oakwood boulevard, from H. A. Spanuth and S. W. Strauss; yearly rental \$33,000.

Marjorie Rambeau, routed over the Pan time, opening in Minneapolis, appeared in the modified version of "Just Life," her last season's legit piece.

A family of Chicagoans owning and operating a string of small

movie theatres with acts added have been running into difficulties lately with the various booking offices in town. They have been booking with everyone of the independent offices and each in turn has given them air on account of their business methods. They pay nothing for the acts, want office service free, and complain about the shows. It is rumored that they want to sell their circuit.

Theatrical Treasures' Club of Chicago held its annual midnight frolic at Colisimo's.

W. S. Butterfield has let the contract for the new Capitol, Flint, Mich., to Henry Vanderhorst. House will seat 2,100 and will cost \$900,000. John Ebersson, Chicago, architect. Butterfield's Capitol, Kalamazoo, will open July 15, and Masonic, Saginaw, a month later.

Claude Binyon, of Variety's Chicago staff, and Florence Sobbe, of this city, were secretly married April 8.

Mrs. Binyon, non-professional, is the daughter of Mr. and Mrs. Henry Sobbe, of Chicago.

Harold Murphy, who resigned a month ago as publicity man for Marks Bros., is back on a new contract.

New Rivoli, Muncie, Ind., seating 1,600, Fitzpatrick & McElroy's new house, opens April 16. Pictures week days and five acts Sundays, booked by Carrell office.

Leo Terry, former solo organist, Capitol and Piccadilly theatres, is vacationing several weeks.

The Casino, picture house at Eldorado, Ill., was destroyed by fire at midnight April 6 with a loss of \$50,000.

Three managerial changes in Lubliner & Trinz houses with the Belmont's adoption of a combination policy. J. L. McCurdy goes

from the Harding to the Congress; Harry Lusgarten, Belmont to Harding, and Charley Durrell, Congress to Belmont. McCurdy, credited with building up the Harding as the circuit's ace house, may join L. & T.'s exploitation department shortly.

ATLANTA

Forsyth Players now in their 34th week, with royalty stock were strengthened this week by the addition to the cast of Fred Raymond, Jr., former leading man of the old Forsyth and Lyric Players and a great favorite in Atlanta. Raymond succeeds Alan Devitt. Betty Lawrence, ingenue, recent addition. Others are Dick Stevenson, Ellis Baker, Gus Forbes, Rhea Dively and Lawrence Keating. The Forsyth recently lowered the top from \$1 to 75c.

Work is being rushed, day and night shifts, on Universal's new Capitol theatre, with probable opening in June.

A new community house, the Capitol View, opened Friday under the direction of Lucas and Jenkins Enterprises, making a total of five community theatres operated by this company, with another under construction.

Carter (Red) Barron, former Georgia Tech football star, is announced as assistant manager of Universal's new Capitol. Barron is at present manager of the Fairfax, community house, operated by the Lucas and Jenkins Enterprises.

Idlewood, summer recreation park, opened their summer dancing season Tuesday night. Ritz Harmony Boys orchestra will furnish the music.

A group of young college girls billed as "South's Superlative Sextet" are playing a return engagement at the Metropolitan this week. It is an entirely new act arranged by Enrico Leide, musical director of the Metropolitan, with new songs and new stage settings.

ALBANY, N. Y.

By HENRY RETONDA
Capitol—"If I Was Rich" (Stock).
Leland—"The Fire Brigade."
Strand—"Don Juan" (Vita).
Ritz—"Knockout Kelly."
Clinton Square—"The Gay Deceiver" (Oh, Baby).
Grand—Pictures-Vaude.

Affected during the Lenten season

with a big drop in box office receipts, first run houses here announced all feature programs for the next few weeks.

An audience in Harmanus Blecker Hall theatre last week was unaware of a fire in the building as firemen worked 15 minutes extinguishing a blaze.

The Harvard Glee Club is at Chancellor's hall Saturday, management of Ben Franklin.

The Victory theatre at Cambridge, N. Y., was destroyed by fire, with a loss estimated at \$10,000.

The Van Curler theatre, Schenectady, formerly a legitimate and stock house, is now being used for wrestling matches.

Emmie Niclas, chorus girl in "The Student Prince," was injured when the ropes on a curtain broke in the Colonial, Utica, and it fell, hitting her on the head. She was unconscious more than an hour.

Mrs. Sue Weller, business woman at Alexandria Bay, will build a theatre there this summer.

Goldstein Brothers, who operate a chain of theatres, most of which are in Massachusetts, have filed papers in the secretary of state's office, announcing the establishment of a New York city office.

George Rea of Cincinnati, appointed manager of Schine's Liberty, Herkimer, N. Y.

The Kallet and Comerford theatre interests have bought a Main street site in Rome.

BALTIMORE

By BRAWBROOK
Lyric—Metropolitan Opera (18-21).
Auditorium—"Old English."
Maryland—Vaude.
Palace—"Kongo."
Ford's—"Night Hawk."

Local season of the Metropolitan Opera Company overshadowed all

other amusement of the week. It is the first Baltimore engagement of the Met in 15 years, and looks like outstanding success. Nearly \$60,000 worth of tickets sold days before opening.

"Trelawney of the Wells," playing three nights and a matinee here last week, drew society audience Monday night, but didn't jam house, although final performances nearer capacity. With \$4.40 top, got about \$16,000.

Mrs. Hilda Hopkins Burke and Robert Widefeld, winners of the Maryland and regional musical competitions, conducted under the auspices of the National Women's Music Federation, left Baltimore last week for Chicago to represent Maryland and adjacent territory in the national competition to be held in the midwestern city. George Castelle, local vocal instructor and coach, accompanied the contestants.

Leonard B. McLaughlin, manager of the Auditorium, is planning a trip to Europe for his summer vacation.

Frederick R. Huber, director of radio station WBAL, signed contracts last week with the National Broadcasting Company whereby the Baltimore station joined the Blue Network of the N. B. C.

ACTS ATTENTION!

I would like to hear from a few acts of the highest quality desiring intelligent direction.

(Mrs.) Halpin O'Reilly Gilbert
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P. S.—LE BLANC and DU CHARM, the most beautiful dancers that have ever appeared on Broadway, are under my exclusive management and booked solid. Featured in Ann-tote Friedland's lavish revue at Loew's State Theatre this week.

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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, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

So called unit shows, where the featured members of the acts have not as much ability as any of the girls in the line of the Fanchon and Marco "Ideas," sold in a picture house at half the price, have cost the Orpheum circuit a pretty penny. Officials of the circuit are not at all hesitant that the beautiful gingerbread effect local Orpheum has not made any money in the last eight months. If they continue to bring in unit-type offerings like that of last week it will be many an eight months before the red figures vanish.

Folks hereabouts get real entertainment at the picture houses for a top of 85 cents. Then, when they fall for that \$1.65 tap at the Orpheum, and outside of two real headliners, get a mediocre entertainment as they got last week, they will not squawk out loud. Instead they just stay away.

Belle Baker divided the headline spot of the bill with Joe Laurie, Jr., for her second week. Coming on "four," with a rather weak and spotty show preceding her. She had a walkover, as the week before. It was simply a question of how long she cared to stay on Monday night. She fed them an almost new routine from the week before, and they just loved it. Scored in "branding-iron" style and made the everlasting impression that the heated iron does. Then they wanted some of her other numbers that they heard before. After 35 minutes she decided it was enough.

Joe Laurie, Jr., was the other big punch on the bill. He had the next-to-shut spot and gave them his talk routine, which they devoured. It was a cinch for Laurie, who brought a feminine aid on toward the close of the turn, to look dumb and smile sweetly.

Opening the show were the Waite Trio, man and two women, who do whip manipulations and boomerang throwing. However, before they were allowed to do their stuff the half-dozen or so folks who compose the unit came on and did some dance and song stuff. The Waite

Trio are a standard turn, have good routine, which they know how to sell without embellishments. This act can start a show right, but not as it is now hooked up. In the "deuce" spot came Harry and Denis Du For with their dances and English character ditties. Why these boys were spotted in that position only a booker 3,000 miles away can allbl. Had they been placed right on the bill it would have made things right all the way around and enhanced the value of the show. However, with a 40 per cent audience on hand and the front of the house poorly dressed, it was just a slow and lingering death for a turn which is outstanding in its class.

Arthur Byron and Co., two women and a man, offered "Tea for Three" in abbreviated form. Byron, of course, takes everything. His aides have plenty of opportunity, but it looks as though this supporting company do not know how to take advantage of their chances. Closing the first part brought the unit on in full force to present "Les Folles Rouges." Lois Syrell and Peggy O'Neil, dancers, head this aggregation, which also has Bland O'Connell, male dancer, and Alvin Eley, tenor, featured, besides four girls. The turn is lavishly mounted and offered in five episodes. Were people of ability used it might be a most impressive turn, as the scenic embellishments seem to be its only selling point.

Three Swifts, all men, with novelty juggling turn, have a great club-tossing novelty. Closing came the unit mob surrounding Raymond Wilbert, who draws trick golf stunts for the news weeklies. Wilbert, besides doing a few nifty shots, has an ad lib lot of gagging that gets quite a lot of laughs. However, the quintet of girls that worked with him cause a letup, which set the mob walking. There were some seven feminine aides scheduled to do their stuff, but only five showed. **Ung.**

If laughs count for anything, then those of the mob who succeeded finding parking space last Monday afternoon at Pantages found more than their money's worth in the show. Five acts, and three were laugh-getters, including some highly entertaining ones. Arthur Prince, on third, used 20 minutes to prove to his audience why he is rated as the best voice thrower in the business. Prince gave a fine performance. He never once removed the ligher cigar in his mouth, except for momentary interludes, until drinking the glass of water, carrying on the talk all the way and perfectly at ease. An artful showman and a treat.

A novel opener are Irma Milo and Co. Picture and acrobatic posing, well done and neatly presented. The wise-cracking fiddler, Harry Rappe, was as standard as always in the deuce spot. His gags were well delivered and caught on. Next to Prince he was the hit of the bill.

Lane and Byron, next to closing, with George Lane carrying the comedy with material, some good and some questionable, though neatly covered up. Byron makes a good foil and possesses a few tricks of his own. Among them, a knack of bird imitations, used for a recall. Jack Joyce's Military Horse, a good closer. The steeds are good looking and well trained to tempo and musical rhythm. Well liked. "Held by the Law," feature picture, with "Fatty" Arbuckle billed for next week.

A picture dealing with the ruins of the old mess hall and other antiquated wooden barracks at the Sawtelle Soldiers Home has been made under the supervision of Congressman Crail.

Glenn Tryon has left the Hal Roach studio for Universal.

A. G. Wilkes and C. C. Baumann, managers of Wilkes' Vine Street, have bought "The Lucky Son of a Bishop," an original farce by J. H. Neeve. The piece will be presented at the Hollywood house in the near future.

Charles H. Wuerz has been appointed supervisor of the five West

Coast houses in Pasadena with headquarters at the Colorado. Wuerz was temporarily taken from Pasadena to the Carillo in San Pedro, where he brought the house out of the red into the profit column. He is now in charge of the Colorado, Raymond, Strand, Florence and Pasadena, Pasadena.

Louis Bennison in title part opposite Dorothy Mackaye in "The Barker," following in "Is Zat So?" at the Belasco some time in May.

"Trelawny of the Wells," preceded by "The Vagabond King," is slated for the Biltmore following "The Last of Mrs. Cheney."

Construction on a new theatre at Visalia will start soon. Mark J. Jorgeson, San Francisco, architect.

Johnny Hines is building a home in Griffith Heights, East Hollywood, adjacent that of Antonio Moreno.

M-G-M has placed Charley Delaney under a term contract, following his work in "Frisco Sally Levy."

The Belasco has established a Branch box office chain through Los Angeles, Hollywood and outlying districts.

Recent addition to the all-star cast in support of John Gilbert in "Twelve Miles Out" are Betty Compson, Ernest Torrence and Bert Roach.

Jack Conway is directing for M-G-M with Joan Crawford playing the female lead.

Paula Drendell, actress, was attacked by a mulatto while returning to her Hollywood home in her automobile. He stripped her of a ring and a coat valued at \$1,500, tore her clothes and was stopped from further bodily violence by her screams. Hollywood police are now on the trail of the attacker.

John Ford, Fox director, who returned from abroad with his wife, is expected here shortly. Mr. Ford has been making scenes for "Grandma Bernie Learns Her Letters."

Mary Hay, former wife of Richard Barthelmess, failed to arrive here Sunday as expected.

OAKLAND, CALIF.

By WOOD SOANES
Barry Connors' "The Patsy" went into its 12th week at the Fulton (stock) this week, breaking all records. The previous run was that of "The Best People," which ran 10 weeks last season but the weekly gross well in advance of the other. It has been hitting an average of \$7,000 a week. "The Little Spitfire" is underlined.

Ralph Kline and George Ebner, stock and musical tab stars, have been engaged as "stars" of the May production of "The Merry Widow" at the Auditorium, direction East Bay Opera Club.

Irma Falvey, organ virtuoso, Grand Lake theatre, has been transferred to the new West Coast house, the California in San Jose. Larry Canilo replaces her here.

"Casey at the Bat," slated for two weeks at the American, was withdrawn at the end of the first and replaced by "Evening Clothes." The local critics failed to enthuse over "McFadden's Flats" as the opposition at the T. & D.

The second performance of "The Trojan Woman" in the Greek theatre (open air) at Berkeley was postponed on account of rain until April 23.

Students of St. Mary's College here revived "Everyman" as their annual Holy Week production at the Auditorium this week.

"An American Tragedy" and "The Vagabond King" will play Oakland according to announcement by W. A. Rusco. Both shows are in San Francisco.

PORTLAND, ORE.

By SAM H. COHEN
Broadway—"Mr. Wu."
Liberty—"Long Pants."
Pantages—"Johnny Get Your Hair Cut" and vaude.
People's—"Mother."
Rivoli—"Evening Clothes."
Columbia—"Taxi Taxi."
Heilig—"Dark."
Hippodrome—Vaude and pictures.

Frank Harwood, conductor, Pantages orchestra, is offering a concert as a prelude to each performance.

F. B. O.'s local exchange has engaged Eddie Mishkin, Portland's popular men's furnishing salesman,

to cover Eastern Oregon in the interests of Joseph P. Kennedy's product.

Marcus Pretica, Pantages architect, last week conferred with J. A. Johnson, local manager, probably on the proposed new Pan house to be built on the east side.

SEATTLE

President—"Square Crooks" (stock).

Pantages—"The Last Trail" and vaude.

Fifth Avenue—"Venus of Venice." Orpheum—Vaude.

Coliseum—"Three Hours." United Artists—"Casey at the Bat."

Columbia—"Nobody's Widow." Embassy—"One Hour of Love."

Blue Mouse—"Don Juan" and Vita (fifth week).

The Olympic had improved biz with "Children of Fate," making special appeal to Jewish residents, who turned out and liked it. One sheet in Yiddish were posted in Jewish sections of the city.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lycium—"Last of Mrs. Cheyney" (stock).

Playhouse—"Arms and the Man" (Community Players).

Temple—Vaude.

Fay's—Pop vaude, Vita.

Corinthian—"Tempters" (Mutual).

Gaiety—Dark.

Victoria—Pop vaude.

Eastman—"Orchids and Ermine" (film).

Regent—"Venus and Venice" (film).

Piccadilly—"An Affair of the Folies" (film).

Lycium Players, stock at the Lycium theatre, opened Monday for the season. "Is Zat So?" is the offering next week.

Fenysvessy's new Rochester theatre, scheduled to open April 17, still has a couple of weeks to go before completion.

Schine Enterprises, Inc., continues active in the Rochester field. Louis Schine spent the week-end in Rochester and negotiated deals of the two new neighborhood houses. Max Shaeffer, district manager, denied reports of purchase of the Victoria (pop vaude) by Schine.

Lycium, Rochester's lone legit, is scheduled to build a new house at Chestnut and Temple streets, with the present Lycium site taken over by B. Forman Company for an addition to their store, according to reports here.

Work on a new talking-movie rapidly is nearing completion at the Eastman Kodak laboratories here. The process, said to be similar to that of De Forrest's phonofilm, would do away with the light cell, said to be the principal source of difficulty with phonofilm.

Andrew Downie McFee (Downey Brothers Animal Shows) has left his home in Medina, N. Y., for New York to supervise unloading of an elephant, a pair of leopards and other animals to be added to the Downey shows. The Downey outfit breaks winter quarters at Havre de Grace, Md., April 23. The show is motorized. The itinerary covers Pennsylvania, New Jersey and New York.

Roberta Beatty has joined the Lycium stock.

Schine interests opened the new Liberty here April 16. Abraham Dunn and Jacob Levy, who control the Thurston theatre, built and will operate the Liberty under Schine control.

Ira Wood, formerly manager of the Grange theatre at Bergen, N. J., has resigned to enlist in the Aviation Division of the army. His father, F. R. Wood, takes over his duties.

CINCINNATI

By JOE KOLLING

Shubert—"One Man's Woman." Cox—"Sure Fire." Keith's—Vaude and films. Palace—"Hills of Kentucky." Empress—"Sky Rockets" (Mutual).

Lytic—"Children of Divorce" (2d week).

Capitol—"Orchids and Ermine." Walnut—"Long Pants." Strand—"Let It Rain."

"What Price Glory" drew well in its three weeks' screening at the Shubert at \$1.65 top.

The Olympic, which went dark April 9, will have Arthur Phillips as manager again next season. It was the shortest season ever for the Columbia circuit house, with total business being so-so; the dramatic and colored shows outdrawing the regular burlesque units.

The Cincinnati May Festival will be at Music Hall May 3 to 7. Frank van der Stucken is musical director.

"The Silver Sabre," College show (University of Cincinnati) will be at the Grand April 20 to 23. The final road attraction of the year will be "Trelawny of the Wells," April 29 and 30. The Stuart Walker summer season opens May 9.

The Empress (Mutual) will continue with summer stock burlesque after wheel closes May 14.

Olympic ended season Saturday and will remain dark through summer. Business on whole fairly good, dramatic and colored and black and white shows getting biggest play.

Empress will continue with Mutual attractions until May 22, when the first summer season of stock burlesque will get under way.

John Robinson Circus first white top here this year, on the old City Hospital downtown site May 2-3, with option for May 4. Miller Bros.' 101 Ranch Wild West follows on the Cumminsville lot May 9-10.

Local theatre and park managers have formed legislative committee to oppose proposed Hill bill, which would ban Sunday dancing in Ohio, and also to protest against another proposed measure to levy an extra State tax on all amusements.

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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting—"A Naughty Cinderella" (Frank Wilcox Co.).
Temple—"The Green Hat" (Temple Players).
B. F. Keith's—Vaudeville and pictures.
Strand—"Don Juan" and Vitaphone. (Mary Lewis and Howard Brothers).
Empire—"Ankles Preferred."
Eckel—Reopening after alterations with "Tell It To The Marines."
Regent—"Paradise For Two."
Harvard—"The Magician."
Palace—"The Potters."

Frank J. Early, of "The Herald," has taken over the press work for the Temple Players, replacing Fred Hartman, resigned. Frances Carington, of "The Herald's" movie department, is handling the advertising and press matter for the Harvard, one of the city's largest neighborhood theatres.

The new Eckel opened for the first time to an invited audience Friday night, the program including an hour's organ recital on the theatre's new Wurlitzer and a screening of "Tell It To The Marines." The organ numbers, played by John E. Keith, new house featured organist, went on the air from WFBL here. Keith comes to Syracuse from the Liberty, Watertown. The Eckel, as renovated by the Schine interests, has a small stage suitable for the presentation of soloists, but hardly large enough for acts. Michael Freedman, in charge for the Schines, has advanced the Eckel prices 5c, making the new top 30c. At the same time he has reduced the prices for morning shows—an innovation—and afternoon performances. The Eckel now opens at 10:45 a.m.

Kay Strozzi, who closed last season as leading lady of the Frank Wilcox Co., made her second debut here Monday night as leading lady of the Temple Players (Temple). Miss Strozzi, retired from "The Crown Prince" in New York to accept the local engagement in opposition to her old playmates at Shubert's Wisting.

James I. Burnham, president Chain Theatres, Inc., of this city, recently incorporated with \$100,000 capitalization, has acquired the Hippodrome, Ogdensburg, and the Saranac Lake theatre on lease. The Ogdensburg theatre's control passes May 2. Charles S. Hubbard, Ogdensburg, lessee of the Opera House at the time it was destroyed by fire last year, will manage the theatre.

The mental condition of the late Edward Quirk of Fulton, formerly owner of the Quirk theatre, is involved in a Supreme Court action listed for trial at the next term of Oswego (N. Y.) County Supreme Court.

According to the papers filed, Quirk on Jan. 2, 1926, entered into a contract with N. L. Whitaker of Fulton in which he agreed to sell to the latter all of the capital stock of the P. & Q. Realty Company of Fulton. The company owned the Quirk theatre building. Shortly after the contract was signed Quirk was stricken ill and forced to retire from the active direction of his affairs. His death eventually occurred in November last.

Following his demise the executors of the estate refused to complete the contract. Whitaker sued Mrs. Quirk, the widow, and Frank C. Ash as executors of the estate, and the former individually, claiming that she owned some of the stock which her husband had agreed to sell.

The defendants' answer, filed Monday, alleges that Quirk was weak, mentally and physically and was incompetent to comprehend and understand the effect of the transaction.

Quirk at the time of his death was president of the Oswego County Trust Company, adding to the importance of the court action.

OMAHA

By ARCHIE J. BAILEY

Cut rates prices held up attendance at the Rialto during Holy Week. General evening admission was dropped from 50c. to 35c. last week. The Easter Sunday show, starting the Saturday before, was spiked with a bathing beauty style show.

Frank Hodek has become organist at the Broadway, Council Bluffs. He learned to play the pipe organ after hours at the Strand, Omaha. August Herman, former Strand manager, is at the Broadway.

Al Price, former musical director, Empress, now closed, left for Chicago last week.

A special feature of the Riviera program last week was a scenic background for "Song of the Wanderer," played by Organist George Johnson. It was conceived by Arthur Stolte, manager.

Nate Frudenberg, publicity director, A. H. Blank theatres, has returned to Des Moines after being there a month assisting with opening the Riviera.

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MONTREAL

John S. Berger, of St. Louis, carnival and outdoor amusement promoter, has raised a storm in here by approaching the City Council for the free use of Maisonneuve park, large area in the east end of Montreal, for the purpose of holding an exhibition there in commemoration of the 50th anniversary of Canadian Confederation, which occurs this year. City Council heard John make this proposal without showing astonishment and even went so far as to give him good hopes of seeing it granted. Then somebody told the Montreal Theatre Managers' Association and things began to move.

B. M. Garfield, secretary of the association, paid a visit to Jules Crepeau, city director, and reminded him that under a by-law, circus and carnival promoters had to pay a tax of \$1,000 a day as license before they could operate here. He hadn't heard John S. Berger was proposing anything like that. Jules admitted the

point seemed to have escaped the City Council. So next week the association will wait with a certified copy of the resolution on the City Council, and the hopes of John S. Berger will probably thereafter be transferred to some other city.

Opening of the investigation into Montreal's theatre conditions by the Royal Commission prompted by the Laurier Place theatre catastrophe is expected in May. Justice Boyer's appointment to preside over the Royal Commission was announced officially by the Quebec provincial government, although he has not yet received his commission from Quebec, neither has a secretary for the commission been named. Justice Boyer has still to complete his April roll of cases in the Superior Court and then must set about enrolling the personnel of the commission. The probe will, however, be well under way by the end of May.

Recorder Semple has established the principle that no living artist may give entertainment on the stage of a picture house. He described a picture house as a place equipped with a cinematograph machine, showing films to the accompaniment of music played by instrumentalists below the stage. No movable scenery may be used and no singing or playing of any kind can be allowed in places specially devoted to moving pictures. If the establishment lives up to all the rules that apply to theatres, it can be licensed as a theatre and then both moving picture and vaudeville or theatrical performances can be given, together or separately. Based on above principle, a local manager who had been giving a series of shows was fined the cost or 15 days.

Easter Week was marked by the complete victory of the churches over the theatres. The usual kind of sacred music, cantatas, oratorios, choir singing, etc., was put on, and the churches were packed all through the week, especially Friday and Sunday. No doubt there will be a reaction this week, but for the last seven days it has been a terrible time for the theatre men. In fact, Lent all through this year has been thin for the films, while the legitimate houses couldn't do a thing right.

DENVER

Aladdin—"Love Makes 'Em Wild" and Vita.
America—"Altars of Desire" and "Fantasia L'Apache."
Colorado—"Venus of Venice."
Empress—"Family Upstairs"—Pan. Vaude (new policy).
Publix-Rialto—"Cabaret."
Publix-Victory—"Casey at the Bat."
Orpheum—"Charles De Roche and Vaude."
Broadway—"Cradle Snatchers"—Helen Bolton.
Denham—"Cat and Canary" (Stock).

Only one-half day of work was made on the new Publix Metropolitan during the past week, that being the regular Saturday half day. Steel work which, with fair weather, should have been up more than two weeks ago, is still on the ground.

Fred Schmitt, former leader, Rialto, who was replaced by Don Charno, is now regular leader at the new Publix-Riviera, Omaha.

Franz Rath, Jr., local featured organist, Fox Theatre, and for eight years past a synonym for the great organ at the Isis which held only the two console artists, Murtagh (1914-18) and Keates (1918-19) prior to his tenancy, has gone into local politics sponsoring Judge Julian H. Moore for Mayor of the village.

VARIETY BUREAU
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By HARDIE MEAKIN

Belasco (Shubert)—Kallach in "The Riddle"; next, "Old English." National (Rapey)—"Ben-Hur" (film); next, "Night Hawk," May 2. Eva Le Gallienne; 9, summer stock. Poli's (Shubert)—Mitz in "The Madcap." Earle (Stanley Co.)—Vaude-pets. Keith's (K-A)—Vaudeville. Gayety (Columbia)—Mollie Williams. Mutual (Mutual)—"French Models." Strand (Linkins)—Pets-musical tab. Wardman Park (Wardman)—Dark.

Pictures

Columbia—"Beloved Rogue"; next, "Sunya." Little—"Potemkin"; next, "Calligari." Metropolitan—"Venus of Venice"; next, "Sea Tiger." Palace—"Demi-Bride"; next, "Let It Rain." Rialto—"Third Degree"; next, "God Gave Me 20 Cents."

William Hendley, for over 20 years handling advertising and on the door at Poli's, suffered a stroke of paralysis last week, and is in the hospital.

Louis J. "Duke" Fosse, former Shubert manager, now handling the business end of the 6,000-seat Civic Auditorium, had his new 16th street home broken into one night last week with the robbers securing considerable miscellaneous jewelry and \$75 in cash. Other valuable jewelry was overlooked, same being stored in a wall safe.

Having slept through it all, the Fosses now have the place guarded by a police dog.

Happy Walker, having quite some rep as a cornet player, as well as sponsor of the orchestra bearing his name, has had his family increased. Mrs. Walker having presented him with a seven-pound girl.

The local musicians' union has shut down on the National Press Club with a refusal to permit visiting orchestras, as well as the individual members of such, to appear at the weekly special lunch program. The correspondents are much upset, pointing out that presidents, foreign diplomats, and Will Rogers had all jumped at the chance to appear before them, but the musicians, no.

Lee Somers, dramatic editor of the "Herald" is to supply the second round feature for the new Little. Leonard Hall of the "News" did the first, which is being held over into a third week along with the Russian "Potemkin."

"Opportunity Night" is to hold forth each Thursday at the Earle, vaude and pictures.

Meyer Davis is not to again open his dancing place on the Earle theatre roof this summer. When the Swanee closes in the basement of this same theatre Davis is to hold the Al Kamons orchestra together by playing them as a special unit.

Harold Pease, organist of Crandall's Colony, is staging something new in the way of a "memory contest" each Thursday night. Substantial prizes are given with Pease rendering eight selections with the audience requested to list the names thereof on a printed form supplied, of course with the name and address to be added to the mailing list.

BUFFALO

By SIDNEY BURTON

Shubert—Teck—Harry Lauder, first half; Junior League Revue, last half; "What Price Glory," next. Court Street—McGarry Players, "Rain," with Hazel Dawn. Buffalo—"Orchids and Ermine," Sousa. Hipp—"Just Another Blond" and vaude. Loew's—"Nervous Wreck"—vaude. Lafayette—"Mr. Wu," Vita, Geo. Young—vaude. Gayety—Bozo (Columbia). Garden—Stone and Pillard (Mutual).

The McGarry Players Saturday night at the Majestic closed the McGarrys' 55th consecutive week at the house as well as the final performance for the theatre, which is to be replaced by an office building. The Majestic, built and owned by the Shea Amusement Co. up to last year, has been under lease to Stair & Nicolai since its opening 15 years ago. The McGarrys opened their new quarters at Shea's Court Street, where they will be housed until September.

Emil Velazco became feature organist at Shea's Buffalo beginning Easter Sunday, replacing Harold

Ramsey, who goes to the Metropolitan, Boston. Velazco, who opened the Roxy in New York, has been feature organist at the Hammond State in Indiana and at the Paramount, Palm Beach.

Art Landry and band, which played four consecutive months at Shea's Hippodrome last summer, are booked for Shea's Buffalo next week as a special attraction.

I. Holender and the Toronto National Theatre troupe (Yiddish) appeared at the Majestic on Sunday night for one performance. The date coinciding with the Passover holiday, the engagement went capacity, over \$1,200 at \$1.50 top.

"What Price Glory" opens a two weeks' engagement at the Shubert Teck April 24, the film closing the house for the season May 7.

LETTERS

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Fink Lew

Freeland Clara

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Germaine Mark

Hall Reid

Harrah Roy

Harvey Arthur

Higgins Mary

Lee Harry

Adams Jack

Alexander Geo B

Anderson Lucille

Ayer Grace

Bakenstoe Lew

Badalle Sam

Baban George

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Phillips Nat

Pierce Eddie

Pym F & P

Ramsey E

Reed & Lucy

Riley Joseph

Ritchie Joe

Rome & Dunn

Ross Rita

Rothchild Irving

Runyon Glenn A

Russell & Burke

Scholly Wm

Sheriff Ernest

Smith Billy

Steinbeck Bruno

Stepping High

Taschetti Laura

Tucker Al

Tyler Al

Vega Mrs R

Westcott M A

Weston Celia

Wetsman Frank A

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LOUISVILLE

By P. H. D.

Brown—"The Butter and Egg Man" (Stock).
Rialto—Vaude—"Johnny Get Your Hair Cut," 17-18-19-20; "The Little

NEW 1927 MODELS NOW ON DISPLAY

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Strand—Vita—"Matinee Ladies."

Gayety—"Sugar Babies" (Mutual).

Mary Anderson—"Tell It to the Marines."

Majestic—"An Affair of the Folies."

Alamo—"The Telephone Girl."

Walnut—"Don Juan" (musical stock).

The Walnut Players are now advertised as the Triangle Players.

Raymond Justice, comedian, has just joined.

The Brown Theatre Players (Brown) opened this week in "The Butter and Egg Man." The stock plans a 20-week engagement. The players are Marian Mears, Lester Vail, N. St. Clair Hales, Beth Franklyn, Mark Haight, Gene Cleveland, Helen Pitt, Edward Power, Ralph Dorr, Eugene Harper, Miller Bennett, Hugh Sutton and Walter Ware. Addison Pitt, director.

SUMMARY OF CURRENT LEGIT SHOWS IN LONDON'S WEST END

London, April 26.

A summary of London's current legit attractions tabulates as follows:

"Broadway" (Adelphi). Playing to capacity.

"Rookery Nook" (Aldwych). Doing business.

"The Fanatics" (Ambassador's). Contrary to expectations caught on. Big success and will move to the Queen's April 26 to make way for "The Transit of Venus" which comes into the Ambassador's tonight.

"Abie's Irish Rose" (Apollo). Capacity, with opinions divided on length of run.

"The Joker" (Comedy). Not drawing much attention; poor.

"Cosi Fan Tutte" (Court). Old Mozartian opera under small expense and showing a little profit in playing to \$5,000 weekly.

"The Marquis" (Criterion). Marie Tempest piece among the sufferers.

"Blue Mazurka" (Daly's). Slipping by nicely but general impression new musicals will hasten its ends.

"The Desert Song" (Drury Lane). Very big with \$235,000 library deal. However, reported ticket agencies not disposing of entire "buy."

"C.O.D." (Duke of York's). Archie DeBear's revue undergoing drastic revision since premier. Doubtful if it can survive depreciating press.

"On Approval" (Fortune). Enjoying capacity but can only play to around \$1,000 a performance.

"Lido Lady" (Gaiety). Still abundant patronage.

"Scaramouche" (Garrick). Just opened. Doesn't seem to have much chance despite Sir Martin Harvey in title role.

"Hen Upon the Steeple" (Globe). Failure and closing. Succeeded by "And So to Bed" May 2; transferring from Savoy.

"Yellowwands" (Haymarket). Splendid business. Doing nine performances weekly.

"Sunny" (Hippodrome). Going strong and will probably run until August.

"Dracula" (Little). Originally came in for four weeks but now in third month. Renting from month to month. House making money for first time in three years.

"Blackbirds" (Pavilion). Continues very big.

"Madame X" (Lyceum). Pauline Frederick in final three weeks but showing strength in cheaper scaled seats despite decline in stalls. Will be followed by Dennis Neilson Terry and Mary Glynn in Edgar Wallace's play "The Terror" now touring the provinces.

"The Gold Diggers" (Lyric). Going along okay.

"The Constant Nymph" (New). Pulling reasonable trade.

"Princess Charming" (Palace). Probably close shortly.

"The Apache" (Palladium). Not getting much and due to close in June. May be succeeded by C. B. Cochran's "Castles in the Air."

"The Letter" (Playhouse). Big hit at over \$10,000 weekly.

"The First Year" (Prince of Wales). Ernest Truex show just getting by.

"Queen High" (Queen's). Closed last Saturday (April 23) with "Fanatics" moving over from Ambassador's yesterday (Monday).

"The Dybbuk" (Royalty). Bad production and miscasting leave little hope for this one.

"Interference" (St. James). Surefire for season.

"No Gentleman" (St. Martin's). Closed Saturday with "The White Chateau" coming Thursday (April 28).

"And So to Bed" (Saoy). Doing well and moving to Globe to make way for Edgar Wallace's "Double Dan," May 3.

"My Son John" (Shaftsbury). Just can't make grade.

"The Constant Wife" (Strand). Picking up but unlikely that it can endure. Library deal will probably carry it six weeks.

"Professor Tim" (Vaudeville). Irish Players project closed Saturday.

"Chauve Souris" (Saturday (April 30).

"Vagabond King" (Winter Garden). Hugh success with ticket agencies making sensational buy.

"The Ringer" (Wyndham's). Closed Saturday. Seymour Hicks in "Mr. What's His Name" opened last night (Monday).



WILL MAHONEY

While at the Temple, Detroit, the "EVENING NEWS," Mar. 17, said: "Different to the extreme; funny in a way absolutely original, crackling his heels with diabolical vigor in steps that no man has ever stepped before, Mahoney is the big cyclone of that nut comedian menage. He still sings his Lena song and executes all of the dizzy, staggering, baffling steps that have made him a major figure in the vaudeville world. Others may imitate him, but they can't copy him successfully. Mahoney, a show in himself, tops an excellent bill."

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

Brotherly Americans Abroad

London, April 26.

Unknown to each other, Morris Gest and Al Woods have been dickering to take Oscar Asche to America in a new Chinese spectacle in which Asche plays a mammoth Chinese wrestler.

HICKS FAMILY HAD BIG DAY IN LONDON

London, April 26.

A splendid reception for Seymour Hicks last night when he opened in "Mr. What's His Name," at Wyndham's. It's an adaptation of a French farce and will probably enjoy limited success here due to Hicks.

Incidentally, yesterday was a big day for the Hicks family. Mrs. Hicks opened nicely at the Coliseum (vaudeville) in a sketch called "Mint Sauce," and the daughter is playing at the Little Q theatre.

A. H. Woods will do the Hicks show in New York with A. E. Matthews but in a different version.

Swaff and Cochran Make Up 5-Year Bitter Feud

C. B. Cochran and Hannan Swaffer have been brought together by Morris Gest following five years of bitter hostility.

Gest saw Cochran and Swaffer in the same restaurant. He forced a reconciliation after scores of mutual friends had failed.

The belligerents were born in the same village and were close friends for years. Cochran barred Swaffer out of the Pavilion on the opening night of "Dover Street to Dixie," busting up the friendship.

Curtis' Pan Franchise

Fred Curtis' vaude booking agency at 1560 Broadway is again placing acts on the Pantages Circuit.

Curtis received a franchise Monday. He has been out of the Pan office for over a year, booking independently.

"Yellowwands" at Fulton

London, April 26.

"Yellowwands," with the New York premiere scheduled for the Gaiety, has been switched to the Fulton. Opening performance is due in your city Sept. 12.

Company has not as yet been recruited.

DuPont on Way to Vienna

Paris, April 26.

E. A. DuPont, picture producer, passed through here en route to Vienna with Hans Winter, his representative.

Both men will return to Paris after a brief visit.

Edgar Wallace Favors English "Play Quota"

London, April 26.

In today's (Tuesday) "Morning Post," Edgar Wallace, most formidable novelist and playwright of the day, in a column article strongly advocates the suggestion of why not a play quota.

This would be similar to the British film quota which bears on the importation of foreign productions.

"Vagabond King" Big

London, April 26.

Three openings and all well received. Russel Janney's "Vagabond King" came into the Winter Garden and was enthusiastically greeted. Outside of a magnificent production chief honors went to Winnie Melville, Derek Oldham and the singing chorus.

This musical looks like a huge success plus a sensational deal with the ticket libraries.

"On Approval" also won warm praise from the press and splendidly greeted by its first night audience last week. Playing at the Fortune, the piece should run a long time in this small house.

"Marigold" proved itself a pleasing, sugary and mid-Victorian Scotch comedy which is acceptable here but holds no inducement for America. This play is at the Kingsway.

English Cabaret Plays

Smith on Percentage

London, April 26.

"Whispering" Jack Smith's contract with the Metropole (cabaret) reads as five shillings (\$1.25) per cover with a guarantee to the American song crooner of \$625 weekly.

The Duncan Sisters have a proposition to play one show nightly in this establishment, doubling into a vaude house at a \$5,000 weekly total.

American Dancers

Doubling in Sydney

Sydney, April 26.

Marion and Martinez Randall, international dancers, danced for the Duke and Duchess of Yorke here at a special command performance April 22.

The American dancers, lately arrived, are doubling into the Ambassadeurs cafe after theatre with "Sunny."

Less Foreigners Wanted

Paris, April 26.

Local cabaret and cafe musicians of French nationality have been holding meetings recently arranging a protest to be filed with the authorities against the undue number of foreigners employed in local orchestras.

The government is to be asked, if the French cafe musicians' purpose is attained, to regulate the number of foreigners so employed, as in some other countries.

For London Cabarets

London, April 26.

Recent cabaret engagements include Rich Hayes, who comes into the Piccadilly (hotel) May 23 and the Yacht Club Boys, opening at the Cafe de Paris May 7.

Helen Morgan follows in at the latter establishment after concluding a Paris date.

Reading "The Zoo"

London, April 26.

Anthony Prinsep is reading his production of "The Zoo" for Margaret Bannerman. It's due at the Globe shortly.

Winchell Smith and Michael Arlen, authors.

Charles Not Producing Revue

Paris, April 26.

Jacques Charles explains that he will not produce Sayag's revue at the Ambassadeurs, as he has signed another contract with Foucrot.

That will keep him at the Moulin Rouge exclusively, he stated.

Strauss' Concert, \$3,000

London, April 26.

Johann Strauss concert at Albert Hall Sunday drew nearly \$3,000.

'BLACKBIRDS' 8 MOS. NEVER UNDER \$12,500

Cochran's Revue, 'One Dam Thing After Another,' Following at Pavilion

London, April 26.

"Blackbirds" will end its run at the Pavilion May 14 but may move to the Duke of York's.

This colored revue hasn't fallen below \$12,500 on any week and several nights designate house records. However, C. B. Cochran fears the hot weather and prefers winding up in a blaze of glory, after eight months' run, with the hope of bringing the revue back next year.

Cochran's new revue, "One Dam Thing After Another," will follow in at the Pavilion May 19.

English After Protection For Dirt Play Actors

London, April 26.

It is understood here that the British Foreign Office has cabled to its ambassador in Washington to protest against the prosecution of British actors in America who may be involved in the prosecution against indecent plays.

The claim here is that actors under contract must accept roles and are in no position to judge plays in which they are cast.

Nares Turns \$1,250 as Flat Salary—Wants 10% of Gr

London, April 26.

Al Woods has offered Owen Nares \$1,250 weekly to play the lead in "The Fanatics" for the New York production.

Nares claims he can command 10 per cent. of the gross on an English provincial tour and is reluctant to consider any other kind of a proposition.

Bill Kent's Act

London, April 26.

William Kent made his English vaudeville debut yesterday at the Victoria Palace in a sketch unit titled, "Which Way Out."

There are three people in the act. It provoked plenty of laughs and was well liked.

A. H. Woods' "Second Life"

London, April 26.

P. G. Wodehouse is adapting "The Second Life" for A. H. Woods.

New Park Lane Cabaret With American Turns

London, April 26.

The new Park Lane hotel inaugurated its cabaret last night under the management of Beaumont Alexander with the show staged by Danny Dare (American).

Georgie Harris, Fox film comedian, is the lead attraction but unsuitable for this type of entertainment. Outstanding hits of this new floor show were Aradth DeSales and George Wolkowsky.

The room is an excellent site for a cabaret and the management will go in for American turns.

Its first importation, Nine Diplomats, opening June 15.

Gest Pledges \$250,000

London, April 26.

Morris Gest was hardly here 24 hours when he promised to induce 50 Americans to contribute \$5,000 each to the new Shakespearean Memorial Theatre at Stratford-on-Avon.

Gest arrived Friday and went to Stratford the next day as the guest of Archibald Flower, chairman of the Governors for the Memorial.

Gest broke onto the front pages of the local dailies this morning. He called representatives of the press together yesterday and announced that he will produce "The Miracle" again in London in association with C. P. Cochran.

"Co-Optimists" Break Up

London, April 26.

It is probable that "The Co-Optimists" will disband at the conclusion of their present tour of the provinces in July. After six years as an organization it appears as if this group will break up because of internal bickerings.

It is quite possible that reorganization will take place on a different basis and under the title of the "New Co-Optimists."

"LADY LUCK," 10 YEARS OLD

London, April 26.

"Lady Luck," at the new Carlton this week, is a revised version of "His Little Widows."

Carter DeHaven appeared in it at the Astor, New York, about 10 years ago.

A Look at Gladys Cooper

London, April 26.

Katherine Cornell is on the water to see Gladys Cooper in "The Letter." Miss Cornell has agreed to do this play in New York.

Mark Klaw Moving About

Paris, April 26.

Marc Klaw was in town from Monte Carlo and will go to London. He is due to sail for New York the end of next month.

Gilbert Miller in London

London, April 26.

Gilbert Miller has bought the English rights to "The Spider" and will produce it here.

THE TILLER DANCING SCHOOLS

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"SCREEN TESTS" IN PUBLIC BY JOHN INCE AT HOLLYWOOD EXPO.

Opposition by Civic and Picture Bodies to "Picture School" Promotion Unsuccessful—U. M. Dailey Connected—"Rip and Tear" Show There Too

Los Angeles, April 26. With the picture industry trying to keep out of Hollywood' inexperienced people, as the picture field is overcrowded, the retail merchants of Hollywood held a shop in the Hollywood Exposition, endorsed by the Retail Merchants' Bureau and Hollywood Chamber of Commerce in Hollywood last week, at which the Cinema Schools, Inc., of which U. M. Dailey is president and John Ince director-in-chief, showed how screen tests were made.

They advertised to give free tests at the school to all those who wanted to break into the picture business. Many endeavors were made to stop the exhibit, as the picture producers claim it is unnecessary to go to picture schools or make-up schools to become picture actors or receive training.

Police Commissioner Foss stated that his department could not interfere with the exhibit, as the school, according to the law, was permitted to have the booth space at the exposition, as it came under the general permit granted by the city to the exposition. Fire Chief Scott, who was told that screen tests might be a fire hazard to the lot, stated that he could not stop the matter, as he did not want to discriminate.

As a result of the opposition to the Cinema Schools conducting the so-called test on the general stage, the first part of last week they were not held, but the booth of the Cinema Schools was surrounded every evening as Ince with a bunch of people showed how tests were made. Each one who cared for same was given a screen test after they had signed an application blank. In this way the Cinema Schools was able to get a long list of future prospects.

Ince's Methods
Motion picture people who attended the exposition smiled at the methods which Ince used in putting the so-called actors through their paces. He did a lot of theatrical stuff which is not done around the picture studio, it is said, and attempted to show the uninitiated how pictures are made. He had a score of assistants, and shouted orders to the embryo actors and actresses, whoever he had, as to the paces they had to take and the direction each had to look to reach expressions.

Dailey, on the letterhead of the Cinema Schools, Inc., is down as president. He had previously been connected with other schools, and was found to be operating in violation of the blue sky law and arrested Sept. 16, 1921. Dailey was allowed to plead guilty to a misdemeanor. He then made application to the corporation department for permission to sell stock in his enterprise. This permit, however, was refused, largely because of our (meaning Better Business Bureau) adverse report on Dailey.

Also at the exposition was a rip-and-tear carnival—the Abner K. Kline Shows (reviewed in Outdoor section). The games operated were out to get anybody and everybody. Although a great many squawks came to the committee in charge of the affair, it was helpless to do anything.

Cruze Directing Meighan

Los Angeles, April 26. Instead of directing "Beau Sabreur" for Paramount, James Cruze will direct Thomas Meighan in "We Are All Gamblers." Story is an adaptation of the stage play "Lucky," by Sam Carver.

Meighan arrived here Tuesday and goes into production next week. William Wellman, making "Wings," to be ready by May 25, will do "Sabreur" next. This latter production is figured to be Paramount's most pretentious offering on next season's program.

Gary Cooper has been selected for the lead male role. Production starts June 15.

AUSTRALIA NOT "QUOTA" CRAZY

Recommendation for Conservatism at Present

Washington, April 26. The Australian government should attempt no legislation for the furtherance of British films until the House of Commons in England has acted and assured a secure supply of such films, is the recommendation made by the Australian censoring board in its annual report, a copy of which has just been received at the Department of Commerce here.

As to the reaction in India, the British press, which, as has been reported, has been extremely hostile to American films, can see but little in the new quota proposal.

One statement, forwarded to this same department sets forth that "ultimately nothing else but a big Imperial combination, with producing and distributing centers in each Dominion will prove effective. Although the American stranglehold is still prevalent, new possibilities are so vast that what is called for is only a big and united effort worthy of Imperial resources."

UNUSUAL POPULARITY ELECTS PICTURE MAN

Centerville, Ill., April 26. Three thousand voters wrote in the name of G. W. F. Griffin, proprietor of the local picture house, in the municipal election here. Enough to defeat John McNeill, candidate for re-election for the four-year term under the commission form of government.

Griffin's name was not on the ballot, but his supporters, undaunted, carried on a pencil campaign.

6 Films in Sweden

Washington, April 26. Svensk Filmindustri, in connection with UFA, is to produce six pictures in Sweden during the current year, reports Emil Kekish, assistant trade commissioner, Stockholm, to the Department of Commerce.

Schedule calls for the shooting of the interiors only in that country, however, with the exteriors to be taken in other countries.

The American official also reports that there is no change in existing legislation with nothing new contemplated which might be detrimental to American pictures.

Starring Swede Actor

Los Angeles, April 26. Lars Hansen, Swedish actor, appears to have been hitting in the pictures he has made for Metro-Goldwyn-Mayer, with the result that the studio officials are planning to use him in co-starring pictures on the 27-28 program.

Hansen is now cast for a featured role in Lillian Gish's production, "Wind," which Victor Seastrom is making.

HEARST COMING EAST

Los Angeles, April 26. William Randolph Hearst, accompanied by Arthur Brisbane, is due in New York Thursday for two weeks.

"Soft Cushions" With MacLean
"Soft Cushions" is to be the title of Douglas MacLean's next through Paramount.

Scenario written by Wade Boteler.



ROScoe AILS

says: "Roscoe 'Fatty' Arbuckle signs two-million-dollar contract in Germany. It seems incongruous that one of our finest American personalities must needs turn to Germany to find justice. None of us are so impeccable that it behooves us to cast the first stone. Bon voyage, Fatty!"

Booked solid through
MESSRS. LUBIN and SCHENCK.

RAGLANDS IN COURT OVER MORAN CHILD

Relatives Attempt Block of Legal Adoption of 8-Year Old Film Actress

Los Angeles, April 26. John C. Ragland, business manager for Raymond Hatton, and his wife, Myrtle D. Ragland, have petitioned the Superior Court for permission to adopt Priscilla Moran, eight-year-old screen actress and daughter of the late Leo F. Moran, screen comedian, who died at Tucson, Ariz., March 8, 1927.

Moran prior to his death made out a will in which he requested Ragland to adopt his daughter legally.

Ragland appeared in court to present his petition when a writ of habeas corpus was asked for by Mrs. Mary Moran Becker, sister of Moran, who claimed that the Raglands had kidnapped and kept the child a prisoner. Mrs. Becker claimed she had taken care of the child three years prior to the death of the father.

This writ of habeas corpus was retabulated for April 27 before Superior Court Judge Hight.

Meantime, the Raglands still have the girl and are prepared to fight for her custody. Ragland states he has no intention of keeping and raising the child for commercial purposes, but that the relatives of the father have such intentions in mind. The mother of Priscilla died four years ago in Albuquerque, N. M., of tuberculosis, which was also the cause of the death of the father.

F. & R. Leaders May Step Out for Sons

Minneapolis, April 26. It is declared, on good authority, that there will be a reorganization of the F. & R. executive staff upon the return of the senior members from the east. M. L. Finkelstein and I. Ruben are to withdraw from active participation and their sons, Harold Finkelstein and Eddie Ruben, are to take over their duties. It is said.

Theodore Hays, now general manager, will be promoted to a newly created position of contact manager. Harold Finkelstein will be general manager. Eddie Ruben will be in full charge of picture purchases. Ralph Branton is to be Minneapolis manager, while Hal Dagler, at present State manager, is to occupy a similar position in St. Paul.

Curtiz' War Story

Los Angeles, April 26. Michael Curtiz' next picture for Warner Brothers will be "Outpost," war story with Irene Rich and Warner Oland co-starred.

Arthur Loew Gets Back

Arthur Loew arrived in New York from abroad Monday accompanied by Harry Portman who has been in Paris two years for Metro-Goldwyn-Mayer.

U. A.'S PRE-RUN CIRCUIT NOW HAS 10 HOUSES—IN 50% ON NEW LOEWS

Jos. M. Schenck's Option With Marcus Loew for United Artists' Interest—U. A. Will Add 10 More—May Take Over Rivoli, on B'way, in Sept.

D. A. R. PRAISES 'BETTER FILMS'

Public Best Censor, Says Report

Washington, April 26. Makers of pictures were highly praised for their efforts to create worth-while pictures by Mrs. Newton D. Chapman in her report on "Better Films" to the assembled Daughters of the American Revolution here, in session last week.

To that Mrs. Chapman added that the public was the best censor.

It was also noted that out of the 104 most popular films last year those heading the list had historical subjects.

Because of this Mrs. Chapman is urging that a picture of the life of George Washington be made under the auspices of the D. A. R. to commemorate the 200th anniversary of his death. A resolution requesting the use of Mount Vernon, the Washington home on the Potomac, for this film has already been forwarded to those in charge of the historical spot. Heretofore this has been denied to producers with the possible exception of the news reels.

Further it was urged that state D. A. R. organizations foster the making of films in each state depicting the physical aspects, history and industry of them. Several states, it was said, have already made such films.

In co-operation with Will H. Hays the plan for the storing here of historical films was being worked out with the approval of President Coolidge. It is hoped to have a building large enough to house 15,000 reels.

The new group within the D. A. R. to endorse motion pictures was referred to while it was added that the official D. A. R. magazine prints monthly a list of such films recommended by the eight chairmen now reviewing new releases in New York State.

Movietone Co. Abroad

From reports Fox intends shipping a Movietone company complete, to the other side.

Personal records are to be made abroad, but it is also rumored William Fox wished to further his experiments about scenes and incidental sounds, taken ad lib or prepared.

A report in Variety last week mentioned the possibility of the Movietone as a weekly talking picture, based upon the successful Fox experiment in taking the West Point parade of cadets, along with the martial music, including bugle calls.

Another Aviation Film

Paris, April 26. With Metro-Goldwyn-Mayer and Paramount each turning out an aviation picture, it is reported that Maurice Tourneur will make a similar film subject here for a French picture concern.

COSTELLO GIRLS TOGETHER

Los Angeles, April 26. Dolores and Helene Costello will appear together in "The Heart of Maryland." Dolores' next for Warner Bros. Jason Robards will play opposite, with Lloyd Bacon directing.

Fairbanks' Neice

Los Angeles, April 26. Flabelle Fairbanks, neice of Douglas Fairbanks, for ingenu lead in "What Happened to Father," Warner Bros. J. G. Adolff scheduled to direct.

Publix Rivoli, on Broadway, may be taken over in September by United Artists as its central town-run theatre for New York. If the deal goes through, U. A. will operate it with U. A. pictures only, on runs at 99c or \$1 top.

United Artists has acquired a 50 percent interest in Loew houses in Syracuse, Columbus, O.; Youngstown, O.; Boston, Baltimore (2 houses), and Pittsburgh.

Joseph M. Schenck, having acquired the privilege for U. A., intends to buy in on all new Loew houses to be constructed but will exercise his option mainly where the towns are too small to support more than one full week picture houses. In other cities U. A. may have its own theatres. There is no probability that Loew will buy in on any U. A. theatres.

While in New York Schenck conferred with Marcus Loew regarding a possibility of forming a U. A. releasing connection with Metro-Goldwyn-Mayer, it is said, with this idea dropped for the present.

The following 10 theatres, of the promised "pre-lease" chain of 20, now in operation or construction by U. A., are:

Apollo, Chicago, 1,800-seater, opens Sept. 1. Detroit house now in construction, 18-story building with 2,000-seater, opens in November. Los Angeles, now in course of construction, opens in September. Pittsburgh, 3,400-seater, now in course of construction, opens Sept. 1. Liberty, Seattle, opened Jan. 14. Liberty, Kansas City, 1,000-seater, opens Sept. 1. Valencia and Century theatres, Baltimore, now in operation. Grauman's Egyptian, Hollywood, U. A. house since Jan. 1. Majestic, Portland, Ore., reopens in September.

Ten more houses yet remain to be added to complete the schedule.

Studios in Vancouver Manned by Americans

Los Angeles, April 26. Jack Andrew-Anderson, an agent for a syndicate of British financiers, is in Hollywood negotiating with local picture people in the establishment of a large picture studio, at Vancouver. American stars, electricians, cameramen, writers and other studio employees are contemplated. Nils Olaf Chrysander, former director with DeMille, will be director-general of the new company.

The Vancouver studio will comply with the recent British rule that will include 7 1/2 per cent. of British-made pictures among their output of productions.

Some of the names of those in back of the project are Lord Beaverbrook, Sir Robert Kindersley, director of the Bank of England in Canada, and Major L. C. Fordham, Canadian representative for the Prince of Wales.

Vancouver plant is planned to open in a few months.

No Wis. Censoring

Milwaukee, April 26. There will be no movie censorship in Wisconsin.

Branding the proposed state censorship bill, authored by Theodore Swanson of Ellsworth, as the "product of narrow-minded, would-be reformers," the assembly committee on educational and public welfare unanimously voted to kill the bill.

Paramount's 2-Reelers

Los Angeles, April 26. Arvid Gillstrom has been signed on a long term contract by Al Christie for direction of two reel comedies during the coming season, for release by Paramount.

'TALKERS' ROUND THE WORLD

WEST. ELECTRIC SPANNING GLOBE

Theatres, Schools, Churches, Public and Private Buildings, Anywhere and Everywhere Will Be Equipped by W. E.—Basic Patent Rights of Talking Pictures Leased in Any Part of Globe—Makers Abroad Permitted to Employ Domestic or Foreign Talent or Service for Records, to Go Over W. E. Equipment

QUIET ON TELEVISION

Western Electric is going to spread the talking picture around the world.

It will be accomplished through that manufacturer controlling the equipment vital to the operation of the talker upon the screen.

Royalty leases under the basic patents held by W. E. will be issued as approved by the company for any spot, with W. E. reserving the sole right of supplying equipment.

In foreign lands the holder of the patented talker may make and employ its own records or procure the service of a then existing talking picture concern, at home or abroad.

For this purpose W. E. arranged with the Warners last week to exclusively furnish all equipment for Vitaphone, doing the installation and placing their okay upon it.

While the W. E. installation is uniform according to grade or class of theatre, the operator (such as Vitaphone or Movietone) may have its own devices to perfect the synchronization or projection of the talker. While the projection or distribution of a talker is basically planted, an effort or experiment may be tried by the operator (not machine) to perfect either. Vita and Movietone reach the screen through the same principle but the projection is somewhat different, with each having a special device of its own that also is patented and reserved. Therefore the projection goes for part of the way over Western Electric equipment and for the remainder or a broken in spell by either Vitaphone or Movietone equipment, as the case may be. However without the W. E. basic equipment the talker would not reach the sheet.

No Estimate

No W. E. man would give an estimate of the number of theatres throughout the world susceptible of playing a talker, but W. E. appears to hold supreme confidence in a vast market, not alone including theatres but civic buildings, inclusive of public schools. Privately owned or operated buildings are foreseen as calling for talking equipment, although the W. E. man interviewed declined to make a commitment whether a suggestion of television was contained in this large outline.

He did state that with W. E. handling the equipment, experimentation would go forward with a venture that the talking picture will reach its acme of perfection under W. E. guidance.

As a gesture of cooperation with the amusement projection interests, W. E. executives voted against the original idea of a trade name for their apparatus. Projectophone and Visaphone were two names considered for the W. E. equipment until it occurred that Movietone and Vitaphone and other exploited names would be offset in value by such cognomen.

Projectophone is a particularly apt title but it has been discovered that the old Selig Co. has had this

Up-to-Date "Kelly"

Chicago, April 26. A last minute insert in "Slide, Kelly, Slide" at McVickers, Chicago, gave an excellent local slant to the film. It is this: Last Wednesday the White Sox opened their season at home. News reel on the game was out the following day.

One scene of "Kelly" has the Yankees playing the Sox at Comiskey Park. At this point of the film several feet of the news reel were slipped into the film proper to give the local fans a flash at Schalk, Falk and other idols.

Home-made titles during this few feet are a tip-off as to the news reel angle, but the insert is effective.

STOCKHOLDERS MUST RATIFY PATHE-P. D. C.

May 20 will be the date for the ratification of the Pathe-P. D. C. merger by the Pathe stockholders. It is expected to be a formality, but not until that time will a lineup of departmental heads of Pathe, Inc., the merged name adopted, be announced.

Also, following the ratification John J. Murdock, newly selected president of Pathe, Inc., will take office and move his quarters from the Keith-Albee offices.

Meanwhile Cecil B. DeMille and John C. Flinn of P. D. C. will leave New York this week to be present at the premiere of "The King of Kings" at the opening of Sid Grauman's new Chinese theatre in Hollywood. Mr. Grauman has said he expects "The King" to run two years at his house. Dr. Reisenfeld, who mounted the presentation and scored the "King" super for the Gaiety, New York, is accompanying Messrs. DeMille and Flinn to the Coast.

Following the opening at Hollywood, Flinn will return to New York. It is said that Flinn, Elmer Pearson (Pathe) and Frank Munroe (P. D. C.) will become vice-presidents of Pathe, Inc.

A formal announcement of the merger of P. D. C. with Pathe, Inc., was issued within the week.

Ostrers' New \$5 Gaumont Shares Opened at \$4.12

London, April 26.

When Ostrer Brothers, banking house, placed Gaumont British Pictures, Ltd., shares on the stock exchange Friday (April 22) pound (\$5) share sold for 16 shillings sixpence, about \$4.12.

trade mark registered in the U. S. Patent Office since 1910. Despite the decision not to label the equipment with a trade name, the Western Electric law and patent department is making an investigation of the Selig trade-mark for possible acquisition of the rights to the title regardless.

In Show Business

The electrical corporation in finding itself suddenly catapulted into the show business, in spite of itself, are content nevertheless to let the production department to others and not interfere. Naturally they must be assured of the Vitaphone or Movietone or other licensee's capabilities to produce the best in "canned" film entertainment possible because the merit of the talkers governs the sale of the equipment.

With the Western Electric and affiliated laboratories what they are in scope and magnitude, the current limitations as in the case of Vitaphone through inadequate production supply is bound to be overcome.

OVER 100 FULL LENGTH FEATURES IN WORK AT COAST STUDIOS

Scarcity of Featured Principals—Some Doubling in 2 Pictures—Plenty of Demand Just Now for Extra People—Lots and Titles

Los Angeles, April 26.

Around 100 feature pictures and comedies are in production at the Hollywood, Culver City, Burbank and Universal City studios, being rushed either to completion for releases for '26-27 or for early release on the 1927-28 programs.

With all studios working at top speed, many of the producers have found themselves in tight places due to the usual scarcity of leading men and women. Many of the companies find it necessary to double their leading contract players in two pictures that are being made at the same time. Some of the leads are free-lancing and in many cases work two jobs at once. They have their schedule set for a day at one company, and the other company for whom they are working sets their working schedule for this player so that it will not interfere with the making of the other picture.

This week and last week an average of 3,000 principal and bit players were working at the various studios in this section. They were drawing anywhere from \$15 a day to around \$4,000 a week.

Place 1,500 Daily

The extras, or atmosphere people, also found themselves in great demand. Last week the Central Casting Corporation, which provides these people to the various studios, average 1,500 placements a day. This is the highest weekly average the Central Office has had since its inception more than a year ago.

Here the people get from \$3 to \$15 a day, with most of the placements being in the \$7.50, \$10 and \$12.50 class. Of course, more men were used on these jobs than women, with the male average being about 70 per cent of those employed.

Studios are rushing their production so fast that they are working day and night, including Saturday night and all day Sunday. All of the companies have tried to minimize the shooting time for their products. Paramount studios, where there are 11 pictures in production, with the exception of "Wings" have set a shooting schedule which averages 24 to 26 working days. In the past at this studio around 40 days were the average to make a program picture.

Metro-Goldwyn-Mayer has 10 pictures in production at their Culver City lot. Of this list, six hit around a 27-working-day schedule, with the others running from 30 to 150 days, according to the size of the production, such as "The Trail of '98," "Wind," "Old Heidelberg" and Marion Davies in "Quality Street."

Extra Work Without Pay

For the extra night and the Sunday work all players who are under regular contract to the producer or who have been engaged by the week are compelled to work these extra periods, including the Sabbath, without extra compensation. It is only those players who work on the daily or part weekly basis (Continued on page 12)

POLAND EXHIBS STRIKE NOTICE

Ultimatum in Warsaw on Taxes—June 15, Date

Washington, April 26.

Warsaw (Poland) exhibitors are again threatening to strike against the excessive taxes levied by the municipal government.

A resolution was adopted at a recent meeting of the Warsaw section of the Polish Union of Cinema Owners, reports Ronald H. Allen, commercial attache, to the Department of Commerce, wherein it is provided that if the municipality does not carry into effect the decisions of the Inter-Ministerial Commission the theatres will all close on June 15, next.

A protest is also voiced against the municipal movie houses not taxed.

This latter phase is a new development since reports of the previous strike were published. At that time the exhibitors reopened after believing they had won their fight only to have the taxes again levied (these running as high as 100 per cent of the gate on foreign productions) when the houses reopened.

Franklin Still Here

Harold B. Franklin still remains in New York. He is held back through the necessary contracts being completed for the many deals Franklin has engineered for West Coast since assuming the presidency of that Pacific Slope circuit.

Details of the several deals were printed in last week's Variety. The Franklin party expects to leave for the West within a week.

NEW ORLEANS IN SCARE; GENERAL LOSS LAST WK.

Miss. River Floods Keep South Full of Unrest—No Tabulated Grosses

New Orleans, April 26.

Another disastrous week in local cinema temples due to unrest caused by the overflowing waters of the Mississippi.

Papers here teem with news of faltering, falling levees in each succeeding edition, creating, quite naturally, a fearsome psychology reacting against theatre attendance. Every house in New Orleans, without exception, lost money last week. It is possible the same condition will prevail until the crest of the mighty yellow onrush has passed.

Last week the new Saenger had Constance Talmadge in "Venus of Venice." At Loew's State, Buster Keaton in "The General." At the Strand, "The Masked Woman," while "Fashions for Women" at the Liberty and Tudor had "Take It from Me."

Notwithstanding the rushing waters are still several feet below levee tops here and expert engineers insist New Orleans is perfectly safe, most of the townspeople are eschewing the playhouses altogether.

Schrock With Principal

Los Angeles, April 26.

Raymond L. Schrock, former general manager of Universal and associate executive at Warner Brothers Studios, has been appointed producer for Principal Pictures Corporation, of which Sol Lesser and Mike Rosenberg are the main factors.

Schrock is to produce one picture for this concern, "Shepherd of the Hills," directed by William K. Howard. The picture will be put into production about June 1.

DOG STAR INJUNCTION FOR RIN TIN TIN

Even performing dogs are getting jealous about their billing according to the \$100,000 damage suit which Warner Brothers Pictures, Inc., and Lee Duncan, owner of Rin Tin Tin, has started against Arnold Stolz and Arthur J. Horwitz. Stolz owns an animal advertised alternately as Rin Tin Tin, Jr., Ron, Son of Tin Tin Tin, Ron Ton Ton and Ron Don Don.

The Warners aver that Rin Tin Tin is now a registered trade mark in the U. S. Patent Offices; that their dog starred in 10 pictures between 1923-27 at a production cost of \$1,250,000 in addition to \$675,000 expended for advertising and exploitation.

Horwitz is co-defendant as being the agent who booked Stolz's Rin Tin Tin, Jr., in vaudeville at the State, Hartford, Loew's Delancey, New York and other houses.

Besides the \$100,000 damages, an injunction is sued for.

Quota Bill Amendments

London, April 17.

An agreement has at last been reached between members of the film trade and Sir Cunliffe Lister, president of the board of trade. He will support the many amendments which have been found necessary in the Compulsory Films bill when the act is in its committee stages.

Some of these amendments are framed so as to give wide powers to the trade committee. This organization will act as advisors to the board of trade.

As yet there appears to be no direct protection against the old-time "duds" and crook producers who look upon the "quota" as a means of feathering their own nests. The action of the more important renters in making plans for their own productions has somewhat put the brake on their activities but the small renter who must provide his British films for quota will still be at the dud's mercy unless something is done.

The activities of these gentry, ex-small part actors, chauffeurs and paper-hangers have done more than anything else to kill the faith of the public in British films to say nothing of stopping investors from putting money behind film production.

Retaking "Secret Studio"

Los Angeles, April 26.

Victor Schertzinger, has been kept on the Coast instead of going to New York to make the first Fox Movietone picture. Instead, he is retaking "The Secret Studio." The picture was completed some time ago by another director. Schertzinger has practically obtained a new cast for the picture, with the only original members being Olive Borden and Margaret Livingston.

Others are Joseph Cawthorn, Clifford Holland, Ben Bard, Ned Sparks, Walter McGrail and Doris Lloyd.

Lilly Lloyd's Come Back

Los Angeles, April 26.

Mrs. Charles Emmett Mack, widow of the screen actor, returns to the silver sheet as Lilly Lloyd. It's the name she used before her marriage to Mack five years ago.

Clara Bow's South Sea Tale
Los Angeles, April 26.
Frederica Sagor is making the screen adaptation of a South Sea Island story, which will be Clara Bow's next for Paramount.

COSTUMES FOR HIRE

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'PASSION PLAY' 4TH WEEK HANGS UP NEW LOW RECORD IN CHI—\$300

Expected Bulge in Loop's Film Houses Receipts for Easter Week Didn't Happen—Chicago, \$40,000, and Oriental, \$44,000, Both Steady and Normal

Chicago, April 26. Total of the Freiburg Players' "Passion Play" film for 13 performances in the fourth week at the Playhouse seemed more like an exhibitor's nightmare of the burlesque figures in "Veracity" than the real life gross of a motion picture. Less than \$300 was gathered in at the box office during the entire week. This amount stands as the black bottom figure for all time in Chicago and perhaps many other places. The house was clocked Friday matinee with 27 people in the audience. Of these 15 were in on paper. Of the cash customers about half were convent sisters.

In its fourth week at the Playhouse the picture fell more than \$1,700 short of paying the rent on the house. Still, its sponsors harbored the thought of holding it in for a fifth week.

Divers methods were used to put the picture across, but all to no avail. There was a severe scarcity of newspaper co-operation after the first week. Over 50,000 "cut-in" tickets were mailed to various churches. For every ticket used by a member of a church, that church would receive 25 per cent. of the admission paid. This money was to be held until the end of each week and then turned over to the churches in bulk. There was no bulk.

From the more than 50,000 sent out there were only six responses. One of the six respondents was a countless kid. When asked who had given him the ticket he named his father. He was told to go home and borrow his father's coat.

No Leap Elsewhere

Other Loop grosses were low. Instead of the promised post-Holy Week climb there came a relapse.

Oriental hit top honors, as usual, with \$44,000 on "Fashions for Women," good, but not exceptionally strong picture. Rain, snow, hurricane or weak film, this house never tumbles. Paul Ash is the reason.

"Slide, Kelly, Slide," registered under normal for a first week at McVicker's, but looked better after a poor start. This one is good enough to be a sure shot for better times the second week. From appearances it can't miss. If it does, blame it on Chicago and not the picture.

"The Better 'Ole"—Vitaphone combo came back to do a "grind" at the Orpheum after 14 weeks as a special at the Woods earlier in the season and cleaned up. Orpheum more than doubled its gross of the week before and was one of the few Loop theatres wherein grief did not prevail.

The name of Gloria Swanson again asserted its local worth to bring normal money to the Chicago. This house and the Oriental were the only ones boasting of a standing line on a hot Sunday, but rain hurt later in the week, and there was a considerable falling off in trade. Most of those who did show up were there to see their Gloria, though the opinion was that her picture might have been better.

"Old Ironsides," Auditorium, the street's lone special, took a drop instead of an expected rise. An \$11,000 intake is not so terrible in itself as in view of it being one of the downward steps the picture has taken in each of its four weeks.

Revival of four Fox worthies failed to help the Monroe. "Teeth" (Tox Mix), Sat. and Sun.; "Three Bad Men," Mon. and Tues.; "Iron Horse," Wed. and Thurs.; "Blue Eagle," Fri., were quartet of money-makers when they first played the house and were figured to repeat, being stuff that the come-in-go-outs eat up. It just didn't work this time.

Estimates for Last Week

Auditorium (Shubert)—"Old Ironsides" (4th week) (Par) (3,000; 50-51-\$150). Dropped grand to make \$11,000. Steady tumbling since first week. Weather and location allied in giving the bumps.

Chicago (Publix)—"Loves of Sunya" (U. A.) (4,100; 50-75). Second U. A. in this house in two weeks. "Beloved Rogue" preceded. Neither picture showed stars at best, but John Barrymore and Gloria Swanson did their own dragging; \$40,000 apiece places them in the same class locally.

McVickers (Publix)—"Slide, Kelly, Slide" (M-G-M) (2,400; 50-75). Added speed at end of week to stretch receipts to \$20,000. Yes or no will be decided this week as last was trial for any film.

Monroe (Fox)—"Teeth," "Three Bad Men," "Iron Horse," "Blue

'BRIDE' KNOCKS OFF; WASH. PALACE, \$16,500

Easter's Week's Good and Bad Breaks on Wrong Ends—"Rouge's" \$9,500 2d Wk.

Washington, April 26.

(Estimated White Pop. 425,000) Easter Week came along, but also did the hottest three days in a dozen odd years for the first half of the usual come back week. Last half given over to a downpour of rain.

Which was all not so good for the picture houses. "The Beloved Rogue," with Barrymore, withstood it well, as did Constance Talmadge in "Venus from Venice." The others, though felt the cut.

Palace was a disappointment. Heat and rain should not have cut in to the extent noted. Aaronson's Commanders on stage, in second week, should not be made to shoulder the responsibility either, but there was surely not the comeback expected.

Estimates for Last Week

Columbia (Loew) "Beloved Rogue" (U. A.) (1,232; 35-50). \$9,500 on second week not bad for small capacity. Picture got total of \$24,000 on two weeks.

Little (Theatre Guild) "Potemkin" (Russian Amkino) (225; 35-50). Possibly reached \$1,700 second week.

Met (Stanley Crandal) "Venus of Venice" (F. N.). Be it either of the Talmadge sisters, business follows them in this house. In this instance Constance boosted things up to above \$13,000.

National (Rapey) "Ben Hur" (M. G.) (1,347; 50-\$150). Continued dressing house on second week. Management liberally claiming \$20,000 on two weeks.

Palace (Loew) "Demi-Bride" (M-G-M) and Irving Aaronson's Commanders in second week, also Peggy English (2,390; 35-50). With grosses running above \$20,000 prior to Lent and during that period too, last week's count not so forte even when allowing for discount due to adverse weather; \$16,500.

Rialto (U.) "Third Degree" and Helen Ely (1,978; 35-50). Dolores Costello, starred in film, failed to draw with house under Holy Week. May have gotten above \$7,000.

This Week

Columbia, "Loves of Sunya"; Little, "Calligari"; Met, "Sea Tiger"; Palace, "Let It Rain" and stage attractions; Rialto, "God Gave Me Twenty Cents" and stage attractions.

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Legation Sec. Acting

Los Angeles, April 26.

Mario Marano, former secretary to the Brazilian legation, has been engaged by Peerless Pictures to appear in eight productions.

First will be "Webs of Fate."

Eagle (all Fox) (973; 50). Sure thing re-issues didn't register. \$3,100, near low level.

Oriental (Publix)—"Fashions for Women" (Par) (2,900; 35-60-75). Still on top with \$14,000. Picture below average and who cares? Paul Ash, perennial answer.

Orpheum (Warner) — "Better 'Ole"—Vita (Warner) (776; 50). Former special clicked on rebound. Has done more than anything to establish Syd Chaplin in this town. They like him as special and better at 50 cents. \$11,298, very good.

Playhouse (Harris-Simmons) — "Passion Play" (Inde) (602; 50-\$1.10). \$300.

Randolph (U) — "The Broken Gate" (Tiffany) (650; 50). Weak film and biz ditto; \$700 should be doubled this week with revival of "Monte Cristo."

Roosevelt (Publix) — "Casey at Bat" (4th week) (P-F-I). "Casey" out-run by "Kelly." Four weeks more than enough for this and \$14,000 shows it.

State-Lake (Orpheum) — "Matinee Ladies" (Warner) and vaude, \$18,000 is \$1,000 below fair normal.

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"OLE" AND VITA BIG IN BALTO., \$13,500

Easter Week Somewhat Cut Up—"Sunya" Falls Down on 2d Week

Baltimore, April 26.

Post-Lenten week generally below corresponding week of last year. Unseasonably hot weather the first half followed by one of the worst rain storms on record that crippled Thursday night.

Leading the procession was the Warner-Metropolitan with the opening week of "The Better 'Ole," with a Vita hook-up, and went over with a rush. Next was the Century with "The Demi-Bride." Rivoli did well with "Long Pants," and both the combination Hippodrome and combination Garden with "Stolen Pleasures" and "Whispering Sage" as their respective film fare did well. The uptown-Loew Parkway was handed its first first-run in months, "Johnny Get Your Hair Cut," and business excellent. The New was up with "Blind Alleys," and the Embassy was better with "It" (second run).

"Sunya," holdover at Loew's Valencia, proved disappointing. Swanson was unable to successfully compete with Norma Shearer appearing in the downstairs Century.

Estimates for Last Week Metropolitan (Warners), "Better 'Ole" and Vita (1,500; 35-75). House returned to Vita policy with this attraction and restored the higher b. o. scale in effect during the sensational run of the Barrymore "Juan" film. Swamped on Easter Monday and nightly turn-away. Matinees were not up to the "Don" level. Business great, and reported at \$13,500 or better.

Century (Loew), "Demi-Bride" (3,000; 25-75). Started with capacity Monday that approximated "The Temptress" business here. Excellent all week with exception of Thursday night, rain. Finished strong. About \$16,000.

Rivoli (Wilson Amusement Co.), "Long Pants" (2,000; 25-65). Got off to excellent start. On whole good week. Slightly under corresponding week for last year and below top Langdon has gotten in this house.

Valencia (Loew), "Love of Sunya" (1,300; 25-75). Started well on holiday opening of second week. Disappointing holdover for a holiday week. About \$10,000.

New (Whitehurst's), "Blind Alleys" (1,800; 25-50). Meighan made better showing at this moderate capacity house than recently in "The Canadian" at big Century. Holiday helped. About \$8,000.

Hippodrome (Hippodrome Co.), "Stolen Pleasures" and K.-A. vaude (2,200; 25-50). Good holiday start. Hot weather, followed by storm, slowed up business. Satisfactory, but not outstanding week.

Garden (Whitehurst's), "Whispering Sage" and vaude (2,300; 25-50). Buck Jones, plus holiday, boosted business for opening. Suffered from weather interference along with competitors mid-week and Thursday. Finished well. About \$9,000.

Parkway (Loew), "Johnny Get Your Hair Cut" (1,400; 15-35). House given first-run for first time since fall. Coogan film apparently regarded as unsuited for two Loew downtown houses, Century and Valencia. Proved good bet at this uptown stand. Matinees unusually large. About \$4,500.

Embassy (American Pictures Corp.), "It" (1,300; 15-35). Business up somewhat, due to holiday and picture. Still not what it should be, however. About \$3,500.

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Henley Leaving M-G-M; A "Money Director"

Los Angeles, April 26.

Hobart Henley, considered one of the best commercial directors on the M-G-M lot in Culver City, concludes his contract this week with that organization.

Henley has been with M-G-M since its consolidation and prior to that was with the old Goldwyn company.

Although none of his pictures was of the so-called super class, all were money makers. Several of his pictures have cost around \$200,000. Most have grossed more money for M-G-M than many of their \$500,000 and \$600,000 productions.

Henley is leaving Metro-Goldwyn-Mayer of his own volition, as that organization wanted him to renew his contract after he finished directing Marion Davies in "Tillie the Toiler."

It is understood he will probably sign with Paramount for one picture, after which he is to take a six months' vacation in Europe, with his mother.

"4TH COMMANDMENT" GOT HELP; GILDA GRAY SLAMMED BY 'STAR'

"Plastic Age" Rushed Into Liberty After "Commandment" Flops on Opening Days—"Children of Divorce" Best Showing Last Week and Held Over

"ANKLES PREFERRED," PAN, PORTLAND, \$11,500

"Kelly" Big at B'way, \$12,000, but "Fashions," at Liberty, Died to \$4,000

Portland, Ore., April 26.

Again it is the Broadway versus Pantages. For the past four weeks these houses have been running neck and neck. Broadway, with the pick of pictures, together with the excellent Fanchon and Marco shows, has been clicking to good returns ever since Floyd Maxwell, manager, decided to let the town know what was what at his picture emporium. Maxwell is a staunch believer in free space, by virtue of his formerly being dramatic editor on the "Oregonian."

The Pantages, with a good brand of Fox pictures, is also clicking. Last week, with "Ankles Preferred," they were standing three deep in the mezzanine, while the house itself was solid. Had not the balmy weather set in the house would have come through with a better week than "The Music Master," which played to better than \$14,000. "Slide, Kelly, Slide," at the Broadway, was surefire. Seats were at a premium and lines for the two-bit matinee were evident frequently. The stage presentation was inferior, credit going to George Stollberg, clown leader, in putting it over.

From reliable sources it is heard that the Liberty (North American) is on the market. The house has been in the red for nearly 10 weeks, with no immediate help listed. Good pictures have been booked into this white elephant, but they have not been put over so as to get the kale. Ackerman & Harris, coast vaudeville magnates, who now have a house here, are known to be considering expanding in this town, either by building a combination house or by acquiring one. The Liberty, which seats around 2,000, would be made to order for A. & H., who, reports state, are the interested principals.

"Ben-Hur," at the Auditorium, on a road-show policy, went to big returns after a great campaign. The house, which seats around 5,000, was mostly papered for the event. Picture in for 10 days' engagement and did \$19,000, a remarkable figure here.

Clara Bow's "Parisian Love," although panned by the dailies, came through with a profitable week, owing to the small rental paid and the drawing power of the star. House is plugging "The Fourth Commandment," listing it as a "Pacific Coast Premiere."

Estimates for Last Week

Broadway (N. Am.) (2,500; 25-40-60)—"Slide, Kelly, Slide" (M-G-M). Appropriate for baseball season. Did great week. Presentation, of three acts (two repeaters), fell flat. \$12,000.

Pantages (2,000; 25-40-60)—"Ankles Preferred" (Fox). Picture main draw. Excellent gross. Vaude nothing to rave about. \$11,500.

Liberty (N. Am.) (2,000; 25-40-50)—"Fashions for Women" (Par.). Management still contends that only necessary thing in putting over picture in this house is to run trailer. Once-popular house reached bottom of well with this program. \$4,000. Terrible.

Blue Mouse (800; 50)—"Don Juan" (Warners) Barrymore-Vita program still bringing them in hordes. Last, fourth, week, with "Better 'Ole" announced. \$6,200. Held over.

Music Box (1,400; 40-60) (Will King musical show)—"Spice of Life." Evening crowds capacity, with mats falling down. Last four weeks of King's local nine months' stay.

Rivoli (N. Am.) (1,210; 35-50)—"Three Hours" (F. N.). Corinne Griffith pulled them in to better results than her previous productions in local film houses. Chuck Whitehead's band also responsible for improvement in gate. \$5,300.

Columbia (Universal) (800; 25-35-50)—"Parisian Love" (Par.). Clara Bow feature attracted owing to star's local popularity, but picture as whole was panned considerably. \$6,000.

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"Love" Instead

Los Angeles, April 26.

M-G-M. changed the title of "Anna Karenina" to "Love."

Kansas City, April 26.

Newman, with Gilda Gray's "Cabaret" was handed a hard one to swallow by the Sunday "Star," when it ran a scathing story panning both star and picture the morning of the Sunday opening. The story was positioned immediately over the three-column display advertisement of the attraction.

Needless to say, the notice did not help business much.

At the other Publix house, Royal, things were different with "Children of Divorce." Despite the wet and cold weather, first five days' business was steady, with standees at many of the shows. Picture was set for two weeks and will hold up nicely for current date.

Sam Carvers, who is having lots of fun as an independent manager of the Liberty for a few weeks, played the bankroll on "The Fourth Commandment," but the sad showing of Saturday and Sunday caused him to rush "The Plastic Age" in again for a double bill. The Clara Bow film had been featured there the week before, a return date at that time, but it again proved a lifesaver for Sammie.

All in all, a bad week for all amusements.

Estimates for Last Week

Newman — (Publix) — "Cabaret" (Par.) (1,980-25-40-60).—Stage show, Publix unit "Venician Glass," beautiful scenic and illuminated presentation, with 14 people appearing, but all of the honors going to Fay Adler and Ted Bradford, whose adagio was just about the fastest and neatest of the large number of similar dances seen with the Publix shows in the past season. Business was badly off; \$11,800.

Royal—(Publix)—"Children of Divorce" (Par.) (920-25-40-60).—Clara Bow and Esther Ralston, two of best liked stars of screen in this little town, made things look like ready money around Royal all week, although no records were broken, alibied by weather. Picture booked for two weeks and held over; \$10,100.

Liberty (Ind.) "Fourth Commandment" (U.) (1,000-25-35-50).—For some reason failed to make any kind of showing either Saturday or Sunday. "The Plastic Age" put back for second week, making double bill. It seemed to help, for business picked up little; \$4,100.

Mainstreet (Orpheum) "Yankee Clipper" (F.N.) (3,200-25-50-60).—Bunch, and pretty good sized one, liked romantic story. Not so forte about stage show. Satisfactory in spite of weather; \$12,500.

Pantages — "Broncho Buster" on the sheet and dandy vaude bill on stage helped things considerable. These Pan regulars are strong for good old Tom Mix and when he starts shooting 'em up they get their money's worth of entertainment. Got away to good start; \$7,700.

Globe's picture was "Man Bait," with Lole Bridge Players offering "Back in Kansas" for stage show. At Garden picture was "Somewhere in Sonora," with Ken Maynard handling firearms.

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MONTREAL BRIGHTENS UP

Easter Week Sprightly—"Satan," \$14,000—"Orchids," \$11,500

Montreal, April 26.

Gloom has perceptibly lifted, now that Lent is over. His Majesty's, legit, was again dark, and the other, Princess, ran a musical comedy last week. Picture men are now looking to a good season, and the week just over seemed to encourage them. Capitol, with "The Sorrows of Satan," ran well and closed to \$14,000. The Palace, with "Orchids and Ermine," also did well, with over \$11,000.

Estimates for Last Week

Capitol (2,700; 60-85)—"Sorrows of Satan" (Par.). Adolphe Menjou always popular. \$14,000.

Palace (2,700; 55-85)—"Orchids and Ermine" (F. N.). Over with bang. \$11,500.

Loew's (3,200; 45-75)—"Gertie's Garter" (P. D. C.). Farce from censor's point of view, with plenty of cuts. \$10,000.

Imperial (1,900; 30-85)—"Model from Paris" (F. B. O.). Nice dresses and rather better than usual vaude. \$6,000.

Strand (800; 30-40)—"High Hat" (F. N.). "Block Signal" (Columbia); "College Days" (Vital), and "Whispering Sage" (Fox); \$3,000.

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ELECTRIC LANE'S QUIET SMASH IN 'KINGS'; ROXY'S TOP MARK—PARAMOUNT, \$72,000

"Big Parade" in 75th Week Hops Above \$16,000—Capitol Did \$57,100 With "Lovers"—Strand Went Over \$30,000 in Easter Week—"Camille" Doing Full Capacity—"Rough Riders" Jumped \$5,000

Easter week sent up Broadway's film blood pressure so that 16 houses turned in a total of \$445,708 for the seven days following Lent. With the schools but and the women entertaining their offsprings, nieces, nephews and grandchildren, matinee business went ahead with a rush. In some cases the afternoon trade topped the evening attendance.

Electric Lane has a dignified and quiet smash on its hands—"King of Kings." When discussing it, it's in hushed tones. Probably the religious theme is responsible. Without any hurrah or fireworks the Cecil B. De Mille special clicked off \$8,661 in eight performances for itself. The picture publicly started at the box office Wednesday matinee due to a Monday night press showing and an invitation follow up the next night. That \$8,661 means over-capacity from Wednesday to Saturday with a house limit on standing room. Besides there is a \$6,000 advance sale at the window. The mob seems to tone down when it hits the lobby, stays that way throughout the running and comes out as quietly—but impressed. This is so true that its difficult to pick up lobby comment at the finish. They won't or can't talk—just awed. No special exploitation, although a morning showing for about four or 500 of the clergy on Monday, and Broadway isn't used to it. However, pedestrians are fully aware the film is at the Gaity for the house is being plastered with signs to offset the "Parade's" terrific bulb display next door.

"Knockout Reilly" took the Paramount to \$72,000, and "Lovers" gave the Capitol \$57,100. At the latter house "Rookies" got away to a nice start by doing over \$13,000 Sunday, \$7,800 of which came in after six p. m. The Roxy went about \$450 ahead of its former top record by getting a gross of \$129,502. This means a net of \$124,500, and that 158,580 people found time to wait in line or drop in. Previous high attendance was 152,635. This is one of the houses where the after-supper crowds out-smarted the matinee throngs by not showing up in such numbers.

\$31,000 for "Divorce"
Colleen Moore pushed the Strand ahead \$800 to gross \$30,200 with "Orchids and Ermine." If the leap doesn't appear to cover much financial distance it should be taken into account that the Strand was an exception to the rule of Holy Week. The Colony also got its head above water by doing \$3,486 in having "The Brute" as its main guest. Another "grind" stop off to get its finger in the pie was the little Cameo where "Monte Cristo," tabulated \$6,112 for its third and final week. "Children of Divorce" opened to \$31,000 at the Rialto.

Among the nine specials New York is playing host to the "Parade" gave evidence that there's life in the old dame or guy yet by coming back at \$16,357 and leading the string. "When a Man Loves," at Warner's, was right behind with \$16,176, while "Glory" had an edge over "Ironside" for third place at \$15,820 and \$15,350 respectively. The Embassy rose to the bait to get \$9,670 for "Slide, Kelly, Slide," and "Rough Riders" galloped fast enough to reach \$12,029, almost \$5,000 increase in pace over the previous week. "Geste" got its last crack at a full week in the Criterion and pulled \$11,848. It leaves tonight (Wednesday) with "Ironside" moving down and the Rivoli dark Thursday before receiving "Camille" Friday.

"Camille" only got in five performances on the week, opening Thursday, but did \$10,400. "Irish Destiny," continuing at Daly's, was under \$3,000.

50-\$1.65). Up the ladder to reach \$57,100; increase of \$3,000 over Holy Week; "Rookies" away fast this week, having better than \$13,000 Sunday.

Cohan—"Rough Riders" (Par) (1,112; \$1-\$2) (7th week). Enjoyed b. o. rejuvenation to \$12,029; almost \$5,000 jump; expected to linger eight or 10 weeks more.

Colony—"The Brute" and Vita (W. B.) (1,980; 50-75). Increased around \$1,800 for gross of \$3,486; dailies not paying much attention to Vita programs outside of "Mirror."

Criterion—"Beau Geste" (Par) (812; \$1-\$2). In 35th and final full week got \$11,848; leaves tonight (Wednesday) in favor of "Ironside," opening here Thursday; "Geste" due for Rialto at "grind" when "Children of Divorce" quits. Daly's—"Irish Destiny" (Ind.) (1,050; 50-\$1.50) (4th week). Restricted to class appeal; under \$3,000 and leaving May 7; "Katy Did," musical, to follow.

Embassy—"Slide, Kelly, Slide" (M-G) (596; \$1-\$2) (6th week). Drawing favorable comment from those who see it; last week not far from \$10,000 at \$9,669.

Gaity—"King of Kings" (P. D. C.) (808; \$1-\$2) (2nd week). Broadway's unusual "smash"; no wild enthusiasm, but plenty of awed word of mouth; religious theme, credited with checking ardor; they don't even talk coming out; excellent notices from dailies as whole, some finding fault with treatment of subject; only eight performances last week, due to initial box-office showing Wednesday matinee; \$8,661, over capacity, with house limit on standing room; \$6,000 advance sale to Monday.

Globe—"Camille" (F. N.) (1,416; \$1-\$2) (2nd week). Norma Talmadge picture, not generally rated as in \$2 class; very well liked on normal basis; opened Thursday night, so only five shows in which to gather \$10,400.

Harris—"What Price Glory" (Fox) (1,024; \$1-\$2) (23rd week). Got big play Easter Monday and held up remainder of week; steady and substantial at \$15,820.

Paramount—"Knockout Reilly" (Par) (3,600; 40-75-90). Had Street talking about it and drew sport crowd; Dix film okay with \$72,000; "Special Delivery" beat it on comparison of initial two days, but Borah Minevitch and harmonica band credited with helping Cantor film.

Rialto—"Children of Divorce" (Par) (1,960; 35-50-75-99) (2nd week). First week for Clara Bow-Esther Ralston combo, \$31,000; big and will stay as long as it can; "Geste" to follow.

Rivoli—"Old Ironsides" (Par) (2,200; \$1-\$2) (20th week). Last full week here showed \$15,350; house dark this Thursday to re-install sidewalk box-office and similar policy to Rialto; "Change" coming in "cold" Friday noon.

Roxy—"Ankles Preferred" (Fox) (6,250; mats 50-\$1), eves. 75-\$1.65) (2nd week). House beat former record by \$450 in getting gross of \$129,502; in attendance that spells 158,580, with rainy Thursday night blamed for keeping house from going over \$130,000; actual net (less tax) for week placed at \$124,500. Fox's Movietone coming in Saturday, with "Yankee Clipper" (P. D. C.), "Love Thrill" (U) after that; hasn't used Vitaphone in two weeks.

Strand—"Orchids and Ermine" (F. N.) (2,900; 35-50-75). Colleen Moore got about average gross of \$30,200.

Warner's—"When a Man Loves" and Vita (W. B.) (1,360; \$1.65-\$2) (13th week). Got around \$3,000 impetus and clicked in at \$16,176; no klicks and settling down for expected long stay. (Copyright, 1927, by Variety, Inc.)

Syd Chaplin and U. A.

Los Angeles, April 26. His contract having expired with Warner Brothers, Syd Chaplin is said to be prepared to sign with United Artists. It is likely that Charles "Chuck" Reisner, directing the Chaplin pictures for Warner's, will also leave with his star. Reisner's contract expired in June.

"SALLY LEVY" TAKES FRISCO FOR \$26,200

"Cabaret" Not So Hot at Granada, \$19,900—California Doing Something

San Francisco, April 26. Commercial lines all over town are not good. The department stores report a 5 per cent. cut in business in March from the month before, and yet the movies ramble along at a stiff pace, holding on to what they have and gaining in the face of the reported business depression.

Estimates for Last Week
Warfield—"Frisco Sally Levy" (M-G-M.) (2,630; 35-50-65-90). No reason for this little program picture to click except that it was tied up with all the hokum successes from "Able's Irish Rose" down to "McFadden's Flats." They started to buy it from the opening and kept on until the finish of \$26,200. Stage continues to feature Rube Wolf and his band.

Granada—Gilda Gray in "Cabaret" (Par.) (2,785; 35-50-65-90). Didn't stampede 'em any to speak of. Gilda may be a rave in some parts, but out here, since she played another movie house in personal appearance and didn't wow them, shimmying one rather off. Leon Vavara featured leader with stage acts. Not good at \$19,900.

California—"Telephone Girl" (F. P.) (2,200; 35-50-75). Worm turning and Joe Magee of Public string making brothers farther up line take notice. Just enough thrill in this one to get mystery lovers for \$16,400.

St. Francis—"Marines" (M-G-M.) (1,375; 35-65-90). Final week tapered off to \$11,300. "Night of Love" opened 23d. (Copyright, 1927, by Variety, Inc.)

LONG PANTS' \$31,500 AT STATE, L.A. BEAT MET'S 'FASHIONS' BY \$6,000

"Mr. Wu" Per Chaney Drew \$16,500 to Forum at \$1.50 Top—"Casey" at Million \$ Did \$27,300, 1st Week—"Ironside" Skidded for Sid

Los Angeles, April 26. (Drawing Population, 1,350,000) Though all of the picture houses here got a great start the early part of last week the final end proved not so good, with trade dropping off about 40 percent on these days in comparison with that of the comparative days the week before. Weather grew warm after Easter Sunday, with folks rather preferring the roads and seashore.

Loew's State again led the town with "Long Pants." This Langdon picture, though not getting a record breaking start on its first two days, picked up as the week went along and led its nearest competitor, Million Dollar, by better than \$4,000, and the Metropolitan by \$6,000. "Casey at the Bat," at the Million Dollar, started off on a run to big business from the opening day with things only letting up a bit on the week-end.

It did about \$3,000 less than expected for the first week. With women always interested in fashions around this time of the year they must have thought "Fashions for Women" at the Metropolitan was not just what they wanted. The picture got a good play on first four days but then slumped. This was Eddie Peabody's third week there on the stage for a return engagement.

"Mr. Wu," in for a run at the Forum, proved leader of the \$1.50 attractions in the cinema palaces. With the name of Lon Chaney used to sell the picture, it looked like a pushover from the trade the house did on first week by nosing out over the Egyptian and Carthy Circle by almost \$4,000 on the week. Those who went there could not understand how a mediocre Russian type musical prolog was being used for a Chinese picture. This prolog, long and tedious, did not at all put the audience in too receptive a mood for the screen feature. "Old Ironside," after getting a

Split Week in Providence Good and Light Grosses

Providence, April 26. (Drawing Pop., 300,000) Business picked up somewhat at the theatrical houses here last week after a long slump over the Lenten season. The grosses would have taken a greater rise, but warm weather and the opening of the local baseball season (Eastern League) combined against the flourish.

"What Price Glory," at the Opera house, registered close to \$9,000 at the box office, which led the attractions for the past week, but was only fair.

In the first week of pictures at the Modern (Fay), "Michael Strogoff" did only a fair business with continuous performances.

Estimates for Last Week
Opera House (Wendelschafer) (1,375-55-1.65).—"What Price Glory" opened light early in week. Ended first week to capacity last three nights. Fair weather blow to this theatre. Film closes this week, with road company to follow. Last week, \$8,800.

Albee (K-A) (2,500-15-75).—"White Gold" (P.D.C.)—Vaude bill one of best in past season. Good at \$8,000. Summer stock opened Monday. Victory (K-A) (1,950-15-40).—"Denver Dude" (U.I.) and "Altars of Desire" (M.G.M.)—Hoot Gibson in former and Mae Murray in latter well liked. Fair biz; \$6,000. Modern (Fay) (1,400-35-50).—"Michael Strogoff" (U) did well in bringing films back to this house after almost year's absence; \$5,000. Majestic (Fay) (2,500-15-40).—"Orchids and Ermine" (F. N.).—Well liked and stood up better than most features in warm weather and baseball opening. Vitaphone helped. Fair at \$5,500.

Rialto (Fay) (1,448-10-25).—Empty week at this second-run house. Under \$1,000.

Emery (Fay) (1,474-15-50).—"Somewhere in Sonora"—Ken Maynard usually a favorite, but turned down in poor week; \$3,500.

Fay's (Fay) (2,000-15-50).—"Moulders of Men" (F.B.O.).—Didn't make much of impression. Slumped along at \$3,500.

Strand (Ind.) (2,200-15-40).—Clara Bow got away to good start in "Children of Divorce" (Par.) and finished well. "Broadway Drifter" (Ind.) merely filler-in. Good at \$7,000. (Copyright, 1927, by Variety, Inc.)

'MR. WU,' OFF, \$11,000; 'RESURRECTION,' \$15,000

Tough Easter Week in Milwaukee—"Let It Rain" Too Timely, \$3,000

Milwaukee, April 26. (Drawing Population, 650,000) Two torrid mid-summer days, Saturday and Sunday of last week, were enough to knock what might have been a good week for the two big houses. Following, came a session of winter with snow and all. The only business of the Rialto was recorded by the Alhambra and the Wisconsin. Palace with its combo policy did well enough. Other houses are still on the greased pole.

Estimates for Last Week
Alhambra (U.)—"Resurrection" (U. A.) (3,000; 25-50-75). Started poorly but picked up great. With better break in weather might have shattered house records. Did well enough to hold over. NI-Lo Five, of "Student Prince," helped in stage show. Around \$15,000.

Gardner (Uihlein)—"Let It Rain" (Par.) (1,000; 25-50). Took terrible lacing. "Title fitted weather during most of week. Good to make \$3,000. Majestic (Orpheum) "Mountains of Manhattan" (1,600; 15-25-40). Another house on toboggan despite combo grind policy. About \$6,100. Merrill (Saxe)—"Afraid to Love" (F. N.) (1,200; 25-50). Still going down from once sensational upward spurt. Lucky to get \$5,000.

Miller (Saxe)—"A Little Journey" (M-G-M.) (1,400; 15-25-40). On grind with Loew acts, around \$5,000. Palace (Orpheum)—"Matinee Ladies" (W. B.) (2,400; 25-50-75). Big Orpheum house slid some last week. Best is around \$18,000.

Strand (Saxe)—"Amateur Gentleman" (F. N.) (1,200; 25-50). Barthelemus, usually fair draw here, not too good last week. Lucky to get \$7,000.

Wisconsin (Saxe)—"Mr. Wu" (M-G-M.) (3,500; 30-50-60). For some unknown reason this house shoved in Chaney picture after "Tillie the Toiler" exploited for Easter Week by all Hearst sheets. Must have made switch to buck "Resurrection." At that Chaney failed to hit usual stride. Rudy Wiedhoft on stage must be given some credit for draw, close to \$11,000. (Copyright, 1927, by Variety, Inc.)

"Special Delivery" Got \$30,400, at Met, Boston, B

Boston, April 26. Metropolitan, with a new policy that called for a much livelier entertainment, and the State and Orpheum with bills that made them come in, did very well last week, despite there were weather breaks against big business.

Local picture houses are inclined to follow the lead of the Met and spruce the bills up so that it will be possible to overcome the general let-down which features the summer months.

Estimates for Last Week
Metropolitan (4,000; 50-65).—With Eddie Cantor in "Special Delivery" for picture release and Gene Rodemich's orchestra as star stage attraction, house turned over big gross, \$30,400.

Orpheum (4,000; 35-50).—Jackie Coogan in "Johnny Get Your Gun" for picture release, with McIntyre and Heath on stage. Good at \$20,000.

State (3,500; 35-50).—John Gilbert in "The Show" and Frank Silver's orchestra on stage. \$17,000. (Copyright, 1927, by Variety, Inc.)

(M. G. M.) (1,700; 50-\$1.50). Though this one is selling for \$1.50 and not of that type, Lon Chaney proved personal draw with around \$16,500 on opening week.

Loew's State (W. C. Loew) "Long Pants" (F. N.) (2,200; 25-\$1). Only down-town house that had line each night and led first run pictures with intake around \$31,500.

Metropolitan (Publix) "Fashions for Women" (Par.) (3,595; 25-65). Not type picture they went crazy about, as \$25,500 shows.

Million Dollar (Publix) "Casey at the Bat" (Par.) (2,200; 25-85). This Beery opus another one of his box office knockouts with \$27,300 registered on first week. Looks like three more.

Uptown (West Coast) "Bitter Apples" (Warner) (1,750; 25-75). Took plenty of Abe Lyman to overcome bitter title picture, with gross edging around \$9,800.

Criterion (West Coast) "Resurrection" (U. A.) (1,600; 25-75). This Carewe opus looks like b. o. natural with first week \$15,900.

Figueras (Far West) "Don Mike" (F. B. O.) (1,600; 25-75). Stage show of type given here was handicapped to good picture as \$5,800 denotes.

Broadway Palace (Orpheum) "What Every Girl Should Know" (1,545; 15-40). Girls did not seem inclined to learn what. Takings were meager, not over \$3,000. (Copyright, 1927, by Variety, Inc.)

'VENUS' TO \$13,300 IN SEATTLE; '3 HRS.' \$8,300

Seattle, April 26.

(Drawing Pop., 450,000)

Coming of Easter and passing of Lent proved stimulant for local show houses, with the pickup very noticeable Easter Sunday. Weather was stormy and this kept the folks in town. Two pop-priced grinds vied for big lines, Winter Garden with "Tarzan and the Golden Lion" and Capitol, across the street, with Clara Bow in "It." However, at end of week, for some unaccountable reason, business fell down.

"Casey at the Bat" started with a home run, doing \$7,000 first three days and thus topping Lloyd in "Kid Brother," record holder for this house. The tie-up with opening of Pacific Coast league baseball in Seattle helped crowd 'em in the first few days.

The Fifth Avenue again led the town with "Venus of Venice" and Panchon & Marco revue of class. Jim Clemmer's house policy is active, yet conservative, and seems to fit in with the character of the theatre with its higher class of clientele. The 25c. mat price up to 1.30 daily brings in bags of extra kale that otherwise would doubtless slip away. It's a real bargain, with money, of course, predominating. Clemmer is an old-time showman here and can feel the local pulse.

The Blue Mouse finished strong, with Vita and "Don Juan" for fifth week. Manager Hamrick says he would hold for sixth week, but for keeping faith with the public, he having advertised this as the last week. Much interest in "The Better Ole" coming next, also Vitaphone. Thus far Seattle seems to have taken kindly to Vitaphone, fans especially liking its short subjects.

Pantages featured Tom Mix in "The Last Trail" and also five-people stage revue that registered big. "Three Hours" was liked at the Coliseum and business held fairly strong, with orchestra music helping. The Columbia has another delightful college story, the kind that's always liked, in "Nobody's Widow." Business improved over recent weeks.

"Square Crooks" brought nice business to the steady President, with Dulcie Cooper in lead part, this being her second week of return. Duffy Players continue in popular favor here.

Estimates for Last Week
Fifth Avenue (N. A.) (2,700; 25-40-65). "Venus of Venice" (F. N.). Constance Talmadge long absent here, with much interest in this picture, despite odd situations, \$13,300.
United Artists (N. A.-U. A.) (1,600; 25-35-50). "Casey at Bat" (F. P.). Patrons strong for good comedy and gross started ahead of Lloyd's "Kid" first three days, then slackened, \$10,000.

Columbia (U. A.) (1,100; 25-35-50). "Nobody's Widow" (P. D. C.). Clever college stuff goes big at this house with intake show ing increase, \$5,500.
Coliseum (N. A.) (2,100; 25-50). "Three Hours" (F. N.). Steady business, although not quite up to average. Sunday business very good, \$8,300.

Blue Mouse (Hamrick) (950; 50-75). "Don Juan" and Vita (Warner's). Management well pleased to point of enthusiasm with Vita's record here. Lines continued during fifth and closing week, unique for Seattle, \$7,000.

Pantages (1,500; 40-50-65). "Lost Trail" (Fox). Tom Mix goes big. Thriller had good vaude support, \$7,000.

President (Duffy) (1,350; 50-125). "Square Crooks" (stock). Duffy Players played to steady business, \$5,000.

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A \$25,000 order for the Wisconsin "News" (Milwaukee) station WSOE calls for the largest organ installed in a newspaper building. It is specially designed for radio broadcasting. This Marr & Colton model includes every conceivable form of trap such as horses' hoofs, fire gongs, trains, bird calls, steamboat whistles, etc.

U. A. Release Deal With Publix-Loew's In

In view of the larger number of United Artist releases annually, Joseph M. Schenck has drawn up contracts with the Publix Theatres Corporation whereby the latter will have first choice of all U. A. releases in their territory. Negotiations have not yet been completed pending a decision as to the time length of the contracts which will run from 2 to 5 years. This matter has been left in the hands of the New York office and should come to a head shortly.

At present the United Artists Theatre Corporation has first choice of all United Artists releases. Loew's, Inc., as part owners of the theatre corporation, also have the opportunity to select U. A. productions.

The proposed arrangements will be made so as to provide for definitely marked territorial limitations for Publix. Where Metro-Goldwyn-Mayer and Publix houses conflict Schenck may wish to protect the interests of an affiliated concern. This, among other matters, remains to be straightened out before the contracts are signed.

Schenck, who was to leave New York for the coast Friday, was still here Saturday. He completed the tie-up for a 50 per cent. interest in Loew houses during the day and brought negotiations with Publix to a point where he can handle matters by wire or telephone.

Fleming for "Abie"

Los Angeles, April 26.

Indications at Paramount studios are that Victor Fleming will direct "Abie's Irish Rose" instead of Ernst Lubitsch. The latter is disinclined to make this story because he feels it is not his type.

Lubitsch goes abroad next week and in addition to the above mentioned reason would return too late to start on production which is set for July 1.

Fleming will also direct Clara Bow in "Hula," her next for Paramount. Production starts May 9. Louise Brooks also in cast.

JOHN REIWERTS PINCHED

Los Angeles, April 26.

John Riewerts, who claims to be picture director, was arrested by Detective Lieutenant Crowley on a charge of having insufficient funds to cover several checks he passed on Hollywood merchants.

13 Days Thru Flood

Los Angeles, April 26.

Ernest Bachrack, Thomas Meighan's cameraman, who arrived from the Long Island studio in an automobile this week, said it took him 13 days to get through the Mississippi flood area. It generally takes 10 hours.

STANLEY, \$35,000; FOX, \$29,000—PHILLY BIG

Waring's Penns. in 2d Week, With "Reilly," Got Stanley's Big Figure

Philadelphia, April 26.

Larger downtown picture houses reacted from the Lenten slump much more solidly than the legit theatres did.

The Stanley had a great combination with Waring's Pennsylvanians for a second week and "Knockout Reilly," with Dix as the film feature. The Pennsylvanians continue to drag 'em in, but with the traditional Easter week rush and a much more popular picture the gross jumped about \$4,000 with almost \$35,000 quoted, top figure for this house for the last three or four months.

Fox had a corking surrounding bill, but the picture, "Madame Wants No Children," didn't add much to the drawing power of the program. Nora Bayes, Easter and Hazelton, dancers, and the Four Admirals headlined the presentation side of the bill, and the combination drew about \$29,000, marking a gain of \$5,000 over the preceding week.

Aldine and the Fox-Locust, both run houses, also came back last week, although not quite as vigorously as the Stanley and Fox. "Don Juan" and the Vitaphone unit at the Aldine claimed around \$16,500, which should give it about three more weeks there before "The Better Ole" and the second Vitaphone group come in.

"What Price Glory" gives indication of having, as a picture, very much the same fortune here that it did as a play; in other words, starting big and then taking a sudden drop after the first few weeks. Last week it reacted naturally from the Holy Week slump, but not as sharply as hoped, and the advance is not what it was. Matinees continue light.

This week's layout is equally promising, with the Stanley appearing to have the edge. Their picture is "Evening Clothes," with Adolphe Menjou, and they are also giving heavy billing to the Will Rogers short film subject, "In Dublin." Rogers appears here this week as feature headliner of a benefit show and has been getting plenty of publicity in the dailies. Also on the Stanley bill are Eva Puck and Sam White, recently here in "The Girl Friend," and also Chief Caupolician, opera star, and Mlle. Andree in a dancing revue. This is an elaborate selection and should count heavily at the box office.

The Fox combination is not as noteworthy though good. "An Affair of the Follies" is the film feature, and it is being played up much more extensively than most of this house's pictures. Adler, Weil and Herman, recording artists, and the Watson Sisters, return engagement, are also on the bill.

The Stanton has "Slide, Kelly, Slide," booked in suddenly for a single week only because of the feverish interest in baseball here; the Arcadia has "White Flannels" and the Karlton has "Wedding Bells," with Raymond Griffith. The Aldine and the Fox-Locust, of course, have continuing attractions.

Estimates for Last Week
Stanley (4,000; 35-50-75). "Knock-Out Reilly" (Par). Picture clicked because of Richard Dix's drawing powers here, but surrounding bill headlined by Waring's Pennsylvanians really meant the money. Combination got almost \$35,000.

Fox (3,000; 39). "Madame Wants No Children" (Fox). Picture probably didn't mean great deal, but stage bill good. Week's gross went to \$29,000, perhaps little over.

Aldine (1,500; 42). "Don Juan" (Warner's, 6th week). Continues to click nicely though not sensationally. Last week, with Easter week's natural reaction, went to \$16,500. Ought to hang on another three weeks.

Fox-Locust (1,800; \$1.65). "What Price Glory" (Fox, 5th week). Came back some, but off from original pace, and some doubt of its ability to stick. Around \$17,000.

Stanton (1,700; 35-50-75). "Children of Divorce" (Par, 2d week). Only fair draw here, with around \$10,000 given as last week's figure.

Arcadia (800; 50). "Heaven on Earth" (M-G-M). Fair only at \$3,000.

Karlton (1,100; 50). "Fashions for Women" (Par). Little bit better than fair; \$3,500.

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TOPEKA OFF TANGUAY

With Colleen Moore Film Besides, Jayhawk Only Did \$3,300 On Week

Topeka, Kan., April 26.

(Drawing Population, 85,000)

Most spectacular portion of the week's business was the flop by Eva Tanguay last week at the Jayhawk. Eva's name and the publicity drew big business the first two days, then fell off rapidly until at the close of the week only what could be called a normal picture business was recorded at the box office.

Colleen Moore's "Orchids and Ermine" at the house was just the sort of film stuff Topeka fans like and all were enthusiastic over it. Younger patrons, who make up the bulk of business, did not like Eva and said so. They did, however, like her husband and accompanist.

Elsewhere business came back to about normal after the big Holy Week slump, fairer weather having something to do with the comeback and good bookings doing the rest. Poor bookings, however, were blamed for the only partial revival of interest at the Novelty, vaudeville.

Estimates for Last Week
Jayhawk (Jayhawk Theatres Co.) (1,500; 40). Eva Tanguay all week with "Orchids and Ermine" (Moore) first four days and "The Notorious Lady" finishing. Did what could be called good picture business but not by any means what was expected with the Tanguay name added, especially as Eva was billed as the "most expensive vaudeville offering ever brought to town." Slightly over \$3,300.

Orpheum (National Theatres Co.) (1,200; 30). Lars Hanson stole "The Scarlet Letter" from Lillian Gish, fans believed, and it did good business chiefly among the older patrons. Approximately \$1,800.

Isis (National Theatres) (700; 30). "Casey at the Bat" one of best entertainments of week. In any other house would have cleaned up; \$1,600 high for season at this place.

Cozy (Lawrence Amusement Co.) (400; 30). "Night of Love" another hit with fans. Built up steadily from start. Slightly under \$1,400.

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SOUSA AND "BLONDE" \$34,000 IN BUFFALO

Easter Week's Business Comeback—Loew's, \$18,000—Lafayette, \$19,000

Buffalo, April 26.

Picture house business, for a fortnight before Easter, at rock bottom, last week sky-rocketed and in several spots within striking distance of record grosses.

Each of the downtown houses moved along at top speed all through the week, Easter Sunday being a record day. Easter Monday, practically a holiday here also among the large foreign population, sent capacity audiences into Loew's and the Lafayette, both catering to this type of draw. Two hot days in the fore part of the week sent business off slightly, which probably accounts for the fact that no records were broken.

Sousa at the Buffalo developed big business, opening Sunday being probably the largest ever grossed by a special attraction.

Estimates for Last Week
Buffalo (Public) (3,600; 30-40-60). "Orchids and Ermine" (F. N.) and Sousa. Opened to turnover and looked good for record. House particularly felt the two hot days, with the drop-off very apparent. End of week came back to capacity. Around \$34,000.

Hip (Public) (2,400; 50)—"Just Another Blonde" (Par.) and vaudeville. A great all around show here did only middling business. This one also got off to great start but did not hold up, \$16,000.

Loew's (3,400; 35-50)—"Altars of Desire" (M-G-M) and vaude. Brought house back into running after extended period of deflation. Extensive advertising helped. Between \$17,000 and \$18,000.

Lafayette (Inde) (3,400; 50)—"Mr. Yu" (M-G-M), Vita, and vaude. Easter Sunday broke house day record with capacity business holding over through Monday. Chaney feature proved only opening day attraction, however, and fell away noticeably toward the middle and end of week, \$19,000.

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TOM REED TITLING

Los Angeles, April 26.

Tom Reed, former director of publicity for Universal, has been signed to title "War Eagles," Emory Johnson's production for that organization.

Reed since becoming a title writer has handled eight productions.

Hines' "White Pants"

Los Angeles, April 26.

"White Pants Willie" will be Johnny Hines' next, with Ruth Dwyer in the feminine lead.

STATE, MINN., \$17,500 WITH VITA AND BOW

Last Week Otherwise Very Dull—Hennepin to \$11,500 — "Aboard" About \$1,500

Minneapolis, April 26.

Unseasonable weather added to the woes of the unhappy managers. Even when there are no bad breaks the houses have a hard enough time of it to attract the shekels in these hard times.

The one oasis in the desert of slim pickings was the State. With Vitaphone in its second week still a big novelty here, and with this strong attraction augmented by a Clara Bow picture, "Children of Divorce," the king-pin F. & R. theatre again had prosperity. The gross fell a little below that of the Vitaphone's first week, but it was of sizable proportions and loomed all the more impressive in view of the scanty takings at competing houses. Picture didn't get over as well as expected.

Even Irene Bordonl at the Hennepin-Orpheum and Marjorie Rambeau at Pantages did not prove magnets of any consequence. The film fans passed up such good pictures as "The Music Master," the Strand offering, and "Women Love Diamonds," at the Garrick, and both played to negligible grosses, although a benefit for the municipal choir helped the Garrick a little.

The Seventh Street did little with Fitch's Minstrels, while a return loop visit of "McFadden's Flats" brought little to the Grand. The Lyric, with the new Johnny Hines comedy, "All Aboard," hardly provoked a ripple of attention, although the picture pleased.

"The Naked Truth," playing to women only, was helped by sensational newspaper advertising and got by satisfactorily at the Garden, which was reopened to house this attraction.

Estimates for Last Week
State (F. & R.) (2,500; 60). "Children of Divorce" (Par.). Vita and "Holland" on stage. Corking show. Clara Bow prime favorite here. Vita, in its second week, undoubtedly principal factor. Around \$17,500. Nights capacity, but week-day matinees far from it.

Strand (F. & R.) (1,500; 50). "Music Master" (Fox). Pleading picture, but did not pull strongly. About \$4,500.

Garrick (F. & R.) (2,000; 50). "Women Love Diamonds" (M-G-M). Good pictures are doomed with bad ones at this house. Particular attraction oke, but couldn't overcome disadvantage of theatre. Appearance of municipal chorus and benefit tickets helped little. Around \$4,200.

Lyric (F. & R.) (1,350; 35). "All Aboard" (F. N.). Good comedy, but little business. About \$1,500.

Grand (F. & R.) (1,100; 25). "McFadden's Flats" (F. N.). Second loop showing. Around \$1,100.

Hennepin-Orpheum (Orpheum) (2,890; 50-99). "White Gold" (P. D. C.) and vaudeville, including Irene Bordonl. Good show. Picture above average and Miss Bordonl and two other of six vaudeville acts first-class, but satisfactory business not forthcoming. Bad opening, due to weather, and week-day matinees away off. About \$11,500.

Pantages (Pantages) (1,600; 50). "Broncho Twister" (Fox) and vaude, including Marjorie Rambeau. Good money's worth of entertainment. Miss Rambeau didn't mean as much to box office at this house as she should have. Tom Mix drew many in; \$5,500.

Seventh Street (Orpheum) (1,480; 40). "The Devil Horse" and Dan Fitch Minstrels. Bargain buy, but public didn't appreciate it. About \$5,000.

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Tests on Campus

Chicago, April 26.

Screen tests conducted on the University of Chicago campus by Ned Holmes of First National drew response from more than 100 male students. No tests were given comedies.

Holmes said the plan was to choose the ten men best suited for pictures and send them to Hollywood. He will conduct similar tests soon at Northwestern University in Evanston.

Conklin-Bancroft Team

Los Angeles, April 26.

Chester Conklin and George Bancroft will be teamed by Paramount for comedies.

As yet, no writer has been engaged for the two comedies.

Louis Cohen Reaches L. A.

Los Angeles, April 26.

Louis Cohen, one of Harold R. Franklin's executives, arrived here from New York today.

NO "SUNDAY" IN PROVO, UTAH

Provo, Utah, April 26.
An ordinance forbidding the operation of moving picture shows on Sunday was passed by the city commission here recently and will go into effect May 15.
Citizens have advised the theatre owners that they will prepare a petition asking for a referendum. It is said that this will be the first time in the state that a referendum on a city ordinance has been called.

New Santa Monica Studio

Los Angeles, April 26.
A \$500,000 picture studio at Santa Monica boulevard and Famosa street is contemplated by Earl Hammons of Educational Exchanges and Sol Lesser of Principal Theatres.
The property was bought for \$125,000. It has a frontage of 220 feet on the boulevard.
Joshua Marks, of the Plymouth Investment Company, negotiated the deal.

U. A.'s L. A. House Pooled With W. C.?

Los Angeles, April 26.
It is understood that the United Artists theatre being erected on Broadway near 10th street will be pooled with West Coast Theatres, Inc., when completed.
House is expected to open around July 1.

Colony for Warners' Runs

In two weeks the Colony, New York, will revert to a run policy for Warner Productions until September when the house will be taken back by Universal.
Warner pictures will get a three or four-week play at the theatre mainly for the purpose of indicating drawing power.

Joe Vogel, Schiller's Ass't

Joe Vogel is now full assistant to E. A. Schiller in the Loew circuit's theatre department. He will concentrate on that concern's out of town theatres.
Vogel was formerly a division manager.

Mary Wants Her 'Yard'

Even if the Hollywood Dollies, Inc., had lived up to its contract and manufactured the minimum of 100,000 paper dolls of Mary Pickford that it had contract for, and even if the corporation paid the screen star the 1/10 cent royalty per doll, it would represent only a \$100 annual income to Miss Pickford.
However, Mrs. Douglas Fairbanks is vexed at not having received the "yard" and a legal proceeding impends.

The defense is that no paper cut-outs of Miss Pickford were manufactured, hence no royalty is forthcoming.

GOES TO ART FILMS

The Intimate Playhouse, Bronx, becomes an art picture house under its new policy. Sidney Staeveroff, the theatre owner, will introduce a policy akin to the Fifth Avenue Playhouse, featuring revivals of strong foreign films and other novelties.

Miss Cohen's Important Position at Par Studios

Los Angeles, April 26.
Henrietta Cohen, personal secretary to B. P. Schulberg at Paramount studios, has been appointed executive assistant to Sam Jaffee, production manager at the local studios.

Miss Cohen was practically an assistant to Schulberg during a number of years she has been his secretary. The position she will fill is one of the most important on the Par lot.

Jeffrey Shurlock has been appointed to succeed Miss Cohen as secretary to Schulberg.

WHEN BEREGLI WORKED

Los Angeles, April 26.
A recent story in Variety was that Oscar Beregl was working with Emil Jannings at the time he was being sought by the police. Jannings states Beregl never had been employed in a picture with him, but that he had appeared in "A Woman on Trial," the latest Pola Negri production.

Beregl also was frequently employed at the Metro-Goldwyn-Mayer studios in Culver City prior to his department.

FILM NEWS ALL OVER THE WORLD

Obtained Through Dept. of Commerce at Wash.

Washington, April 24.
Figures supplied by Trade Commissioner G. R. Canty of the Department of Commerce, stationed at Paris, indicate that of 516 films officially reviewed during 1926 by the German censors 229, or 39 per cent, were German or Austrian-German productions.

Universities of Turin and Naples, in Italy, are planning to establish film technique and film chemistry as part of their studie.

Star Films, of Bombay, has gone into liquidation.

A film producing company under the direction of Gaston Schoukens has been organized in Brussels, Belgium. It is called Lux Films.

Ufa has sold Taubentzen Palast, Berlin, one of its finest theatres, and has offered another, the Gloria Palast for sale.

Gisuppel Leoni has organized a company in Milan, Italy, for the purpose of erecting a large movie theatre in the heart of the city. Plans of the new company call for the eventual acquisition of a considerable chain of houses. It is called the Italian Cinematograph Company.

A 1,300-seat movie house is soon to open in Rome. It is located in the Via Francesco Crispi, near the Tritone.

German film theatres number 4,293 and contain 1,546,815 seats according to statistics compiled for 1926 by the German "Lichtbildbühne." Distribution of seats includes 99 theatres with over 1,000 each; 287, with about 1,000; 1,392, with about 600 seats, and 2,515, with about 300 seats each.

At Warsaw, Poland, the Ministry of the Interior has issued a general order to the wojwods (high officials) relative to the regulation of taxes upon films. Sixty per cent of the admission price is fixed as the maximum tax but tax percentage varies greatly according to the character of the films. Cultural and educational films may not be taxed over 10 per cent. Films of high artistic value may not be taxed more than 30 per cent.

Tax regulations apply without discrimination to Austrian, Italian, French, English and American releases. The Ministry emphasizes that worthy pictures are to be encouraged by premiums in the shape of reduced taxation. Sensational, crime and sex pictures must pay the maximum fees.

Annual Announcements Cut Down This Season

Under agreement of the largest distributors, from accounts, the annual announcements will be cut down from previous seasons, proportionately to the intended output.

The report says that the agreement means a slice of about one-half the size inserts of last year. This is looked upon as the start of the intent to reduce trade paper advertising by those implicated in the understanding.

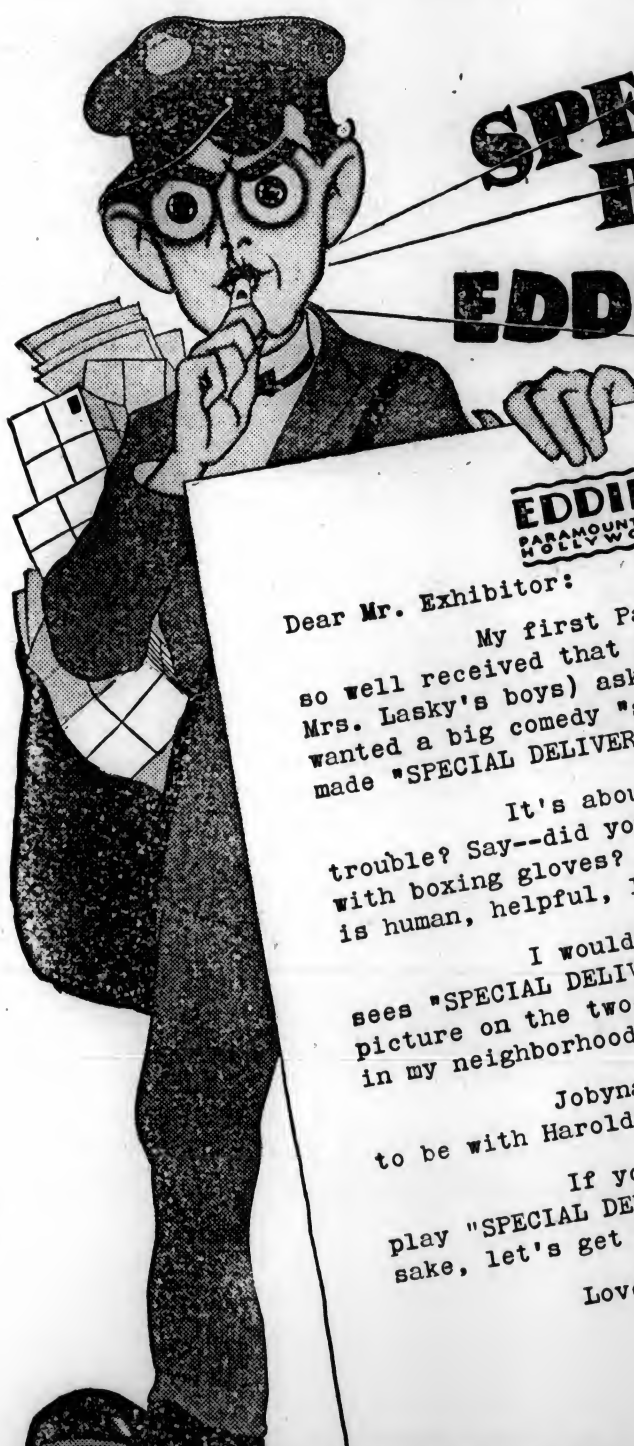
Another understanding is said to be that the publicity and advertising departments to the agreement (verbal) have limited the inserts to a certain number of trade publications, with the papers selected left to the discretion of the department heads.

In the general conference or whatever it was whereby the understanding was reached, from the story, no trade paper by title was mentioned.

Remaking "College Widow"

Los Angeles, April 26.
Warner Brothers are to remake "The College Widow," by George Ade.

Dolores Costello will have the lead part, with Paul Scofield the scenario.



SPECIAL DELIVERY LETTER FROM EDDIE CANTOR

EDDIE CANTOR
PARAMOUNT FAMOUS LASKY STUDIOS
HOLLYWOOD CALIFORNIA

Dear Mr. Exhibitor:

My first Paramount Picture, "Kid Boots," was so well received that Adolph and Jesse (Mrs. Zukor's and Mrs. Lasky's boys) asked me to make another one. They wanted a big comedy "special" to deliver to you, so I made "SPECIAL DELIVERY."

It's about a mailman, and does he have trouble? Say--did you ever try removing a porous plaster with boxing gloves? I picked this character because he is human, helpful, lovable, and has a whistle.

I wouldn't be a bit surprised if after he sees "SPECIAL DELIVERY," the Postmaster General puts my picture on the two-cent stamps. Can you imagine the sale in my neighborhood?

Jobyna Ralston is my leading lady. She used to be with Harold Lloyd. He is a good comedian, too.

If you played "Kid Boots," of course you'll play "SPECIAL DELIVERY." If you did not--for goodness' sake, let's get together. Look--I'm willing!

Love and kisses, and lots of stamps.

Eddie Cantor

EDDIE CANTOR
"SPECIAL DELIVERY"

WITH WILLIAM POWELL JOBYNA RALSTON DONALD KEITH... DIRECTED BY WILLIAM GOODRICH
ORIGINAL IDEA CONCEIVED BY EDDIE CANTOR... CONTINUITY BY JOHN GOODRICH
B. P. SCHULBERG, PRODUCED BY

a Paramount Picture

Wampas Dine Schader

Los Angeles, April 26. With the arrival of Freddie Schader, new director of publicity and advertising for West Coast Theatres, Inc., here, the Wampas press agents' organization found that they had a sixth anniversary. To celebrate their right, they decided to make their Monday meeting night of this week "Freddie Schader" night, with the result that the easterner was the guest of honor. Some 300 daily newspaper and trade men were invited to come out to the Elks' Club.

As a rule the Wampas hold their dinner and guest meetings in a private dining room, but the audience selected to greet Schader was so big that the main dining room of the Elks' Club was used for the occasion. As special guests to be at the speakers' table with Schader, the chairman of the meeting, Barrett Kiesling, had Nellie Revell, Tom Mix, Winnie Sheehan, Richard Dix, Johnny Hines, Hobart Henley, Mike Levee, Earl Hudson and Joe Lee. They all knew more about him than the Wampas knew. But they did not tell it, as they had told it the week before at a dinner

given Schader, when all told the truth about the ex-Variety man, without one saying a good word in his favor. Even Jack Mansfield, who was at the first dinner, refused to tip off Freddie.

Nellie Revell told all the folks what a great guy Schader was, and to prove that she meant it, gave him the first slice of the Wampas sixth birthday cake, which she had the task of cutting.

Schader, in his speech to the boys after hearing others laud him, stated that he was glad to be a press agent again. He said that he would look at pictures and picture publicity from a different angle than he did when on Variety. He assured the boys that all pictures made in Hollywood were good and that the publicity sent out on them was just as good.

Kahn-Spizzi Connection

Alexander Kahn, former newspaperman and now international agent headquartered in Paris, sails back to France April 30 on the "France." He has been visiting New York on business for three weeks.

Kahn has affected an international booking alliance with Arthur Spizzi, the New York agent.

Laemmle Positive

Los Angeles, April 26.

Carl Laemmle, head of Universal, returned here from the east and stated that there was no possibility of his company merging with any other company; that Universal would run along on its own as long as he is able to be at the helm of his organization. He also declared that there would be no change in the general management of Universal, as Henry Henigson was proficient in his work. Returning with Laemmle was his brother-in-law, Morris Fleckle, and Jack Ross, his secretary.

SAVIN MOVES UP

Edwin Savin has been appointed studio business manager for Vitaphone and assistant to S. L. Warner. He has been employed as assistant controller.

Savin was formerly with First National.

Film From Hungarian Play

Los Angeles, April 26.

George Melford has been engaged to direct Conrad Veidt in "The Diploma," from the Hungarian play by Emerich Foeldes.

M. E. Hoffman, Producer

Los Angeles, April 26.

Milton E. Hoffman, executive manager with Paramount is now a producer for that organization. He will handle "Beau Sabreur."

Hoffman held the position of executive manager for 3 months. He will be succeeded by J. J. Gain, recently appointed general manager for B. P. Schulberg.

Gain planned to accompany Schulberg to New York for the Paramount convention but was obliged to remain at the last minute on account of studio duties.

Bernie P. Fineman, executive assistant to Schulberg, is in charge of the studio during the latter's absence in the east.

COLLEEN MOORE'S NEW ONE

Los Angeles, April 26.

Colleen Moore is to appear in Jane Cowl's stage play, "Lilac Time," on the screen. This will be Miss Moore's first work under the direction of George Fitzmaurice. Production starts in July.

Meantime Miss Moore begins on "Oh, What a Life!" under direction of Mervyn Leroy.

K-A. Picture House In 96th St. Section

Keith-Albee interests have completed negotiations for the purchase of a huge tract of land on 96th street, off Broadway, New York, for the contemplated construction of a 4,000-seater to house a picture and presentation policy. Plans to turn the Riverside into a vaude and picture house have been repeatedly formed during the past two years, but as often dropped because of the proximity to Fox's Japanese Gardens, picture and presentation house, almost adjoining.

Fox's lease of the Riverside to Keith-Albee provides that no pictures must be shown. K-A has tried to induce Fox to waive the clause, but without avail. It is said. The plan now is to build the picture house and then ditch the Riverside, which has been on the wrong side too long for comfort.

Counterfeiter of \$20's

Murphysboro, Ill., April 26.

John B. Mayes, 35, said to be the head of the Mayes' counterfeit money ring which has been flooding this section of the middle west with \$20 bills, is under arrest in St. Louis. The Cal Moran gang of Universal City, Ind., according to secret service men, launched the first flood of fake paper money, its plates being disposed of to a St. Louis gang which operated extensively and then passed the outfit on to Mayes. He had distribution gangs in many small towns and cities in southern Illinois. Since his operations Mayes led a harried existence, under many aliases, and at one time fled to Mexico.

Mayes learned his technique under governmental tutelage at a veterans' vocational hospital in Effingham, Ill., where he studied photo-engraving. It was this connection that led to his detection, a slight limp in his walk being clue which led to his arrest. Mayes is believed to have put nearly \$800,000 spurious money into circulation.

U. S. or Ann Luther

Los Angeles, April 26.

Details regarding the affairs of John F. White, millionaire oil man and mining promoter, and Ann Luther, actress, will remain unrevealed for the time being. White's counsel asked that the \$251,000 income tax suit be set for hearing before special agents of the Internal Revenue Bureau from Washington to decide the government's right to levy the tax on White.

The government maintains that White formed the Ammex Corporation, named as co-defendants, to prevent the actress from obtaining money from him. White's counsel denies this, declaring the corporation was formed in line with a prenuptial agreement with Mrs. White whereby White was to turn over to her \$100,000 for each child born to them, and that in his own right White had no earnings that were taxable.

Miss Luther, at the time the suit was pending, filed suit against the oil promoter for failure to carry out an agreement to finance a number of pictures in which she was to star.

Club Women Shift Base

East Lansing, Mich., April 26.

East Lansing club women, after several weeks' campaign against the establishment of a movie theatre in their city, have called off their dogs and promise no opposition to the opening of the Abbott, now under construction.

A campaign against Sunday movies and a form of censorship to be written into the city charter form the new goal of the crusading club women.

CANTOR'S "GIRL FRIEND"

Los Angeles, April 26.

Gregory La Cava will direct Eddie Cantor in "The Girl Friend" for Paramount.

Story is an original by Keene Thompson and Jules Furthmann.

Milne with F. B. O.

Los Angeles, April 26.

Peter Milne, scenarist, has been placed under contract by F. B. O. Milne is now doing "Hook and Ladder," which E. Harmon Weight is slated to direct.

MARK STRAND
B. S. MOSS'
moves to
25 weeks at COLONY,
two-a-day \$2 top!

Now Available Everywhere!

All New York follows "The Better 'Ole" to the Strand! Watch the business that this comedy champ brings!

WARNER BROS. present
SYD CHAPLIN
as 'OLD BILL' in
"THE BETTER 'OLE"

Play by
BRUCE BAINSEATHER
and ARTHUR ELLIOT

Directed by
CHARLES REISNER

EXTENDED RUN PRODUCTION



Seattle's Mystery House

Seattle, April 26.

Rumor again is busy regarding the mystery house on Seventh and Olive way—this time connecting Sid Grauman and Fox with it.

Anyhow, the house is being built, and local capital is back of it.

An issue of \$4,000,000 first mortgage bonds, 6 per cent, of Fox West Coast Properties, is being advertised for sale by local bond houses, in conjunction with California.

The Fox Realty Corporation of California owns the Fox West Coast Properties and is a subsidiary of the Fox Film Corporation. The latter corporation has agreed to lease the properties, which are owned in fee by Fox Realty, for a net rental of \$480,000 per year, on a 20-year lease.

The valuations are stated as follows: Fox building, Oakland, Orpheum theatre, 2,700-seater, on property, \$1,893,000; Los Angeles tract and property (113 acres, including studios of Fox Film Company), \$1,800,000; Hollywood land, \$1,800; Westwood land, known as Fox Hills studio, \$2,000,000. This provides over \$7,000,000 minimum valuation to back up the \$4,000,000 issue.

Doubtless the money raised presages some more new theatre developments for Fox.

Loew's Atlanta Offices

Loew circuit's Atlanta offices. L. H. Keene will head the southern May 1 is the opening date for the division. It is to supervise all houses from Richmond to Texas.

Laemmle Announces New U House in K. C.

Kansas City, April 26.

Carl Laemmle announced Universal will build a theatre here in the near future.

The Universal interests but recently completed negotiations for the new Uptown, which is nearly completed. It will be U's first-run house.

The Uptown is about three miles from the downtown district, but in a thickly settled part of the city, and will seat 2,500.

Pathe Releases

Among the releases marked for the Pathe list between now and next September are: "His First Flame" (Harry Langdon), "Horse Shoes" (Monte Banks), "Alaskan Adventures" (Art Young), "Heart of the Yukon" (H. C. Weaver), "No Man's Law" (Rex-horse picture), "The Trunk Mystery" (Charles Hutchinson - Alice Calhoun - Ford Sterling), four new Sandow (dog) features, and "Little Firebrand" (Edith Thornton-Lou Tellegen).

This list also includes the Charles Chaplin and Harold Lloyd reissues, the latter listing "Sailor-Made Man" and "Grandma's Boy."

Leads for "Shanghaied"

Los Angeles, April 26.

Patsy Ruth Miller has been engaged by F. B. O. to play the feminine lead in "Shanghaied."

Ralph Ince will direct and play the male lead.

"Sunday," Majority Winner

Springfield, Ill., April 26.

Sunday motion pictures were on only a few ballots at the municipal elections last week with honors divided.

Oregon, voting for the fourth time on Sunday movies, returned a majority of 96 in favor of the proposition of letting the theatres present shows on that night. On the three previous occasions the proposition had been defeated.

Cambridge rejected the Sunday show proposal by 85 votes, 306 being in favor and 391 against it.

Wheaton approved Sunday movies by a majority of 64 votes in nearly 2,600 polled; Toulon voted 377 to 140 in favor of Sunday movies, too, after a bitter fight by the Sunday-closing faction.

In Paris the proposition went on the ballot for an "advisory" vote with sentiment evenly divided, 1,963 against it and 2,017 in favor of Sunday shows.

Abingdon rejected the Sunday opening propositions, three of four wards rolling up big majorities against it. The fourth showed only an edge of 20 votes in favor of the plan. Riverside, the Chicago suburb, voted to close Sunday shows.

Barrington returned a two-to-one majority of Sunday openings.

"Clancy's" New Director

Los Angeles, April 26.

A. E. Gillstrom has replaced Gil Pratt as director of "Clancy's Kosher Wedding" for F. B. O.

Gillstrom worked on the picture less than a week before the change was made.

"Geste" at Rialto After "Children of Divorce"

When "Beau Geste" leaves the Criterion tonight (Wednesday) it will only be off Broadway temporarily. The Foreign Legion picture is due to follow "Children of Divorce" at the Rialto, although the latter is in for so long as it can stay.

Following "Geste," it is probable that Emil Jannings' first for Paramount, "The Way of All Flesh," will come to the Rialto.

"Wings" or "The Wedding March" will probably succeed "The Rough Riders" at the Cohan. However, there is no thought of withdrawing "Riders" until at least midsummer.

All Paramount pictures.

F. B. O.'S CONVENTIONS

F. B. O.'s sales conventions will be held May 1 at Atlantic City, May 5 in Chicago, and May 15 in Los Angeles.

Lee Marcus, sales manager, will preside.

MURNAU'S FOREIGN FILM

Los Angeles, April 26.

F. W. Murnau, now abroad, will make "From Nine to Nine," mystery picture for M-G-M in Berlin.

The cast is to be recruited in this country.

"Patsy" for Marion Davies

Los Angeles, April 26.

Cosmopolitan Productions have bought Barry Conner's stage play, "The Patsy," for Marion Davies.

Metro-Goldwyn-Mayer will release.

INSULL HAS SPOT FOR NEW THEATRE

Chicago, April 26.

Samuel Insull, Chicago public utilities magnate, and president of the Chicago Civic Opera Company, has offered to build or finance a theatre in Libertyville, north shore suburb, as a means of building up interest in the town, which he is developing. The tenant can write his own ticket on the rental and can draw his own plans, according to the offer.

Libertyville, according to Insull, has a population of 3,000, but the territory nearby would increase the drawing power of the theatre to 8,000 or 10,000.

One of the Insull electric lines passes through the town, and it is served by his public utility company, also his interests own considerable of the real estate. As a result Insull feels a theatre will increase the attractiveness of the place to prospective settlers.

SUE CAROL'S CONTRACT

Los Angeles, April 26.

Sue Carol, daughter of S. M. Lederer, late Chicago capitalist, has been signed on a five-year contract by Douglas MacLean.

Alan Hale on "Bar Sinister"

Los Angeles, April 26.

Alan Hale is back at the De Mille studio directing, now working on "The Bar Sinister."

It's the first of four features he will do for De Mille this season.

AT LAST! Exhibitors have been rewarded for their patience!

WILLIAM FOX presents
The Motion Picture of
JOHN GOLDEN'S
Greatest Stage
Triumph

7th HEAVEN
A DRAMA OF SPIRITUAL AWAKENING THROUGH LOVE AND COURAGE

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box office history

Two young stars (destined to be
the greatest) in a dramatic
Thunderbolt!

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John Golden's triumph—4 seasons on Broadway and
a top attraction on the road—EVERYWHERE!

Realism! Two years in the making scenes photographed in France and Hollywood. Costumes and
taxicabs that were actually used in the World War!
Made to be a great outstanding production!

You can call this a promise or a
threat—7th HEAVEN is absolutely the greatest drama of this
year or any other year!

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JANET GAYNOR
and
CHARLES FARRELL

Supported by
BEN BARD - GLADYS BROCKWELL
DAVID BUTLER - ALBERT GRAN
EMILE CHAUTARD - GEORGE STONE

Based on the play by
AUSTIN STRONG

Scenario by
BENJAMIN GLAZER

FRANK BORZAGE
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FOX
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Exhibitors expect big pictures from FOX and they get them!

CAMILLE

First National release of Joseph M. Schenck presentation. Norma Talmadge starred, Gilbert Rowland featured and Fred Niblo director. Photographed by Oliver Marsh. At the Globe, New York, for a run beginning April 21. Running time, 96 mins. \$2.20 top.

Camille Norma Talmadge
Armand Gilbert Rowland
Olympe Lilyan Tashman
M. Duval Maurice Costello
The Baron Harvey Clark
The Duke Alec B. Francis

A high-rate program release. It's doubtful if even First National believes that "Camille" can stand up as a \$2 showing for any length of time.

Norma Talmadge never looked better in her life and the picture is an excellent technical example of photography and production. But to be a \$2 attraction a picture must be vital. There's nothing vital about this latest version of the Dumas story.

Heavy interiors, gowns, etc., give the film an abundance of class, and the romance of the theme may get under the skins of the minority. Romantic tales are evidently riding the crest, taking "Flesh and the Devil" and "A Night of Love" as examples. "Camille" has a chance to follow up if released fast enough to be included on the incoming or maybe outgoing tide. Otherwise, Fred Niblo and Miss Talmadge have dedicated a pretty love story to the screen that lacks the punch to make it a standout.

As running at the Globe, in two

3 WEEKS AT
Universal's Broadway Strand, Detroit
5 WEEKS AT
Stanley-Fabian Capitol, Newark
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halves, dramatic intensity only twice arises to make an audience forget it is watching a picture. This is when Armand returns to his suburban cottage to find Camille has left him, and when he next meets her in a gambling parlor escorted by her first financial amour, the Baron.

For some reason Niblo omitted the traditional sympathy that goes with Camille's death or a pull on the heart strings where she gives up Armand at the instigation of his father. For a demi-mondaine supposedly in the throes of the first and only real love of her life, Miss Talmadge gives in much too easily as Niblo has screened it.

In these times when hotsy-totsy film fare is splashed across the screen in unmistakable gestures, Camille's quick and well-nigh emotionless acceptance of the pater's demands is very apt to leave an audience cold. And that also goes for the aftermath of her asking the older man to kiss her as a daughter. No thrill there, either. The picture has a tendency to miss where it should grip.

And through it all Miss Talmadge looks beautiful. Never better, besides giving a sterling performance. This probably will be of decisive aid to the picture. It needs it.

Opposite Miss Talmadge is Gilbert Rowland. Fandom in general is liable to tab these two as a "cute" screen couple. That being so, it'll be enough. If they like this pair together "Camille" is going to do business in the regular program houses. For \$2 it hasn't the stamina to stand up as full and satisfying entertainment.

Other than Miss Talmadge and Mr. Rowland no one shines except Harvey Clark. The latter does adequately, too, especially in his scene with Rowland when both men are at white heat over a gambling table, with Camille as the undertow that is dragging on their nerves. Beyond that nobody will ever know that Lilyan Tashman is in the picture and the couple of hundred of feet which include Alec Francis will never mean anything to him. The same for Maurice Costello.

Eye-filling sets and Miss Talmadge. That seems to have been the formula followed. Both are sufficient for program needs.

Niblo's direction includes a couple of new camera tricks. During the sequence of Armand's anguish over Camille's desertion the boy's mental agony is brought out by a series of dissolves bringing his face closer and closer to the lens until he completely fills the screen, the finish of this string going back to a three-quarter shot of the figure to pick

up the action. The dissolve chain has a tendency to kill off the dramatic interest, but it is a new angle and worthy if not overly prolonged.

Another is the symbolism of night life by feminine limbs "shot" from between steps in a long stairway so that the effect is of women walking over the camera as they ascend. A new twist to the train covering the camera bit, and effective.

The picture is split into two parts, running 50 and 46 minutes respectively. How close this version adheres to the original story is problematical, although Chandler Sprague's continuity keeps this conception together nicely.

As a starter Camille is driven from her home into the arms of a wealthy admirer by parental cruelty. When meeting Armand she has tramped many a mile on the primrose path. Her adoption of the rose for the lily, as signified by Niblo, takes quite a while in the telling, although not so her surrender to Armand. This makes for inconsistency, but by stretching a point may be included under dramatic license.

The two throbs in the unreeling belong to Rowland. That doesn't mean that he steals the picture, for otherwise he would be smothered by Miss Talmadge. Camille's death is insignificant and will likely leave a house unmoved. Yet Miss Talmadge never loosens her hold on massed attention so long as she is on the screen.

Narration is through Armand reading the diary of his deceased love after she appears to him in a vision. So they know Camille is dead before the picture has gone 500 feet. Even if the story is so familiar as to be traditional, this is going to hurt.

You may not believe the story, but you'll believe Miss Talmadge's performance. Sid.

ROOKIES

Feature length comedy from Metro-Goldwyn-Mayer, featuring Karl Dane and George K. Arthur. Story by Byron Morgan; directed by Sam Wood. Titles by Joe Farnham. Running time 75 minutes. At the Capitol, New York, week April 23.

Sergeant Digs.....Karl Dane
Greg Lee.....George K. Arthur
Betty Wayne.....Marcellina Day
Zella Fay.....Louise Lorraine
The Judge.....Frank Currier
Colonel.....E. H. Calvert
Seagant O'Brien.....Tom O'Brien
Corporal O'Sullivan.....Charles Sullivan
Sleepy.....Lincoln Steadman
Smarty.....Gene Stone

Here's a cleanup all over, and a money picture everywhere. "Rookies" has everything. It maintains sustained laughter for more than an hour by its wealth of legitimate low comedy; it has a neat little romance

and a whale of a thrill for the finish.

All these things go into the count for a popular smash, but the special quality that gives the production its kick is the swift succession of surprise laughs. It starts out as a rollicking chuckle, progresses into broad fun and ends with a great tag kick with a terrified sergeant of the regulars descending from a runaway observation balloon in a parachute and fighting off an inquisitive hawk.

They have packed in an astonishing quantity of punch laughs, starting promptly and carrying on with remarkable resourcefulness to the end. There is one bit where Karl Dane as the roughneck drill sergeant is bawling out the clumsy recruit in the Citizen's Training Camp (George K. Arthur) that is particularly rich in comic pantomime. Dane looks as though he might eat a timid recruit alive, while Arthur, heretofore a player of bits in society pictures, is a shrinking little fellow. His expression of shocked protest at the sergeant's lurid address is as funny as anything Mack Sennett ever did in his travesty.

But "Rookies" never descends to burlesque. It's most uproarious moments are legitimate, as when the rookie draws away the soldiers crowding about the belle of the camp by sounding a fire call on a stolen bugle. Logical situation always backs up the comedy. In another place the vengeful soldiers are waiting for the rookie to come from a call on the local belle so they may wreck him. In the dark the rookie engineers another uniformed victim into their hands while he goes casually on his way to bunk.

The whole thing is done in an artless, unaffected way that gives it added flavor. Nobody tries to be funny, playing in that artless earnestness that is the essence of farce. Even the extra people have been drilled by an inspired director into the same serious and intense style of playing. There is an inspection scene where the dull witted sergeant tries to polish up a squad of misfit citizen-rookies that is another low comedy scream.

There are five reels of this unbridled frolic and then for a change of pace they stage a thrill finish that would serve to top off a big melodrama for its sheer sensation. The heroine and her aged uncle, present to watch closing maneuvers of the citizens' training camp, have gone aloft in an observation balloon, accompanied by the sergeant as escort.

The balloon breaks away from its moorings and floats away, pre-

sumably bearing all hands to destruction. The little recruit, watching from the ground, gets permission to go aloft in an aeroplane carrying parachutes. How they managed to get it on the screen is a marvel, but every detail is recorded with convincing detail, as the plane circles and jockeys above the balloon the rescuer drops from the plane to the netting of the big bag, clammers perilously down to the basket and accomplishes his mission. There is a gasp in every foot of this episode, made especially realistic by the fact that the aerial shots are projected with the distant ground as a background with all the effect of dizzy heights.

Hero and heroine descend in the same parachute for a comedy love clinch as they streak through the air, the girl trying to make her skirts behave. Joe Farnham contributes to the effectiveness of the picture with some crisp title writing. Rush.

SPECIAL DELIVERY

Paramount picture, starring Eddie Cantor. Directed by Wm. Goodrich. Story original by Cantor. Titled by George Marion, Jr. with Harry Hallenberger, cameraman. At Paramount, New York, week April 23. Running time, 55 mins.

Eddie.....Eddie Cantor
Madge.....Jobyna Ralston
Harold Jones.....Wm. Powell
Harrigan.....Donald Keith
Phannigan.....Jack Dougherty

Eddie Cantor's second for Para-

PEGGY ENGLISH

Exclusive Vocalion Record

Artist

WEEK OF APRIL 25

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MINEVITCH

And His HARMONICA BOYS

THIS WEEK (APRIL 23), PARAMOUNT, NEW YORK



"DAILY MIRROR," April 25—"Borrah Minevitch justified the bright lights which spelled his name on the theatre's canopy. While the scenery was not extravagant and though there was no overwhelming display of people and costumes, this act got over as well, if not better, than anything yet seen at the PARAMOUNT."

JOSEPH McELLIOTT.

THANKS TO THE PRODUCTION DEPARTMENT OF THE PUBLIX THEATRES FOR THEIR CONFIDENCE IN USING OUR ACT IN ITS ENTIRETY, TO BE SOLE FEATURE OVER THEIR CIRCUIT.

P. S.—Many thanks to the "NO" Man of Publix, JAMES R. COWAN

Direction WM. MORRIS

Released at the Opera as a special gala in favor of local charitable organizations assisting war victims. The scenario deals with historical facts in the life of the future emperor up to the war in Italy, before he even became First Consul. The picture does not include the period when the hero was known to history as Napoleon I. The Opera showing was a triumph and there is every sign of "Napoleon" being a universal success. The triple screen, whereby (in certain portions of the picture for war scenes) the screen is increased to thrice the ordinary size caused a sensation for the lay public. The extended vision is obtained by projecting three reels from separate lanterns on three screens, the pictures synchronizing.

Details of the execution were given out for press use, wherein we are told the French government provided 5,000 troops, as supers, for the episode depicting the siege of Toulon, and the rallying of the famous army in Italy. Rock salt estimated at over a ton was used to imitate hail and half a ton of boric acid as snow. Though no deaths were to be depicted during the making of the picture, in which thousands maneuvered with fire arms, many accidents occurred, 220 claims having since been filed with the insurance companies.

The rain during the siege of Toulon is somewhat exaggerated, but the scenes during the Revolution are particularly impressive.

Albert Dieudonne in the title role is excellent. A special score by Arthur Honegger, of the new school of music grade, accompanies.

It is a splendid achievement but still needs careful pruning.

Kendrew.

The Heart of Salome

Fox release, featuring Alma Rubens. Directed by Victor Schertzinger. Story by Allen Raymond. Scenario by Randall H. Faye. Cameraman, Glen MacWilliams. Running time, 53 mins. In projection room April 21.

Helene.....Alma Rubens
Monte Carroll.....Walter Pidgeon
Count Boris.....Holmes Herbert
Redfern.....Robert Agnew
Chaufeur.....Tom Dugan
Henri Bezanne.....Barry Norton
Mme. Bezanne.....Virginia Madison

Rather heavy love "drammer," not too convincing in plot. Packs a moderate entertainment punch. Her love "insulted and despised" because the hero discovers she is a thief's accomplice, the heroine (Alma Rubens) does a long brood with her love souring into hate and murderous desire for revenge.

This phase is very moving pictorial. It is impossible to adequately sketch the mental processes that would create a psychosis of this nature. Particularly not with 200 feet of film and most of it long shots. And without conviction in this vital point that the real guts of the picture is lost.

It's particularly hard to swallow, with the thought in mind that at any moment the heroine's Salome-like desire for her lover's head and

life will be lifted and she will snap out of her passing madness to again be a "good woman."

Holmes Herbert, with his hair combed so as to give him "bangs," does the "master criminal," to whom the heroine is attached by bonds of fear. The hero is kidnapped by henchman of the arch-felon and taken to a castle, a misty, weird place much like the castle of the crazy guy in Rex Ingram's picture, "The Magician." The hero is manacled to a bench in an enclosed court, through which runs a stream of turgid, vermin-infested water. He is parched for a drink, but cannot touch the poisoned water.

Master criminal and the heroine still in her mood of hatred call upon the hero and taunt him. She tells him she hates him for what he called her. That was a subtitle, which read: "You are lower than a woman of the streets. She at least is honest in her trade."

The settings in several instances were too obviously "faked." A harvest moon playing upon a pond of water in the early sequences was a flop so far as illusion was concerned. And that castle was just "painted on the scenery." Victor Schertzinger's direction is so-so, though perhaps he deserves credit for keeping the picture from becoming ridiculous.

BITTER APPLES

Warner Bros. melodrama, starring Monte Blue, with Myrna Loy in support. Story by Harold Macgrath. Directed by Harry Hoyt, who also made the scenario. Running time, 55 minutes. Released April 23. Reviewed in projection room.

John Wynote.....Monte Blue
Belinda White.....Myrna Loy
Stefani Bianco.....Paul Ellis
Cyrus Thorden.....Chas. Hill Mailes
Joseph Bianco.....Sydney de Grey
Mrs. Channing.....Ruby Blaine
Wyncote's Secretary.....Patricia Grey

A straight-from-the-shoulder melodrama. Concerns itself not at all with plausible probabilities, so long as it gets the action punch over. It does that plenty.

Story is a medley of he-man fights, sex intrigue, pirate ships, revenue cutters and caveman love-making, stirred with a pitchfork and served hot to fans who take their screen romance in the raw and care not for the verities.

For this type of clientele the picture will deliver gobs of thrills, but sophisticated audiences may object to having the hero and heroine rescued from pirates sailing on tropical seas by a U. S. revenue cutter. A lot of the picture is as hard as this to swallow, but it is rich in rough stuff by way of compensation.

Monte Blue fights a whole crew of

sailors from one end of a three-masted ship to the other as one incident. And the rest of the action is typical of Harold Macgrath, best seller in the red-hot fiction field. The picture is excellently made as to its technical side, with a good deal of elegance in its settings and some convincing storm effects when the ocean liner is wrecked.

They work a variation on the tropical island idea here. Instead of the hero and heroine being cast away when all are lost on board, they are knocked senseless when the ship hits a reef, waking up to find the storm abated and themselves alone on the ship caught on the rocks.

The girl had married the hero for spite, intending to make his life terrible, but, as you know is going to happen, she falls in love with him instead. And after he saves her from the messy pirates—it should be mentioned that the pirates come along and take them off the wrecked ship—there's nothing to it. She goes for her gallant hero for the works.

This Myrna Loy is an exotic looking girl, a real looker for such parts as Nazimova would revel in, but hardly for an unbridled melo.

The picture is a good example of the machine-made story done on an accepted formula. It should lend itself well to florid lobby display and hectic billing on the romantic side, with special appeal to naive screen fandom.

Rush.

The Western Whirlwind

Blue Streak Western released by Universal. Directed by Al Rogell from the story by Rogell. Starring Jack Hoxie, with Margaret Quimby in female lead. At the Columbus, New York, April 21, one day, one-half of a double-feature program.

The only outstanding characteristic of this gem is poor camera work and bad makeup on Hoxie in the closeups. Otherwise picture is constructed along the lines of the usual western.

Jack is the returned soldier who finds his father has been murdered by the "gang" during his absence overseas. He becomes sheriff, but his mother makes him promise not to do his duty as often as possible so as to keep out of danger.

No one can sympathize with this attitude, as Jack looks bullish enough to clean up the gang, especially with a sheriff's badge on his chest. He is branded a coward, and only when the little white-haired mother's house is cleaned by bandits does she release Jack from his promise.

The audience at the Columbus

razed the picture in spots. In one scene the "menace" calls the new sheriff "yella." The sheriff leaps forward with battle in his eye, and the mob sits back awaiting a good scrap. Instead a vision of the little mother rises in front of Jack's eyes, and he walks on, crushed, to the accompaniment of silent haw-haws on the screen and loud squawks in the theatre.

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Direction WILLIAM MORRIS

\$7,800 Lost in Stick-Up Through Panicky Woman

Chicago, April 26.

Beaten to the draw because of a panicked woman, Harry Schoenstadt, one of the owners of the Piccadilly theatre, was forced to turn over \$7,800, week-end receipts, to two bandits without a struggle. The robbers were out of sight before the chase was taken up.

At 11 o'clock Sunday night the pair entered the lobby of the the-

atre and accosted Harry Schoenstadt; his cousin, Reuben Schoenstadt, house manager, and Louis Lindenthal, manager of the adjoining hotel, who were going into the office to check up. Harry, carrying the money box, was ordered to kick in, but before doing so made a pass toward his gun. A woman patron, among several in the lobby affected by the line-up, grabbed his arm, and one of the bandits in turn grabbed the box and fled.

It was a later opinion that the woman's panicky action was opportune, for when making his pass Harry was well covered by the bandits' guns.

Tiffany's Titles

Tiffany Productions has announced its "Gems" for next season. Titles include "The Grain of Dust," "Bachelor Apartments," "Shanghai," "Lingerie," "Their Hour," "The Albany Night Boat," "Women's Wares," "The Tragedy of Youth," "Tia Juan Rose," "Ladies of the Night Club," "The House of Scandal," "Beautiful But Dumb," "The Scarlet Dove," "The Girl from Gay Paree," "Domestic Relations," "Night Life," "A Woman of the World," "Grass Widows," "Once and Forever," and "Nothing to Wear."

INSIDE STUFF ON PICTURES

In the Balaban & Katz tax appeal on theatre depreciation before the U. S. Board of Tax Appeals, that Board recently gave as its opinion that the life of a modern theatre is 33 1/3 years. The taxable income had been charged off at a ratio of 25 years. That's for tax purposes. Showmen give no such length of time to a theatre nowadays. They believe, particularly if a large picture house, that it should work itself out within from four to six years, if successfully operated. That does not mean that the theatre's life is through in that time but that its best years must be the early ones owing to the almost kaleidoscopic complexion of the theatre situation. The 4-6-year estimate was uttered by one of the shrewdest of showmen. He must have borne in mind the neighborhood theatre, now a large factor nearly everywhere and the effect that the neighborhood theatre will have more so in the future on what is known as the downtown theatre, the latter in the business section or upon the main street of any city.

Roxy's report to his stockholders stated that the cost of the theatre had exceeded the original estimates of \$10,000,000 by \$2,000,000. He plans to fund another stock issue so that this sum will be paid off during a number of years. This means that the earnings of the house will be available for dividends where such payments could not be made if the \$2,000,000 would be paid off from the start.

Until April 8, four weeks from the opening March 11, Roxy claimed a gross of \$507,000, average of \$126,000 per week.

Stockholders of Pathe Exchange, Inc., are to meet May 12 to authorize issuance of \$10,000,000 in 7 per cent debentures and to increase the capital stock. The recapitalization will give the company an opportunity to finance Cecil de Mille feature productions and to carry out contracts with the Keith-Albee and Orpheum circuits. The name of Producers Distributing Corporation will be dropped through the merging with Pathe.

It is planned to issue 50,000 shares of the Class A preferred stock and 600,000 shares of the common stock and to pay \$1,000,000 in cash. This latter sum to increase the capital holdings.

It is proposed that the present Class A and Class B common stocks of Pathe Exchange, Inc., now outstanding will be exchanged for Class A preferred stock and common stock in ratio of one share of Class A \$4 preferred stock plus 1/4 share of common stock for each share of the present stocks now earning \$3 per annum.

With the official stamp of approval of the deal J. J. Murdock, general manager of the Keith's circuit, will become president of Pathe. At the same time the board of directors will be enlarged to include Murdock, Marcus E. Helman, president of the Orpheum circuit, and representatives of the bankers.

In his statement to stockholders Elmer Pearson, vice-president and general manager of Pathe, predicts that under the present plans net profits for the next 12 months should be around \$2,000,000.

A consolidated balance sheet of Pathe Exchange, Inc., and subsidiaries as of Dec. 25, 1926, in which effect has been given to the proposed acquisitions, recapitalization and sale of debentures, shows current assets of over \$10,000,000 as against liabilities of less than \$500,000, and net tangible assets after deducting all liabilities except the proposed 10-year bonds, of \$13,000,000.

The annual report for the fiscal year 1926 showed net earnings at \$899,600.

Paramount's foreign sales department is said to report Pola Negri as its leading picture house seller in European countries. Both Europe and South America are strong for heavy society dramas. "Sorrows of Satan," for example, not figured for more than a week in the regular program houses here, is rated among the best productions for foreign release this year.

Warner Brothers or Vitaphone Corp. prefers to stand the cost of installation whenever an exhibitor's contract is cancelled rather than continue a poor performance of Vitaphone. Those exhibitors who have dealt with Vita attest to Vita's business principles for the purpose of completely satisfying the exhibitor. As happens, when mechanical deficiencies crop up owing to inadequate spotting of horns and paraphernalia, and Vita's engineering experts decide that the best possible results cannot be obtained, the exhibitor is catered to and the apparatus removed.

While Vita charges an average of \$23,000 per house for installation, much of the paraphernalia, such as horns, reproducers, etc., can be used elsewhere. The only loss, labor and cost, is for the house wiring.

It's said that the site for the proposed Loew's house in the Fordham section of the Bronx, New York, is the same location Publix had first decided upon. With the withdrawal of Publix from the Bronx section for neighborhood houses, Loew's confirmed a report it would build up there. Principal opposition in that neighborhood is the present Keith-Albee houses.

First National Pictures, Inc., is now controlled jointly by the Stanley Company of America and West Coast Theatres, Inc. The move which brought John J. McGuirk, president of Stanley, into the presidency of First National Pictures is not to be considered as a merger or an absorption.

Stanley Company and West Coast own First National, to all intents and purposes. Both the former corporations have full voting power. Seven Stanley officials are on the board of directors of First National. Clifford B. Hawley, of Edward B. Smith & Company, bankers for the Stanley Company, was also named a director. West Coast is represented with a group elected voting trustees of First National stock. Members of the board of voting trustees will be Harold B. Franklin, president of West Coast; Richard W. Hoyt, of Hayden, Stone & Company, bankers for West Coast; James Clark, Robert Lieber, former 1st N. president, and Indiana exhibitor, with whom Public has a 25 per cent ownership in one house; Moe Mark, Strand, New York. The advisory board, headed by A. H. Blank as chairman, has been named to take the place of present franchise holders' committee. Richard A. Rowland is to continue as first vice-president and general manager. Samuel Spring remains secretary and treasurer. Abe Sablosky, vice-president of Stanley, becomes second vice-president of First National.

The new board of directors of First National consists of Barney Balaban, Harry M. Crandall, Jacob Fabian, M. L. Finkelstein, Clifford B. Hawley, Richard W. Hoyt, Robert Lieber, John J. McGuirk, E. V. Richards, Jr., Spyros Skouras, Abe Sablosky, Irving Roffheim and Morris Wolf. Lieber is now chairman of the board.

The publicity gag to create a little outside interest in a city is still in vogue. It has just been worked nicely in St. Paul on the Capitol stage, an F. & R. house, through a tie-up with a paper there, where daily stories were run as to what progress was being made in the making of "Twin Mix" with both professionals and St. Paul local players.

David Smith directed, with Bud Lyon, western coast actor, being brought there to play the male lead opposite Nora Howard, local girl.

In several other cities a different "local film" was worked through one of the civic departments.

Following requests from several producers the Tokio, Japan, newspapers started to review pictures, in the style of legitimate attractions, only two months ago.

West Coast Motion Picture Directory of Players, Directors and Writers

MARION AINSLEE

Titles:

"THE TEMPTRESS"
"FLESH AND THE DEVIL"
"ANNIE LAURIE"
M.-G.-M.

MALCOLM STUART BOYLAN

SUPERVISING EDITOR
Titling Department
WILLIAM FOX
WEST COAST STUDIO

Now With

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JACK CUNNINGHAM

JUST FINISHED

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Now

JOHNNIE GREY

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"THE KING OF KINGS"
For CECIL B. DE MILLE
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Watch for

ROBERT N. LEE

"THE MIGHTY STREAM"
M-G-M

CHAS. A. LOGUE

Supervisor of
DRAMATIC SCRIPTS
For UNIVERSAL

New York critics, in reviewing Gloria Swanson's "Love of Sunya," say of

DUDLEY MURPHY

"The crystal sequences directed by Dudley Murphy are exceptionally apt and well done."—J. S. Cohen, New York "Sun," March 12.
"A special bow to Dudley Murphy."—Quinn Martin, New York "World," March 12.

GILBERT W. PRATT

Just Finished
"WISCRACKERS"
F. B. O.
Preparing for
"CLANCY'S KOSHER WEDDING"
All-Star Feature F. B. O.

EARLE SNELL

SCENARIST

Now Doing

"THE FOUR FLUSHER"
For UNIVERSAL

BEATRICE VAN

ORIGINALS - CONTINUITIES
ADAPTATIONS - TITLES

Now With Universal

J. GRUBB ALEXANDER

Under Contract to Universal
In Production
"CHINESE PARROT" "MIDNIGHT ROSE"
UNIVERSAL JEWELS
Starting on Adaptation and Script
"THE MAN WHO LAUGHS"
Forthcoming Universal Super-Jewel

HOWARD BRETHERTON

DIRECTOR

"Hills of Kentucky"
Starring RIN-TIN-TIN
WARNER BROS.

ANTHONY COLDEWEY

WRITER

"NOAH'S ARK"
WARNER BROTHERS

RAY ENRIGHT

Director

WARNER BROS.

JAMES GRUEN

WRITES COMEDY

with

WILLIAM A. SEITER
at
UNIVERSAL

CHARLES KENYON

Now Adapting

"THE SHOW BOAT"
For
UNIVERSAL

GLADYS LEHMAN

WRITER

Now with
UNIVERSAL

ALICE D. G. MILLER

FREELANCING

Now Adapting

"PEOPLE"

A MONTA BELL SPECIAL
for M-G-M

EDWIN MYERS

WRITER

UNIVERSAL

L. G. RIGBY

SCENARIST

FREELANCING

NOW WITH M-G-M

HAROLD SHUMATE

Writing for FOX

Just Completed

"THE OUTLAWS OF RED
RIVER"

AL BOASBERG

FAMOUS PLAYERS,
HOLLYWOOD

POLAN BANKS

ORIGINALS

Under Contract to FOX

EMILE CHAUTARD

Now Playing

PERE CHEVILLON

in

"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox. 6463 or Hollywood 3540

RANDALL H. FAYE

Recent Releases

UNIVERSAL:

"FIGHTING SPIRITS"

FOX:

"STAGE MADNESS"

"UPSTREAM"

"SECRET STUDIO"

"RICH, BUT HONEST"

BYRON HASKIN

Now Directing

"MATINEE LADIES"
WARNER BROS.

HELEN KLUMPH

ALBERT LEWIN

SCREEN PLAYS

M-G-M

LORNA MOON

"MR. WU"

"ANNA KARENINA"
M-G-M

ELIZABETH PICKETT

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"THE SALMON RUN"

Directed, Titled, Edited

CHARLIE SAXTON

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COMEDY"

GENE TOWNE

Under Contract to

FIRST-NATIONAL
COMEDY TITLES and
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don't advertise

PICTURE POSSIBILITIES OF PLAYS

"One Glorious Hour"—No

"ONE GLORIOUS HOUR" (Comedy, Murray Phillips, Selwyn). A talkative affair from the German with an incident that does not meet picture conditions. Little chance of ever being accepted. *Ibes.*

"Love Is Like That"—Favorable

"LOVE IS LIKE THAT" (Romantic Comedy, Jones and Green, Cort). While presenting no exceptional novelty in idea, its romantic strength and good title should make a satisfactory feature. *Ibes.*

"The Gossipy Sex"—Favorable

"THE GOSSIPY SEX" (Golden, Farce, Mansfield). Film possibilities obvious in the reading of this play, no doubt figuring importantly in its stage production. Because the flickers permit for greater scope, a rather lightweight play will make serviceable screen material with proper scenarizing. Besides which, the moral against tale-bearing has wide movie appeal. *Abel.*

"The House of Shadows"—Doubtful

"THE HOUSE OF SHADOW" (Mystery Drama, W. A. Brady, Jr., and D. W. Wiman, Longacre). The scenes are within and underneath a supposed haunted house. Nothing especially new in idea or treatment. *Ibes.*

"The Comic"—Unfavorable

"THE COMIC" (John Jay Scholl and William J. Perlman, Theatre Masque). Besides too involved in detail to lend itself well to picture adaptation but this play's only feminine character is loose as to morals and unsympathetic indisposition. It's a talk play with little action.

Buescher, Elkhart, Ind. Filed Jan. 21, 1925. 1,624,310.
Musical instrument. Otto Bruno Friedel, Obersachsenberg, Germany. Filed March 17, 1926. 1,623,175.

Miscellaneous
Coin selector. G. F. Hochriem, Chicago, assignor to Rhodes-Hochriem Mfg. Co., Chicago. Filed Jan. 2, 1924. 1,623,186.

Air control for ventilating systems. J. L. Strahan, Fairfield, Iowa, assignor to Loudon Machine Co., Fairfield, Iowa. Filed June 1, 1926. 1,623,286.

Cosmetic container. Victor Vivaudou, New York city. Filed April 6, 1923. 1,623,509.

Convertible auditorium (rotating floor and stage). James S. Dean, Sacramento, Cal. Filed Nov. 9, 1925. 1,623,619.

Transformer cooling system. C. L. Knotts, Swisssdale, Pa., assignor to Westinghouse Electric and Mfg. Co., Schenectady, N. Y. Filed Sept. 10, 1924. 1,624,346.

Secret communication. J. W. Horton, Bloomfield, N. J., assignor to Western Electric Co., New York city. Filed July 2, 1923. 1,624,601.

Trade Marks
"His Master's Voice," with the pictured dog and talking machine, Victor Talking Machine Co., Camden, N. J. For use in connection with sound producing instruments, disks, etc. Claims use since May 24, 1900. Ser. No. 242,360.

Grant Clark's "Nut" Titles

Los Angeles, April 26.
Grant Clark has been borrowed from Paramount by First National to write the titles for "The Poor Nut."

COAST STUDIOS

Jean Murray, Gladys Philbin, Irma Philbin, Eileen Wenzel, Antrim Short, Yvonne Bristol and Ricoa Allen in "Greenwich Village Romance," Tiffany one-reel color comedy, directed by Harold R. Hall.

Hoot Gibson, working on "Prairie King," U., adapted from Kyne's "Bread Upon the Waters."

May Robson, Harrison Ford, Phyllis Haver, Franklin Pangborn and Robert Edison for "The Rejuvenation of Aunt Mary," Metropolitan. Earl Kenton directing.

Rupert Julian to direct "The Country Doctor."

Victor Varconi has had his contract renewed by the De Mille studio.

"The Midnight Rose," original by J. Grubb Alexander, will have Betty Compson in the lead supported by Edmund Burns. James Young will direct.

Josephine Dunn, feminine lead in "Fireman, Save My Child." F. P.-L.

Betty Blythe for star role in Phil Goldstone's "Snowbound," by Douglas Bronson.

Gertrude Astor added to "Too Many Women" (U.).

Julanne Johnstone opposite Charley Paddock in his first picture, "The All American."

Betty Compson, Edmund Burns

and Henry Kolker, leads in "Midnight Rose," U. Direction by James Young. Gunboat Smith in cast.

Patsy Ruth Miller for "Patents Pending," U. Glen Tryon, George Fawcett and Charles Gerrard in support. William Craft directing.

Albert Conti added to "Anna Karenina." M-G-M.

John Kraft, title writer, has been placed under a renewed and term contract by Cecil B. De Mille.

Kathleen Collins, Paul Hurst, Earle Metcalfe, William Walling, Francis Ford and Tom Bay, supporting Ken Maynard in "The Devil's Saddle," 1st N. Directed by Al Roze IL

Betty Francisco for "The Gingham Girl," F. B. O.

Myrna Loy added to "Simple Siss," Warner, co-features Louise Fazenda and Clyde Cook. Herman Raymaker directing.

Charles Morton, juvenile, on term contract to Fox.

David Torrence, James Hall, Richard Arien, Nancy Phillips and Louise Brooks, for "Rolled Stockings," Paramount. Story by Percy Heath.

Barry Norton featured in Fox comedy. Eugene Forde directing.

Ruth Stonehouse, Rockliffe Fellows, Gladys Brockwell and Alice White engaged by Mrs. Wallace Reid for "The Satin Woman," Fine Arts.

Amber Norman, in "For Ladies Only," featuring Jacqueline Logan and John Bowers. Columbia.

Jane Winton added to "Lonesome Ladies," 1st N.

Capt. John Peters and Frank Hagney added to "The Frontiersman," M-G-M, starring Tim McCoy.

Ethel Wales has been signed on a long term contract by Cecil B. De Mille.

Peggy Prevost, sister of Marie Prevost, is playing a part in "The Night Bride," in which her sister is starring for Metropolitan.

Margaret Quimby, Richard Tuck-

er and William Austin in "The World at Her Feet," Paramount. Florence Vidor starred, with Arnold Kent opposite. Luther Reed directing.

Cissy Fitzgerald for a Hal Roach comedy.

William Powell for "Who's Your Friend," Richard Dix's next for P. F.-L.

Henry Menjou, brother of Adolph Menjou, has been added to the cast of "Rolled Stockings." Paramount. Richard Rosson directing.

Alberta Vaughn signed for the feminine lead in "Backstage," Tiffany, with Buster Collier. Included in the cast are Barbra Bedford, Eileen Percy, Gayne Whitman, Jimmy Harrison, Brooks Benedict, Jocelyn Lee, Shirley O'Hara, Marcia Harris and Louise Carver.

Billie Dove's next for 1st N. will be "American Beauty" from an original story by Wallace Irwin. Carey Wilson will direct Lloyd Hughes in lead.

Jason Robards in lead opposite Dolores Costello in "The Heart of Maryland," Warners. Lloyd Bacon directing.

"Drums of the Desert," Zane Gray. Paramount. John Waters directing. Warner Baxter, Ford Sterling. (Continued on page 34)

PLAYING THIS WEEK

RECTOR & COOPER'S

TAN TOWN REVUE

—at—
SWISS GARDEN
Cincinnati, Ohio
"RED" CARTER
FLIP and FLAPPER
CARMEN STALEY

—at—
ASCHER'S SHERIDAN THEATRE
Chicago

—at—
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PATENTS

String musical instrument. Hermann Fischer, New York city. Filed July 23, 1925. 1,623,667.

Banjo. Wm. L. Lange, New York city. Filed Oct. 19, 1923. 1,623,735.

Bow Guide for violins and the like. Geo. M. Morris, Richmond, Cal. Filed Sept. 9, 1924. 1,623,633.

Banjo resonator. Herman F. Metz, Franklinville, N. J. Filed Jan. 2, 1925. 1,623,384.

Violin bridge. A. M. Alvarado, Durango, Mexico. Filed Dec. 8, 1924. 1,623,900.

Reproduction of music. Wm. L. Morris, Chicago, Ill., assignor to Gulbransen Co., Chicago. Filed Sept. 10, 1924. 1,623,968.

Musical instrument (key operated string instrument). Karl P. Nesseler, Elizabeth, N. J. Filed Nov. 30, 1925. 1,624,061.

Slide trombone. Ferdinand A.

ADOLPHE S. KORNSPAN

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JOE LaROSE
PRDUCTION MANAGER
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PHILADELPHIA, PA.

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IPANA TROUBADOURS

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The First Dance Band to Play His Cathedral.

Completing his second week.

Many thanks to Mr. Samuel L. Rothafel and his staff for their courteous treatment.

Also my appreciation to Mr. H. S. Kraft.

Booked through THE ARTIST BUREAU, N. B. C.

ELLIOTT DEXTER and CO.
"The Ringmaster" (Dramatic)
 15 Mins.; Full (Special)
 81st St. (V-P)

This new act indicates that Elliott Dexter's career with "Gentlemen Prefer", a playlet for vaudeville which he took on in February, was about as weak as the reporters figured. "The Ringmaster" is better, but Dexter is still on hamburger instead of tenderloin. The weak spots in this dramatic attempt were spotted by snickers from a crowd far from wise.

A trailer calls the stage and screen actor's appearance "courtesy of De Mille," and a list of pictures in which he appeared is flashed. This is good for applause in most places, including the 81st St.

Plenty of nice comedy in the skit by Edgar Allan Woolf. This might turn out to be its logical reason for asking time. Dexter, a ringmaster in a two-sheet circus, and has an eye for Leonar, who does a lion act. But so is J. P. Mullins, owner of the outfit. It enrages Dexter to see his love out walking with the checked suit and he gets stewed for the first time in his career.

It's a good opportunity for the owner to fire him, and he does. But at this point, thanks to Mr. Woolf, the lions start to eat Leonar. That calls for a rescue (offstage) by Dexter and a curtain with the girl in his arms. Both, according to the last lines, are going to start life anew again.

A partial tipoff on the act's quality is the backstage music which accompanies dramatic moments. In a circus act, however, this is permissible.

The fortunately inserted comedy is handled by Billy Griffith as a nancy "bearded woman," who rolls up his pants when wearing his skirt. His last job, he says, was as tattooed man with another outfit, but a blighted love affair induced him to alter his career. Woolf has given the character numerous funny lines and Griffith handles them well.

Dexter, in awkward script spots, is off key. On the other hand he makes considerable of those lines which come naturally, and considered solely on his ability to register, came through to advantage.

Remaining support are Virginia Lloyd, girl, and George J. O'Donnell as the circus manager, both suitable.

With probable alterations in script this act would pass in the houses it was intended for, but it won't create any stir.

Geo. Washington University Glee Club (65)
22 Mins.; Full Stage
Earle (V.-P.) Washington, D. C.

A group of college boys whose chief claim as a feature of entertainment is not how funny they look in hired tuxedos.

Topping the bill the turn not only drew much business, but was required to develop three more encores to satisfy the demand.

With a woman at the piano a touch of femininity is given that further enhances the impression that someone possessing showmanship lined things up.

Three ensemble numbers, two with comedy lyrics, and all new hereabouts, were given in rapid rotation. Next a comedy bit by one of the boys at the piano and then the entrance of five boys doing some of the hottest Charleston and black bottom stepping ever. Not a jumble but really effective and productive of big returns.

If the group could be held together over the summer and the price kept down to make it possible to handle the act would prove an excellent buy in any class of house.

Meakin.

JEROME MANN
Imitations
 14 Mins.; One
 Palace (St. V.)

Jerome Mann is a juvenile, probably 16 or 18, and by no stretch of the imagination, anything but small-time vaudeville. He debuted at the Palace by grace of an Orpheum unit, with which he has been playing all season.

Opening with a standardized rendition of "Ain't She Sweet," he followed with imitations of Eddie Cantor, Eddie Leonard, Rae Samuels, Ted Lewis, Al Jolson and Pat Rooney, skipping George M. Cohan and also failing to recite.

His Leonard and Rooney called for the essence and waltz clog, and his Ted Lewis included a bit of whistling.

Nothing new and not particularly well done. His voice may be changing or it may be something else. Went mildly, deucing.

Com.

LENORE ULRIC and Co. (4)
"The Wolf's Cub" (Dramatic)
 16 Mins.; Full (Special)
 Palace (St. V.), Chicago

Lenore Ulric, after "Lulu Belle," makes an inglorious try at vaude with "The Wolf's Cub," a Willard Mack ready-to-wear.

It's somewhat thin with one gripping moment, and the star's performance at all other times. Tale, set in Alberta, is of a French Canadian girl, homestead couple (her employers), handsome neighboring rancher (her beloved), the theft of his money by the girl's employers and the recovery of the money by the girl.

All Ulric. The Canuck role is a decided opposite of the high yaller but Miss Ulric makes the former as true as the latter. Slightly handicapped by a hoarse voice, she apologized on behalf of Chicago weather and the Palace audience thought her very nice, more because of herself than her turn.

Isn't possible that this is a serious attempt at establishing Miss Ulric in vaude. More likely it is a meal ticket between plays. As that it will serve, though it won't help the star's rep in vaude or any other branch of show business.

Engagement made possible by consent of David Belasco, according to program. Loop.

LEE and BERGERE
Songs
 10 Mins.; One
 5th Ave. (V-P)

Two boys vocalizing pop ditties until they've averaged two songs to the minute. Both are in tuxedos and strum ukes when necessary. Also piano on stage.

At their best when harmonizing with hot stuff, the men rate credit for trying to variate to some degree the familiar numbers. It gives a refreshing twist and will probably be copied by other singing acts.

Straight singing, no talk and no stalling. Tenor's high register solo is open to side tracking for another double number and a glance over a song almanac might lead to a couple of ideas. The boys can handle vocal material if they've got it. At present they're conforming too much to the uniform regulations to reach beyond the deuce.

Sid.

4 PEPPER SHAKERS
Colored Male Quartet
 12 Mins.; One
 American (V-P)

Well-laid-out routine of numbers, all of them jazzy and all of them arranged for strong harmony. For change of pace they use "blues" numbers, delivered as only this type of singing group can work. Four dress entirely straight, comedy coming from their style rather than get-up, which is a good idea for novelty.

The bass is a whale of a stepper, doing a black bottom that is the ultimate in that department. All the others can dance plenty, and their buck-and-wing finish is a whirlwind. The baritone is a capital tap dancer, with eccentric trick steps.

Clean number, delivered in a business way, and could have held up a later spot than No. 2, as spotted here. Rush.

EDDIE FRANKLYN and CO. (6)
Dance Revue
 18 Mins.; One and Three
 State (V-P)

Brother act, sister act and male dance comedians comprise the personnel. All specialists. Dance comics are physical contrasts, short and tall. From their impression they can resign from the act and go it alone with elaboration. Both are expert hoofers, and because of no single bends or other form of distinguishing themselves, it's uncertain who is the feature member of the act.

Every form and condition of stepology is essayed, all shaping up well, if not sensationally.

Satisfactory enough three-day dance flash for the closing groove. Abcl.

3 DANCING CYCLONES
 8 Mins.; One
 City (V-P)

Three colored steppers of the "hot" school. Opening with a song reminiscent of musical tabloid they don't get under steam until about the fourth minute of the short turn, but from then on it's all that their billing indicates, a cyclone of furious dancing, legomania, taps and blackbottom.

All three are solo hoofers of mean talents. Received big hand and several bows.

The boys are there.

MARJORIE RAMBEAU and Co. (4)
"Just Life" (Dramatic)
 20 Mins.; Full Stage
 Pantages (V.-P.), Minneapolis

Tabloid adaptation of the full-length play in which Marjorie Rambeau appeared. It will serve her for a Pantages tour which started here last week.

It is an inconsequential playlet, entirely lacking in distinction, literary or dramatic, and altogether unworthy of Miss Rambeau's fine talents. It hasn't any punch, is devoid of action, affords no acting opportunity worthy of mention and never for an instant arrests the interest.

The author has tried to cram so much into 20 minutes that the effect is confusing and unconvincing. The conduct of the characters seems incomprehensible, inconsistent and illogical.

Miss Rambeau plays Mrs. Bernice Chase, opera singer, who returns home unexpectedly from a European tour to find that, during her absence, her husband has brought a mistress into the apartment to take her place, while a sweet, young daughter has degenerated into a jazzy flapper who is intent on marrying some man against her father's wishes.

The high lights arise from the manner in which the wife sets the house in order. There is a mild scene between her and the mistress, another with her daughter and a third with the husband. The husband dismisses the mistress, but it is not clear how Mrs. Chase effected the break-off of relations, except by returning home.

At the end the daughter rushes into the room, sobbing about a terrible automobile accident. Phone rings and the husband is informed over the wire that Mrs. Chase has been killed in a motor mishap. As the daughter is in the midst of an emotional outburst, in walks Mrs. Chase, tells hubby and child that she concocted the yarn about her death to learn if they love her and says she's glad they still want her because she wishes to remain. All seems very crude.

Miss Rambeau does everything possible with Mrs. Chase, almost making her seem real. Supporting cast is able. Boyd Marshall is satisfactory as the husband. Florence Webber, who at one time was the prima donna in a musical stock company here, made the most of the siren part, and Thelma Barnett was a pretty daughter.

The sketch got scant applause when caught by this reporter at a poorly-attended mid-week matinee.

PEGGY MACKECHNIE (2)
Mental Calisthenics
 15 Mins.; Two
 5th Ave. (V-P)

Memory tests and writing backwards, upside down and backwards, etc., Peggy Mackechnie is reported to be a Canadian girl, with her father, the announcer, a former academic professor in Ottawa. The girl unfolds a sufficient display of skill to intrigue the imagination and with brightened showmanship should command booking office attention.

Memorizing of a complete deck of enlarged cards hung upon a blackboard is the high light. Seven rows deep and seven rows across, Miss Mackechnie calls off the card sequence as requested by the audience after tabulating the entire 52 as she has hung them up. Finish is a recitation while she writes, called for names and adds a column of figures.

Costumed in kilts Miss Mackechnie has a nice appearance and handles herself not too professionally, which does not detract in this case. Sid.

MASON AND COLE
Comedy
 15 Mins.; One (Special)
 City (V.-P.)

Mason and Cole's present turn is a "theme" act. The man conducts a way-station on a country road for the purpose of supplying "good" girls with roller skates to get home. The dame is a little frenzied for comedy purposes.

Ten minutes after meeting they decide to get married.

The act contains much mirthful material but does not seem to click in proportion to the basic merit of its ideas. Not due to any fault in delivery, but to a need for a little doctoring and tightening of the script.

The girl is an attractive comedienne and the man a nice looking chap although he would show to better advantage minus the prize fighter's sweater.

They have a cute little act and might have a great little act.

FAY BAINTER and CO. (2)
"The High Spots"
 18 Mins.; Full Stage
 Palace (St. V.)

S. N. Behrman is credited with authorship of Fay Bainter's playlet. Behrman hit upon the simple and effective idea of using scenes from Miss Bainter's legit plays.

After some opening dialog between Miss Bainter, Jane Seymour and Ashley Cooper along the lines of, "What will I do in vaudeville?" "Oh, I have it. Why not do your scene from 'The Enemy'?" etc., the sketch gets under way.

Miss Bainter obliges with a song and panto dance from "The Kidd Burglar," then she and Miss Seymour play a dramatic scene from "The Enemy," after first describing the situation and set; and she follows with Ming Toy from "East is West," her best known role to vaudeville audiences and one in which she has been imitated to a fare thewell.

Miss Bainter threatened to erupt into a charleston or a blackbottom between characters. It may have been her idea of injecting a light touch into her vaudeville technique.

They liked her and she was ably supported by Miss Seymour and Mr. Cooper. The skit is okay for once around, including as it does some of her former roles, interesting to any vaudeville gathering.

Com.

"WHITE WAY GAITIES" (8)
Revue
 15 Mins.; Full (Special)
 81st St. (V-P)

Better than average revue in its present conditions, and showing possibilities of even better rating. Eight performers and a man and woman who do nothing but sit in a conspicuous booth and talk. They help carry the cabaret theme but also detract attention from the actual interest points.

Working company consists of a mixed dance team, three-piece orchestra, two young anklers, and an ingenue reminiscent of Chi picture houses. The male hoofing duo are best, getting heavy applause on two familiar but difficult acrobatic routines. Mixed team have fair apache number and a better ballroom adagio number. The apache serves as an opportunity for the closing punch, with the girl running up a staircase, being shot as she reaches the top, and falling through a railing into her partner's arms.

The orchestra specializes in sounding like more than three men, doubling extensively on a variety of instruments. The idea was given a solo spot and went over well. Singing by the girl was pop and hot enough to please.

Cabaret setting attractive and recognizable. This act deserves better than most of its class and should keep working.

GOSS and BARROWS
Comedy
 14 Mins.; One (Special)
 State (V-P)

Hardly a new act from their manner of working, but not in the records which qualifies them for an extended "notice."

Boy and girl team, latter a flash and featuring abbreviated costumes for obviously good reasons. She fells well, steps smartly and strums a uke wickedly. Boy holds up in his department on the stepping and gabbling.

Flirtation opening in variation style the intro. After that they strut their stuff to near-show stopping results, which was quite an accomplishment at this house, considering the lethargy of the entire proceedings.

The couple suggests revue possibilities and will get along. Abcl.

KRAMER and FIELDS
Songs, Dances
 16 Mins.; Two (Specials)
 City (V.-P.)

Nudee Kramer and Solly Fields, of indeterminate age, but presumably young, are doing an act founded upon pop numbers. But they do it so well the familiarity of the lyrics is partially excused.

They open collegiate and sing "Collegiate," now nearly as ancient as "After the Ball." Later they do a belle and beau in appropriate costumes and wind up with a Black Bottom.

Both do specialties and both sing better than they dance. They are very much at home despite their youth with their confidence inclined to be contagious. The audience liked them and they look like a pair to be reckoned with in the future.

The boy should wear shields under his shirt.

ROGERS and WYNNE (4)
Song and Dances
 Two
 Hippodrome

Rogers and Wynne with their own dancing mat are a young boy and girl who could go into "one." Their business is tap dancing, though they did sing at the opening, with the echoes of their voices against the roof not nearly as loud as their taps.

As one commences to wonder what it's all about and if there's anything being held back for a finish, the girl does a hard-working single tap, then tells the bunch in front that her folks are in the wings, father and mother. That's akin to Joe Laurie, Jr.'s stuff, but Joe had a couple of phonies, and these elderly folks seem to be the parents of at least one of the young couple.

Father, with grey hair, says he and his wife will do the turn they did at Tony Pastor's 30 years ago. He failed to mention the name of the act they went by in those days, but there's no question but the parents were going through a routine. The mother had all of the business in connection, like a serial comic of the old days, even to Patricola's present-day hitch. It was the mother with her little side bits that sent this No. 2 act into the largest applause panic the Hip probably ever witnessed in the spot.

After repeated bows between singles and duos, the four finally came back for an ensemble tapping finish, going to a break almost every other step. That break thing with the elderly couple also suggested other days. There never has been a harder working or noisier tapper than the father. What he did with the echoes!

As one of those old-timer revivals, however, and with the vigor of youth given to their work by the elders, this act should be safe almost anywhere, even if the young couple don't stop singing. Sime.

MILTON BERLE and CO. (4)
"Memoirs of Milton" (Skit)
 23 Mins.; One and Full Stage
 American (V-P)

Medley arranged and apparently built around the monolog Berle has been doing for five years or so. Berle starts with his old line of talk, going into a comedy number called "I Get the Girls that Get What I Have."

Lights out and goes into full stage, showing a dock with a girl sitting on the string-piece. She talks suicide, they flirt, she takes his roll and departs. Another girl strolls on and sits on the string-piece. She makes the same start and Berle tips her over into the river for the laugh. There are two other bits of similar sort, and all hands come down into one for a singing and dancing finish, the dancing of the two girls being only so-so, while Berle himself contributes a whale of a buck-and-wing, with ankle twisters and legmania for an applause-getaway.

Act serves in its present environment, but that's about all, particularly with respect to the supporting company, who have no real specialties.

Berle is worthy of something better than he does here. Rush.

FRANK HUGHES and CO. (5)
Dance Revue
 16 Mins.; One and Full (Special)
 58th St. (V-P)

Frank Hughes is a male hoover, surrounded by a quartet of dancing girls for a routine dance flash.

Hughes shines in acrobatic eccentric, incorporating comedy in his numbers, especially the drunk dance solo. The girls work duo, trio and ensemble, spacing Hughes' solo dancing and with the combined result providing a fast dancing flash. If not holding anything novel it can at least qualify for a snappy and dressy act for the medium bills.

Did not kick up much dust in closer here, but nevertheless a good act of its kind. Edda.

HOLLAND and O'DEN
Dialog and Songs
 12 Mins.; One
 American (V-P)

This team has discarded special drops and "plot," now using the household and gagging around on anything good for a laugh.

Cracks come fast and strong from the man. He had the returns coming in steadily and the act went off as one of the best liked on the bill. Girl is a cute little trick, making her mark quite early on the susceptible male element composed mostly of penny slot machine addicts.

Spotted third here, and looked capable of later position.

'TALKING' FILM FIRMS WILL NOT PAY ROYALTY—FLAT SUMS ONLY

Fox's Movietone Agrees Upon \$10,000 Per Record for Bernie—\$25,000 Asked for Sousa—Whiteman Wants \$100,000 for "Rhapsodie" Record

It is agreed by Vitaphone and Movietone that the royalty system of compensating artists for "canning" a picture talker will never come to pass.

The principal reason for this, they say, is that there is no definite method of gauging which draws on a picture house program: the feature, stage presentation or talking movie. If the latter, the 10 cents per seat royalty charges could not be cut into, since that represents the Vitaphone Corporation's profits. As for a surcharge on the film rentals proper, that too is out of the question, they state.

In line with this policy, Movietone has closed with Ben Bernie definitely at \$10,000 per record for 12 records a year. Bernie is also paid additional expenses for his musicians, the idea being that the 10 "grand" is net to Bernie for his personal services.

Courtland Smith is in charge of the Movietone for Fox.

William Morris is negotiating for Sousa's Band at \$25,000, asking price.

Paul Whiteman is reported having turned down a "talking" offer of \$25,000 for a record of "Rhapsodie in Blue," asking \$100,000.

Bungalow for Choristers On Top of Theatre

Los Angeles, April 26.

Announcement comes from the publicity department of Loew's State theatre that a bungalow is going to be built on the roof of the theatre building for Gene Morgan and the Fanchon and Marco chorus girls. It says the bungalow will be a 12-room affair, with special quarters for Morgan, and will include a living room, reading room, bedroom and showers. The bungalow will also include a rehearsal hall for the Fanchon and Marco Ideas presented each week in the house.

Construction is scheduled to start May 1.

GENE HOWARD IN CRASH

Eugene Howard, of Willie and Eugene, while riding in a taxicab Monday at 55th street and 10th avenue, was struck by another machine directly behind, Willie was thrown to the floor of his machine and severely cut by glass. He was hurried to a store and an ambulance was summoned from Reception hospital.

After having his injuries dressed by a surgeon he left in his automobile for his home. The chauffeur of the other machine, John Hunter, Ridgefield, Conn., was arrested on four charges, intoxication, driving while intoxicated, felonious assault and reckless driving.

Howard told Policeman Herman Gordon, West 47th street station, that he believed his life was saved because of the fact he was leaning forward on his cane and not sitting upright.

UNDER AGE PROHIBITION

Des Moines, April 26.

Commissioner of labor denied Little Sousa's appearance permit at the Des Moines theatre last week under the Iowa child labor law.

Herbert D. Grove, manager of the theatre, said the advance agent had stated Little Sousa was 16, but it developed the boy will not reach that age until next month.

The commissioner also denied two local girls, 14 and 15, appearing in the chorus of "Irene" with the Ralph Bellamy Players at the Princess.

Little Sousa was withdrawn from the Des Moines program, but the girls are still in the Princess chorus.

Connie Almie Nite Clubbing

Connie Almie, the girl who swiped Peggy Joyce's last millionaire in Florida, goes into Dolly Kay's club Friday night.

N. V. A. Benefits To Miss. Floods

If charity is charity, an actor has suggested that the proceeds from next Sunday night's N. V. A. benefits should be turned over to the Mississippi flood sufferers, a campaign for which has been endorsed by President Coolidge, with the Red Cross leading the way.

It is the actor's contention that the members of the N. V. A. would gladly donate their services in such a cause and might repeat their extra efforts on another night for the N. V. A.'s benefit.

Julius Tannen makes the suggestion.

Writer With Memory Wants Ziggy to Pay

Goldsmith, Goldblatt & Hanover have been retained by Paul Gerard Smith, the author, to collect \$2,000 from Flo Ziegfeld.

It's understood the attorneys refused to accept the case on a contingent fee, although Smith thinks he has a chance to collect. He's under the impression the producer of "The Follies" is forgetful about authors.

It was in 1925 that Mr. Smith wrote some things for "The Follies." He's been busy, too, so only lately thinking to check up his books, finding the Ziggy lapse.

HICKS RENEWS FOR GRANT

Takes Lease on Established Theatrical Hotel in Chicago

Chicago, April 26.

Despite rumors of the Grant Hotel coming down, Leonard Hicks, its proprietor for years, has taken a long term renewal of his present lease.

C. E. Richardson will continue as the Grant's manager with his wife (Ada Weber) his assistant.

Hicks operates also the Lorraine, another popular hotel in Chicago with 250 rooms.

Looking Like Prince in "His Royal Highness"

Luther Yandis, reported to look like the Prince of Wales, may go to London with the script and production of an American act entitled "His Royal Highness."

The idea is to get an English supporting cast and offer the turn for the English music halls in the belief the Prince of Wales angle will give it appeal over there.

The act has been playing around the east this season.

Marx's Film Test

Marx Brothers have had a picture test taken for United Artists. If approved the four boys may invert "Cocoanuts" into celluloid.

Otherwise they expect to play a return date in New York with the show, at the Century with Leblang aid, then move on the Pacific coast boys, wives, props and companies.

Going west the Marx' will carry return tickets, prepaid.

Low Lipton, Director

Los Angeles, April 26.

Low Lipton, former vaudevillian who has been gagging at the Metro-Goldwyn-Mayer Studios for two years, has been promoted to director.

His first picture will be William Haines' next starring vehicle, "Smarty," a comedy by F. Hugh Herbert and Florence Ryerson.



DENO and ROCHELLE

While at the Hippodrome, N. Y., week April 17, "VARIETY" said: "Bill topper was Deno and Rochelle's classy dance turn. They have specialized in comedy dancing, notably the Apache, a gem of roughhouse artistry as performed by them. The public seems to relish the idea of a tough dame being out-toughed by a hard boiled gent from Montmartre. What the man in this act does to the gal is assault and battery set to music. But great stuff."

Opening in the New Edition "Rufus LeMaire's Affairs" in June
Next Week:
Allentown and Atlantic City
Direction Jos. Sullivan

HOLMAN'S ACT-COPY BY SHEAN-CANTOR

Billy K. Wells "Wrote" "Business Is Business"—Claimed by Vet Vaude Comedian

Harry Holman has made complaint to the V. M. P. A., alleging that "Business Is Business," by Billy K. Wells, with Al Shean and Lynn Cantor in it at the Palace, New York, last week, is close to his standard vehicle which he has been doing for years.

Holman is playing outside of the Keith-Albee circuit at present but has been in vaudeville for 30 years and felt he was entitled to protection. The phone queries and responses, which have become a trade-mark of Holman's, are one of the infringements claimed, also the basic idea of the turn, even to the costuming of the girl.

"Business Is Business" is a K-A "office act" sponsored by the K-A production department. The function of the newly created department, according to report, is to replace certain types of standard acts, lost to outside circuits. The "replacements" to date have borne such striking resemblance to the originals they threaten considerable squawking from the absentees.

According to acts injured in the past, no redress can be expected when the complaining turn is playing outside of the straight vaude circle.

Will Mahoney Held Over In Cinsy; Season's Record

Cincinnati, April 26.

Will Mahoney is the first comedy single act ever held over at Keith's, making a record.

Another to Mahoney's credit is that he's the only hold over act of this season at the local house. Keith's will start pictures for the summer term May 8.

BATCHELOR OVER FOR TALENT

Walter Batchelor sailed Saturday on the "Majestic," to remain on the other side for six weeks or more.

While abroad he will survey the theatres for talent for this side.

VITA'S WEBER-FIELDS

Vitaphone has signed Joe Weber and Lew Fields to make a 9-minute synchronized record of one of their famous "arguments." Ike Weber represented the comics.

BENEFIT FOR BOB WALKER

A benefit ball will be held at the Central opera house, New York, April 29, on behalf of Bob Walker, now at Saranac.

Jimmy Clark is to be master of ceremonies. Phil Scully is directing.

ASS'N BOOKING METHODS HURT N.V.A. PROGRAM ADS AND V.M.P.A.

Billy Diamond Agency in Chicago Crossed After Extending Favor—Solicitation for Ads Stopped in Independent Houses

Chicago, April 26.

All advertising contributed to the local N. V. A. program by independent vaude agents was cancelled before publication last week and N. V. A. solicitation in all theatres booked by the Billy Diamond office was ordered called off in the middle of the week. It was due to the latest instance of booking on the part of the Western Vaudeville Managers' Association.

Eight Blue Devils, under contract to Diamond, were approached by the Ass'n-franchised Simon agency to play the American, west side house. Before signing, the act called up Diamond for his consent to a temporary release. Diamond granted the request, intending to follow it up with a last half at the Belmont.

Seemingly to know Diamond's intention, the Simon agency immediately switched the Blue Devils' date from closing the show at the American to opening at the Lincoln Hip, around the corner from the Belmont and opposition to that house.

Thus the first half engagement at the Lincoln Hip automatically placed Diamond's Belmont booking out of consideration.

Couldn't "Square"

Entering a complaint, Diamond pulled his ad out of the N. V. A. program and ordered all fund solicitation stopped in theatres booked by his office. The other outside independent agents followed suit and stuck with Diamond.

All attempt at "squaring" by Ass'n heads was to no avail and Diamond stood pat, as did the rest of the agents.

The situation is almost identical to that created by similar booking by an agency several months ago. In that case the Ass'n pretended action and "ordered" the agent to answer with a reason and full particulars. So far no answer is known to have been written or received.

It is said that the Gus Sun-Billy Diamond office will withdraw from the V. M. P. A. because of a consistent lack of co-operation from that organization in this case and several others in the past. That the V. M. P. A. formed to protect the managers, has continually kept itself from participation in the settlement of Diamond's affairs is well known out here.

F. P. Shanley, 50-50, Divorces His Wife

Los Angeles, April 26.

Francis Patrick Shanley, one of the "50-50" boys, was granted a divorce from Menotta Shanley on grounds of desertion. Shanley owns the Continental hotel, theatrical rendezvous.

The couple separated three years ago, following five years of married life. A property settlement was made before the action came into court.

PRIZE DANCER IN ACT

"Fantasy," Sam Baerwitz production featuring Sam Krevoff, is to be routed over Pan time starting at Minneapolis May 21. Krevoff is the 16-year-old Ghetto dancer who recently won a \$5,000 dancing scholarship.

Other members of the cast include Nick Casa and Elsie Lehn.

FOX'S ACTS AND FILMS

Great Lakes, new Fox house in Buffalo, is due to open May 1 with four acts and pictures. Policy may later be changed to presentations.

Lawson Reid has been engaged as organist for the new house.

White-Gordon Quit

Eddie White and Walter Gordon have dissolved their vaude producing partnership.

Barish-Horlik Firm

Raphael Barish and William Horlik head a new vaudeville producing firm.

"Religious Stunts"

Chicago, April 26.

Billy Sunday was called "an eccentric comedian, preaching a vaudeville religion," in an article by Rev. D. A. McGregor of St. Marks Episcopal church, Glen Ellyn, published in a church paper here recently. The pastor also severely criticized Aimee McPherson of Los Angeles and Uldine Utley of New York, who recently conducted a revival at the Coliseum here, with practicing "religious vaudeville stunts."

Animal Act Restrictions Proposed in Newark, N. J.

Newark, N. J., April 26.

As a result of the tragedy caused by the panic of the baby elephants in the Weir act last week Director Brennan has under preparation an ordinance forbidding the appearance of animal acts in Newark theatres except with proper safeguards.

The director is considering proper safeguards as meaning cages, which would make impossible most performances. So far he hasn't intimated what he means by an animal act.

OLIVER STACY INDICTED

Theatre Man Included With Baseball Pool Operators

Albany, U. Y., April 26.

Oliver Stacy, manager of the Majestic, independent vaude house, was one of 31 indicted by a federal grand jury at Boston on charges of conspiracy in the interstate shipment of gambling tickets. The indictments were the result of months of investigation in connection with a baseball pool operating from this city. Several political leaders are included in the indictments.

Stacy was released in \$2,500 bail. It is charged that Stacy and others conspired to ship the baseball pool tickets from New York State to Massachusetts. The pool had reached such large proportions that the government was called upon to put a stop to it. Its weekly net income, it is reported, averaged more than \$100,000. In face of the indictments the pool is still operating.

Loew's in Stamford

Stamford, Conn., April 26.

A 3,000-seat vaude and picture house to be built by the Stamford Playhouse, Inc., for Marcus Loew is announced by Irvin Wheeler, president of the local corporation.

Property at 564-66 Main street and the present site of the Stamford Hebrew Institute was purchased at an estimated price of \$150,000.

Construction will start shortly after May 1.

AYER AND WILSON DISSOLVE

Ayer and Wilson have dissolved as a vaude team. Miss Wilson will head a new production act for Charles B. Maddock, while Ayer may form a vaude combination, with Carol McComas as the termination of the latter's engagement in "Night Hawk."

"TOO MUCH SCOTCH" SKIT

A Scotch wife and a Jewish husband is the basis of a new act called "Too Much Scotch."

Andy Wright will produce the skit, with Patricia Gray and Leonard Balda in it.

Pauline Lord Possible

Al Lewis is negotiating with Pauline Lord and she may appear in vaudeville in a sketch following the closing of "Trelawny of the Wells."

MUCH STOCK BUT NO MONEY PASSED IN P. D. C.-K. A. DEAL

Zach Harris Brings Out Terms of Contract Through Suit for \$7,500,000 Commission—Alleges to Have Promoted Deal, but Was "Stalled"

On the computation that the Cinema Corporation of America and the Producers' Distributing Corp. would jointly earn \$75,000,000 as a result of its booking tie-up with Keith-Orpheum-Proctor's 110 theatres, Zach M. Harris is suing these two corporations for \$7,500,000 commissions on the usual 10 percent basis. Harris, through Louis Boehm, 32 Broadway, New York, alleges, as previously briefly reported in Variety, that he was instrumental in bringing John C. Flink, vice-president and general manager of P. D. C., together with J. J. Murdock, E. F. Albee and Pat Casey, representing the Keith-Albee interests, for the ultimate contractual agreement, whereby K-A was virtually presented with 50 percent of the common stock in the film companies.

K-A in return agreed to book a minimum of 25 P. D. C. pictures of the 33 to be produced within the first year. Thereafter, for a period of 15 years, K-A obligated itself to play 5/6, or 83 percent, of the P. D. C. film product. The film rental charges were to be mutually agreed upon and if such understanding was not satisfactory a system of arbitration to determine the cost per production was outlined.

A contract of April 30, 1926, between Cecil B. DeMille, Cecil B. DeMille Productions, Inc.; Frederick H. Brownell, of Montclair, N. J., as president of the Realty & Securities Corp., made with the B. F. Keith Corp., is the basis of the action.

Stock Doubled

It provides that the stock issue of 200,000 shares be increased to 400,000; that a new financing schedule calling for a minimum \$3,000,000 be worked out, and that 150,000 shares be ceded to the Keith interests.

It also provides that occasional specials parring DeMille's "Ten Commandments" and "The Volga Boatman," or on the order of "The Big Parade," be produced on occasion.

The contract for 15 years provides for a termination thereof at the end of 10 years.

A similar agreement with the Orpheum Circuit signed by Marcus Heiman, president, on behalf of the Orpheum, was drawn. It was also "understood" that Keith's would undertake to interest the Proctor chain of 13 theatres in a similar agreement to play the P. D. C. film, product. Orpheum's chain covers 47 houses and Keith's 50 theatres.

Not So "Jake"

Harris claims that Flink told him not to worry, that everything was "jake" and that he would not have worry for the rest of his life if the merger went through, but that he was subsequently "stalled" owing to an impending Pathe-P. D. C.-K-A amalgamation.

Harris was balked at preparing a proper complaint owing to not knowing the terms of the Keith-P. D. C. contract. At the examination before trial of John C. Flink sufficient facts were gathered for that purpose.

The Cinema Corp. of America, which owns the stock of P. D. C., is admitted to have delivered about 20 pictures to Keith's for release, as were the 150,000 shares of common stock. Albee and Murdock were elected to the board of the C. C. A., it was admitted.

Zach Harris is the husband of Louise Glaus, picture actress, and was formerly interested in a number of metropolitan suburban theatres.

Oscar M. Bates, attorney for the DeMille interests denied that Harris had anything to do with the Keith-P. D. C. deal.

PEACHES STICKS TO 16

Chicago, April 26. "Peaches" Browning, chief attraction at the Rainbow Gardens, got a little more free publicity when pinched for sassing a cop after the policeman had arrested Mann, with whom she was riding, for speeding. In court "Peaches" pleaded she was "only 16 years old" and was dismissed. Mann was fined.

Chilled on N. V. A.

Bert Hanlon, master of ceremonies at the Keith-Albee Palace, New York, last week was elected to deliver the N. V. A. week oration. Hanlon, who has been in several "jams" with the K-A circuit in the past, failed to evince the necessary enthusiasm. Chesterfield and Ashley of the N. V. A. Club, and other more enthusiastic N. V. A. speakers, pinch-hitted for Hanlon for the last half of the week.

PRINCETON TALKED; COST HIM PLENTY

Besides Bringing Divorce Action From His Wife, Lillian Watson

Jack Princeton, now on tour with Irene Trevette, his vaudeville partner, secured his release from an order of arrest in consideration of a \$2,500 financial settlement with his wife and ex-partner, Lillian Watson. The latter has instituted divorce proceedings against Princeton and the \$2,500, \$1,000 cash of which has been paid already, is in full settlement of all claims.

The circumstances of securing the divorce evidence dated back a week when Princeton advised Rose Arcowitz, attorney for Miss Watson, that he was contemplating a Pantages tour. He said his wife would be lucky to collect the \$20 a week he had been previously ordered by Judge Cropsey, in Brooklyn, to remit under a separation decree.

Miss Arcowitz secured an order of arrest from Justice Edward Riegelmann, not because Princeton was delinquent in any alimony payments up to then, but in anticipation of such an event. When a deputy sheriff and Miss Watson called to serve Princeton at his apartment in the Hotel Knickerbocker, New York, they found a strange woman in the actor's room. This sudden turn of affairs precipitated the divorce proceedings that same day. Miss Watson telephoned her lady Blackstone, and Princeton was easy to locate, being in official custody under the order of arrest.

Princeton agreed on the alimony settlement in a lump sum and was released from jail.

ETHEL DAVIS' DECREE

Freddie Rich Free to Marry Former Tiller Girl

Ethel Davis (vaudeville) is free to legally resume her maiden name with the signing of the divorce decree in her favor against Freddie Rich, leader of his Hotel Astor orchestra.

An unknown woman was named in the action. Alimony claims were waived but a property adjustment on realty jointly owned was effected.

Rich is betrothed to a former Tiller girl who was in "Sunny."

WINNIE LIGHTNER IN CLUB

Winnie Lightner will go into the Helen Morgan Club in about 10 days to work on a percentage basis with the Schwartz Bros.

Miss Morgan plans to sail for Europe this week.

ROONEYS-WOLF NEW ACT

Pat Rooney will do a new act next season written by Edgar Allen Woolf. It will have a cast of 16 including Marion Bent (Mrs. Rooney) and young Pat.



THE VAN HOVEN BROTHERS

The Little Girl on the Right Is FRANKIE

It cost me \$5,000 cash—a lot of dignity—a lot of arguing with dumpty humples who couldn't spell electric light—and couldn't understand why FRANK VAN HOVEN took up all the available billing space in front of theatres—to realize that my brother, Harry Van Hoven, was right when he said "reputations have never been made in dressing rooms—but many have been lost there."

AGAIN under the management of HARRY VAN HOVEN
Booked by NEVINS & SINGER

RUBINOFF "HIGH STRUNG"

That's Why Mrs. Rubinoff Wants Divorce From Musician

Minneapolis, April 26.

Charging cruel and inhuman treatment, Mrs. Blanche Rubinoff has filed a divorce suit in District Court here against David Rubinoff, local violinist, playing on Loew time as Rubinoff.

In her complaint, Mrs. Rubinoff charges that her husband, who formerly directed movie orchestras here, is of a high-strung temperament and flies into a rage with little provocation. She claims that he hurled missiles at her on three different occasions.

The couple has been married four years. Claiming that her husband earns \$400 a week, Mrs. Rubinoff wants \$50 a week alimony. There are no children.

Judge W. W. Bardwell issued an order directing Rubinoff to file an answer within 10 days.

Alex. Hyde Paid Off Wife With \$5,000; Got Freedom

What price freedom? Alex Hyde fixed it at five "grand" and Mrs. Hyde is now Stella Feldman, once again under her maiden cognomen.

The \$5,000 settlement relieves the band leader of all alimony obligations. Mrs. Hyde formerly was proceeding against her errant husband for forgetting to "kick in" as punctually as he might.

The Hyde act currently at the Broadway is a new combination of 19 people, handled by his brother, Johnny Hyde of the William Morris Agency. The band act includes this week's augmentation of the 5 Eton Boys, it being the elder Hyde's idea to build the Hyde band act into a unit on the order of Paul Whiteman's.

Victoria Returns Home Plus Coin and Mines

Vesta Victoria counted up after playing the Palace, New York, and decided she had gotten enough American coin on this trip. Saturday the Majestic took her away.

While the English singing comedienne was doing her North American come-back for \$1,250 or \$1,500 weekly, according to how badly they (managers) needed her, she placed some money in Canadian gold mines. The above the border investment was not employed for press work. Nor does any one know where the mines are.

WILLARD MACK'S "PINCH"

Willard Mack has scrapped the idea of going into Chicago for a summer run in "Honor Be Damned" but instead will return to vaudeville in a new playlet of his own entitled "The Pinch."

Support cast will include Ethel Gray Terry, Beatrice Barnyard and Carl Gerard.

LOEW'S STATE DEFINITELY SET ON KEITH-ALBEE'S "POISON" LIST

Cissie Loftus Hauled Out of K-A. Palace Bill—Played State Four Weeks Ago—Albee Bawls Bookers—Precedent Set by Previous Bookings

Vaudevillian-Cop

Roy Byron, vaudevillian, has been an active member of the Jersey City police force for the past 27 years. Last week, before he left New York on a Pan route, he was promoted to the rank of sergeant by the police commissioner.

Byron has a mania for tracking down evil-doers between acts. Everytime he gets a route the police commissioner hands him a list of people to trace and bring to justice in the various cities Byron plays in. "When a Man Marries" is the name of Byron's skit.

The Keith-Albee Circuit definitely declared Loew's State, New York, opposition this week, when E. F. Albee ordered Cissie Loftus switched from the K-A Palace, New York, to Philadelphia, for playing Loew's State four weeks ago.

Whiting and Burt were substituted for Miss Loftus at the Palace. Holding a play or pay contract, she was sidetracked to Philadelphia instead of being cancelled, as was originally intended, according to report.

The booking came to the attention of the K-A head, after the house advertising and paper had gone out with Miss Loftus' name displayed. According to information, the incident aroused the ire of Mr. Albee, and he forthwith summoned the Palace booking staff, expounding his views in no uncertain terms.

Several times in the past acts have been booked into the Palace shortly after playing Loew's State. The K-A position has been taken from Albee that the State is not opposition, and the booking of Miss Loftus into the Palace was not considered other than a routine matter by the booking men.

The attitude now assumed by the head of the K-A Circuit places the State on the poison list. The policy at the State this season of playing "names" in conjunction with their feature pictures at pop prices is credited with eating into the normal business at the Palace to a considerable extent.

Whiting and Burt doubled into the Palace from the Coliseum.

Major, School's Head, Sued For Kids' Tuition Fees

Los Angeles, April 26.

Robert Major, head of the Major School at Acting, 1926 Wilshire boulevard, is involved in a suit brought against him in the Superior Court by Mrs. E. P. Essex. She is seeking to recover \$925 she paid Major for the instruction of her two girls, Stella, 12, and Wray, 14, she alleges.

In her claim Mrs. Essex states Major assured her of earning \$500 weekly in a vaudeville sketch he would produce for the children. After playing the kids once in a suburban house nothing further happened.

Major, protesting that the girls didn't attend his classes regularly and giving that as the reason for their backwardness on the stage, still claims \$150 due him for lessons.

Diving Girl's Suicide Try

Mrs. Mae Eccleston, 30 years old, a professional high diver and a former member of the cast "Happy Days," New York Hippodrome spectacle, is recovering in Bellevue from a slashed wrist and the effects of poison, taken with suicidal intent. Mrs. Eccleston's home is said to be at 26 Peckham street, New Bedford, Mass.

Mrs. Eccleston, according to friends, had been under the care of a physician. Recently she came to New York and stopped at the Cadillac. A maid found her lying in a pool of blood and writhing in agony from the poison.

In 1919 Mrs. Eccleston joined the "Happy Days" cast at the Hippodrome, coming from England to join. Twice daily, Mrs. Eccleston thrilled her audience by diving from the top of the big playhouse into a tank of water eight feet deep. She gave up diving to become a dancer and to appear in pictures. Ill health, friends said, motivated Mrs. Eccleston to attempt to destroy herself.

Hazel Wilson's Freedom

Los Angeles, April 26.

Hazel Wilson, known as Betty Brown in vaudeville, is suing for a divorce in the Superior court from her husband, Lauder Wilson, leading man in stock at the Majestic, La Cross, Wis.

In her complaint Miss Brown charges cruelty.

Sydney-Ellis Skit

Basil Sydney and Mary Ellis will enter vaudeville for a few weeks. They will do a scene from "Romeo and Juliet."

The M. S. Bentham office is offering the act for a limited engagement. It will be their vaudeville debut.

Benny Rubin Has New Act

Benny Rubin, who quit vaude for pictures several months ago, is returning in a revised edition of "What Happened?"

GIGANTIC ARTISTS' CONTROL AGENCY SEEN IN RADIO'S SYSTEM

Ether Audiences in Millions—Star Attractions of N. B. C. May Yet Play to 20,000,000 People at One Time—Absorbing Other Stations

The growing list of stations who are being absorbed by the National Broadcasting Co., or arranging with N. B. C. for the network broadcasting of the choicest programs, points to this field of commercial radio as the greatest amusement syndicate in the world.

Already it has been estimated that audiences of 5,000,000 to 8,000,000 people tune in star attractions broadcast by N. B. C. The new Pacific Slope network of its own six or seven stations will probably insure a "circulation" of 20,000,000 people as a single radio audience at one given period, should the complete network be put into effect.

Along with this vast outlet and its nightly audiences, radio presents itself as a contender for the most gigantic central artists' booking agency ever created. Nightly, especially after a variety hour has been etherized, a formal announcement is sent out that any of the N. B. C. artists is available for private bookings.

Farnum's Own Franchise

Ralph Farnum, one of the most progressive of the younger Keith-Albee agents, will leave the Eddie Keller office within a few weeks and operate on his own Keith-Albee franchise.

Farnum returned to New York this week after a long absence on the west coast and in Florida, following an illness brought on by overwork.

Farnum is rated as one of the best showmen in the K-A agents' ranks. He is credited with the personal billing innovation practiced by Will Mahoney and others under Farnum's direction, when playing the Palace and Hippodrome, New York. The idea was to augment the house paper with 24 sheets paid for by the acts.

Bentham Given Reversal In Matter of Dancers

M. S. Bentham, the Keith-Albee agent, scored a victory in the Appellate Division when a previous decision in favor of Robert Quinault and Iris Rowe, foreign dance act, was reversed and a new trial was ordered. F. E. Goldsmith appeared for Bentham.

Bentham is asking \$900 unpaid commissions for 12 weeks at \$75 a week. Quinault and Rowe, after playing the Ziegfeld "Follies" of 1925 for 24 weeks, decided they would not remit managerial fees for half that period on the ground their Paris agents, Howell & Baud, were entitled to that income.

The lower court had held against the agent but the reversal of the decision and the ordering of a new trial of the issues before a jury points to a favorable verdict for Bentham.

Daylight Savings

Incoming of daylight saving schedule has already been felt by bookers of independent houses in the far-out districts.

House managers are trying a schedule of late starting of performances and are also reducing their vaudeville programs to meet the emergency.

Houses playing five acts have reduced to three until further notice and some have abandoned vaudeville entirely, willing to take chances on films alone for the summer.

MARRIAGES

George Chapman, film actor, to Elena Wolitova, screen actress, at Santa Ana, Cal., April 15.

Howard Emmett Rogers to Mildred Lobenthal, in Los Angeles April 19. Second matrimonial venture for both parties. Rogers is a gag man for Harold Lloyd.

Emerson D. Holbig to Thelma Sien in Colorado recently. Miss Sien was formerly a professional dancer.

Indes' 10% Commish On Radio Bookings

Several independent bookers are angling for radio bookings as a lucrative outlet for summer and a counterbalance on intake when houses begin dropping out.

Radio bookings are figured better revenue than straight show bookings since a 10 per cent. commission prevails.

CHANCE FOR LAYOFFS IN PAN-SCHWARTZ BILLS

Standard vaudeville acts laying off in and around New York between deals, either permanently or temporarily sidetracked, will get the break through the Pantages booking affiliation with the four Schwartz houses starting April 28. Regular Pantages road shows are not to be sent into the Schwartz houses. The local Pan office is recruiting performers now in the district, with only a couple of regular Pantages acts to be sent in occasionally.

It is understood that Pan will go after more independent dates following a satisfactory trial of the new arrangement.

The original motive that sent the Schwartz organization to the Pantages office was a squabble between two important members of the firm. One of these wanted Fisher to book the houses and the other rooted for Bernstein. To save further argument Schwartz decided to get another booking medium.

POLICY CHANGES

Dramatic stock will displace vaudeville at the Willis, Bronx, next month.

Vaudeville has been dropped at the Strand, Norwich, Conn., with the house reverting to straight film policy.

3-Year Adjournment

The case of The Trombetto, suing Johnson & Lowenstein for \$5,000, has been postponed for three years. Enrico and Irma Trombetto, of Paris, were signed for 25 weeks. After a five-week trial their contract was discontinued under the "satisfactory service" clause which provides that the agent may dispense with the artists if their ability is questionable.

Before bringing suit Trombetto signed a release clause in which he absolved Messrs. Johnson & Lowenstein from all further obligation for the sum of \$50.

The Trombetto, with contract cancelled, fall under the observation of the U. S. Immigration Department. It is understood they have applied for a permit for an extension of their stay.

State, Trenton, Control

George B. Ten Eyck and Thomas H. Tropp have closed a deal whereby they will assume control of the State, Trenton, N. J. The new lessees are taking over the house on a 10-year lease but do not gain possession until September, 1928.

The acquisition of the State by Ten Eyck is figured a coup since both the Walter Reade and Stanley-Fabian combination had been angling for it for the past two years.

NEW ACTS

John Schultz of the K-A production department has outfitted Richard Keene and Goodie Montgomery with a new "office" turn.

"Just for Fun," with Patsy Ball, Charles Finean, Phil Dae, Gertrude Knight.

Lillian Steele and Allan Raynor, Gertrude Bond and Carrie Glenn, 2-act. Both are from musical comedy.



GEORGIE WOOD
VAUDEVILLE'S PETER PAN
"The International Entertainer"

Has headlined in U. S. A., Canada, Australia, New Zealand, South Africa, England, Wales, Scotland, Ireland and Barnsley!!!

To Carlton Miles: I may not keep promises about sending books, but I don't ever forget I promised best wishes.

To Clara Howard: Write to Dolly Harmer and don't say I told you. Same address as mine. (No name required) just

BM/JIM, London, W. C. I., Eng.

AFTERPIECES IN UNIT BILLS OFF ORPHEUM

Musical Acts Given Preference Through New Presentation Policy

Orders have been issued to stop further unit (with afterpiece) production for Orpheum and Junior Orpheum circuits. Those already in the lineup will be used, but for next season Orpheum's heavy demand will be for musical acts that can serve as presentations where required, it is reported.

Orpheum's production department will turn out eight musical acts, according to the present program, while several outside producers have been requested to line up numerous turns of this sort.

Several Orpheum houses are slated to change policy from vaude and pictures to pictures and presentations next season. About six or seven houses are on the list. Following the success of the presentation policy in the Main Street, Kansas City, it is considered that this should be a move in the right direction.

With musical acts as outlined, it will be possible to retain one of these as a presentation turn whenever a picture house turns up on the route. The balance of the bill will go on to the next vaude house, with another act to fill in the musical vacancy.

It would be impossible to work this way with units, as some of the people appear in these in the first, third and last (afterpiece) acts at every performance. This makes it a hard grind in the two and three-a-days. In the picture houses, with four or five appearances, it would mean about 12 performances or more, an impossibility.

Jessel, Court-Booked

George Jessel is booked solid in the courts this week. He will be twice examined before trial in as many law suits.

One action is by Ed Davidow and Rufus LeMaire, Inc., for \$550 commissions due. Originally they claimed twice that amount on a 10 per cent. basis, but subsequently amended their complaint to a five per cent. computation.

Harry Sherman, who alleges an exclusive contract for Jessel's film services is also examining the comedian before trial. Jessel made a flicker for Warner Bros. titled "Private Izzy Murphy."

DOROTHY MACKAYE INDICTED; RAYMOND'S WIFE, FLORENCE BAIN

Miss Bain Withdrew Contemplated Divorce Action in 1924, Naming Miss Mackaye as Correspondent—Paul Kelly Held Without Bail on Coast

Padden Booking Fox's, Buffalo-2 'Names' First

Fox's Great Lakes, Buffalo, will be booked by Harry Padden of the Amalgamated Exchange beginning May 23.

The house will play a grind vaude and pictures policy at 50c. top. One act of the four will do four shows daily, the rest three.

The opening bill will be the Hungarian Troupe, Three Bennetts, Van and Schenck, and the Anatole Friedland Club Revue.

The Amalgamated is booking "names" and going after the biggest and best in vaudeville. They can play a \$1,500 act 11 weeks.

Padden has revolutionized independent vaudeville bookings by innovating big time quality at popular prices. Among recent "names" booked by him are "The Midget Follies," "Rubeville," Chaz Chase, Kramer and Boyle, Van and Schenck, Will Fyffe and numerous others.

CHANCE NIGHTS OUT

Detroit, April 26.

Lester Potter, head of the police censorship of theatres, has issued a warning to Detroit theatres that they must eliminate schemes and chances in connection with admission tickets.

Of late quite a number of the smaller houses have been putting on grocery nights, etc., as inducements to attract customers.

ILL AND INJURED

Write to the ill and injured.

Betty Jane Libuse, 5½-year-old daughter of Frank Libuse, broke her arm while playing and is recovering in the Community hospital, New York.

Verna Burt, wife and dancing partner of Stanley Hughes, was operated upon at Polyclinic hospital, New York, Friday morning for appendicitis. The act left the bill at Proctor's 58th street Wednesday when Mrs. Hughes was suddenly stricken.

Harold Baker of the veteran team of Johnson and Baker, is at the Murphy hospital, 620 Belmont avenue, Chicago, where he has been for seven weeks.

Billy Miller's daughter developed scarlet fever and the comedian, unaware of the nature of the illness, hopped in last week to see her. Before he could depart a quarantine order was slapped on the hotel room and Miller is being held virtually a prisoner until the quarantine has been lifted.

Lewis Murdock, of Murdock and Mayo, fractured his right ankle during a matinee performance at the Palace, Lockport, N. Y. Friday, Murdock crumpled during his opening dance number. He is at the City hospital.

Mrs. Minna Gleason of "Is Zat So?" and mother of James Gleason, star and author, was released from the Lutheran Hospital, Los Angeles, this week after nine weeks of confinement. While en route to Los Angeles with the company, Mrs. Gleason slipped on the train step in an Arizona town and fractured her hip.

MILES SELLS REGENT

Detroit, April 26.

The Regent has been sold by Charles Miles to the London Bros. Amusement Co.

The Pan road shows will stop playing the house April 30. It cuts the Pan route to one week in Detroit, the bills also playing Miles.

The Regent will play pictures and presentations under the new ownership.

Miles has started suit against the owners of the Orient theatre to change the name as it conflicts with the Oriental, the new Miles theatre being erected on West Adams. The case will be heard this week.

Florence Bain remains the legal wife and widow of Ray Raymond, who died April 19 in Los Angeles as the result of an alleged beating by Paul Kelly, another actor. He is being held without bail on the charge of causing Raymond's death.

A fist fight engaged in by the two men resulted from the attention by Kelly to Dorothy Mackaye, who lived with Raymond for six or seven years and is the mother of a four-and-one-half-year-old child by him.

Following the arrest of Kelly, Miss Mackaye, actress, was questioned and stated she had been married to Raymond but refused to say where or when.

Florence Bain and Ray Raymond were married in Newark, N. J., Jan. 8, 1908. In October, 1922, Raymond deserted his wife in New York City. At that time he was living with Miss Mackaye in a home at Forest Hills, L. I., where their child was born, six months before Miss Bain became aware of her husband's relations with Miss Mackaye and knew there was a child.

Protecting the Child

In 1924 it was reported that Florence Bain was about to sue her husband for a divorce. At that time Mrs. Raymond retained Goldsmith, Goldblatt & Hanover as her attorneys, with Raymond represented by Harry Saks Hechheimer. Later Miss Bain instructed Frederick E. Goldsmith, her personal attorney, to abandon the action, from the reports of that period, because she did not care to embarrass the child's future.

If Raymond and Miss Mackaye ever married or Raymond secured a divorce from Miss Bain, unknown to her, neither he nor Miss Mackaye ever mentioned it.

Raymond had agreed to pay his wife \$100 weekly, it was said. Previously he had withdrawn Miss Bain from the stage, claiming he could support her, and refusing to permit her to accept an independent engagement. During this time Raymond seldom gave his wife any money and she was reduced at one period to dire straits.

It was also reported that while Miss Bain was at the Cumberland Hotel, New York, where she had been sent by her husband from the coast to await his return, and subsequent to Raymond's desertion of her, Raymond and Miss Mackaye called upon the wife, Miss Mackaye offering to give her \$20 weekly. Meanwhile, from the account and prior to the desertion, Raymond and Miss Mackaye had appeared together in productions, with Miss Bain having no inkling of their relations until casually informed by a girl chum.

Raymond is said to have been nearly a teetotaler until prohibition, when he became a heavy drinker. It was while intoxicated, from the report, that Raymond called up his wife at 5 a. m. at the Cumberland Hotel, on the night of his expected return from the West to inform Miss Bain he was "through," that he had "gotten into a mess" and could live with her no longer. Miss Bain did not see him for several weeks afterward.

Raymond Death Quiz

Los Angeles, April 26.

Investigations into the death of Ray Raymond, musical comedy star and the husband of Dorothy Mackaye, legit actress, is being conducted by County Coroner Frank Nance and the District Attorney's office.

Raymond, April 19, died of the effects of a beating administered by Paul Kelly, screen juvenile, at the former's home in Hollywood on the night of April 15. According to Coroner Nance, somebody is attempting to cover up the details. Investigations are in order as to why the physician in the case, Dr. Walter Sullivan, who signed a death certificate, permitted the body to be removed from the hospital without notifying the coroner's office.

A statement made in affidavit form by Deputy Coroner Schoeffel, revealed a telephone conversation

(Continued on page 35)

HERE WE ARE AGAIN!

BACK TO BROADWAY AFTER SUCCESSFUL INTERNATIONAL TOUR

FANNY

KITTY

WATSON SISTERS

AMERICA'S COMEDIENNES

AFTER COMPLETING 4 CONSECUTIVE SEASONS WITH MR. ALEXANDER PANTAGES, DE LUXE PICTURE HOUSES AND A SUCCESSFUL ENGAGEMENT AT THE VICTORIA PALACE, LONDON. (Booked for Return Engagement, Thanks to Mr. John Hayman.)

NOW (APRIL 25) AT FOX, PHILADELPHIA

(Return Engagement)

MAY 2, 3, 4, FOX AUDUBON, N. Y.

MAY 5, 6, 7, 8, FOX, SAVOY, BROOKLYN

Showing for ONLY ONE WEEK a Brand New Act by Eugene J. Conrad
Managers and Producers Are Invited to See Us

Direction WILLIAM MORRIS

P. S.—Our Sincere Appreciation and Thanks to all Managers who have played us during our absence of four years from Broadway

HITS

Waltz Hit!

**"LULU
ON"**

by
ED
ENCE

*The
New Hit Ballad!*

The Comedy Hit!
**"IF I DIDN'T KNOW
YOUR HUSBAND"**

(AND YOU DIDN'T
KNOW MY WIFE)

by
L. Wolfe Gilbert
and Abel Baer

**"IF YOU SEE
SALLY"**

Words by GUS KAHN and RAY EGAN — Music by WALTER DONALDSON

The Hit From Coast To Coast!

I've Grown So Lonesome

*Hot
Novelty!*

**"THINKING
OF YOU"**

*The Big
Fox Trot Noise
From Chicago!*

by
WALTER DONALDSON
and PAUL ASH

**THE
WORD"**

"SUNDAY"

(THE ONE DAY I'M WITH YOU)

by
NED MILLER, CHESTER COHN, JULES STEIN and BENNIE KRUEGER.

Music by Walter Donaldson

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*Dance
Orchestrations*

50¢

AT YOUR DEALER'S
OR DIRECT!

MISS MACKAYE HELD

(Continued from page 29)

between the latter and Dr. Sullivan a few minutes after Raymond's death. Schoeffel stated that the doctor had asked him whether it

We sure miss our playmate, Frankie Van Hoven, on this bill. We are not giving him publicity, as he can get his own; but we like him much. We are going west for Mr. Pantages, and Van Hoven wants us to play Australia. Betty wants to thank Mr. Feigley for that nice letter he wrote Mort, but she thinks Mort deserves it. Minneapolis, this Week, April 23.

MORT and BETTY HARVEY

THE DIPLOMATS

Nine Versatile Music-Entertainers NIGHTLY AT THE

Knickerbocker Grill B'WAY and 42d ST.

Also Doubling in Vaudeville with Vanessi

DROP IN!
Look Us Over

would be all right for him to sign the death report, as he believed it was a natural death. Dr. Sullivan further said that the patient came to him several days before his death in a state of coma, which he, the doctor, diagnosed as being caused by acute or chronic alcoholism, with neuritis. In answer to some of the questions put to him by the deputy, Dr. Sullivan appeared hazy, denying knowledge or history of injuries. Schoeffel reported this to his superior officer, which facts absolved the coroner's office in any participation in the asserted "cover-up."

As a result of this, charges may be preferred against one or more principals, with steps taken to quiz Dr. Sullivan further. The latter, when informed of the investigation, denied having kept knowledge from the authorities.

Matter of Marriage

Meantime, Kelly is being held in the county jail without bail on the indictment charging him with murder in the first degree. The charge specifies that Raymond died of injuries inflicted by Kelly during a fist fight, which admittedly was the result of Kelly's attentions to and association with Dorothy Mackaye. A speedy trial is anticipated.

Reports that Raymond and Miss Mackaye were never married were denied by the actress' attorney and branded as ridiculous. It is understood that Kelly will base his defense chiefly on that contention. Raymond's mother, Mrs. A. R. Cedarbloom, is expected to throw some light on her son's past life, when she arrives here from New York.

Miss Mackaye was confined to her bed following a nervous collapse at the hearing. The district attorney's office considered it unnecessary to subject her to further examination for the present.

When questioned, following the death of Raymond, Miss Mackaye refused to give any details as to the time and place of her marriage. Raymond's mother, in a statement issued in New York, declared that Dorothy Mackaye had been named as co-respondent in her son's divorce action against his former wife, Florence Bain, actress. Miss

Bain will probably be called into the case as a witness, it is said.

Defense Fund

A defense fund has been raised by Kelly's friends to aid him in his battle for freedom. Should the defense be able to prove the marriage of Raymond and Miss Mackaye illegal, it will be Kelly's defense that Raymond had no right to resent his attentions to Dorothy Mackaye.

In characterizing the illegality of the marriage as absurd, Miss Mackaye's attorney pointed out that Mrs. Raymond had been a devoted wife and mother to their four and a half-year-old son and that she had supported her husband and baby, besides his relatives for years. The child, Valerie Raymond, has been sent to a private school until the affair is over. The boy and Ethel Lee, negro maid to Miss Mackaye, were the only eye witnesses to the battle between Raymond and Kelly.

According to the maid, Kelly called Raymond on the phone and was told to come over. Upon his arrival the argument started with Kelly bitterly remarking about the alleged "wise cracks" he was told Raymond had been making about him and Miss Mackaye. Words followed, with Kelly taking a punch at Raymond and following up with more.

Raymond remonstrated that he was sick and underweight and couldn't fight, but it didn't deter Kelly from continuing his punishment. The maid tried to stop him but unsuccessfully. When it was all over Raymond was in an unconscious state.

Informed by the district attorney's office of Raymond's death, Kelly collapsed. Later he said he felt no regrets and was not responsible for Raymond's death.

Miss Mackaye's Statement

Miss Mackaye in her statement to the police denied seeing the fight between the two men or that there had been anything serious in her relations with Kelly. She admitted that they were good friends and that her husband had forbidden her to associate with him. She also admitted visiting Kelly in his apartment several times, but declared she was always chaperoned. Kelly following his arrest made a statement

that he loved Miss Mackaye and hoped to marry her some day.

The verdict of the Coroner's jury was that Raymond came to his death from hypostatic pneumonia following hemorrhages of the brain and was caused by blows received at the hands of Paul Kelly during a fist fight. They also found that Kelly was the aggressor and recommended the matter be further investigated by the authorities.

Kelly came to the coast about a year ago and has been appearing in pictures. He was to have worked in "Hook and Ladder," F.B.O., scheduled for production at an early date. Lieut. Matt Kelly, on the New York police force, is said to be his brother.

Ray Raymond first came to theatrical attention as a juvenile in middle western tabloids some years ago. He reached New York as the featured player in such a tab called "The Four Husbands." He also appeared in eastern vaudeville with Florence Bain, the act being known as Raymond and Bain. Subsequently he joined several regular legit musicals, as a juvenile and featured.

Following the preliminary hearing of Paul Kelly, screen actor, held without bail for the murder of Ray Raymond, another actor, evidence was submitted to the Grand Jury resulting in the return of indictments against Dorothy Mackaye, Raymond's widow, and Dr. W. J. Sullivan, on a charge of having conspired to cover up the crime and to defeat justice.

Judge Charles Burnell ordered Miss Mackaye held in custody until \$5,000 bail is furnished. Her attorney, Robert Marchetti, argued in vain that the actress was in a state of nervous collapse.

Dr. Sullivan denied participation in any conspiracy but admitted receiving \$500 for "fees". Frank Loomis, treasurer of the El Capitan theatre, Hollywood, testified that he accompanied Miss Mackaye to Sullivan's office and saw the money paid within five hours of Raymond's death.

County Physician Wagner testified that Sullivan had misled him as to true cause of Raymond's death

by attempting to hide circumstance of the fist fight with Kelly.

The funeral of the murdered actor was held today (April 26) from the Bagley Funeral Chapel, Hollywood.

Herb Williams Sails

Herb Williams sailed for Australia April 21. He opens for J. C. Williamson circuit on May 16 at the Tivoli, Sidney.

MARION SUNSHINE

ORPHEUM CIRCUIT



Direction
MILTON
LEWIS

"... A perennial favorite with local fans, returned to stop the show. As a flapper type, she is exceedingly winsome, altogether charming, radiating plenty of personality throughout every moment of her turn."

—Winnipeg
"EVENING TRIBUNE."

Ask Me Anything!

1. What is the largest vaudeville circuit individually owned in America?
2. How many theatres does it control?
3. Where are the theatres located?
4. How many weeks can an artist play on this circuit?
5. Do they play the best in vaudeville?
6. What do the R.R. fares average?
7. Who can I get to represent me properly for this tour?

ANSWERS:

1. PANTAGES.
2. Over fifty.
3. From New York to the Pacific Coast over one route, and return via another.
4. Thirty to fifty, depending upon the success of the Artist.
5. Those recently playing it are Creole Fashion Plate, Gene Tunney, Gertrude Ederle, Van and Schenck, Arthur Prince, Cecilia Loftus, Vesta Victoria, the Hilton Twins; in fact, the cream of box office attractions.
6. Less than any other circuit for the same number of weeks.
7. FRED C. CURTIS, INC.—For quick action phone Bryant 2712.

1560 Broadway, New York

Cable Address "Curtvaud"

PRESENTATIONS—BILLS

THIS WEEK (April 25)
NEXT WEEK (May 2)

Shows carrying numerals such as (24) or (25) indicate opening this week, on Sunday or Monday, as date may be. For next week (1) or (2) 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 April)

BERLIN
Scala
Dauntion Shaw
Clay Keyes
Fosca & Fosca
Pauline Vincent
Gellin & Borgst'm

Geak & Geak
Geo Burckhart
Flying Potters
4 Harmony Kings
Nerieda
Jinos & Lolette
Palo & Seliery

PARIS

This Week (April 25)

Casino de Paris
Maurice Chevalier
Lorraine Sis
Pasquall
Yvonne Vallee
Davidler
Nicolska
Corona & Dargyle
Lily Scott
Dutard
Frederique
Simone Mirat
Andreas
Yvette Doris
Colette Jove
Pierre Doris
L. Tiller Girls

Jack Stanford
Jana de Balzac
Agnes Young
Aikline & Gretch
Rene Rudeau
Cahuzac
Nicolska
Carol & Castel
Albert
Florence
Roger Vincent
John Tiller Girls

Medrano
Erny
Roger Conche
Gallarati Dogs
Chery
Miss Phillis
Tassi Toscana Tr
Loulou & Atoff
Christians Tr
Deblair's Tr
Les Pharamon
Obabes
Albert Carre
Romas
Folkstoneas
Carlo Mariano & P

Palace
Geo Carpentier
Florence Walton
Allen Hamilton
Henriette Leblond
Lungia Sis
Nadia
Agnes Souret
W & J Romsey
Chrysis
Mome Molnean
Brazine
Lucy Sylvest
Neil Hourom
Leon Lettrm
Manollo Titos
Geo Alex
Georges Plateau
Garchery
Leib & Sargius
Biregelli Bal

Cirque De Paris
Mylos & Angelo
Fraed
Henriques
Edwards's Horses
Brascia Tr

Cirque D'Hiver
Kildams
Hes & Walter
M & M Houcke
Fratellini 3
Willis
Watsons
Miss Atley
Alberto
Frediani Zizine

Empire
Singer's Midgate
Charlie Brook
Rita Nugent
Varrs de Rueda
Borelli Bros
Gomez 3
Fulvio
A Franck
Ferraris Tr

Follies Bergere
Fowler & Tamara
Josephine Baker

LONDON

This Week (April 25)

FINSBURY PARK
Empire
Love Birds Rev
LONDON
Victoria Palace
Talbot O'Farrell
Wm Kent Co
W H Squire 3
Victoria Girls
Salmier & Eddie
Leon & Harry
E H Mills
3 Storks

NEW CROSS
Empire
Archie Rev
STRATFORD
Empire
Caryl & Delyse
Norris Girls & M
Chaffers Midgate
Harry Tate Co
Bob Barlow
The Belles

PROVINCIAL ENGLAND

BIRMINGHAM
Empire
Wonder Show Rev
Grand
R S V P Rev
BRADFORD
Alhambra
Tip Toes Rev
CARDIFF
Empire
Glad Eyes Rev
DUNDEE
Kings
Co-optimalists Rev
EDINBURGH
Empire
Show Window Rev
GLASGOW
Alhambra
Mercenary Mary
Empire
Rose O'Grady Rev
HANLEY
Grand
Sgt. Lightning Rev
HULL
Palace
Glad News Rev
LEEDS
Empire
On the Dole Rev
Sunny

LIVERPOOL
Empire
Rose Marie
MANCHESTER
Hippodrome
Princess Charming
NEWCASTLE
Empire
Castle in the Air
NEWPORT
Empire
Cat Burglar Rev
NOTTINGHAM
Empire
Money Makers Rev
ROYAL
The Rat
PORTSMOUTH
Royal
Hell Cat Hotty
SALFORD
Palace
Alf's Button Rev
SHEFFIELD
Empire
The Glad News Rev
SOUTHESEA
Kings
Life Rev
SWANSEA
Empire
Bon Voyage Rev

Picture Theatres

NEW YORK CITY
Capitol (23)
Celia Turill
Marjorie Harcum
Joyce Coles
John Tressault
Roland Guerard
Chester Hale Girls
Cap Bal Corps

Paramount (23)
B Minevitch Bd
Boyhood Days
Art Kluth
Geo Gerahwin
"Special Delivery"
(30)
Birthstones

"Cabaret"
Rialto (23)
Blue Grass 4
"Child of Divorce"
Roxey (23)
Margaret McKee
George Tappa
Ipana Troubs
Charlotte Ayres
Mable Wayne
"Ankles Preferred"
Strand (23)
Pauline Miller
Mile Klemova
M Daks
6 Lieblich Singers

Baltimore, Md.
Century (25)
Christian Bd
Eddie Nelson
Sebastian & Nord
Billy Tichenor
"Cabaret"
Garden (25)
Harry Watson Co
C Fondaw
M Montgomery
Florence Fay
Hawthorne & Cook
"Monkey Talks"

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Capitol (25)
Drury Lane
Curtis Friends
Kam Tal Tr
The Vander Koors
McAvoy & Darcy
Ted Leavy
Al Short Bd
"Casey at Bat"

Chicago (25)
H L Spitalny
Pepper & Salt
Milady's Perfumes
"Venus of Venice"
Granada (25)
Williams Sis
Charles Kaley Bd

Chicago (25)
H L Spitalny
Pepper & Salt
Milady's Perfumes
"Venus of Venice"
Granada (25)
Williams Sis
Charles Kaley Bd

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B'way & 47th St., N. Y. C.
Lackawanna 8695

Vitaphone
"Little Adventurers"
Harding (25)
Mark Fisher Bd
Delano Dell
Chamberlain & H
Taylor & Lake
Hal Sidare
Gould Dancers
"Flesh & Devil"

Oriental (25)
Paul Ash
Eddie Hill
Jack Cline
Marguerite Ball
Irene Beasley
George Boyce
Lewis & Kellogg
"Lovers"

Sennate (25)
Art Kahn
Frank McConville
Stanley Chapman
Sybil Fagan
Joseph Griffin
Gould Dancers
"Knockout Reilly"

Sheridan (25)
Blauhaus Bd.
Robt K Heen
"4th Comm'd'm't"

Stratford
2d half (23-30)
Mans Holken
Golden Bird
Billy Claire
Gilles & Gerard
M Hillblom Bd
Tivoli (25)
Egypt
"Demi-Bride"
Uptown (25)
Bennie Krueger Bd
Bartram & Saxton
Charles Irwin
Joe Bennett

Michigan (24)
John Sousa Bd
"Wolf's Clothing"
Regent (30)
Paul Specht Orch
Barrett & Clayton
Barthelemy Rev
Chas Pantzer
4 Covans
Don Varlerio
Cecil Alexander

OAKLAND, CAL.
T. & D. (23)
F & M Idea
George Givot
Rose Valyda
Walt Roemer Bd
(30)
F & M Idea
Doris Eaton
Frank Stever
Rube Wolf Bd

"God Gave Me 30c"
(1)
Rox Rommell Pres
"Monte Cristo"

WICHITA, KAN.
Miller (24)
Gene Austin

Loew

NEW YORK CITY

American

1st half (2-4)
Conley 3
Walsh Sis
Moran & Warner
Shelvey Adams Rv
Fields & Johnson
Gaines Bros

2d half (5-8)
Alexander & G'tier
Kennedy & Kramer
LaVine & Dale
H Waiman & J
McGreavey & Jeff
Harrington & R Go
Jones & Jones
(One to fill)

Avenue B
1st half (2-4)
Ubert Dyer Co
Rich & Cherle
Local Follies
2d half (5-8)
Marie Clifton Co
Dave Thurbay
Local Follies
(Two to fill)

Boulevard
1st half (2-4)
Turner Bros

Seibini & Albert
Bob Fisher
Hyams & Evans
Demarest & Doll
Calm & Gale Rev

Seibini & Albert
Kennedy & Kramer
Cook & Vernon
Browning & Brack
Al Moore Bd
3d half (5-8)
Gaines Bros
Janet Winters Co
Smith & Sawyer
Corbett & Barry
Rosemont Reveliers

State (2)
Parisian 3
Dale & Farley
Brown & LaVelle
3 Ritz Bros
C'gham & Clemens
(One to fill)

Victoria
1st half (3-4)
Bett's Seals
Bob Fisher
Anita Pam Co

Liberty (24)
Joe Riley Orch
"Yankoo Clipper"

PROVIDENCE,
Emery (24)
Ruls & Bonita
Manley & Baldwin
Kimberly & Page
Birdie Kramer
Hubert Dyer Co
"Salvation Jane"

Fay's (24)
Bill Desmond Co
Billie Regay
Cliff Jordan Co
Swor Bros
Antrim & Vale
"Matinee Ladies"

SACRAMENTO
Senator (23)
F & M Idea
Way Watts
Reaves & Leu
Arline Langan
Owen Swensens Bd
(30)

F & M Idea
George Givot
Rose Valyda
Walt Roemer Bd
(One to fill)

ST. LOUIS
Gd. Central (24)
Chico
Wellington Sis

Missouri (24)
Vale & Stewart
Stanley & Lee
Ross & Gilbert

ST. PAUL
Capitol (24)
Willard Andelein

SAN FRANCISCO
Warfield (23)
F & M Idea
Doris Eaton
Frank Stever
Rube Wolf's Bd
(30)

F & M Idea
Edna Covey
Rube Wolf's Bd
(One to fill)

SAN JOSE, CAL.
California (23)
F & M Idea
Edna Covey
Max Bradfield Bd
(One to fill)

F & M Idea
Ben Neo One
Eagle Feather
Max Bradfield Bd

UNIONTOWN, PA.
State
2d half (23-30)
Ward & Diamond

WARREN, O.
Robbin
1st half (1-4)
Wesley Barry Co

WASHINGTON, D. C.
Metropolitan (24)
Vitaphone
Dan Breeskin Sym
"Sea Fighter"
(2)

Lincoln Sq.
1st half (2-4)
The Florinis

4 Bellboys
Chester Com Rev
Dave Vine
(One to fill)
2d half (5-8)
1 Orantons
Geo Stanley Sis
Chas Rogers Co
Briscoe & Rauh
Shelvey Adams Rv

National
1st half (2-4)
Boyd & Wallin
Janet Winters Co
Mahoney & Cecil
Jones & Jones
Bill Hamilton Or

Rialto (23)
F & O Walters
Rox Rommell Sym

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with Partners

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Flaming Youth
Burt & Rosedale
Letch Jamison Co
2d half (5-8)
Bach Bros & V'r'n
Ferris & Ellis
Anita Pam Co
Harry Hines
Gilbert & Avery Rv

Delancey St.
1st half (2-4)
Art Stanley
Renard & West
Morrisey & Murr's
Midgate Pastimes
(Two to fill)

Conley 3
3 Songsters
Manley & Baldwin
Burt & Rosedale
Ginger Snaps
(One to fill)

Grand
1st half (2-4)
Ford & Price
G & M Moore
Goss & Barrows
Corbett & Barry

Demarest & Doll
Calm & Gale Rev
2d half (5-8)
Rubini & Rosa
Ingels & Breen
Scott Bros & V'r'n
Cantor's Revels
(One to fill)

Bedford
1st half (3-4)
Geo Stanley & Sis
Fein & Tennyson
Harry Hines
Milton Berle Co
(One to fill)

The Florinis
Elsie Lange
A & L Barlow
Marston & Manley
Al Moore Bd

Gates
1st half (3-4)
Will Ward
Hyams & Evans
Scott Bros & V'r'n
Grant & Wing Or
(One to fill)

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Cantor's Revels
2d half (5-8)
Bett's Seals
4 Bellboys
G Broadhurst Co
Fisher & McIntyre
Grant & Wing Or

Greeley Sq.
1st half (2-4)
Alexander & G
3 Songsters
Waldron & Don't'n
A & L Barlow
Sam Hearn
(One to fill)

2d half (5-8)
Hama & Yama
Art Stanley
Perguson & S
Chester Com Rev
Moran & Warner
(One to fill)

Lincoln Sq.
1st half (2-4)
The Florinis

3d half (5-8)
B & G Carmen
B & M Moore
Renard & West
Harmon & Sands
L'nd'n Palace Girls

Melba
1st half (2-4)
B & G Carmen
Murray & Irwin
Back to Waterloo
Toney & Norman
(Two to fill)

2d half (5-8)
Ford & Price
Tomack & Love
Allan Reno
Flaming Word
Morley & Anger
(One to fill)

Metropolitan (2)
Pere & Marguerite
Martha Fry
Co Savoy & Mann
McIntyre & Heath
Let's Dance
(One to fill)

NEW YORK CITY

American

1st half (2-4)
Conley 3
Walsh Sis
Moran & Warner
Shelvey Adams Rv
Fields & Johnson
Gaines Bros

2d half (5-8)
Alexander & G'tier
Kennedy & Kramer
LaVine & Dale
H Waiman & J
McGreavey & Jeff
Harrington & R Go
Jones & Jones
(One to fill)

Avenue B
1st half (2-4)
Ubert Dyer Co
Rich & Cherle
Local Follies
2d half (5-8)
Marie Clifton Co
Dave Thurbay
Local Follies
(Two to fill)

Boulevard
1st half (2-4)
Turner Bros

Seibini & Albert
Bob Fisher
Hyams & Evans
Demarest & Doll
Calm & Gale Rev

Seibini & Albert
Kennedy & Kramer
Cook & Vernon
Browning & Brack
Al Moore Bd
3d half (5-8)
Gaines Bros
Janet Winters Co
Smith & Sawyer
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Rosemont Reveliers

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Anita Pam Co

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Joe Riley Orch
"Yankoo Clipper"

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Emery (24)
Ruls & Bonita
Manley & Baldwin
Kimberly & Page
Birdie Kramer
Hubert Dyer Co
"Salvation Jane"

Fay's (24)
Bill Desmond Co
Billie Regay
Cliff Jordan Co
Swor Bros
Antrim & Vale
"Matinee Ladies"

SACRAMENTO
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F & M Idea
Way Watts
Reaves & Leu
Arline Langan
Owen Swensens Bd
(30)

F & M Idea
George Givot
Rose Valyda
Walt Roemer Bd
(One to fill)

ST. LOUIS
Gd. Central (24)
Chico
Wellington Sis

Missouri (24)
Vale & Stewart
Stanley & Lee
Ross & Gilbert

ST. PAUL
Capitol (24)
Willard Andelein

SAN FRANCISCO
Warfield (23)
F & M Idea
Doris Eaton
Frank Stever
Rube Wolf's Bd
(30)

F & M Idea
Edna Covey
Rube Wolf's Bd
(One to fill)

SAN JOSE, CAL.
California (23)
F & M Idea
Edna Covey
Max Bradfield Bd
(One to fill)

F & M Idea
Ben Neo One
Eagle Feather
Max Bradfield Bd

UNIONTOWN, PA.
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Chas Rogers Co
Briscoe & Rauh
Shelvey Adams Rv

National
1st half (2-4)
Boyd & Wallin
Janet Winters Co
Mahoney & Cecil
Jones & Jones
Bill Hamilton Or

Rialto (23)
F & O Walters
Rox Rommell Sym

3d half (5-8)
B & G Carmen
B & M Moore
Renard & West
Harmon & Sands
L'nd'n Palace Girls

Melba
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B & G Carmen
Murray & Irwin
Back to Waterloo
Toney & Norman
(Two to fill)

2d half (5-8)
Ford & Price
Tomack & Love
Allan Reno
Flaming Word
Morley & Anger
(One to fill)

Metropolitan (2)
Pere & Marguerite
Martha Fry
Co Savoy & Mann
McIntyre & Heath
Let's Dance
(One to fill)

Sam Hearn
B'ch't'r J'mla's Co
CHICAGO, ILL.
North Center
2d half (37-39)
Carroll & Grady
Wilkins & Wilkins
Gus King Co
1st half (1-3)
Montl & Billy
Bargay Miller 3

CHARLIE
"The Two-Man Quartette"
Direction LEW GOLDER

EDDIE
RASCAL

Clair Wilmot Rev
3d half (4-7)
Tanaraki Japs
Cortea & Ryan
Myron Pearl Co

Rialto (2)
Lohse & Sterling
Gertrude Moody Co
Marks & Ethel
Hamid Bey
(One to fill)

ATLANTA, GA.
Grand (2)
Samaroff & Sonia
Jones & Hull
Harry Holman
Ruth Royce
Phoebe Whiteside

BAY RIDGE, N. Y.
Loew's
1st half (3-4)
Noel Lester Co
Lyla Campus
LaCoste & Bonawe
Ingels & Breen
L'nd'n Palace Girls

2d half (5-8)
The Herberts
3 Rozellins
Brown & Bir'gham
Williams & Clark
Midgate Pastimes

BIR'GHAM, ALA.
Temple (2)
Petty Read Bros
McDonald & Oakes
Teck Murdock Co
Plesano & Landauer
Barbette

BOSTON, MASS.
Orpheum (2)
Monroe Bros
Melroy Sis
Hall & Rogers
Johnny Barry Co
Frank DeVoe Co
Edith Clasper Co

BUFFALO, N. Y.
State (2)
Leach LaQuinlan 3
Tracey & Elwood
Irene Franklin & J
Wm Ebs
Earl & Belle

CLEVELAND, O.
State (2)
Watkins' Circus
Russell & Armst's
Burns & Wilson
Wilkins & Wilkins
Clinton & Rooney

DALLAS, TEX.
Melba (2)
Toodles & Todd
3 Abbey Girls
Allman & Smith
Frances White
Libby & Sparrow

EVANSVILLE, IND.
Tivoli
1st half (2-4)
4 Readings
Vic Lauria
M & A Clark
C'mer'n Howard Co
Mansfield Dancers

Victory
2d half (23-30)
Tanaraki Japs
Oiga Kane
J & I Marlin Rev
F Hamilton
4 Moraks

2d half (5-7

FOOLIN' 'ROUND

By Miss Exray

Hollywood, Thursday.

Dear Mazie:

I've been feted. Luncheon at the best bet in town and the stamping ground of the film crowd called the

Montmartre. It's supposed to be the smart—or wise—place.

Placed myself in a good spot Maz, so I could look them over and give you the inside.

Watched Adolphe Menjou strut in all dolled up in a nifty outfit. His coat of blue and striped trousers spoke aloud. Colors were tan and cream. Lest I forget, pleaded like our boy friend, "The Iron Horse." He had a good looking blonde gal with him.

Then Johnny Walker with a

blonde also. She looks like ever so many other blondes.

Saw Shirley Palmer who has just grasped the rung of the ladder. She is a sweet refined type, Maz. Brown hair slightly waved was slicked back off her face. An olive complexion unblemished by make-up. What do you think of that!

A cute trick strolled over to our table. Learned she is Viola Palmer. And at one time quite a popular kid, but gave up her art

to marry Richard Travers. You sure remember him.

Fatty Arbuckle's wife sat next to us. She had on a stunning looking red hat. One of those crocheted straws with a tiny rippled brim and trimmed with grosgrain ribbon of the same color.

Being this is the place to meet them all shall pay another visit.

Later we went to Henry's restaurant. To visualize this place Maz, think of the Tavern on 48th street.

Actors and directors sit together and dish the news.

Just this was happening in a booth next to us. Charles Gerard who looks like he screens was breaking bread with Henry King the director. Say, Maz, what a good looking guy he is and could cause any heart to flutter.

But the jolt I got when Stuart Holmes walked in. He's a red head and a brick top at that.

Heard a funny gag pulled the other day. A girl listening in on (Continued on page 39)

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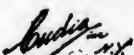
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Everything or its whereabouts

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THEATRICAL SHOES

COURT SEVERE ON TABS; HOLDS 'GRAPHIC'S' ED.

Corrigan Says He Never Reads the Undersizers and Hopes He Never Will

Magistrate Joseph E. Corrigan in West Side Court held for trial in the Court of Special Sessions, Emilie H. Gauvreau, managing editor of the "Evening Graphic" and the Graphic Corporation. Charges against the publisher, Bernarr Macfadden and Otis G. Scattergood, circulation manager, were dismissed.

All defendants, in court, represented by attorney, Joseph Schultz, 522 5th avenue, who stated that he could see no reason why the "Graphic" should "bear the entire burden." The Court fixed bail in the editor's case at \$100. No bail was set in the case against the corporation.

John S. Sumner, superintendent of the N. Y. Society of the Prevention of Vice, began the crusade against the publication of reports of "bloodshed, lust and crime," according to the section-1151, Sub. Division, 2 of the Penal Code. Sumner was assisted in the prosecution by assistant district attorney Charles White.

The start of the crusade goes back to the alleged composite pictures of the Browning-Peaches Heenan case. Sumner obtained summonses from Magistrate Corrigan Feb. 4. First hearing was in the Tombs Court on the following day. Subsequent hearings were had at 300 Mulberry street.

Going After Others

In his decision, Magistrate Corrigan states that he believes the prosecution failed to make out a case against Macfadden and Scattergood. Sumner at the conclusion of the reading of the Court's decision stated that he believed he could proceed against the defendants on the alleged charge of conducting a nuisance.

Magistrate Corrigan advised that it would be best to dispose of this case at present in Special Sessions. He suggested Sumner should proceed against other papers believed to be guilty.

"Why make fish of one and flesh of another," stated the Court to Sumner in his informal remarks from the bench. The latter stated he would follow out the suggestion of the Court. Magistrate Corrigan told newspapermen that he had never read a tabloid paper, hoped he never would, but stated he was forced too at the time the alleged offensive article was shown to him to pass upon.

Stamping Out B'way's

Lucky Number Racket

Inspector John S. Bolan, in charge of the inspection district that covers Mazda Lane, is making a drive on "jewelers" who make their offices in the large theatre buildings and offer prizes to winners holding the "lucky number." Detectives say the numbers are the figures printed daily from the N. Y. Stock Exchange.

The racket, the inspector said, is a new one, and the operators were making fortunes. One jeweler was arrested last week by Bolan's men and held for trial in Special Sessions after examination in West Side court before Magistrate John V. Flood.

Detective "Bill" Shelly of Bolan's staff arrested Max Bloom, 24 years old, jewelry salesman with the London Jewelers, Inc., on the ninth floor of 1476 Broadway. Shelly confiscated thousands of pamphlets and "prize" sheets. Bloom pleaded not guilty, waived examination, and was held for trial.

According to Shelly a solicitor of the alleged "jewelers" visit prospects. "The idea is," said Shelly, "to pay a dollar down, then you get a prize sheet. If you hold the lucky number that is printed in the newspapers, you win. Just what you win is a question."

Daylight and Time

Daylight saving is now in effect. In New York City the train schedules are at standard time, except for some few local trains. It sets the city clocks one hour ahead of those at the stations.

BYSTANDER INVOLVED

Helen Graves Must Testify in Murder Trial—Spoke to Stick-up Man

Helen Graves, 18, daughter of a picture company official, living at the Glendening Hotel, West 103rd street, will be the principal witness for the prosecution in the trial of Peter Seller, 21, of 207 East 89th street, charged with murder in the first degree for shooting and killing Policeman James Masterson in front of a speakeasy at 214 West 103rd street Jan. 31 last. The trial was begun before Judge George Donnellan in General Sessions.

Seller with two others, Walter Tipping and Jerry Callahan, entered the restaurant. Pointing guns at the patrons, including several women, they ordered them to hold up their hands. Masterson, who was off duty and not in uniform, was about to leave the place when he heard the command. The officer turned toward the bandits; when Seller is alleged to have pointed his gun at him. Miss Graves was on the sidewalk at the time and she pleaded with the holdup man not to kill the officer. The latter, with his companions, ignored the girl and are said to have deliberately shot down Masterson, who died immediately. All escaped in an automobile.

Detectives working on the case finally traced the three to Old Forge, in the Adirondacks, where a shooting affray took place in the hunting lodge of Mrs. Grace Peterson, friend of Seller. Tipping was killed, while Detective Martin was wounded.

Callahan, on the motion of his attorney, was sent to the observation ward of Bellevue to have his sanity tested.

ERNESTINE LEWIS, 23, QUEEN OF DOPERS

Night Club Hostess from New Orleans Sent to Reformatory; Apartment as Storehouse

Mrs. Ernestine Lewis, 23, former New Orleans night club hostess, and who, according to the police, is the real "queen of dope sellers," was sentenced to an indeterminate term in the Bedford Reformatory in Special Sessions, following her conviction of possessing dangerous weapons. The blonde had previously been acquitted of the charge of possessing narcotics.

According to the police of the vice and narcotic squads, who arrested Mrs. Lewis in a raid on a handsomely furnished apartment at 74 West 38th street March 4, the woman was the "stool" for a gang of dope sellers operating in the Times Square district. Complaints from the woman's neighbors that a continual stream of men entered her apartment during the day and night aroused their suspicions. They finally gained admission to the place and claimed among other things found in the place were seven two-ounce cans of heroin, quantity of sugar of milk used to mix the drug, five hypodermic needles, three syringes, package of morphine and several vials, 11 packages of papers used to make up "decks" and a set of brass knuckles.

The police testified the woman admitted the possession of the knuckles, but denied ownership of the drugs or the instruments. The drugs were all in sealed packages when the police found them, and the woman insisted they were brought to the apartment by a man and that she was ignorant of what they contained.

Mrs. Agnes Breck, probation officer, told the justices that Mrs. Lewis has been married three times, her first two husbands having divorced her. Her present husband, Lewis, is a silk salesman, and the woman claims he maintained her in the 38th street apartment. The woman denied she had any part in the sale of drugs, but the police say her home was used as a storeroom for the drugs by a band of sellers.

Nick Copeland, who plays vaudeville with the team of Copeland and Stone, had a double bereavement during March, both his father and mother passing away within almost a week of each other.

"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. It may serve the out-of-towner as a time saver in selection. 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.

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

"King of Kings" "Old Ironsides" "The Fire Brigade" "The Rough Riders" "Big Parade" "Camille" "Slide, Kelly, Slide" "What Price Glory" Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Rookies" Paramount—"Special Delivery" (Eddie Cantor) Rialto—"Children of Divorce" Rivoli—"Chang" (Opens April 29) Roxy—"Ankles Preferred" (Second week) Strand—"The Better 'Ole" (return)

NIGHT CLUBS

("Popular" Type Cafes)

Parody Club—Jimmy Durante, Lou Clayton and Eddie Jackson doing sensational business, upsetting the "dope" on the room being too big. Radio plug a business getter.

Small's Paradise and Cotton Club—The high spots of the Harlem black and tans. Cotton Club has one of best floor shows seen around. Make a note of this one particularly.

Paul Whiteman's—Don't miss the new Paul Whiteman's at 48th street and Broadway. Whiteman music in person. No covert for dinner; \$2.50 table d'hôte scale; \$2.50 covert after 10; \$3 Saturday nights. Aimed for mass play and pop prices; comfortable capacity permitting the modest scale. A quick click as a favorite dine and dance spot. Those Sunday nights are THE thing.

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 ditto; both feature ultra nude revues.

Texas Guinan's 48th St.—New stand for the "give the little girl a hand" hosts. Noisy and colorful as ever.

Frolics—Former Cameo Club under Jim Redmond's direction with elaborate revue; another very worth-while spot to take in.

("Class" Night Clubs)

Mirador—One of ultra rooms; "dress" essential. Good dance team, the return to New York of the Yacht Club Boys, and the unique "Fuzzy" Knight; Johnny Johnson dance music corking. \$4 covert.

Club Richman—The debonaire Harry at the helm with excellent show as money's worth for \$4 covert.

Montmartre—Mitty and Tillio, new dance team; \$3-\$4.

ROADHOUSES

Roadhouse season starting with Al and Jack Goldman's Castilian Royal, and Al Shayne's Pelham Heath Inn, both on Pelham parkway, among worthy spots.

Castilian and Pavilion Royale on Merrick road, near Lynbrook. Roadhouse season starting early. Formal openings around May 1.

RECOMMENDED DISK RECORDS

Victor No. 35816—On this 12-inch disk, the musical cream of "Rio Rita" and "My Maryland," a new musical that hasn't as yet hit New York, are coupled. J. Harold Murray of the Ziegfeld show heads the Victor Light Opera Co. in the "Rio Rita" selections and the troupe ensembles "Maryland" without any particular soloist.

Brunswick No. 33981—Macy and Smalle, alias The Radio Aces, harmonize "Deed I Do" and "Hello, Swanee, Hello" like nobody's business. Get a load of it.

Okeh No. 40760—Ted Wallace, a newcomer among band leaders, does nicely with "Ain't She Sweet?" and the society and radio favorite, Mike Markel's orchestra, waxes "Wistful and Blue."

Brunswick No. 3401—Ben Bernie's jazzists offer "Lonely Eyes" and "Who'll Be the One?" in their usually smart manner.

Edison No. 51923—Syncopeated symphonies are coupled on this record by Harold Vee and his Arrowhead Inn orchestra. The "Rhapsodie Russe" is a fox-trot overture arranged by Joseph Nussbaum including the "Volga Boat Song" and Tschalkowsky's 1812 Overture. The companion piece is Frederick Knight Logan's classic, "Pale Moon," both sides making distinctive dance numbers.

Victor No. 20512—"The Desert Song" and "Huguette," the outstanding waltz song from "The Vagabond King," are distinctive production waltzes from musical successes, exceptionally well handled by Nat Schilkret and his Victor orchestra. Franklin Baur also figures vocally in the first.

RECOMMENDED SHEET MUSIC

"Your Land and My Land" and "Silver Moon" from "My Maryland" "Oh How We Love Our Alma Mater" "Down the Lane" "There's Something Nice About Everyone" "Some Day, Sweetheart"

'ROUND THE SQUARE

Rumbles and Mumbles on Florida's Flop

A number of professionals are incensed at those Florida realty corporations with whom they had unwisely invested because of the dunning letters being sent them to collect on the real estate subscriptions they had pledged themselves for. Quite a few acts after paying a few thousands down found their investments questionable when the recent Florida bubble burst. In attempting to dispose of their holdings the market value was found to be ridiculously small.

But not only stuck with a bad investment, the Florida land sharks are threatening legal proceedings for balances on realty subscriptions made. This form of collection is possible because of the notes the Florida realtors hold for future payments.

Dover, Ohio, on Broadway

Of the newer electric signs on Broadway the one atop the Columbia theatre building. It is an ornate affair telling the world about a coffee percolator that is made in Dover, Ohio. According to those in on that town's civic activities, the local chamber of commerce joined with the manufacturer in paying for the sign and \$100,000 was appropriated for its erection, space rental and maintenance for a year.

Dover claims as one of its sons, J. C. Nugent. He admits coming from there but somewhat beligerently. J. C. in backing that up can mention a number of celebs that did the same thing, including at least one governor of Ohio.

Gasp-and-Shudder Elevators

The passenger elevators in the New Paramount Building are the speediest in Times Square. It takes only one gasp and a shudder to go from the street level to the 14th floor.

TERROR OF WEST SIDE CAUGHT, POLICE SAY

Claim Ockrey, Negro, Is Footpad Who Has Been Robbing Women

In the arrest of a powerfully built negro by Detective John Kennedy of the West 47th street station, the police believe they have captured the person who has assaulted and robbed show girls homeward-bound in the early hours of the morning. Within the past two weeks the detectives of the West 47th street station have hunted for the assailant and footpad that has attacked at least six women.

The negro gave his name as Robert Ockrey, 35, chauffeur, of 327 West 52nd street. He was captured by Kennedy after a battle in the dark hallway of 939 8th avenue, where he is alleged to have attempted to rob Mrs. Marion Tracy of 939 8th avenue.

Ockrey was arraigned in West Side Court before Magistrate Michael Delagi and held without bail for further examination. Ockrey had a blackjack with him, Kennedy charged, and used it to strike Mrs. Tracy and also sought to strike the sleuth. Ockrey, needless to say, lost the battle and needed the attention of an ambulance surgeon.

Mrs. Tracy is said to be the wife of a radio announcer. She had been to a show and had just reached the second landing of her home when Ockrey, it is alleged, jumped from a hiding place and began to wield a blackjack.

The screams of Mrs. Tracy were heard by Kennedy, who was one of the score of detectives assigned by Capt. Edward Lennon to run down the negro footpad. Kennedy was passing the house at the time. He dashed up the stairway and found the negro beating Mrs. Tracy over the head with a blackjack.

Mrs. Helen Fitzgerald, 53 years old, mother of several children, residing at 413 West 53rd street, was attacked and beaten several nights ago as she entered her home. Kennedy said that Mrs. Fitzgerald identified Ockrey as her assailant. Mrs. Fitzgerald had to have 10 stitches placed in her scalp.

The West Side, just off the theatre district, has been in a state of terror since the footpad has been operating. Capt. Edward Lennon with Lieut. Hourigan assigned all his available men to run down the assailant. Ockrey denied the charges.

Ex-Pug Bawls Out Ford Driver and Takes Count

"Life is full of surprises" said Joe Merwin, former pugilist and trainer of fighters when he was struck on the "button" and took the count of ten from Joseph Cyril, 22, chauffeur of 317 East 41st street. Cyril is a former "pug" who fought under the name of Siegal.

In court Merwin told Magistrate Michael N. Delagi that he was disinclined to press the charge. The court praised Merwin and suspended sentence on Cyril. Both erstwhile fighters shook hands and left the court together.

Merwin, conquerer of "Knock-out" Brown and "Leach Cross" and many other good men several years ago, got his trimming from Cyril as a result of an auto collision.

Merwin was driving his Ford east on 56th street. Cyril driving a light auto delivery truck crashed into Merwin's car. The latter jumped out of his car to chide Cyril. He spoke harshly to Cyril, who wears a little trick moustache. With expert marksmanship Cyril whipped his right to Merwin's jaw. Merwin went down like a felled ox. Patrolman Douglas happened along and Cyril was arrested.

After the court arraignment Merwin said to Cyril what a wonderful right the latter had. "I have never been hit so hard in all my life," said Merwin. "I quit the ring when I got married." Cyril told reporters, "I didn't like the game. People used to point me out as a 'pug.' I grew this moustache as a disguise."

SHUBERTS DISTRIBUTING 'SPEC' TICKETS FOR TWIN THEATRES

"In" Through Harris and Selwyn Interest on Chicago Houses—Inside Stuff on Deal Not Mentioned—"Cradle Snatchers" Leaving Harris

Chicago, April 26.

The Shuberts have taken control of the distribution of the tickets for the "specs" at the Harris and Selwyn.

This is probably an arrangement made possible through the Shuberts "buying" in on the Harris end of ownership of the Twins several months ago.

Tickets for "The Cradle Snatchers" were turned over to the Shubert office in the Apollo theatre a week ago today. At the Selwyn the tickets for the first two weeks of "The Noose" had been distributed which delayed the Shubert office functioning until next week.

Since the dedication of the Twin theatres, the policy has been independent, yet general distribution was made to all the "specs." Both the Harris and Selwyn are reported to have worked up a successful mail order system through their independent methods.

By the new system the Shubert offices get the lower floor intact, returning tickets not wanted.

With the Shuberts added to the Harris-Selwyn-Gaige control of the Twins, the new season will have the new regime working a "pooling" interest of management.

"Snatchers" Going Out

The Harris goes dark this week-end with the departure of "The Cradle Snatchers." For the first nine weeks of the 18 weeks' engagement, "Cradle Snatchers" did a phenomenal business, holding around \$22,000 average for five weeks and then slipping to \$19,000, high for non-musical. The bottom fell out of the business on the 12th week. Last week the reported gross was \$9,800. No new attraction has been picked to follow.

"The Noose" is given an outside chance to better the \$11,000 gross of the first week. Weak matinee draw caused the Thursday matinee to be called off.

"Broadway" is underlined for the Selwyn Sept. 18 with "Card Board Lover" slated for the Labor Day opening at the Harris.

With the turning over of the Apollo to movie interests, the Twins stand alone as the most expensive operated legit theatres in Chicago. With the increase in value of land because of the brilliancy of the Wacker drive, the situation at Lake and Dearborn is quite a problem for all concerned, particularly with the scarcity of good shows.

Chanins Deny Reports

Connecting Shuberts

Persistent reports, which were firmly denied, connected the five Chanin theatres on Broadway with the Shuberts. According to the stories, the Chanins had offered their houses to the Shuberts for booking.

At the Chanin office it was stated the stories might have emanated from the Shubert office as propaganda, but that the five houses will be booked and conducted independently, as previously stated. The Chanins have a working agreement with the Erlanger office.

Week to Stage Musical

Believed to be the record for staging musicals will be the one week allotted to rehearsals for Vaughn Glaser's "Love Pirate" set to open at the Victoria in Toronto on May 2.

Wayne and Warren of vaudeville are to be in the cast. The book is founded on a Will Johnson Sat. Eve. Post story.

Curran's Playhouse, L. A.

Los Angeles, April 26.

Homer Curran, San Francisco producer and operator of Curran's theatre there, has leased the Playhouse on Figueroa street, and will produce "The Honorable Family" as a starter. Otis Skinner starred.

Lou C. Wiswell will be in charge of the house. The theatre was formerly operated by Louis O. Macdon who was a partner of Curran's at one time.

Speaking of Scotchmen

A shoe-string legit producer slipping into a side street house with a flop, met a friend the morning following the premiere and asked the friend what the notices had said.

"You don't mean to say," said the other fellow, "that you haven't yet read the notices on your own show?"

"Not yet," answered the producer, but I'm on my way to the Public Library where I'll read them. I can't see buying all of these papers."

POT BOILING FOR 'SWEET LADY'; MAY QUIT

Chi. Musical Reported \$75,000 in 'Box'—Ball, Producer, in N. Y.—3d Try for Show

Chicago, April 26.

The varied financial entanglements of "Sweet Lady" will probably result in the final closure at the end of this week. Thomas Ball, producer, a newcomer in the field, departed for New York Sunday in an effort to dig up a new bankroll. The show is said to be over \$75,000 in the box.

When the Woods settled with him for last week on Saturday night the company's share was about \$900. It is said that Ball turned over this money to a girl in the show who had previously pawned her jewelry for the cause.

With Frank Daje, the Equity representative in the box-office, the show is playing Commonwealth this week. Last week the chorus, musicians and stage hands were paid off by the theatre management, with salaries still due the principals. The house will extract the money thus due from this week's receipts before the usual split is made. There is a bond for \$4,000 held by Equity to cover the company for a week's salary.

Ball in New York

Thomas Ball arrived in New York Tuesday, one day late, for a scheduled arbitration over the manager's claim that several players had walked out of "Sweet Lady" without giving notice. He claims the amount of their salaries should be awarded him.

It is probable that the object of Ball's visit is to attempt to attract fresh backing. A wealthy New York woman originally angled the attraction, but is said to have walked out. "Sweet Lady" opened at the Illinois and then moved to the Woods, both houses stepping in to aid financially at various times. William Caryl, company manager, is said to be owed \$1,800 in back salary and royalties.

"Sweet Lady" has been out three times since opening in Detroit last November. The company was brought to New York, and after playing Brooklyn, jumped to Chicago. It is understood that during the Brooklyn date Joe Gransky, of the Arrow Ticket Agency, put up \$5,000, taking a chance in return for 25 percent of possible profits. The chorus has recently complained about strenuous and almost daily rehearsals following a round robin demand for \$50 a week salary.

Opened Unfinished Show

Stamford, Conn., April 26.

When "Hoop-La," musical, opened here last Friday for its first performance the show was unfinished. The last half of the final act had not been completed, with the performance ending in the act's center.

This week the show is at Werba's, Brooklyn, N. Y., and next week is due at Atlantic City.



BARRIE OLIVER

LONDON'S BOY FRIEND

"TIMES," LONDON, ENG., said: "... Then at the Shaftesbury Theatre in 'Just a Kiss,' a musical farce, Barrie Oliver, with his dazzling footwork and pleasing voice, is the life and soul of the piece. His solo Charleston on a table is quite a little gem."

American Rep., Helen Leighton
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Phone Traf. 6190

Shuberts in Court Against Dramatists

The Dramatists' Guild was served with papers last week in an application for injunction by the Shuberts on the grounds that the authors' basic agreement is a secondary boycott.

William Klein, attorney for the Shuberts, contended that because his clients did not subscribe to the basic agreement, the Shuberts have been unable to secure plays from the Guild's members, who include most of the country's prominent playwrights.

The Guild welcomes the legal test of their agreement, which the Shuberts claim is in violation of the Sherman anti-trust law.

Lee Shubert was on the managerial committee which agreed to the new contract with the authors but he failed to sign, objecting to the so-called small rights pertaining to musical productions. These rights include the fees collected by the American Society of Authors, Composers and Publishers from picture theatres, radio and the like.

Under Cover Plays

It was alleged the Shuberts presented several plays this season under the cover of an independent producer. One case was turned up in "My Country," the Guild finding the author had violated the agreement and suspending him for six months. Only recently the Shuberts purchased a play written by an actor, not in the Guild. The piece, "The Tightwad," lasted but a week at the 49th Street.

The authors claim that Shubert agreed to sign the contract, leaving the small rights for future adjudication, but the managers deny any such agreement. The A. S. C. A. P. has the fees matter tied up for five years, with no change of managers participating.

Dorothy Mackaye Out Of Coast "Barker"

Los Angeles, April 26.

Mabel Julien Scott has been cast for the lead in "The Barker," opening at the Belasco here May 9. She replaced Dorothy Mackaye, withdrawn following the death of Ray Raymond.

BRUCE SMITH IN EUROPE

Bruce Smith, the agent, at 158 West 44th street, is sailing Saturday, to be in Europe until June 1.

He will visit London, Paris and Berlin in quest of stage material for over here. Al Knight will remain in charge of the Smith office.

Matter of Tickets

Stanley Sharpe denies owing Tom Naughton, holder of the bag for the 42nd Street Country Club, 12 bucks for the club's annual beefsteak.

"What's the matter with that guy? I paid him in tickets for 'Betsey' and double," said Stanley.

Variety-Double

Washington, April 26.

Recently Harold Phillips, dramatic editor of the "Times," again missed the deadline with his page. On this particular occasion it was less than half made up.

Following a tirade from the foreman of the composing room, the following repartee resulted, according to Dan O'Connell, city editor of that same Hearst sheet:

Phillips: "This dramatic page of mine cannot be made up with the speed of the others. I've got to get spice and variety into it."

Foreman: "Right. I always see a lot of stuff from Variety in it."

MAE WEST'S 'HUSSY'S' NEGLECTED CO-AUTHOR

Miss West Expects to Produce New Play After Serving Sentence

Adeline Leitzbach, screen author, who writes under the name of Adeline Hendricks for the stage, is co-author with Mae West of "The Hussy," publicized as Miss West's next starring play following her release from the workhouse on the "Sex" conviction and 10-day sentence, with \$500 fine.

Miss Leitzbach is miffed at being slighted in the co-authorship credits despite the copyright registration thus recognizing her.

Miss Leitzbach branches out as an independent producer this fall with "Old Man Smith," a play four years old, tried out as many times by as many managers.

"Common Law," identified as a "clean sex play," is also readied for production. J. Franklin Beale, formerly advertising director for the R. H. Macy & Co. department store, and since retired, is co-author of "Common Law," he securing the production.

Newing & Wilcox Stock Stands at Wilmington

Wilmington, Del., April 26.

After an eight-week season, Newing & Wilcox's stock at the Playhouse stranded Saturday. Although several members of the company returned to New York, others are said to still be here, the Hotel Dupont holding trunks for non-payment of bills. It appears that several checks made out on the Wilmington Trust Co. went wrong.

Robert McCarthy, company manager, is credited with aiding the company and funds are expected from New York to settle with the players.

No complaint has yet been filed with Equity.

Mary Hay May Act, Under Conditions

Los Angeles, April 26.

Mary Hay, who married Vivian C. Bach, rubber broker of Singapore, will return to the stage and possibly do some acting in London and India.

Miss Hay says she does not want to give up the stage, but still wishes to be near her husband.

Her stage career will be guided by his business interests.

Earle Williams Critical

Los Angeles, April 26.

Earle Williams is reported to be near death at his home, 620 Irving boulevard.

Williams is stricken with bronchial pneumonia and has been in a state of coma for several days. Physicians declare his condition critical.

SUIT OVER "12 MILES"

The Century Play Company is suing Joseph Baer, head of the National Trading Company, New York, for \$9,000 alleged due on royalties for "Twelve Miles Out," which stranded in Chicago last week. According to Helmann & Rublen, attorneys handling the case for the company, Baer guaranteed to meet the royalty payments personally.

BANS ROAD 'VANITIES' TILL GIRLS DRESS UP

Minneapolis Mayor Running for Office, Closes Show—Row a Box Office Flop

Minneapolis, April 26.

Assuming the duties of a stage censor, Mayor George E. Leach last week ordered the Joe De Milt production of Earl Carroll's "Vanities" closed after witnessing a part of the Sunday night performance at the Metropolitan during which girls appeared in posing numbers nude above the waist. It was the first time in local theatrical history that a legitimate touring attraction has been dealt with in such summary fashion.

Theatregoers failed to get excited over the display of nudity, but Mayor Leach, in the midst of a political campaign for re-election, did.

In one of the "Vanities" numbers, which incurred the wrath of the usually liberal-minded Mayor Leach, a small rose was the only adornment worn by each of the eight girls participating in a posing number. Moreover, the girls did not appear behind a scrim and the stage was fully lighted.

Promising to cover up the girls in the posing numbers and to eliminate anything else objectionable in the performance, Robert Scott, manager of the theatre, and Bryce Kennedy, company manager, pleaded with his Honor. They were closed with the mayor practically all day. When the mayor proved adamant the managers induced influential people to plead their case. After the Rev. Deer himself said he would not object to the show's continuation if the girls were draped, the mayor finally relented and the Monday night performance was not missed.

Although the Evening Tribune and the Journal did not announce until Wednesday evening that the chorus was clothed after the opening night, business was bad on Monday and Tuesday nights as a result of an unfavorable impression created by the show on Sunday.

None of the newspapers carried the true account of what had happened, probably because they never found out.

Seattle, April 26.

The Ministerial association and the woman's club at Great Falls, Mont., tried to halt "Vanities" in that city, but the authorities gave an official okeh. At Lewistown, Mont., the townspeople didn't seem at all shocked at the show.

Young Lawyer Composes And Backs 'Miss Bo Peep'

Murray Alberts, 23-year-old law student, makes his debut as a musical comedy composer this summer in a Lyle Andrews production. Young Alberts has also secured the financial backing for it.

"Miss Bo Peep" is the tentative title of the musical, book by Tom Fallon, author of "The Last Warning" and other melodramas. It is Fallon's first try as a musical comedy librettist, he contributing book and lyrics.

"Good Girl" in Play, She'll Wed \$3,000,000

Los Angeles, April 26.

Betty Murray, the ingenue with "The Last of Mrs. Cheyney" company now playing at the Biltmore, is to marry Ray Smith, scion of a millionaire family here, and has given notice she will leave the show when it ends its local run next week. Miss Murray has a small role, and in one of her lines, she says "I am a good girl."

She was known as the quietest member of the troupe and while the company has been on tour, never was seen out in public with any admirers. However, after her first week at the Biltmore, she was seen about accompanied by Smith and after a ten day courtship, was presented with a diamond ring valued at \$2,000. Smith's family are said to be prominent socially, and the young man himself is reported to have around \$3,000,000 in his own right. The wedding is scheduled to take place early in June.

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 (258th week) (C-901-\$2.75)—Easter week business generally nowhere near expectations expect for matinee trade; "Abie" at \$8,000 great, figuring record run.

"Broadway," Broadhurst (32d week) (CD-1,118-\$3.85)—Balcony scale somewhat revised in anticipation of spring decline; business for melodramatic smash continues to big figure; again rated over \$25,000.

"Bye, Bye, Bonnie," Cosmopolitan (16th week) (M-1,493-\$3.85)—Final week; "Cherry Blossoms" to switch in here from 44th St.; "Bonnie" under \$12,000.

"Cherry Blossoms," 44th St. (5th week) (O-1,326-\$3.85)—Moves to Cosmopolitan next Monday; not expected to start anything, and didn't; "Night in Spain," out for some time, comes in next week. Maybe \$14,000.

"Chicago," Music Box (18th week) (CD-1,001-\$3.30)—Expected to pick up, but Easter week trade not much better, and another week or two may see end of engagement; around \$11,000.

"Crime," Times Square (10th week) (D-1,057-\$3.85)—While not exceptional, holding to good grosses; last week above \$14,000; profitable.

"Countess Maritza," Jolson's (33d week) (O-1,776-\$5.50)—Since moving up here, attendance surprisingly good; over \$21,000.

"Fog," National (12th week) (D-1,161-\$3.30)—Another week or two more; has drawn moderate money, with possible profit to date; around \$7,000.

"Fog - Bound," Belmont (D-516-\$3.30). Taken off Saturday after playing three weeks and two days to bad business; less than \$3,000; house dark.

"Gertie," Bayes (24th week) (C-860-\$3.30)—Through cut rates and two-for-ones, going along to apparently profitable, though comparatively light, trade; hooked up that way; \$5,000 average claimed.

"Her Cardboard Lover," Empire (6th week) (CD-1,099-\$3.85)—Forecast of some first-nighters for limited draw upset so far; holding to big money, though slightly under first weeks; last week \$19,000.

"Hit the Deck," Belasco (1st week) (M-1,000-\$3.85)—Premiere date postponed from last week; presented by Lew Fields and Vincent Youmans; opened Monday.

"House of Shadows," Longacre (2d week) (D-1,019-\$3.30)—Started April 21. Notices not favorable. New mystery play makes total of six, with competition not favorable to this one lasting.

"Honeymoon Lane," Knickerbocker (32d week) (M-1,412-\$3.85)—Holiday going very good for favored musical comedy, with the pace coming back well and gross about \$23,000.

"Judy," (Royale (12th week) (M-1,200-\$3.30)—Last week rated at \$11,000; quite a jump from Holy Week and somewhat better than previous pace, but may leave after another week.

"Le Maitre's Affairs," Majestic (4th week) (R-1,745-\$5.50)—While not getting grosses possible in big house, said to be making money, something above \$30,000.

"Lady, Do, Liberty," (2d week) (M-1,202-\$3.85)—Doubt about new musical comedy; good second act; first week's business placed between \$10,000 and \$11,000, possibly bit more.

"Love Is Like That," Cort (2d week) (C-1,043-\$3.30). Critics slammed new comedy; seemed well acted piece; first week claimed \$7,000, and not promising.

"Lucky," New Amsterdam (6th week) (M-1,702-\$6.60). Came back to big money and major musical needs that kind of grosses; rated above \$40,000 again, second to "Rio Rita."

"Mixed Doubles," Bijou (1st week) (C-605-\$3.30). Margaret Lawrence starred; opened last (Tuesday) night.

"Oh Kay," Imperial (25th week) (M-1,446-\$5.50). Got into big money again, Easter week trade sending gross up around \$35,000; looks like clinch into warm weather.

"One Glorious Hour," Selwyn (3d week) (D-1,067-\$3.30). Final week; figuring on keeping going for time; flock of two for one coupons distributed, but gross less than \$3,000; "The Lady Screams" next week.

"Peggy-Ann," Vanderbilt (18th week) (M-771-\$4.40). Rated about best of season's intimate musical comedies; credited with best average business for this house,

scale figuring in that; last week again around \$17,000.

"Queen High," Ambassador (34th week) (M-1,168-\$4.40). Expected to go through May and possibly longer; good run already; last week claimed over \$16,000; house likely to offer new musical during summer.

"Rio Rita," Ziegfeld (13th week) (M-1,750-\$5.50). Ziegfeld sitting pretty with Broadway's leading musical at list's top money; \$46,000 and more.

"Right You Are If You Think You Are" and **"Mr. Pim Passes By"** Garrick (1st week) (C-537-\$3.30). Theatre Guild alternating these plays, same policy as at Golden and Guild; "Mr. Pim" revived last week, started with promising advance sale; \$5,200 as against \$7,700 for original first week.

"Road to Rome," Playhouse (13th week) (D-879-\$3.85). Added extra matinee Easter Monday and got real trade; capacity since opening with last week going to \$18,000 in the nine performances.

"Saturday's Children," Booth (14th week) (D-708-\$3.30). Played matinees daily through Easter week, only show in town to attempt it; got excellent results, takings going to \$18,000 in 12 performances.

"Scandals," Apollo (46th week) (R-1,168-\$5.50). George White virtually set to run revue through summer, with little opposition in sight in way of new musicals; last week around \$32,000.

"Set a Thief," Lyceum (10th week) (D-957-\$3.30). Final week; light trade; attraction is considerably in red, \$4,000 or less.

"Sinner," Klaw (12th week) (D-830-\$3.30). Made grade of early indications, that of moderate success; should last through May and perhaps longer; rated at \$7,000.

"Spread Eagle," Martin Beck (4th week) (CD-1,189-\$3.85). Difference of opinion about this one; business not really good, and if agency buy not continued, continuance for long doubtful; \$11,000.

"The Barker," Biltmore (15th week) (CD-1,000-\$3.85). Although not among leaders, holds to pace of \$12,000 consistently.

"The Circus Princess," Winter Garden (1st week) (O-1,493-\$5.50). Shuberts presenting newest among musicals; first operetta Garden had ever offered; opened Monday.

"The Comic," Masque (2d week) (C-900-\$3.30). Did not start very well; notices lukewarm and trade about same; first seven performances estimated around \$4,000; must improve materially to stick.

"The Constant Wife," Maxine Elliot (22d week) (CD-924-\$3.85). Played extra holiday matinee with fair results; in nine performances \$17,000; not full recovery from Holy Week.

"The Crown Prince," Forrest (5th week) (D-1,015-\$3.30). Final week; started fairly well, then slipped to about \$6,000; Spanish Art Theatre next week.

"The Desert Song," Casino (22d week) (O-1,447-\$5.50). Satisfactory trade last week, with gross around \$24,000; capacity draw apparently through, but excellence of performance should carry show into summer.

"The Devil in the Cheese," Plymouth (12th week) (C-1,042-\$3.30). Exceptional record; played at small Hopkins (formerly Punch and Judy) for three months; agency buy lately accepted and show moved into regular house Monday.

"The Gossipy Sex," Mansfield (2d week) (C-1,050-\$3.30). Appears to have fairly good chance; reviews favorable; first week in seven performances; over \$5,000.

"The Ladder," Waldorf (25th week) (D-1,142-\$3.30). Extra space advertising continues, management giving money prizes for sonnets and articles about play from public; curiosity figures to attract some business.

"The Mystery Ship," Comedy (7th week) (D-682-\$3.30). Another mystery piece that has not started anything; does not cost much to operate and may be making money at \$4,000 to \$5,000.

"The Play's the Thing," Henry Miller (26th week) (CD-946-\$3.85). Last week gross approximated \$15,500; should easily coast into warm weather; one of season's comedy hits.

"The Ramblers," Lyric (32d week) (M-1,400-\$5.50). Three weeks to go; will lay off for summer, opening in Pittsburgh Labor day; last week hit over \$20,000.

"The French Kiss," Bijou. Taken off last Saturday after playing six

KALICH RAPS SCRIBES

Washington Reviews Hurt B. O. \$4,000—Mitzi Gets Break at \$16,000

Washington, April 26.

Mitzi got more than normal with her new piece, "The Madcap," at Poll's, due to crowds of Easter visitors, while Bertha Kalich actually got the "new one" figure on the week at the Belasco.

Reviewers were unkind to the Kalich play, "The Riddle Woman," which had its takings cut at the box office. The star had a chance to come back at them, however, during a radio talk over WRC. It was one speech that got by the station without censorship, and the actress surely did lay the scribes out.

Estimates for Last Week

Poli (Shubert)—Mitzi in "The Madcap" (Shubert). Looks to have climbed above \$16,000, profitable as lined up.

Belasco (Shubert)—Bertha Kalich in "The Riddle Woman." Sad at \$4,000.

This Week

Belasco, George Arliss; National, "Nighthawk"; Poll's, dark, probably for season.

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"FIREBRAND" IN FRISCO

Los Angeles, April 26.

Edward D. Smith has sold "The Firebrand" to Louis Lurie, owner of the Wilks, San Francisco, for three weeks.

It opens there May 2 with the entire Hollywood cast, including William Farnum, Ian Keith and Ethel Clayton.

weeks to less than \$4,000 weekly. "The Second Man," Guild (D-914-\$3.30) and "Pygmalion" (15th week). Latter piece on boards last week and stood up very well at \$12,000.

"The Silver Cord" and "Ned Cobb's Daughter," John Golden (16th week) (CD-900-\$3.30). Last named comedy presented last week under Guild's successful alternating system; rated around \$10,000.

"The Spider," Chanin's 46th St. (6th week) (D-1,413-\$3.85). Holds to amazing attendance; talk in town and out makes for capacity pace, with gross \$30,000 weekly.

"The Squall," 48th St. (25th week) (D-969-\$3.30). Dropped off sharply before Easter and came back moderately well last week, when gross was nearly \$7,000.

"The Thief," Ritz (2d week) (D-945-\$3.30). Opened April 22, getting best notices of last week's flock of new entrants; ought to be successful revival.

"The Tightwad," 49th St. (C-708-\$3.30). Taken off Saturday, playing just week and day; looked over in Village and brought up town, but promptly flopped.

"Tommy," Eltinge (16th week) (C-892-\$3.30). Since removal here, business moderate; probably making some money at \$5,000 to \$7,000.

"Two Girls Wanted," Little (34th week) (C-530-\$3.30). One of John Golden's lucky tries; started very slowly, but developed into moderate gross money maker; \$7,000.

"Vanities," Earl Carroll (35th week) (R-998-\$3.30). Liable to be withdrawn any Saturday; business comparatively light with average for months under \$20,000.

"Wall Street," Hudson (2d week) (D-1,094-\$3.30). Does not figure to land among winners; opened April 20 with business quite light thereafter.

"What Anne Brought Home," Wallack's (10th week) (C-770-\$3.30). One of those shows that cost little to operate; house and attraction under same management; around \$5,000.

"Wooden Kimono," Fulton (18th week) (D-913-\$3.30). Came back well enough last week; can make good money at pace; rated \$9,000 to \$10,000.

"Yours Truly," Shubert (14th week) (M-1,395-\$3.30). Trade from now on will determine continuance into summer; last week \$24,000 claimed, but hardly profitable for musical of kind.

Special Attractions and Rep. "Cradle Song," Civic Repertory, 14th Street, and other plays in final week; company goes on tour.

"Big Lake," American Repertory, and "Granite," final week.

Lyric Bill, Neighborhood Playhouse, final week.

"The Jazz Singer," Century, repeat, second week; "Cradle Snatchers," next week.

Thurston, Central.

Caponsacchi, Walter Hampden's, a success.

"The Night Hawk," Frolic, revival, slipping steadily.

Outside Times Square—Little "Enchantment," Totten, opens April 27, "The New Yorkers," having been taken off; "The Field God," Greenwich Village; "Rapid Transit," Provincetown; "Goat Alley," Princess; "Rutherford and Son," Grove Street.

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JOLSON, \$44,500; 'SUNNY,' \$37,000; 'TRELAWNY,' \$35,000—FIRES LOOP

Musicals Though Only Big Money Getters—Of New Dramas, "Noose" Doesn't Look So Good—General Prospects Dull—Three Shows Do \$120,000

Chicago, April 26.

Approximately \$120,000 total gross for three attractions—"Big Boy," "Sunny," and "Trelawny of the Wells"—turned local legit conditions into another somersault last week.

Vast Apollo allowed "Big Boy" to lead the town at \$4 top. "Sunny" at \$5 kept abreast of the furious pace of the previous two weeks, probably hitting the high mark on the third week. "Trelawny" had practically the whole week's gross "in" before the limited nine performance started.

Figuring that the "specs" had two-thirds of the lower floor at each of the mentioned attractions, and with \$2 the added price at the stands, considerable Easter week money was spent for a limited area despite the lowly position of the other shows in town.

"The Noose" opened to around \$2,000, but fell the next night to \$800 and thereafter did spotty trade, falling to better \$11,000. Similar situation was checked at the Erlanger for "Twinkle! Twinkle!" hurt by the two pace-making musicals.

If there's going to be any real non-musical call for the next month, "The Noose" will get it, closely followed by "What Every Woman Knows." The weakness of "The Noose" for matinees is apt to keep the Four Cohans attraction in the lead unless "The Barker" should furnish a surprise and become a spring hit at the Blackstone.

"Big Boy" and "Sunny" are retarding the hotel sales for "The Nightingale," regardless of the "pushing" that the Shuberts are demanding for the Great Northern attraction. "Katja" was snowed under, departing this week. On the strength of the call thus far for "Twinkle! Twinkle!" the exit of "Oh, Please" was a blunder. Previous bookings and lack of faith for the Chicago run for "Please" when the contract was originally signed made the Dillingham attraction founder around in Chicago.

Dark Houses

Four houses and probably five will go dark after this week. "Sweet Lady" is hanging on at the Woods on a thin ambition of the Jones management to keep the house open pending a quick booking. The Harris, Adelphi, Garrick and LaSalle are the houses which will extinguish lights this week-end.

The Harris closing was unthought of six weeks ago when "Cradle Snatchers" was banging out huge grosses. Last week the attraction again slipped, bringing up around \$9,800, quite a loss for the expensive theatre. The sudden drops in grosses of both "Cradle Snatchers" and "Shanghai Gesture" best reveal how far the local legit situation is shot to pieces.

"Katja" probably hit \$17,000 for high mark but dwindled quick and last week was completely lost with the opposition. The Garrick may hold a summer Shubert revue the latter part of next month. The LaSalle is closed, and probably forever, if pending plans go through. "Spitfire" won't do at the Cort.

Critics waylaid this offering. "Sport" Herrmann is looking around for another attraction which he reports as hard to get. If the Cort ever closes, then the local situation may best be sized up.

Specs Reorganizing

The "specs" are undergoing reorganization. Politics, with the new administration in full swing, are creeping into it. Window sales are a thing of the past in the loop theatres. Sales for a real hit are flopped since the lower floors are sold at the stands, and the balcony sales come only after considerable exertion near curtain time.

Complete sellouts an hour before curtain time are quite a rarity in Chicago these days. The local loop situation has got beyond the control of the legit managers in New York because, say old-timers, they haven't come out here to study them. It would take a campaign to remedy the local conditions, and until the pioneer for this campaign pops up, legit grosses, due to their variation from week to week, are going to be quite understood in distant lands.

Meanwhile the evening dress wisecracker hunts his litho pass and makes Monday his night at the theatre. The billposters can't be blamed for this situation.

Estimates for Last Week

"The Barker" (Blackstone, 1st week). If this type doesn't pull regular coin in Chicago, its "road possibilities" will be doubtful. Advance sale doesn't promise \$12,000 for first

week. Under normal conditions would be quickly picked for local hit. Old-fashioned campaign best chance this one has of settling right. "Trelawny of the Wells" called out theatregoers who haven't been inside of local theatre for years. Grossed close to \$35,000 at high scale.

"The Little Spitfire" (Cort, 2d week). Slammed by critics and will probably only stay in until house management gets another attraction. Difficult to stick around \$5,000.

"Sunny" (Illinois, 4th week). Forcible demand holds remarkably strong at \$5 top. Piled up total gross for three weeks of about \$115,000. Balcony sales improved.

"Cradle Snatchers" (Harris, 18th, final week). Skidding in gross for past five weeks as sensational as high \$22,000 gross average for first eight weeks. Struck \$9,800 last week, with sales for final weeks at standstill. No new attraction mentioned.

"Big Boy" (Apollo, 2d week). Repetition of annual sweep of trade for Jolson. Initial gross, \$44,500; announcement of the limited three weeks hurrying everybody.

"The Noose" (Selwyn, 2d week). How sub-normal town is can be figured with this one, which drew urging from all critics to attend but pace didn't better \$11,000. Not considered matinee pull.

"Sweet Lady" (Woods, 8th week). Still in ring, but costing Jones management quite some coin to hold open house pending possibility of new attraction. Special parties brought gross up close to \$10,000.

"Shanghai Gesture" (Adelphi, 18th and final week). Ran along neck-and-neck with "Cradle Snatchers" for new non-musical gross record, but fell to pieces just as alarmingly, principally because of over-staying time. Departs with \$10,000 gross average for last two or three weeks. "Tenth Avenue" for May 8, but may be switched to another house.

"What Every Woman Knows" (Four Cohans, 6th week). Good showmanship, puts in three matinees this week. Matinees drawing high grosses. Present gait of \$13,000, splendid strength.

"Katja" (Garrick, 7th and final week). As forecasted, top-heavy musical play opposition raised havoc with this attraction, which at no time had a substantial draw. Figured \$12,000 or little better.

"Not Herbert" (Central, 2d week). Already drawn valuable box-office lines from critics, but pace about \$5,000. Will be supported by cut-rates, and these should turn out profit for another month or so.

"Twinkle! Twinkle!" (Erlanger, 2d week). Opened to \$2,000 gross, falling to under \$800 Monday and reaching \$1,000 Tuesday, and on week around \$14,000. Not picked for big money until Apollo and Illinois attractions go their way.

"The Nightingale" (Great Northern, 2d week). Spotty trade checked, with surprisingly low gross getaway. Shubert special party idea being hurled into this one, which has for present \$19,000 gross demand. Matinees are going to help in weeks to come.

"The Student Prince" (Olympic, 2d week). Scarcity of shows brought this one back. Good for several weeks for \$12,000 to \$14,000. Low operating expense could make good run if necessary.

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L. A. GROSSES

Los Angeles, April 26.

Business in the legit houses last week took a considerable drop at \$14,000. "Mrs. Cheney" led the town in the third week at the Biltmore. The next highest was around \$9,500 hung up by "Is Zat So?" at the Belasco.

William Hodge in "The Judge's Husband," during the first week at the Mason, did an estimate of \$9,000. "Chicago," at the Hollywood Music Box, around \$7,600, while the El Capitan got just over \$6,000 on the third week of "The Firebrand."

"The Noose" dropped to \$5,000 in the final week at the Vinestreet. "Alias the Deacon," at the Hollywood Playhouse, did about \$5,800 in the eleventh week; "The Patsy," at the Morosco, \$5,900; "Appearances," at the Majestic, \$2,900 the second week; "Red Kisses," at the Belmont, \$3,600.

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all in a single set, the farce becomes as gossipy as the title, without adding much to the initial impression that the lovable Danny Grundy is a hopeless tale-bearer, harmless in his intentions but harmful in the results.

The occasion is a house party thrown by the estimable Bownes. Rather pretentiously set, with extra butler trimmings, it is somewhat incongruous that the most is so financially involved because of a \$12,000 loan.

There is a hint that the loquacious Danny has stung his friends through some phoney stock in a new shaving cream, but with the planting of that seed it becomes obvious that shortly before 11 o'clock the shaving cream stock will sprout dividends.

Grundy is not a particularly easy assignment for any player, but Overman's naive handling does much to make him a tolerable and almost lovable character despite his vicious tattling.

A sturdy cast does much to offset the talkiness of "The Gossipy Sex" and in a measure succeeds in making the evening enjoyable.

From the veteran Thomas W. Ross and Overman down, the casting is consistently high grade. The performances are on an adequate level, but with few distinctions.

While amusing and well done, the plays lacks lasting qualities, and, with the advent of warm weather, is bound to fall off. Abcl.

GOAT ALLEY

Toussaint Players present this three-act drama of Negro life by Edward Howard Culbertson, directed by Egon Brecher, opening April 20 at the Princess, New York.

Lucy Belle Dorsey.....Evelyn Ellis
Slim Dorsey.....Edward Thompson
Sam Reed.....A. B. Comathiere
Aunt Rebecca.....Elizabeth Williams
Lizzie Gibbs.....Dorothy Paul
Jeff Blaine.....Louis Johnson
Chick Avery.....Baron Bryan
Jeremiah Pocher.....Hayes L. Pryor
Fanny Dorsey.....Margaret Petty
Israel Dorsey.....George Watson
Policeman.....Jack Carter

"Goat Alley" might be termed a revival, having seen production at the Bijou in 1921 and two years before that as a one-act, both by amateur troupes, this production qualifying as the initial professional try.

Toussaint Players borrow their name from Toussaint L'Ouverture, first president of Haiti, but otherwise represents Egon Brecher and Charles Munster, two 100 percent Caucasians at present identified with Eva Le Gallienne's Civic Repertory Co. on 14th street. Besides being financially interested, Brecher directed "Goat Alley."

Outside of the all-negro cast, with the one exception of the white copper, the creation and the presentation of the play is all white, including Ernest Howard Culbertson, author, who was induced by Mencken and Nathan, when of the "Smart Set," to elaborate "Goat Alley" from its originally published one-act form in that periodical into a full-length play.

"Goat Alley" is interesting as a play only because of the negroid components. One ventures the surmise that had it emanated from a native mind this sociological cross-section on colored life in a Washington, D. C., "nigger heaven" would have been wholly different. What has resulted is a white man's aspect on dusky folks' loves, hates, yearns and infidelities.

Culbertson takes this attitude with his Lizzie Gibbs, a torrid mama who craves the one-woman spade. In the social relations of his heroine with her persecutors it's just another case of dark villains still pursuing her.

Substitute an all-Equity cast in lieu of the Harlem thespians, and it's pretty familiar stuff about the shero who would remain faithful to her heavy lover who's in the hoosegow, but finally inherits off-spring complications because of economic pressure.

"Goat Alley" is interesting only as far as its cast is concerned. It permits for some excellent performances, and those white audiences so quick to discourse on the "negro problem" (if problem it is) will writhe avert that Culbertson is, at least, a relief from Van Vechten's conception of the jazz age negro. That is true, but as far as these same white audiences are concerned no negro theme can command Caucasian attention if wholly restricted to the colored race, and as soon as the miscegenation theme is introduced interest is piqued and so is the peace of mind of the public defenders, so here, too, a stage exposition of a colored play is perforce limited.

Evelyn Ellis, despite her inclinations to overact a couple of the "big" scenes, is quite convincing as the virtuous Lulu Belle of the play. A. B. Comathiere, J. Louis Johnson, Baron Bryan and Edward Thompson as the hero, villain and assorted sub-heavies, also stood out, as did Dorothy Paul, the darktown shrew.

Munster and Brecher have the Princess under guaranteed lease for four weeks, which insures at least that much of a stay. It will not linger much beyond that, being racially limited for appeal to the negro because of its palpable reflection of colored contemporary life at its worst. For reasons aforementioned the white will not cotton to this entry. Abcl.

be vocalists, but who sure know how to put it across. Later the romantic pair reprise it. Incidentally the latter do not have any of the outstanding numbers of the show, which is, in a way, a bad thing.

The show is attractively staged, the first act setting showing a deck scene (much like that in "Hit the Deck") and the second the saloon deck. With the book chopped and, especially in the first act, revised and the cast shifted, "Listen Dearie" has a chance. Right now it has a song-hit, a funny scene and three excellent people. Waters.

Mask and Wig Show

Philadelphia, April 26. This year's production of the Mask and Wig Club of the University of Pennsylvania, which is called "Hoot Mon," is the most elaborate in costumes and settings the club has ever essayed and rates better than any show they've had since "Here's Howe," in 1921.

Incidentally, "Hoot Mon" is the 39th annual production. It is now finishing a two weeks' stay at the Garrick, where it had to play because of the demolition of the Forrest. Although the grosses will be considerably under recent average, "Hoot Mon" will clean up money here as usual, and that doesn't mean just U. of P. students and graduates either, as there is a large portion of the theatre-going public that will never miss a Mask and Wig production.

"Hoot Mon," as the title infers, has plenty of Scotch in its make-up. This gives an opportunity for the interpolation of "Annie Laurie," worked into the first act finale by the use of skillful counterpoint that reminds one of the act finale in Ed Wynn's revue. Several years ago the Mask and Wig made a big hit

by blending "How Dry I Am" and "There's No Place Like Home" in a finale as a counter.

One group is rendering a march that is featured in this score, and the other group is singing "Laurie." It's a knockout. There is also novelty in a weaving of a Black Bottom motif into stirring old Gaelic tunes, and also the playing of a Black Bottom on a bagpipe.

The score of "Hoot Mon" is, generally speaking, way above the average. A well-known music house made the remark that it has at least five numbers that could be plugged into nation-wide hits, and that it has at least four times as many really catchy pieces as most modern musical shows.

Clay Boland and Dave Zoob (latter remembered for his "Sweet Lady" in "Tangerine") wrote the songs. Outstanding numbers are the "Hoot Mon Step" (in which the Black Bottom is woven into old Scotch ballads), "The Campbell Chant," a stirring march; "Oh, Sister," comedy solo; "Chasing the Clouds Away"; "Blue Heather"; "Paddle Our Canoe," and "Just Let Me Live Like a Gypsy." "Canoe" is a dandy, and put over and sung a little better undoubtedly will be a sensation.

It seems a shame that with so fine a score and so elaborate a production the book isn't better than it is, but that, of course, is a fault of many musical comedies these days, and the college boys can claim company in their negligence. The idea, or scenario, furnished by Paul B. Hartenstein, former Mask and Wig star, had many possibilities, but most of them are lost.

In brief, the story concerns the making over of an old Scotch castle into a modern hotel. It deals with a feud between two clans into which several American tourists

are drawn. The comedy is bolstered up by a number of pretty clever gag lines, one of which has been already taken by a couple of professional music shows. The "Comedienne," asked who she is, replies: "I'm God's gift to the American people who didn't see Queen Marie."

In dancing, the Mask and Wig show is again a wonder, with the boys working harder than any professional chorus could ever be persuaded to do. The famous "First Chorus" of the club has a lot of intricate and difficult ensemble steps and they cover themselves with real distinction.

One novelty is patterned on the black and white number done by the Albertina Rasch Girls in "Rio Rita," only the colors are the U. of P.'s—red and blue—and the dance is done before a silver curtain. Specialties are furnished by B. B. Truitt and R. R. Wier and by the Haynes Twins. The former pair, remembered for their "Apache" number last year, do an "adagio" affair this year that's a lou loo. The audience laughs, but the laughter is of the scared variety, as the boys take plenty of chances and try some holds and jumps that skilled teams would balk at. If both of them go through the engagement without broken bones it'll be a miracle.

The cast is only fairly good, with Francis Curtis, three-year veteran, outstanding as the "comedienne," J. Alexander Bledung, just a freshman, very promising as the "leading lady," and William Scott and Harold Edlund both highly satisfactory as the rival Scottish chiefs.

Two settings are most attractive, and the costumes very elaborate with the plaids and tartans.

The show will appear in New York Saturday, matinee and night, May 7. Waters.

PLAYS OUT OF TOWN

LISTEN DEARIE

Philadelphia, April 26. Musical comedy in two acts, by Harold Atteridge and Gertrude Purcell, presented by Charles Gilpin. Music and lyrics by Mr. Gilpin, dances by William Seabury; staged by Frank McCormack; settings by Rolfe Wayne. At the Chestnut Street Opera House, April 25, 1927.

Charles Gilpin, listed on the program as "presenting" this new musical comedy, "Listen Dearie," now having a tryout engagement at the Chestnut Street Opera House, is a rather well-known local composer, who for many years was allied with the Mask and Wig Club of the University of Pennsylvania, writing all their music.

About two years ago the club decided to change its policy and to use scores written by undergraduates. It is understood that Gilpin has had the music for this show done for a couple of seasons, and several producers were rumored as about to do it. It is also understood that Gilpin has a lot of his own money in this show, which is being sponsored by the Shuberts, however, although they aren't mentioned in the program or billing.

As it stands now, "Listen Dearie" has just a fair chance and needs a great deal of fixing. The first act is in bad shape, but the second has considerable inherent comedy and some corking specialties. The book is most in need of revision, although the basic idea, taken, it is said, from Sidney Drew's old comedy "Billy's Tombstones," has plenty of possibilities. It is pure "hokey," but apparently always sure-fire.

The story concerns a young college football hero who loses four front teeth in a game and takes an ocean voyage while getting used to false molars. His sweetheart happens to be aboard, and the trouble comes when he loses the false teeth and doesn't dare explain to

her. The lady's name is Beatrice, and he cannot say that without the teeth, which provides a very funny love-making scene in the second act that has the audience howling. Several of the second-string critics sniffed at this as a subject for comedy, but there's no denying that the crowd gets a lot of laughs from it.

Eddie Conrad is saddled with a lot of rapid clowning, and doesn't click at all as a "ham" variety of count, who proves to be a scoundrel. Charles Howard as a continually soused detective is also more silly than he is amusing. June Day as Kansas Quinine, a night club proprietress, loses a lot of effectiveness by overemphasis, but might easily be subdued. Eddie Garvie is lost in a small part.

On the credit side are Stanley Ridges, in the leading role, which he imbues with more comedy and clowning than is generally expected from a handsome hero; Fred Hillebrand, who is honestly and unqualifiedly funny as the hero's indefatigable press agent, and Laura Lee as the hero's sister. The last-named two play together, Hillebrand being a lanky six-footer and Miss Lee a regular half-pint.

Some of Hillebrand's material is old, familiar in both vaudeville and the legit, but he's got a wealth of new stuff, too, and he puts it across better than he ever has before, especially with this Lee girl as an ideal foil.

She's the individual hit of the show, a little blonde bundle of pep, not exactly a beauty or a great vocalist or the world's greatest dancer, but filled with "it" and with a personality all her own. Every number she had clicked neatly and several of them stopped the show. Shirley Vernon does not show to the advantage she did in "Honey-moon Lane," but her placid, blonde beauty is still there and she plays her love scenes well.

The chorus is peppy and well trained, and a number of merely so-so songs are put over by the spirited work of the ensemble. As a whole, the score is tinkling and pleasant without being notable. There is a number, "Tit for Tat" (from which the show was once going to be named) which is made for plugging, and should crash through to success anywhere. It is not sung by Ridges and Miss Vernon, the leads, but by Hillebrand and Miss Lee, who don't pretend to



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BEN HOLMES

Featured in "Gay Paree"
ALVIN THEATRE, PITTSBURGH,
APRIL 18-31
Direction Mr. J. J. Shubert

"TRUMPS" LOSES TRICK WHEN FINANCES FAIL

"Hearts Are Trumps" folded up permanently last week at the Morosco, New York, when additional capital could not be raised to carry the piece further.

The curtain was held Monday evening, when the salaries due for the previous week had not been paid. John Searles of Equity told the company they need not continue further unless their claims were met.

At the eleventh hour Henry Baron, producer, appeared upon the scene with William Birnes, who paid off the outstanding claims and the performance was given. Birnes is in no way associated with the production, but is said to have met the salaries due to friendship for Baron.

OLD TIMERS AS LIFERS

25 Years as Dues Payers Recognized by Treasurers Club

A flock of affairs at the Astor Saturday, but the big idea was Old-timers' Night, a special stag event conducted by the Treasurers Club of America in one of the ballrooms. Convening at 12, the boys inducted into life membership three silver-haired lads who had faithfully kicked in with the dues for the past 25 years. The vets are Jed F. Shaw, Charles J. Lyon and Albert Greenspecht. All joined the club March 10, 1902, and automatically became lifers last month.

There were eats, of course, the menu being worded in Greek of the Milt Gross brand: Vegetable zoup, peecies, huss reddish, rust biff, mesh putters, bins, froot silid, rolls or budder tuss, upple pitch or stromberry pie and kupperkoffee.

Also plenty of so forth.

8 SHOWS OUT

In all eleven attractions are off Broadway's list, the closing group including four shows which were taken off suddenly last Saturday.

"Fog-Bound," presented at the Belmont by Richard Herndon, was taken off last Saturday after playing three weeks and two days. A drab sort of drama, it could command no attention and got less than \$3,000 weekly.

"FOG BOUND"

Opened March 30. Drew pans from all reviewers. Mantle ("News") called it "labeled." Dale ("American") termed it "dross of willies," while Vreeland ("Telegram") put it down as "dank and dolorous."

Variety (Abel) said: "Not a serviceable stage offering."

"The New Yorkers," an intimate revue independently presented at the Totten, 299-seater, closed last Saturday, playing six weeks and two days. Expectation were to move to a larger house, but the show failed to make the grade.

"THE NEW YORKERS"

Opened March 9. Atkinson ("Times") labeled it "frail and awkward revue." Variety (Abel) predicted "won't last."

"The Tightwad," presented at the 49th St. by the Shuberts, was taken off Saturday after playing a week and a day. It was hopeless. "The Crown Prince," presented at the Forrest by the Shuberts, is due to close Saturday, which ends the sixth week. The drama was paced around \$9,000 at the start, but dropped steadily to around \$6,000 or less.

"THE CROWN PRINCE"

Opened March 22. Coleman ("Mirror") predicted short run. Osborn ("Eve. World") praised it as "strong and dramatic." Gabriel ("Sun") dismissed it as "stuffy."

Variety (Abel) said: "A class attraction for class trade, which means its chances are accordingly limited."

"The French Kiss," first offered as "The French Lady," stopped at the Bijou last Saturday. It opened six weeks ago at the Ritz, moving first to the Central and then the Bijou. Less than \$5,000 weekly.

"THAT FRENCH LADY"

Opened March 14. Gabriel ("Sun") and Anderson ("Post") predicted it was attraction for cut rates. Winchell ("Graphic") led the adverse comment with "Advise the sponsors to bury it in mothballs and save themselves a lot of currency."

Variety (Ibee) said: "Modest grosses for limited engagement probable."

"One Glorious Hour," independently produced at the Selwyn, will be taken off Saturday after playing about two and a half weeks. Business last week was less than \$3,000.

"ONE GLORIOUS HOUR."

Opened April 13. Severely flayed. Dale ("American") graded it "ridiculous," while Hammond ("Herald") stated "no evening so nicely compounded of tedium and trash in equal parts."

Variety (Ibee) termed it "flat" and predicted a flop.

"Set a Thief," independently presented at the Lyceum, will stop after 10 weeks. The mystery piece opened at the Empire, moving here, though business was not promising. Takings lately have been around \$4,000 and less.

"Bye, Bye, Bonnie," presented by L. Lawrence Weber, will close at the Cosmopolitan ending its 16th week. It opened at the Ritz and later moved here under a cut rate drive which sent the gross to \$16,000. Average trade was around the \$11,000 mark.

In addition three repertory companies will end their seasons at the

"BYE, BYE, BONNIE"

Opened Jan. 13. Atkinson ("Times") called it "routine musical comedy." Winchell ("Graphic") predicted moderate run.

Variety (Abel) said: "Moderate run with cut rate help."

end of the week—the Civic Repertory, American Laboratory and the Neighborhood Playhouse.

TREASURERS SHIFT

Aaron Helwitz, formerly treasurer at the Eltinge, New York, is now in charge of the box office at the Century.

Jack Pearl, assistant at the Eltinge, is treasurer at the 44th Street. Norman Stein resigned from that latter house last Saturday.

"BLONDES" CLOSING

The original company of "Gentlemen Prefer Blondes" will wind up its season in Newark, N. J., April 30. June Walker and Geoffrey Kerr will enter vaudeville under direction of Albert Lewis.

AHEAD AND BACK

Karl N. Bernstein, publicity for "Hoop La." Jack Francis, agent and newspaper man, and Sylvester Sullivan have teamed to do general publicity, their first account being the Texas Guinan show, opening May 19 at the Music Box.

Arba Blodgett, company manager of "The Devil in the Cheese."

Helen Robinson Retires

Helen Robinson, casting agent, has retired from the agency field because of bad health. Her agency has been taken over by Louis Hallett and John Lane.

PLAYERS IN LEGITIMATE DIRECTORY

BILLY ARLINGTON

Featured in
"LIDO LADY"
GAIETY, LONDON

VIOLET CARLSON

PRINCIPAL COMEDienne
in "THE NIGHTINGALE"
GREAT NORTHERN, CHICAGO

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
VANDERBILT, NEW YORK

EWING EATON

Doing Single Act in Vaudeville
KEITH-ALBEE and ORPHEUM
CIRCUITS
Direction HARRY WARD

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

LEON ERROL

Starring in
"YOURS TRULY"
SHUBERT, NEW YORK

RAYMOND GUION

SECOND YEAR WITH
"CRADLE SNATCHERS"
HARRIS, CHICAGO

EDNA HIBBARD

in
GENTLEMEN PREFER BLONDES
Direction EDGAR SELWYN

MARGARET IRVING

AS
"THE SPANISH SIREN"
IN
"THE DESERT SONG"
CASINO, NEW YORK

MARY JANE

Formerly with The Ziegfeld Follies
Now with "YES, YES, YVETTE"
BOSTON

DOUGLAS LEAVITT

Featured in
"GAY PAREE"
ALVIN THEATRE, PITTSBURGH

JOHNNY MARVIN

FEATURED IN
"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

ADA MAY

IN
"RIO RITA"
ZIEGFELD, NEW YORK

CLARENCE NORDSTROM

in "QUEEN HIGH"
AMBASSADOR, NEW YORK

TOM PATRICOLA

GEORGE WHITE'S "SCANDALS"
APOLLO, NEW YORK
INDEFINITELY

ANN PENNINGTON

NOW IN EIGHTH MONTH
GEO. WHITE'S "SCANDALS"
Apollo Theatre, N. Y.

ROSE PERFECT

PRIMA DONNA
with
GEORGE WHITE'S "SCANDALS"
APOLLO, NEW YORK
NOW IN EIGHTH MONTH

MARIE SAXON

WITH
"THE RAMBLERS"
LYRIC, NEW YORK

SNOW and COLUMBUS

in "OH, PLEASE"
En Tour
Direction CHAS. DILLINGHAM

GEORGE SWEET

"BYE, BYE, BONNIE"
REP. LOUIS SHURR

ETHELIND TERRY

AS
RIO RITA
IN
"RIO RITA"
ZIEGFELD, NEW YORK

JACK THOMPSON

in
"PEGGY-ANN"
VANDERBILT, NEW YORK

NANCY WELFORD

LEADING LADY
in
"LADY DO"
LIBERTY, NEW YORK

JACK WHITING

in
"THE RAMBLERS"
LYRIC, NEW YORK

INA WILLIAMS

in "YOURS TRULY"
SHUBERT, NEW YORK

MARJORIE WHITNEY

Featured with
EARL CARROLL "VANITIES"
EARL CARROLL, NEW YORK

NEW YORK THEATRES

NEW AMSTERDAM W. 43d St. Eves. 8:30
Matinee Wednesday & Saturday, 2:30
Eringer, Dillingham & Ziegfeld, Mgt. Lina
CHARLES DILLINGHAM Presents

TWO SHOWS in the Musical Comedy Hit
in **ONE** **"LUCKY"**
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and his great orchestra
100 Reserved Seats at \$1.65

PHILIP GOODMAN'S Musical Hit
Greatest Laugh Show Ever Produced
8th Month—Seats 8 Weeks Ahead
Clark & McCullough
in the **RAMBLERS**
with **MARIE SAXON**
and REMARKABLE CAST
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GEORGE WHITE'S APOLLO Eves. 8:30
POPULAR MATS. WED. & SAT. 2:30
GEORGE WHITE'S
NEW SCANDALS NEW
GOOD SEATS AT BOX OFFICE
FOR ALL PERFORMANCES

FRANCINE LARRIMORE IN **CHICAGO**
Satirical Comedy by MAURINE WATKINS
MUSIC BOX Thea., W. 45th St. Eves. 8:35
Mats. Wed. & Sat., 2:35

VANDERBILT Thea., W. 46th St. Eves. 8:30
Mats. Wed. and Sat., 2:30
Helen Ford
in the Utterly Different Musical Comedy
PEGGY-ANN
WITH LULU McCONNELL

ELTINGE West 42d St. Eves. 8:30.
Mats. Wed. and Sat.
"BY ALL MEANS GO TO SEE
"TOMMY" A DELIGHTFUL
COMEDY"
—Hammond
Herald Tribune

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LITTLE THEATRE
West 44th St.
Evenings at 8:30.
MATS. WED. & SAT. at 2:30.

TIMES SQ. Thea., W. 42d St. Eves. 8:30
Mats. Thurs. & Sat., 2:30
A. H. WOODS presents
CRIME
A Melodrama of New York's Underworld
with JAMES RENNIE—CHESTER
MORRIS and Cast of 100

JANE COWL
in
"The Road to Rome"
PLAYHOUSE 49th St., E. of B'y. Eves. 8:30
Mats. Wed. & Sat., 2:30

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THE GREATEST SHOW EVER PRODUCED!
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HENRY MILLER'S THEATRE, 124 W. 43d St.
Eves. 8:30. MATS. THURS. & SAT., 2:30
GILBERT MILLER Presents

Holbrook Blinn

in FERENC MOLNAR'S
"THE PLAY'S THE THING"

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

REPUBLIC West 42d St. Eves. 8:30.
Mats. Wed. and Sat.
5th Year—ANNE NICHOLS—5th Year

ABIE'S IRISH ROSE

BROADWAY
By Philip Dunning & George Abbott
BROADHURST West 44th St.
Eves. 8:30. Mats. Wed. & Sat. 2:30

BILTMORE 47th St., W. of B'y. Eves. 8:30
Mats. Wed. and Sat. 2:30

"The Barker"
with **WALTER HUSTON**

Theatre Guild Acting Company in—
Week of April 25
THE SECOND MAN
Week of May 2
PYGMALION
GUILD Thea., W. 52d St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

Week of April 25
THE SILVER CORD
Week of May 2
Ned McCobb's Daughter
John Golden Th., 58th St. E. of B'y Circle
Mats. Thurs. & Sat. 2:30

Week of April 25
RIGHT YOU ARE
Week of May 2
MR. PIM PASSES BY
GARRICK 65 W. 50th St. Eves. 8:40
Mats. Thurs. & Sat., 2:40

PLYMOUTH W. 46th St. Eves. 8:30
Mats. Thurs. & Sat.
Tom Cushing's Comedy
"The Devil
in the **Cheese"**
Management of Arba Blodgett
By Arrangement with Charles Hopkins

Better 'Ole	La Java	Mayflower	Toll House Tavern
Phil Jackson Orch	Joe Bombrest	Sidneys Orch	Verita Roma
Carlton	T Thompson Orch	Mirador	Tereta Schaeffer
I Bernstein Orch	Le Paradis	Phil Hayden	Mannie King
Chantevel	Dick Himler	M Harmon Orch	Don Rudloff
Walter Kolk	Himler Rev	Spanish Village	Moe Baer Orch
Paul Fidelein	Jack Golden	Spencer Lipman	Wardeman Park
Meyer Davis Orch	Meyer Davis Orch	J O'Donnell Orch	Moe Baer
		St. Mark's	I Boernstein Orch
		I Boernstein Orch	



BRIDGEPORT LOSING BIG SHOW; ROBT. RINGLING WITH CIRCUS

Ringling-Barnum Decided Upon Sarasota for Winter Quarters—Zoo With Admission—Did \$56,000 at Garden Easter Monday

Robert Ringling is preparing to travel with the Ringling-Barnum Circus this season. The car always used by his late father, Charles Ringling, is being fitted up for the son. It's the first time Robert has taken to road travel with the Big Show. His familiarity heretofore with the show business has been gained mostly through concert work, young Robert being a tenor singer of note.

Terrific matinees have been the record so far of the R-B Circus at the Madison Square Garden. Night attendance has not held up proportionately.

In Variety's list last week of high grosses on Broadway Easter Monday, the circus was inadvertently neglected. It did \$56,000 on that one day.

At the Garden the scale has been increased to \$3.50 top, inclusive of war tax. This takes in the boxes and also some orchestra seats. There is an unusually large advance sale.

Sad Sights

Through the announced scale advance, although but 50c, there are said to be a repeat of the sad scenes of last spring around the Garden, when mothers with children and but sufficient money to pay admissions and transportations for their brood are obliged to turn back, not having the amount the increase calls for.

Speculators are again in evidence, made more bold than formerly through the recent decision of the U. S. Supreme Court overthrowing the theatre ticket premium law. There is at present no legal curb upon the specs.

General report agrees that the Ringling-Barnum Circus will hereafter winter-quarter at Sarasota, Fla., as previously reported, removing it to the Ringling-founded town in the south from Bridgeport, Conn., a city that has enjoyed publicity for years through holding the R-B winter quarters.

Longer Season

In Sarasota, the Ringlings, with an idea from John Ringling, chief operator of the circus, a zoo will be established, with a fee charged for admission from the tourists. Al B. Barnes' Circus, on the west coast, has a fee zoo the year around. Through the establishment of quarters for the off season at Sarasota, the circus will be enabled to enjoy a longer season. Bound for the Pacific Coast before the summer is over, the R-B show will probably return east by the southern route, closing possibly in Florida during November.

Carnival License Now Necessary in Philly

Philadelphia, April 26. Philadelphia no longer looms as the carnival operator's paradise.

Legislation was slipped across last season whereby all carnivals entering the city must be licensed. The measure was slipped across for protection of the Sesqui-Centennial but not jammed through, however, until the Sesqui was tuning up for its swan song.

Few carnival men, especially those carrying bazaar outfits, had been aware of a license regulation. Under the new regulation even outfits carrying rides or attractions will have to be licensed.

LANSING PARK SOLD

Lansing, Mich., April 26. Sale by the Michigan Catering Company of its Pine Lake amusement park to the Wenona Beach Company of Bay City has been closed. The new owners plan the expenditure of \$150,000 in excess of the purchase price for improvements and new amusement devices. The new owners have operated the Wenona Beach amusement park at Bay City for many years. Paul Thompson is the new business manager of the park. The Pine Lake resort is the only amusement park in the vicinity of Lansing, on the shores of Pine Lake, about 16 miles from this city.

CARNIVALS

(For current week (April 25) when not otherwise noted.)

A B C Shows, Whittier, Cal.
Anderson-Srader, Red Cloud, Neb.
O. J. Bach, Herkimer, N. Y.
Barkoot Bros., Hamilton, O.
Bernardi Expo., Las Vegas, N. M.; May 2-7, Dawson.
Bernardi Greater, Cumberland, Md.

Curtis L. Bockus Shows, 30-May 7, Framingham, Mass.
Bunts Am. Co., Smock, Pa.; May 2-7, Hamden, Conn.
Byers Bros., Berryville, Ark.
Canadian Capitol Shows, May 7, Ottawa, Ont.

Capitol Out Door Shows, 28-May 7, Hamden, Conn.
Centanni Greater, Wallington, N. J.
Coleman Bros. Shows, 28-May 7, Hamden, Conn.

C. O. Coles United, Texarkana, Tex.
Colonial City, Garfield, N. J.
Conklin & Garrett, Vancouver, B. C., Can.

Harry Copping, Reynoldsville, Pa.
Crafts Greater, Fresno, Cal.
De Kreko Bros., Peoria, Ill.
Dodson & Mott, Carbondale, Ill.
Dodson's World's Fair Shows, 30, Cedar Rapids, Ia.

Drew's Wonderland Shows, 30-May 7, Exeter, N. H.
Eastern Bazaar Co., Newark, N. J.
Enterprise Shows, May 7, Coal City, Ill.
Evans Shows, Walsenburg, Colo.; May 1-6, Alamosa.

Noble C. Fairly, Baxter Springs, Kan.
Fairlyland, Kansas City, Mo.
Fritz Expo., Litcher, La.
Billy Gear, Aliceville, Ala.; May 2-7, Reform.

Gerard's Greater Shows, 30-May 7, Waterbury, Conn.
Great Eastern, Crosville, Tenn.
Greater Sheesley, Danville, Va.
Greenburg Am. Co., Lordsburg, N. M.; May 2-7, Morenci, Ariz.; 9-14, Clifton.

Gold Medal, Ada, Okla.
Gulf Coast, Beebe, Ark.
W. R. Harris, Monticello, Ga.
Henke's United, Milwaukee, Wis.
L. J. Heth, Central City, Ky.; May 2, New Albany, Ind.

Hill's Greater, Atlanta, Ga.
William Hoffner Am. Co., May 7-14, Galesburg, Ill.
Isler Greater, Chapman, Kan.
Johnny J. Jones, Washington, D. C.

K. F. Ketchum's, Weston, W. Va.; May 2-7, Buckhannon; May 9, Clarksburg.
Abner K. Kline, Burbank, Cal.
Lachman-Carson, Enid, Okla.

J. L. Landes, Junction City, Kan.; May 2-7, Salina.
M. J. Lapp, Bridgeport, Conn.
Liberty Fair & Am. Co., 30-May 7, Paterson, N. J.; May 14-19, Hillside.

Mantley Shows, Marietta, Ga.; May 2-7, Decatur.
McClellan, Kansas City, Mo.
Michael Bros. Shows, Martinsburg, W. Va.

Mighty Argyle Shows, Lincoln, Ill.; May 2, Streator.
Miller Bros., Martinsburg, W. Va.; May 2, Cumberland, Md.
Monarch Expo., White Plains, N. Y.

Mountain State Shows, Charleston, S. C.
Murphy Bros., Pittsburgh, Pa.
National Am. Co., Washington, Kan.

Page & Wilson, St. Charles, Va.; May 2, Benham, Ky.; May 10, Middleboro, Ky.
C. E. Pearson, Ramsey, Ill.
Pennsylvania Shows, Wilkes-Barre, Pa.

Al Porter's, Mechanicsville, Md.
Rice Bros., Providence, Ky.; May 2, Marion; 9, Princeton.
Mathew J. Riley Shows, 30, Bridgeport, N. J.

Rock City, Coal Creek, Tenn.
Royal American, Belleville, Ill.
Rubin & Cherry, Lexington, Ky.; May 2, Hamilton, O.; May 9, Middletown.

Sandy's Shows, South Amboy, N. J.; May 2-7, Fords; May 9, Collinville; 16, Hackettstown.
Scott Greater, Price, Utah.
Smith Greater United, Oakland, Md.

Shore's Greater, Kingston, N. Y.
Sam E. Spencer, Brookville, Pa.
Southern Tier Shows, Elmira, N. Y.

Traver Chautauqua Corp., Paterson, N. J.
United Am. Co., 23-30, Hooversville, Pa.; May 2, Boswell, May 9, Somerset.
C. A. Vernon, Ballinger, Tex.

Virginia Am. Co., 30-May 7, Quantico, Va.
H. M. Walter, 30-May 7, Lancaster, O.

GALVESTON'S NEGRO FAIR

Due to Last from August 14 to Nov. 2—C. D. Jenkins Directing

What is expected to be the biggest Negro fair and exposition of 1927 is scheduled for Galveston, Tex., Aug. 14-Nov. 2.

The musical program will be in charge of Dave Peyton, Chicago musical man and orchestra director, while special display in dramatics will be in charge of a Miss Savage. Special sports, including baseball, will have Louis Watson directing.

C. D. Jenkins, Galveston, is fair director.

KLINE CARNIVAL ROUGH AND HOW

Goes the Limit on Strong Joints in Hollywood Merchants' Expo

Los Angeles, April 26.

The Abner K. Kline Shows, billed as "America's Cleanest Shows," opened a six day engagement, in conjunction with the Merchants Exposition at Hollywood, last week.

The billing, "cleanest amusement" was very appropriate, for every sap that went against any of the joints went "clean to the cleaners." While one Variety reporter was stalled by the fixers and shills, all wearing the largest lodge pins the writer ever saw, the other Variety man and his companion made the rounds.

If appearances count for anything, the "fix" was in good and strong. This reporter has seen plenty of ripping and tearing in his day, but nothing so raw as with the Kline Shows on Tuesday night, April 19. The reporter could not stand to see a kid taken at one of the joints, tipped the kid off and spoiled the play, to the discomfort of the worker in charge, who remarked, "we take 'em all and how."

Most of the joints were buying back and money was flashed for bait. The usual line of "stories" gaffed, gimmicked and otherwise, were used to relieve the chumps from their money. Wheels, roll down, swinging ball, creepers, mlt joints, etc., were in operation. What few joints there were on the square, were starving to death, not being able to withstand the opposition and flash of coin from the greater number of stands that were working strong. It sure looked like the good old days. With the exception of one or two, most of the shows were rag fronts.

David Horsley, one of the pioneer motion picture producers, had an old time movie show on the lot. Fate plays some queer pranks, for the Kline show was pitched on the former site of the old Paramount Studio. Running in the Horsley tent was a one reeler, "Her Indian Hero," one of the earliest single reel films produced in Hollywood in 1912. In the cast was Dorothy Davenport (Mrs. Wallace Reid) and Jack Conway, not the Mirror Jack Conway or Variety's Con, but the director at M.-G.-M. "The Great Train Robbery" and illustrated songs, comprised the Horsley show.

Frimin's Palace of Sensations, Monkey Speedway, The Charleston, Russell and Barnett's Penitentiary show and the Arkansas Minstrels along with five of the usual rides, is the line up with the Kline show. For some reason or other, the shows under canvass were doing no business on Tuesday night, while the strong working joints were getting all the mob.

Inland Park at Lodi, N. J.

A new amusement park venture is under way at Lodi, N. J., with a syndicate of local business men headed by L. J. Tucci behind it. Through being an inland park the main feature will be a swimming pool.

Los Angeles Rodeo Date

Los Angeles, April 26. The Los Angeles Horse Show Association, will stage its rodeo and roundup at the Coliseum, May 20 to 22 inclusive.

H. B. Webb Shows, 30-May 7, Howell, Ind.
Works Am. Co., Indiana, Pa.
A. S. Yetter Attractions, May 2, Monessen, Pa.
Zarras Monarch, South River, N. J.

"GRIFT SHOWS" PUT UNDER BAN BY CIRCUS FANS' ASSN. MEETING

Annual Session at West Baden—Another Slogan for Fans' Members "To Pay as We Go"—See Robinson Circus

COPS PUT DAMPER ON CIRCUS TICKET SPECS

Speculators around Madison Square Garden handling circus tickets were hard hit by Police Captain Edward Lennon and his staff of "spec hounds." Dozens of speculators and "steerers" were arrested by Lennon and his men.

In West Side Court, Magistrate Michael Delagi, fined them all \$10. One speculator told newspapermen that he had been stuck the day before with more than 126 tickets that he couldn't dispose of.

Unless a person had a ticket for the circus he was stopped from coming West on 49th and 50th street.

Speculators peddled their tickets on the side streets last year and did a landoffice business. The steerer "parked" himself on 8th avenue and directed folks where tickets could be had. Captain Lennon learned how the "specs" cleaned up last year and was prepared for them.

The first week of the circus the speculators did no business because it was Holy Week. However, they had to pay high prices for the stores they rented. The lessees made the brokers engage the places for three weeks.

Last week they were planning to make a grand coup, only to receive a set-back from Lennon.

IOWA FAIR DATE JAM

Shift of Sioux City Causes Conflict All Along the Line

Spencer, Ia., April 26.

Change in dates of the Interstate Fair Association, Sioux City, Ia., to Sept. 5-8 will necessitate general shift of dates for the Northwest Iowa County Fair circuit. Leo C. Dailey, secretary of the Spencer Commercial Club and of the Clay County Fair, this week announced a meeting will be called to consider shifts of the circuit calendar.

The present arrangement promises many inconveniences to exhibitors, race and midway and concession men.

Canyon's Acoustics

Los Angeles, April 26.

The Romona Bowl on the outskirts of Memet, Cal., will have 1,200 concrete seats added to its capacity when the fifth annual pageant glorifying early California life is produced April 23. Garnet Holme, pageant director for the United States National Parks Service, will stage this year's pageant.

Romona Bowl is a natural amphitheatre formed in a canyon. The acoustics are so perfect that 10,000 persons can hear a whisper spoken on the stage.

Frontier Town in Armory

Under auspices of the Madonna House, a frontier town has been erected in the 69th Regiment Armory, 26th street and Lexington avenue, New York, with the affair to run April 23-May 1.

Proceeds are to go to the "Save a Child's Life Fund," with current headquarters at 789 7th avenue.

Gil Robinson, 82, Oldest Showman, Goes Joyriding

Dayton, April 26.

Gil Robinson, 82, one of the oldest show men in the world, and son of the original John Robinson, mortared through from Atlantic City Monday to be here at the opening of the Shrine circus, in charge of his nephew, John G. Robinson.

He came west to attend the meeting of the United States Playing Card Company at Cincinnati next week, but hurried his trip in order that he might attend the opening performances of the Shrine circus.

West Baden, Ind., April 26.

The Circus Fans Association in its 2d annual gathering held at the West Baden Springs Hotel elected all officers.

The association adopted the following new slogan:

"We pay as we go—we stand between the 'grifting' circus and the public—and between the 'grifting' public and the circus."

Going further in resolutions to say that they will refuse the association and individual members aid to any circus carrying grift or immoral shows.

The members attended the opening performance of the John Robinson circus and a great colorful and typical circus program.

They also ate lunch on the lot in the cook house.

Gil Robinson, 82, was present as a guest and was made an honorary member. Jerry Muggivan was also present and with Sam Dill extended every courtesy to the circus, except admittance to the big show—the Fans following their slogan. Members were present from all sections of the country.

The banquet at the Hoosier Club had Lieut. Gov. Harold Van Orman of Indiana, as toast master.

THAT ASBESTOS CURTAIN

Minn. Judge Says City Can Purchase It Anywhere

Minneapolis, April 26.

R. D. Cone, local realtor, lost his suit as a taxpayer to prevent the city council from awarding a \$29,000 contract for the new auditorium's asbestos curtain to the Twin City Scenic Co., Minneapolis concern, of which Theodore Hays, general manager for Finkelstein & Ruben, is president.

Refusing to issue the injunction Judge W. W. Bardwell, in district court, ruled that the city council has the right to buy the curtain from whatever firm it chooses, even if the concern in question does not happen to be the low bidder.

The Peter Clark Co. of New York submitted the low bid of \$25,500. In passing this up the aldermen voting for the Twin City Co. said they preferred to favor home industry and felt friendly toward Hays because of the service he has rendered gratuitously to the city in connection with the auditorium project.

Sues Mugivan for \$35,000 In Heritage Circus Case

South Bend, Ind., April 26.

J. S. Griffin, receiver for the Heritage Bros' circus, filed suit in the United States District Court here last week against Gerald Mugivan, one of the owners of the Sells-Floto and other circuses, with headquarters at Peru, Ind.

The lawsuit asked damages of \$35,000 and charged Mugivan with seizing the Heritage show property. Griffin said he paid \$60,000 for the Heritage show and would have made \$1,000 a day profit.

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"Variety's" Annual Directory

This is the first of an annual directory of all of the show business Variety will publish yearly hereafter, about this time. Its object is to compile an address directory of the extensive and expanding show business, taking in all of its branches with affiliations or allied lines.

Variety sought no profit in this effort, making the charge for each insertion of a name and address \$1. The list herewith has been gathered at a considerable actual money loss, but it is deemed worth it as an inaugural toward an annual publication of value to the show business at large.

This list will not be repeated.

In due time notification will be given in Variety of its intention to compile the second annual Variety's Show Business Directory.

No advertising has been solicited nor accepted for this Directory.

(Continued from Last Week)

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KATZMAN, LOUIS, Arranger-Dir, 392 Audubon Ave, N Y C
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KAYSER, JOE & ORCH, Dir J B Lampe, Trilanon Ballroom, Chicago
KEARNEY, JACK, c/o Jenie Jacobs, N Y C
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MANDEL & ROSE, Artist Rep, 160 W 46th St, N Y C
MACKENNA, KENNETH, 47 Washington Sq, N Y C
MacQUARRIES, M, Harp Ens, c/o Frest The Ex, Watone Bldg, Pitts
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RESER, HARRY F, 148 W 46th St, N Y C
REVELL, NELLIE, c/o Variety, Loew's State Bldg, Los Angeles
REYNOLDS, ABE, 14 Riverside Ave, Baldwin, L I, N Y
REYNOLDS, DANIEL A, Asst Mg Earle Thea, Wash
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RICHARD, MAX, Agcy, 1622 Capitol Bldg, Chicago
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RITTENBAND, JACOB, Mus Dir, 81 Huntington Ter, Newark N J
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RIVERS, WALTER A, Press Rep, Warfield Thea Bldg, San Francisco
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ROCKWELL, WM, Mgr, c/o V Moret Mus Co 1595 By NY
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RODION, G, Dancer, c/o Scala Concert Bur, 1016 Steinyway Bldg, NY
ROGERS, CHAS R, M-P Prod, 1st Nat Studios, Burbank, Cal
ROGERS, HOWARD EMMETT, Author, Lambs Club, N Y C
ROGERS & DONNELLY, Actors, 512 Reservoir Ave, Cranston, R I
ROGOWSKI, HENRI CO, Inc, News Paper Pubs, 444 Pearl St, N Y C
ROLEF, B A, Palais D'Or, N Y C
ROMANELLI, LUIGI, Gen Mus Dir, King Edward Hotel, Toronto
ROMANO, CARME, Real Estate, 10 S LaSalle St, Chicago
ROMEO, MICHAEL A, Act-Dancer, Fairview Cottage, Asheville, N C
RONFORT, GUSTAVE W, DR, Org, 1355 Greenleaf Ave, Chicago
ROONEY, TOM, Art Rep, Earl Carroll Bldg, N Y C
ROSE, BILLY, Author, 161 W 54th St, N Y C
ROSE, DAVE, Art Rep, 160 W 46th St, N Y C
ROSE, HARRY, Friars Club, N Y C
ROSE, JACK, Asst Mgr Coston Book Cir, 910 S Mich Av, Chicago
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ROSEBROOK, LEON, c/o Harms, 62 W 45th St, N Y C
ROSEN, MATTY, Art Rep, 160 W 46th St, N Y C
ROSEN, MURRAY, Friars Club, N Y C
ROSENBLUM, WM, Mgr, Rialto Thea, Chicago
ROSENFIELD, M S, M P, Rep & Broker, 1540 Bway, N Y C
ROSERAY & CAPELLA, Perform, 211 Rue Lafayette, Paris
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ROSSEN HARRIS B, Turf Editor, c/o Morn Tele, 822 8th Ave, N Y C
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ROTHSCHILD, LEO, Kings of Rhythm, 306 W 14th St, N Y C
ROWDEN BOYD, c/o E K Nadel, 148 W 46th St, N Y C
ROWELLYS, THE, Nov, c/o Louis Spielmann, Palace Bldg, N Y C
ROWLAND R A, Gen Mgr 1st Natl Pict Inc, 383 Madison Ave, N Y C
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RUSH EDW F, Mgr, 723 7th Ave, N Y C
RUSSELL BEN Composer, c/o Leo Feist, 711 7th Ave, N Y C
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RYAN JACK, Owner-Mgr Vallejo Thea, Vallejo, Calif
RYAN THOS J, Vaude, 1 Ridgewood St, Flatbush, Brooklyn, N Y
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SAGERMAN G H, News Depot, 222 E Walnut St, Green Bay, Wis
SAGERSON, F P, Press Agt, Langwell Hotel, N Y C
ST CLAIR WILLIE, Actor, c/o Willie's Recep, 218 Strand Bldg, N Y C
ST REGIS RESTAURANT, 1570 Bway, N Y C
ST REGIS RESTAURANT, 1627 Bway, N Y C

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HAL HALPERIN in Charge
State-Lake Theatre Bldg., Suite 520
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, State-Lake Theatre Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Snappy weather, not too cold, should have been ideal for business at the Diversey Friday night, but only about a third of the seats in the big house were occupied. Blame cannot be placed on the show, Orpheum unit, four acts and after-piece, which provided plenty of entertainment. Picture, "Heaven on

Earth," should have been more of a draw than a hindrance, yet there were wide open spaces both upstairs and down.

This outlook, which might have excusably depressed those on the stage, did not seem to affect the work of the acts, however, and the N. V. A. "congregation" out front, although few in number, were all awake. The applause echoed from the empty spaces, and that helped. Judson Cole, doing nut magic, was in the deuce, and stole the show. His patter seemed both original and new, and it was combined with real ability.

A chorus and solo dance cycle, called "The Orpheum Dance Revue," with one exception all girls, followed. Well costumed and contains an Indian number good enough for anybody's vaudeville show. The choristers were in evidence all evenings.

The opener was Peter Lane, better than average exhibition of quick picture painting. A boy and girl singing team (not billed) sang in harmony with the chorus as Lane created his pictures. Unusually elaborate for an opener.

Later the girl singer appeared in a solo dance number in the revue and took part in a black-out comedy sketch in the afterpiece.

Val and Ernie Stanton worked nicely in the spot position. Boys went through their own comedy routine and then announced the after-piece, called "Much Ado About Nothing," in which they were the masters of ceremony. The skit was a tab pattern of the big revues, opening with a typical revue chorus number, the girls seated at desks before a velvet drop, pounding clacking typewriters in unison. It was an introduction to the first comedy sketch, an office scene, one background piece against a velvet drop. Nut material put over by the Stanton boys. Another chorus number and another sketch followed, after which Judson Cole appeared and introduced each member of the unit company from a magician's cabinet.

Show deserved a better break in patronage.

Lenore Ulric was the name in the big spot at the Palace this week. Very lucky, this Palace, to be acquainted with agents capable of digging up legit "names" on an average of at least one a week. These "names" have either been a personal draw and have come through, while in others the theatre seemed content with off business. And in cases where a new legit "name" could not be found around. Those then on the list were held over in order to keep up the pace.

Through this arrangement and because of a general leaning toward legit, there hasn't been a genuine vaude show at the Palace since its opening seven months ago. That's a long time for a theatre to advertise vaude and show something else. Still, it might be the best way, for vaude is apparently dead in this town. Give 'em a real vaude bill here and they'll think you're cheating.

Miss Ulric's personal local following expected to see her in "Lulu Belle." She crossed them with a sketch, which won't help a bit. The playlet is none too good and only a fair showcase for the star, though

it is all Ulric and never anything or anyone else.

Frakson had them fooled and gaping with his palm work. He had quarters and halves dropping in his little bucket from the ears, noses and handkerchiefs of the customers in a well done aisle number and wound up by getting a whole package of smokes out of one butt. That last trick is a darb. Frakson deuced to follow Count Perronne and "rix Oliver.

A brace of so-so acrobats got the break of their lives through a flash turn, Mlle. Rhea and Santoro. A fair classical dance routine is clipped in the middle to allow for a formal hand-to-hand number. One of the acrobats doubles to do a pair of adagios with Mlle. Rhea and shows nothing. He is probably Santoro. Only the dancing of Rhea and the singing of a supporting girl, Marion

Harry Rogers Theatrical Productions.

Lew West, picture-house booker, Billy Diamond-Sun office here, goes to New York to line up some new material.

SAN ANTONIO

By J. FRANK McDANIEL

Majestic—"Ankles Preferred" and vaude.

Empire—"For Allimony Only" and vaude.

Aztec—"Tender Hour" and specials.

Palace—"Should Men Walk Home?" and specials.

Texas—"Children of Divorce" and specials.

Princess—"The Red Mill."

vance agent. At the time of his demise Burks was ahead of the Hagenbeck shows.

WILLIAM CULLMAN

William Cullman, seventy, formerly in the box office, Metropolitan Opera House, died at his home at Atlantic Highlands, N. J., April 21. Mr. Cullman was a life member of the Treasurers' Club of America.

Hugh Reilly Dies at 84

Hugh Reilly, 84 years old, retired real estate man, of 358 West 51st street, and said to be the holder of much theatrical real estate, died after a brief illness. Reilly for 25 years was president and chairman of the McManus Club.

Reilly is reputed to have amassed almost \$1,000,000. He came from County Cavan when a youth. He went to Harvard University, friends said, but didn't stay long. He tired of it and he got a job as a barkeep. It wasn't long before Reilly opened a "place" of his own. When wealth came he invested his capital in real estate in the Rialto. He started the late George Washington Plunkett on his political career. When Plunkett died, Reilly became advisor to the latter's political enemy, Thomas ("The") McManus. They were inseparable.

Sampson Gelder, 68, state carpenter, who had been on the road with the "Ben Hur" outfit, died suddenly April 18 in his room in the New Albany Hotel, Youngstown, O. He was a Mason and his home had been given as New York.

C. M. Plummer, sixty-five, bass viol player, Empire Theatre, Lewiston, Me., died recently. He was also a member of the Lewiston and Auburn Symphony Orchestra.

Ferdinand Erickson, father of Clarence Erickson, treasurer, Douglas Fairbanks Picture Corp., died April 20 in Salt Lake City of heart disease.

Dr. Folsom, father of Bobby Folsom (Mrs. Harold Kemp) died April 19 at Joliet, Ill.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Barclay, hold up an act that will rate big time when Joe Frisco becomes a prima donna. Also falling short of his spot was Robins, the "musical maniac." He was out of place in fourth position on this presumably big time bill. Robins is no slouch in an intermediate show, but his stuff has been too long in use to rate what he's trying to accomplish this week.

Miss Ulric closed the very poor first part and Ben Bernie, held over, started the second. Bernie repeated his success of the week before and again topped honors. His gagging is brand new this week and all of it good.

Leo Carrillo, on seventh, was swamped. He came on to do a master of ceremonies, but a long show mitigated. Dialect stories failed to get more than a ripple. He must be proud that he's in vaude. Sergeant Franklin and Roby Royce cleared. Business only fair. Loop.

Sunday shows will be revived in Oregon, Ill., if passage of a clause in the recent election ballots means anything; 610 citizens there favor them and 514 opposed. In Wheaton, Ill., "Red" Grange's home town, the proposition was voted down by a majority of 61.

De Sylva, Brown and Henderson open a Chicago office in the Woods building soon with Joey Stool manager.

Special show announced for celebration of first anniversary of Benjie Kreuger and band at B. & K.'s Uptown theatre.

Aragon and Trianon ballrooms held "Orchestra Feature" nights at which seven full dance bands were used.

Sam and Dave Wolf, managing directors, opened new Club Bagdad, 64th street and Cottage Grove avenue. Joe Cook headed entertainers in big floor show.

New shows opened at Barney Franklin's Kit Kat club and at the Silver Slipper. A Roy Mack revue is attracting at latter cafe.

William Roche, manager, Harris theatre, is trying to book "The Spider" as his next attraction. "Chicago" still reported as headed for this theatre.

Ralph Ketterling, Chicago representative, Al Woods, announced "10th Avenue" would replace "Shanghai Gesture" at the Adelphi.

Daylight saving time went into effect here Sunday. "Fast" time will continue until October.

The Motion Picture Owners' association grand ball and movie frolic at new Hotel Stevens May 1.

Goodman theatre repertoire celebrated birthday of William Shakespeare with "Twelfth Night."

Harry Rogers, vaudeville and tab producer, last week incorporated his firm under the laws of Illinois for \$25,000. The corporate name is

Rialto—"Fighting Love." Auditorium—Dark.

John J. Fanning of Brownsville contemplates a house in that city. Cost estimated \$200,000.

Hal C. Worth, an old-time theatrical man, has been appointed exploitation head of the new Aztec in San Antonio.

Vernon Geyer, San Antonio organist, takes over the Morton Grand at the Aztec this week, succeeding Ann Galey.

William Madden is managing Proctor's 53th St., New York.

OBITUARY

(Continued from page 54)

attention to Dorothy Mackaye, who affirms she was legally married to Raymond. A news account of Raymond's death appears elsewhere in this issue.

GEORGE TALBOT

George Talbot, 64, manager of Heuck's opera house and former scenic artist of Cincinnati, died April 20 at his home in that city from pleural pneumonia. His daughter, Florence Talbot, in recent seasons was a prima donna on the Columbia Circuit. A son and widow also survive.

MICHAEL J. BURKS

Michael J. Burks, 59, circus man, died in St. Elizabeth Hospital, Dayton, Ohio, April 26. The body was sent to Chillicothe, Ohio, for interment.

Burks was best known as an ad-

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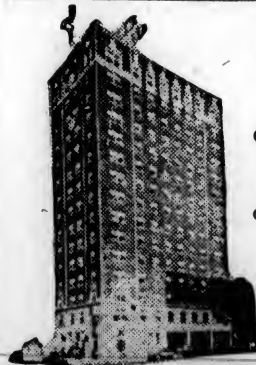
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MINNEAPOLIS

Metropolitan—"Music Box Revue," Shubert—"Believe Me, Xantippe" (Bainbridge Players).
Hennepin-Orpheum—Vaudeville, pictures.
Pantages—Vaudeville (Van and Schenck), pictures.
Palace—"The Demi-Virgin" (McCall-Bridge tab.).
Seventh Street—Vaudeville ("Sunshine Sammy"), pictures.
Gayety—Carrie Finnell Show (Mutual).
State—"Affair of the Follies," Vitaphone (Elman), "Songs of the Sea" (stage).
Garrick—"A Kiss in a Taxi."
Strand—"The Yankee Clipper."
Lytic—"Love's Greatest Mistake."
Grand—"The Wrong Mrs. Wright."

Fred Harding, former Hennepin-Orpheum publicity man, has resigned as manager, Orpheum Circuit house, Springfield, Ill.

With the promoters featuring home talent in most of the shows and holding prices down to a \$3.30 top, boxing has staged a great comeback here. There are weekly shows drawing from \$5,000 to \$8,000, the last three being complete sell-outs at the Armory.

"Buzz" Bainbridge is bringing Fred Eric from New York for a single week's engagement to play Romeo opposite the Juliet of Mary Young, present guest star at the Shubert. It will be the Bainbridge Players' first fling at a Shakespeare play, but they have tackled Shaw, Masefield, Galsworthy, O'Neill, Jones, Pinero, Ibsen and Suderman with marked success. After Miss Young's engagement next week Edith Tallaferrero returns for three weeks, followed by Martha Hedman for three weeks.

"Trelawny of the Wells" plays the Metropolitan May 13-14.

Fred Randall, winner of a song writing contest held by Pantages, has been routed by Manager Bostick over the circuit.

The Garrick (F. & R. movie), used local choruses for a stage act last week, the Madrigal Ladies' chorus (36) worked three nights and the municipal chorus (100) two nights.

Florence Macbeth, Minnesota singer, will take part in opening of the new municipal auditorium in June.

Helen Joy has replaced Bella Cairns as leading lady, Casey Players (stock), at the President, St. Paul. Martha Hedman (guest star) appears in "Outcast" and "Hedda Gabler," starting May 8.

Finkelstein & Ruben have installed stock at the Princess, St. Paul, in connection with the photoplay program. Its personnel consists almost entirely of young Twin City players.

Two new movie theatres have



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been announced for Richfield, a suburb, which Minneapolis has just annexed. Joseph W. Cohen, owner of the Lagoon theatre, now leased by F. & R., will erect a \$125,000 house to be equipped for Vitaphone and vaudeville, as well as screen offerings. The other theatre, to cost \$50,000, will be erected on property owned by A. R. Wattles.

Jack R. Keegan, publicity manager for Vitaphone, has advised Eddie Gallinagh, Minneapolis F. & R. advertising manager, that the newspaper advertising copy prepared by Gallinagh for Vitaphone here will be sent to all the theatres with Vitaphone installation throughout the United States as a model.

INDIANAPOLIS

By EDWIN V. O'NEEL

Murat—Dark.
English—"Little Spitfire," Ber-kell stock.
Keith's—Vaude (last week of season).
Circle—"Better Ole," Vita.
Apollo—"Johnny Hair Cut."
Colonial—"Beau Geste" (2d last week).
Ohio—"Mr. Wu."
Mutual—Burlesque.

Last week of big time vaudeville at Keith's this season. Stuart Walker's stock company will open there with "Road to Yesterday."

Sells Floto circus here May 3.

A building permit petition for a \$1,250,000 house at 38th and Meridian streets has been withdrawn by Mark Margolis, promoter, following a storm of protest from a Methodist church congregation.

Fox-Roxy downtown movie house to be erected by Fox, according to dispatches. New movies will be in connection with the James Whitcomb Riley \$3,500,000 hotel at Kentucky avenue and Illinois street, according to rumor. The site is less than a block from the Trebler, new Indiana Publix house.

Mrs. David Ross, Indianapolis, was re-elected president of the National Indorsers of Photoplays in convention last week.

Pat Heavey, Terre Haute, manager of Hippodrome and Liberty houses, goes to Saginaw, Mich., to become manager of Regent, large house there.

The Colonial, operated by Harry E. Cohen and Edmund Bingham, was placed in the hands of receivers. Sale price of the furnishings purchased by the Capitol Amusement Co. was \$941. H. H. Wood-small, Indianapolis, is vice-president of the Rembusch firm.

Theodore W. Barhydt, 57, died in Terre Haute. He was the former lessee of the Grand and at one time was half owner of a theatre there, first combination house in the city.

George Sommes, director, Stuart Walker stock, which opens here May 2 at Keith's, was to confer with Walker in New York this week.

Jules Buffano, composer, succeeds Arthur Gelsler as director of the Texas Orchestra, the latter having been transferred to another Publix house.

Lilly Cahill, one time Broadway star, scored a hit with the first production of Little Theatre's "Dover Road," presented under her management.

LOUISVILLE

By P. H. D.

Brown—"The Patsy" (stock).
Rialto—Vaude. "Devil Horse" (24, 25, 26, 27); "Remember" (28, 29, 30).
Strand—Vitaphone—"Special Delivery."
Mary Anderson—"Knockout Reilly."
Majestic—"Orchids and Ermine."
Walnut—"Husband by Proxy" (musical stock).
National—"Afraid to Love."
Gayety—"Skyrockets" (Mutual).
Alamo—"Bitter Apples."

The Brown Players (summer stock) did excellent business here on their initial offering of "The Butter and Egg Man." Robert Midlemaas in the Broadway production had the same role in the stock cast.

The Kansas City Collegians will play at Edgewater Gardens, a summer dance place here.

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By HARDIE MEAKIN

Belasco (Shubert)—George Arliss in "Old English." Sunday night of week given over to Jacob Ben Ami in "Samson and Delilah." Week seemingly marks end of season.
National (Rapeley)—"Night Hawk"; next, Eva Le Gallienne; May 9, Cochran stock.
Poli's (Shubert)—Dark, evidently for season.
Earle (Stanley Co.)—Vaude-pcts. Keith's (K-A)—Vaude.
Little (Columbia)—"Kongo."
Gayety (Mutual)—Burlesque. Saturday next end of season.
Strand (Linkins)—Pcts-burlesque tab.
Wardman Park—"Greater Glory." Pictures
Columbia—"Love of Sunya" (run).
Apollo—"Caligari"; next, "Cran-queville" and "Madame Wants No Children."
Metropolitan—"Sea Tiger" and Vitaphone; next, "Three Hours."
Palace—"Let It Rain"; next, Fire Brigade.
Rialto—"God Gave Me 20 Cents"; next, "Monte Cristo" (reissue).

Washington is seeing the necessity of advertising an orchestra as "in person." Waring's Pennsylvanians, as a Vitaphone, were last week at the Met. This week the orchestra itself is topping the Earle bill.

After a very much up-and-down season of it the Mutual closes on Saturday night. The Gayety, however, is continuing.

The Villa Roma, a roadhouse on the Rockville pike about five miles from town, is trying it again. Moe Baer has his orchestra set as the principal feature.

Edwin Williamson, for nine years chief electrician of the Met, and Gertrude McKee were married Easter Monday.

Elsie Janis is in for a quick repeat at Keith's. She replaced Cecilia Loftus and Blossom Seeley, originally scheduled to split the top billing position.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Honor of the Family" (Otis Skinner).
Missouri—National Players stock.
Orpheum—Vaudeville.
Newman—"Knockout Reilly" and Publix (unit).
Royal—"Children of Divorce" (2d week).
Mainstreet—Vaudeville, pictures.
Liberty—"Shadows" (picture).
Pantages—Vaudeville, pictures.
Globe—Loie Bridge (Stock), pictures.
Garden—Vaudeville, pictures.
Empress—Burlesque (Mutual).

The Junior League Follies, the town's biggest amateur annual, at the Shubert this week, staged by Ned Wayburn, had the Ted Weems orchestra (Hotel Muhlebach) in the Night Club scene.

The Ted Weems orchestra, which holds the long run record of the Hotel Muhlebach's Plantation Grill, leaves May 1 for an engagement at the Hotel Baker, Dallas, to be followed by a summer run on the Steel Pier, Atlantic City.

Millcent Worden, with the National Players stock as ingenue, has returned to Rye, N. Y. According to report her stay in Kansas City was far from pleasant. She gave up an engagement with the Marx Brothers to accept the local offer. Her first week here found her too ill to play. The next she played a colored maid in "The First Year." A week's lay-off followed and then another "bit" in "Welcome Stranger," and then home.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting—"The Butter and Egg Man" (Frank Wilcox Co.).
Temple—"Love 'Em and Leave 'Em" (Temple Players).
B. F. Keith's—Vaudeville-pictures.
Savoy—Dark.
Empire—"Let It Rain."
Strand—"Casey at the Bat"—Vitaphone (Van-Schenck, Waring's Pennsylvanians, Margaret McKee).
Eckel—"It."
Regent—"Summer Bachelors."
Palace—"Mismates."
Harvard—"There You Are."

The marines are much in evidence on the local Rialto. Last week the New Eckel used "Tell It to the Marines" as its opening bill, playing to excellent business. This week it's the Empire's turn to cater to the leathernecks, with Doug MacLean's "Let It Rain." Corporal James Dwight Snyder Detachment, Marine Corps League, provided a continuous color guard for a ballyhoo at the New Eckel last week.

Michael Freedman, Schine aide, put over the stunt.

Vitaphone may have failed to click in some towns, but in Syracuse it is drawing land-office business to the Strand. The house with "Don Juan" last week rolled up a record gross.

Spring Rylington, former Stuart Walker leading lady, is joining the Temple Players as second woman, replacing Elwyn Harvey.

Fréd Perry, Watertown, former press agent for Robbins Enterprises, is handling publicity for the Binghamton theatre, Binghamton. Perry is a former actor. David Cohen is now in charge of the Binghamton, succeeding H. M. Addison, who has gone to Buffalo to direct the new Great Lakes theatre.

The Century Play Co. has accepted "Leave It to Jerry" as the new title for the Rida Johnson Young play done in New York as "Cook of the Roost." The title was suggested by Henry Wette of this city in the contest conducted by the Temple Players, who used the piece as its opener, billing it as "A Play Without a Name."

Vladimir Shavitch, conductor, Syracuse Symphony, which closed its season Saturday, goes abroad immediately to conduct as guest conductor in London, Paris and Madrid. Returning to America, he will serve as guest conductor of the Los Angeles Philharmonic and the San Francisco Symphony during July and August. He will conduct the Los Angeles concerts in the Hollywood Bowl and the Frisco orchestra in its Berkeley series at the Greek theatre.

The new Little Theatre at Hobart College, Geneva, was dedicated last week with the production by the Medbury Mummies of Philip Barry's "The Youngest."

Ringling-Barnum Show here June 15-16.

William O'Hearn of this city has joined "The Student Prince" in Chicago.

Dr. John H. Van Rensselaer, 68, long a figure on the local Rialto, and house physician for several local theatres at various times, died April 24 after an illness of three months. The Elks conducted funeral rites on Tuesday.

DETROIT

By JACOB SMITH

Shubert-Detroit—"A Night in Spain" (2d and last week). Receipts the opening Sunday exceeded by \$125 the record of the house. Next, premiere of "Tenth Avenue," melodrama by John McGowan and Lloyd Griscom, with William Boyd, Edna Hibbard, Louis Calhern, Roy Gordon, Frank McHugh, Gregory Ratoff and John Butler.
Garrick—"Broadway" (2d week).
Bonstelle—"Daisy Mayme."
Shubert-Lafayette—"The Dove" (National Players).
New Detroit—"Cradle Snatchers" (Blanche Ring); next, Trelawny of the Wells.
Madison—"Kuddling Kuties."
Michigan—"Wolf's Clothing."
Sousa's Band.
Adams—"Slide, Kelly, Slide."
Broadway-Strand—"Her Indiscretion" (Bert Smith Players).
State—"Matinee Idols."
Capitol—"The Love of Sunya."
Madison—"Don Juan"—Vitaphone.
Washington—"The Virginian."
Colonial—"Tarzan and the Golden Lion."

Bonstelle Playhouse starts its regular summer season May 16, with a change of program every week. The prices will also be reduced.

"The Miracle" opens the new Olympic Arena in the fall. It is booked for four weeks. The Olympic will seat 15,000. The second attraction will be rodeo, followed by hockey and ice skating on off nights. Efforts are being made to secure some of the big fights through Tex Rickard.

Monk Watson, who is still a big attraction at the Grand Riviera, has been signed for next season by the Munz Theatrical Enterprises, who operate the Riviera and other local houses.

Robertson Theatrical Enterprises announce a new theatre, the York, on Sheaffer road, near Michigan avenue, seating 2,500.

PITTSBURGH

By JACK A. SIMONS

Alvin—"Gay Paree" (2d week).
Gayety—"Mollie Williams show" (Columbia).
Aldine—"Slide, Kelly, Slide."
Academy—"Band Box Revue" (Mutual).
Davis—"Upstream" and vaude.
Grand—"The Yankee Clipper."
Harris—"Whispering Sage" and vaude.
Liberty—"The Yankee Clipper."
Olympic—"Don Juan" and Vitaphone (2d week).
State—"Bitter Apples."
Cameo—"The Fourth Commandment" (2d week).

The Shubert Alvin, with "Gay Paree," has the town to itself this week from a legit offering standpoint. The Nixon closed the most successful season of its existence on Saturday night, according to Harry Brown, and the Pitt is dark following the seven-week run of "What Price Glory." A stock company will move into this house shortly. "The Poor Nut," that wound up the season at the Nixon also folded its tent here. The Alvin will close with a return engagement of "The Vagabond King," May 9.

MILWAUKEE

By HERB ISRAEL

Pabst—German stock.
Empress—"April Showers" (stock).
Gayety—Jack LaMont (Mutual).
Alhambra—"Resurrection" (2nd week).
Davidson—"What Price Glory."
Garden—"Birds of Prey."
Majestic—"Bertha, the Sewing Machine Girl"—vaude.
Merrill—"The Flaming Forest."
Miller—"California or Bust"—vaude.
Palace—"White Gold"—vaude.
Strand—"Easy Pickings."
Wisconsin—"Evening Clothes."

Gilda Gray slipped into town last week to visit her parents here. On leaving she announced she was en route to New York before returning to California to start a new film.

The Wisconsin is celebrating its third anniversary this week with monster stage show.

The Garrick, dark the greater part of last year, may open next fall with burlesque. This will give the town three burlesque houses next season.

The Wisconsin News, Hearst sheet, is producing a four-reel motion film, written by Hassall T. Sullivan. It will be shot in Milwaukee with interiors taken on the Alhambra stage.

58TH ST.

(Continued from page 25)

Ivory tickler. Miss Norton's songs registered. So did some of the talk. The act landed squarely without much effort.

Johnny Hyman held next to shut with his chalk talk and managed to scare up occasional ripples, welcome to an almost barren comedy bill. Johnny did nicely while on and finished to good returns.

Frank Hughes and Co. closed with a dance revue. Edna.



Nat Lewis

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FRED J. BUTZ, Resident Manager

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DOUBLE, \$3 EXTRA
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PORTLAND, ME.

Keith (25)
Haynes & Beck
Dance Troupe
J & W Hale
Hector & Holbrook
Brown & Demont
Dick Lyon
(2)
Kelso & Demont
Carlton & Bulen
J Burchill Co.
Jerome & Evelyn
Ann Suiter
Crouch Richards
(2)
Le Dova
Clifford & Marion
Martin & Martin
Brown & Whitaker
Hert Errol
Crafts & Douglas
Harris
2d half (28-1)
Stanley & Quint
We 3
Jayes & Speck
Wilfred DuBois
Bob Larry's Ent
Mills & Hunter
Stewart & Mercer
(One to fill)
P'GHK'PSIE, N. Y.
Avon
2d half (28-1)
Mary Marlow
Dick Keane
Ed Parlo
Rokoma & Loretta
RALEIGH, N. C.
State
2d half (28-1)
North East S & W
5 Maxillos
Coffman & Carroll
Kale & Indetta
(One to fill)
READING, PA.
Rajah
2d half (28-1)
Robt Haines
Jinks & Ann
Rolley & Ogden
(Two to fill)
RED BANK, N. J.
Palace
2d half (28-1)
Billy McDermott
Riker & McDougall
(Three to fill)

RICHMOND, VA.

Lyric
2d half (28-1)
Romas Midgits
Sig Placco
Grace Elder
Schaefer & Bernice
Lancaster & L.
ROCHESTER, N.Y.
Temple
2d half (28-1)
Amazon & Nile
Joe Deller
Ben Belleclair
Ayer & Wilson
Barto & Clark
E & L Ford
SARATOGA SP'GS
Congress
2d half (28-1)
Volunteers
Torcan's Rooters
(Three to fill)
SCENECTADY
Proctor's
2d half (28-1)
Musical Hunters
Primrose 4
Babe Egan Red H
Marian & Jade
(One to fill)
SCRANTON, PA.
Poll
2d half (28-1)
Allan & York
Dayton & Rance
(Three to fill)
SHAMOKIN, PA.
Capitol
2d half (28-1)
Francis Ross & D
Follies DeLuxe
F & D Rial
Levan & Boles
W & I Holmes
S. NORWALK, CT
Palace
2d half (28-1)
Daly & Nace
Wilson & Cooper
Wilbur Sweetman
Olyn Landick
Ward & Donley
SPR'GFLD, MASS.
Palace
2d half (28-1)
P & B Coscia

Wilton & Weber

Gintaro
(Two to fill)
STRACUSE, N. Y.
Capital
2d half (28-1)
Zerrain & Farrar
Jarvis & Harrison
Ethel Davis
Ralph Greenleaf
Freda & Palace
(One to fill)
TOLEDO, O.
Kelth
2d half (28-1)
The Andersons
Lady Tseu Mel
Black & Sully
Ballet Caprice
Weston & Hutchins
Shadowgraph
(Grand Rapids
Split)
1st half (2-4)
Sylvia Clark
Chas J Hill
Irving & Chaney
H LaVali Sis
M Dexter Dancers
(One to fill)
TORONTO, ONT.
Hippodrome (25)
Parisian Art
Smith & Strong
Owen McGibney
Allen Stanley
Peter Higgins
W & J Mandell
York & Kink
York & Kink
(One to fill)
(2)
Helen Buch 3
Rogor Imhoff
Venita Gould
Wheeler & Whiter
(Others to fill)
TRENTON, N. J.
Proctor's
2d half (28-1)
Willy & Knight
Alexandria
Fagnana
Lillian Fitzgerald
Vera Sabini
Harrington
TROY, N. Y.
Proctor's
2d half (28-1)
O'Conna'r & Vaughn

Wainman's Deb

T & D Ward
Martells
(One to fill)
UNION CITY, N. J.
State
2d half (28-1)
Creighton & Lynn
Wayburn's Proms
(Three to fill)
UTICA, N. Y.
Galey
2d half (28-1)
Remple & Howard
Libby Dancers
Vaughn Comfort
Frank Richardson
(One to fill)
WARREN, O.
Robbin's
2d half (28-1)
Hazel Cronly
(Others to fill)
WASHINGTON, D. C.
Farlie (24)
Le Rays
Suns & Doone
Dan Coleman Co
Marino & Martin
Waring's Penn Or
(2)
Jack Hanley Co
Groody & Davis
Cantor Rosenblatt
Clifton & Delfex
Welch's Minstrels
Kelth's (24)
Erlie Janis
Roger Imhoff Co
Barry & Whitley
Sheldon Heft & L
Farrington & Mack
Reck & Rector
Homer Romaine
Boudini & Bernard
(2)
Wm Faversham Co
London Paris N Y
Ethel Davis
Herbert Clifton
Crafts & LaMont
Gaudschmidt
B & J Pearson
Ferry
WASHINGTON, PA.
State
2d half (28-1)
T & A Waldman

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(Three to fill)
WATKINS, N.Y.
Avon
2d half (28-1)
McIntyre
Camp & Grobell
China Blue Plate
(Two to fill)
WILKES-BARRE
Palace
2d half (28-1)
Dany Rev
DeLeon & Davies
Kluttings Animals
Cole & Snyder
WILMINGTON, DEL.
Garlick
2d half (28-1)
Patrick & Ott
Joe Rich
Tom Heilly
(Two to fill)
WNSOCKET, R. I.
Bijou
2d half (28-1)
Hall & O'Brien
Broadus Erie
(One to fill)
Hashi & Osai
Dan Dugan
(One to fill)
WRC'STR, MASS.
Palace
2d half (28-1)
Janis & Chaplow
Danc'g McDonalds
Haunted
Berren's Fifi
(One to fill)
YONKERS, N. Y.
Proctor's
2d half (28-1)
Lane & Harper
Manny King Co
Dillworth & Garrett
K T Kuma
(One to fill)
YORK, PA.
York O. H.
2d half (28-1)
Cole Ward
Gordon Kibbler
Leland & St. Clair
Hap Hazard
(One to fill)
YOUNGSTOWN, O.
Keith-Albee
2d half (28-1)
The Hardeians
Ray Conway & T
Brown & Whitaker
(One to fill)

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MONTREAL

Plans for the opening of the Royal Commission inquiry into the Laurier Palace theatre fire disaster of last January are now complete with the appointment of Edouard Teller, Montreal lawyer, as secretary. First session will open Tuesday next here. Justice Boyer of the Superior Court has been appointed president of the commission.

Theatre safety rules adopted for houses all over the United States are being transmitted to Montreal theatre managements by the Province of Quebec Safety League.

Further reports on the theatre situation in this city were submitted by the civic public building commission this week. They show that five of the 58 theatres in Montreal have now been definitely closed; 25 have complied with the instructions sent them, and the balance are so actively engaged in carrying out the wishes of the commission that the chief city inspector expressed the hope that all the alterations in question will have been completed by May 1. Proprietors and managers of moving picture theatres in the city have further been notified that they must produce, with their applications for new licenses for 1927, complete plans in conformity with the resolutions of the Public Building Commission.

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NORFOLK, VA.

Norva
2d half (28-1)
Ann Codes
Harriet Nawret
(Three to fill)
NORST'WN, N. J.
Garlick
2d half (28-1)
Billy Puri
Mack & Stanton
(Three to fill)
N. ADAMS, MASS.
Empire
2d half (28-1)
Weber & Callahan
Rhoda Brochell
Colonial 6
Mitkus 2
Dotson

Grand O. H.

2d half (28-1)
Boyle & Della
Roberts & Velle
Lumm & White
(Two to fill)
Keith (25)
5 Bracks
Haynes Lehman & K
Ferry Conway
W & G O'Hern
Wm Fabrisham
Cecil Cunningham
Gracelle & Theo
Jans & Whalen
Act Beautiful
(2)
Harrington Sis
Marion Ford
Willie Solar
Nazimova
(Others to fill)

OTTAWA, CAN.

Kelth's
2d half (28-1)
Stutz & Bingham
Sybil Vane
Raymond Fagan
Raymond Tokio
Sneezer Jr
PASSAIC, N. J.
Montauk
2d half (28-1)
Marie Silver
Claude & Marion
Masked Athletes
McLellan & Sarah
Ailyn Mann
Chas Tumblin

Nixon

2d half (28-1)
Pearson & Anders'n
Dance Troupe
Bill & Genevieve
Bobby Folsom
(One to fill)
PITTSBURGH
Davis (25)
Prince Tokio
B Farrell Co
Roy Byrce Co
Seed & Austin
Eral & Fejer
Brooks & Rush
(2)
Le Dova
Clifford & Marion
Martin & Martin
Brown & Whitaker
Hert Errol
Crafts & Douglas
Harris
2d half (28-1)
Stanley & Quint
We 3
Jayes & Speck
Wilfred DuBois
Bob Larry's Ent
Mills & Hunter
Stewart & Mercer
(One to fill)
P'GHK'PSIE, N. Y.
Avon
2d half (28-1)
Mary Marlow
Dick Keane
Ed Parlo
Rokoma & Loretta
RALEIGH, N. C.
State
2d half (28-1)
North East S & W
5 Maxillos
Coffman & Carroll
Kale & Indetta
(One to fill)
READING, PA.
Rajah
2d half (28-1)
Robt Haines
Jinks & Ann
Rolley & Ogden
(Two to fill)
PLATTSBURG, N.Y.
Strand
2d half (28-1)
Billy McDermott
Riker & McDougall
(Three to fill)

PENSACOLA, FLA.

Saenger
2d half (28-1)
Reed & Lucy
Stephens & H'ister
Fall Mall
Ruby Latham 2
Joy Bros & Gloom
PHILADELPHIA
Allegheny
2d half (28-1)
Ora
Krugel & Robles
Ruby Norton
Withers Opy
(One to fill)
Broadway (25)
Kelso Bros & D
(Others to fill)
Cross Keyes
2d half (28-1)
Loran & Soper
Clifton & DeRex
Stubbsfields
Venetian Masq
(One to fill)
Earle (25)
Dietrich Rev
& Layere
(One to fill)
Valders & Walters
Janet of France
Long Tack Sam
Frank Finney

PITTSBURGH

2d half (28-1)
Stanley & Quint
We 3
Jayes & Speck
Wilfred DuBois
Bob Larry's Ent
Mills & Hunter
Stewart & Mercer
(One to fill)
P'GHK'PSIE, N. Y.
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Jinks & Ann
Rolley & Ogden
(Two to fill)
PLATTSBURG, N.Y.
Strand
2d half (28-1)
Billy McDermott
Riker & McDougall
(Three to fill)

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ALLEN, CLEVELAND (2 weeks)

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¶ "Never tire of listening to you boys."—*Sid Grauman.*

¶ "I agree with Sid Grauman."—*Morris Gest*

¶ "Any spot, any bill."—*Con, Variety.*

¶ "You can play for me any time."—*Edward V. Darling.*

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