

VARIETY

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64 PAGES

20 WEALTHIEST SHOW MEN

N. V. A. DUES REFUSED FROM GIRL UNTIL REPAYING \$635 TO N.V.A.

Though Amount of Indebtedness of Dolly Malone Covered by \$1,000 Insurance, She Is Automatically Cut Off from "Relief"

Chicago, May 3. During the fanfare and flubdub over "N. V. A. Week" here was revealed a practical instance of what drives, benefits and sinking funds are for.

Molly Malone, vaudeville single, for six years a member in continuous good standing of the N. V. A., sick and unable to work, recently out of a hospital convalescing after a nervous breakdown, was refused a renewal of her membership and an N. V. A. card when she

(Continued on page 14)

THEATRE ON 42d STORY

The world's highest theatre and perhaps the smallest will be within a skyscraper, work upon which has been started by the Chanin brothers at 42nd street and Lexington avenue. The site was long used by a warehouse.

The building will be of some 50 stories. Plans call for a theatre of 100 capacity on the 42nd story. It will be used privately by the Chanins for special stunts and attractions.

The idea was inspired through the Chanins' theatre interests.

4 A's ON ATHEISM

Whether propaganda like Sinclair Lewis' "Elmer Gantry" has something to do with it or not, a new organization, the American Association for the Advancement of Atheism, is gaining ground constantly.

The A. A. A. is said to have chapters in 20 of the leading universities.

350 "Blackouts"

Los Angeles, May 3. With the blackout a regular habit among vodvil acts and picture house presentations, Gene Morgan and Chuck Callahan, who are working in the Fanchon and Marco "Ideas" at Loew's State here, have decided to publish a book containing ideas for some 350 blackouts.

The boys are compiling the data and expect to have the book ready for distribution about June 1. It is scheduled to sell at \$1 and will be printed by A. W. (Tony) Martin, a local printer.

COLLEGE BOYS 'SERIOUS OVER SCREEN TEST

Providence, May 3. First National in its screen test at Brown University here, accomplished its purpose in filming the captain of the undefeated "Iron Men" football team. The camera men, headed by Leroy Johnson, had the prospect of getting Harold Broda (known as "Handsome Hal") before the camera as an im-

(Continued on page 17)

FILM WRITER NOT SURE OF HIMSELF

Los Angeles, May 3. Al Boasberg, vaudeville writer and gag man with Paramount, has separated from his second wife and contemplates filing a divorce action shortly. He says that although

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WGBS New York's Only Non-Commercial Station

The only non-commercial station in Greater New York among the 46 radio stations is WGBS. Gimbel Brothers' broadcast central maintains a corps of permanent entertainers, under Dalley Paskman's guidance and studio management.

The Gimbels figure the primary commercial object of the station is to plug their department store beyond anything else.

Earl Back at Work

Jeffery Homesdale, 11th Earl of Amherst, is going to give up the business of earling, to resume as a theatrical reporter on the "World" from which he departed upon inheriting the title some time ago.

His lordship is known as a regular fellow and will soft pedal that lordship stuff. He will leave England toward the end of May. The earl is a back.

SCORE WORTH OVER \$10,000,000

Estimated worth of America's richest show men:

John Ringling	\$60,000,000
Henry W. Savage	40,000,000
Adolph Zukor	40,000,000
Marcus Loew	35,000,000
Lee Shubert	30,000,000
William Fox	30,000,000
E. F. Albee	25,000,000
Jesse E. Lasky	20,000,000
Ed Ballard	20,000,000
Joe Leblang	15,000,000
Harold Lloyd	15,000,000
Joseph M. Schenck	12,000,000
A. L. Erlanger	12,000,000
J. J. Murdock	12,000,000
Adolph Ramish	12,000,000
Carl Laemmle	10,000,000
Nick Schenck	10,000,000
Marc Klaw	10,000,000
J. J. Shubert	10,000,000

In this estimate of the wealthiest men of the show business, with the estimates as made purely speculative, based on common report or belief, several are included with interests other than wholly in the amusement field.

By virtue of that into the list should have gone William Randolph Hearst, who has put so much money into the picture business, with most of it still there.

Hearst is reputed worth from \$350,000,000 to half a billion. Many believe him worth over the latter

(Continued on page 54)

WOMEN'S UNDRRESS HELP TRANSFER CO.'S RATES

Washington, May 3. The dwindling of girls' costumes has so cut the revenue of the Union Transfer Co., having the baggage hauling concession at the Union Station, that an appeal was made to the Public Utilities Commission for an increase in rates.

After counsel for the transfer company exhibited a small bundle about the size of a baseball, which he claimed contained a complete gown, as well as "undies," as worn by the modern woman, the company got the rate increase requested.

Cabinet Sees News Reel

Washington, May 3. An International News Weekly is the first news reel ever exhibited at a meeting of the President's Cabinet to picture a disaster. The Cabinet watched International's shots to see extensive views of the Mississippi floods.

CARRY ON AMID FLOOD WRECK TO SAVE MORALE OF VALLEY

Theatre Loss Enormous—Hardship, Worst Since Civil War—Townsmen Paddle to Theatres on Rafts—Transit Collapse Stops Vaudeville

SCARLET FEVER IN 'NOOSE' CAST AT SELWYN

Chicago, May 3. Two cases of scarlet fever in the cast of "The Noose," at the Selwyn very nearly resulted in city health officials closing the show at Saturday's matinee. Walter Dugan, house manager, used every bit of his influence and managed to keep open, despite that one of the

(Continued on page 56)

14 DISC 'NAMES' FOR ROXY ULTRA JAZZ BAND

Roxy's penchant for things jazzy as well as classical, will achieve realization shortly with the presentation of an ultra Roxy Jazz Orchestra. Rothafel has nursed the

(Continued on page 36)

Workers' Co-Operative In New Bronx Colony

In a new apartment house colony under construction in the Bronx to accommodate 12,000 union workers, will be located a theatre to be conducted on a co-operative basis. The house will play any attraction, from pictures to legitimate. Admission will be limited to dwellers of the colony and their guests, only.

SELLING ORPHEUM BLDG., L. A.

Los Angeles, May 3. Negotiations are on whereby the Orpheum Theatre Building Company will sell the new 12-story Orpheum Building to E. E. Smathers for \$3,000,000.

The house is practically new, seats 2,300, and opened Feb., 1926, with two-a-day vaudeville, the circuit leasing the theatre proper from the company.

Joseph Toplitzky is head of the Orpheum Theatre Building Company, with Joseph M. Schenck, Marco Hellman and Moe Hamburger stockholders.

New Orleans, May 3. With most of the Mississippi Valley flooded above Baton Rouge, devastating whole towns and rendering thousands homeless, theatres, where possible, remain in operation, although suffering ruinous losses.

At Clarksdale, Miss., the Marion (Continued on page 40)

RIVAL BEAUTY CONTESTS

Denver, May 3. Rival beauty contests have the local gals a bit dippy with fear. If they miff in the first, can they go in the second, with no one to give the answer.

One of the dailies (Scripps-Howard) is plugging for a "Miss Denver" who can win at Atlantic City for the glory of the opposition to the Denver "Post," while the "Post" and Public, having settled their advertising battle, are bunched to pick a "Miss Colorado" to cop at the Grand International at Galveston Beach.

It's tough to be a handsome dame in Denver.

Par's Tieup with A. P.

A tie-up has been effected by the new Paramount's film news weekly with the Associated Press.

It will rival the close union between the Hearst news services and Hearst's International News Reel, also the forthcoming M-T-M service.

Paramount made the announcement at its sales convention, now at the Hotel Pennsylvania, New York.

INFO FOR COPS

Chicago, May 3. A breath detector, invented by William McNally of the Cook County coroner's office, will indicate by a positive or negative color through chemicals the presence of alcohol.

It is now in use by police here. One blow into the tube and the cops can tell.

BROOKS

THE NAME YOU GO BY
WHEN YOU GO TO BUY

COSTUMES

GOWNS AND UNIFORMS

1437 B'WAY, N.Y. TEL. 5500 PENN.

—ALSO 25,000 COSTUMES TO RENT—

BRITISH FILM STOCK FLOTATION SLOW; PUBLIC MUCH AT STANDSTILL NOW

By IVAN GORE

London, April 22. With the turning over of British National to British International, it looks as if someone is going to lose some money. "Tiptoes" and "London" appear to be liabilities rather than assets, and the last film under the Paramount release, "Madame Pompadour," cost about \$450,000. With all this, N. L. Nathanson, who is on the Aquitania, is suing the company for nearly \$50,000 claimed as commission on the Paramount contract, which contract J. D. Williams was violently press-agenting as having secured at the time he was promoting British National.

Beaverbrook Production
Advances have been made and are being made by interests acting for Lord Beaverbrook to obtain control of production units. Beaverbrook is largely interested in Pathe in this country, and also in Provincial Cinematograph Theatres, in which Sir William Jury, head of Jury-Metro-Goldwyn (Loew's) is also a big stockholder.

Nominees have already offered \$500,000 for British Instructional Films, and were turned down by A. E. Bundy, who intends to capitalize this company, which he has bought for \$325,000, at \$525,000. He has added Anthony Asquith (son of the former Prime Minister and brother of Princess Bibesco) to the board. It is understood that the aim of the Beaverbrook interest is to organize, with Provincial Cinematograph Theatres, a merger on the lines of the recent Gaumont British Company.

Public Shy on Investing
If this is the case it is to be hoped that they choose a more auspicious time to make a flotation than did the Gaumont British people. Not only was the prospectus issued during the Easter Holiday week, but actually the day before the budget! Through this and a few other causes the public subscribed for little more than 10 per cent of the issue, and as the promoters were asking for over five and a half million dollars, the underwriters have been left pretty full up.

Several other issues which were pending are now being held up, and others in embryo are finding it impossible to get their underwriting done in the city.

The Lauder Film.
George Pearson is back, and is preparing to start on the Lauder film, "Huntingtower," which Paramount has acquired for the world. This sounds good, but the terms appear to be jam for famous any way. It is understood the advance on account of the British Empire rights is less than a quarter of the negative cost, and for the States only a third. The producers have apparently to get the rest of their cost back out of percentages, and as the film is scheduled to cost \$200,000, you can work it out yourself.

Non-Inflammable Flames
A short time ago there was floated on the public the British Non-Inflammable Film Co., for over a million dollars. The prospectus declared a contract had been made with another company to purchase an amount of non-flam stock which, on investigation, was found to be more than the total figure of raw stock consumption of the whole of the industry in the United Kingdom.

The shares are now at a big discount, and some of the stockholders are beginning to make a noise. It seems the company which contracted to take the output was only

formed a very short time before the actual flotation of British Non-Inflammable Film. People who bought the stock are asking some funny questions which may end in strong action.

Has Baker-Carr the Dough?
Variety was the only trade paper to "call" General Baker-Carr's statement that A. George Smith, head of the British end of P. D. C., had joined a board formed to run a series of films to be directed, by Dupont, with British and German money. Now P. D. C., for itself and on behalf of Smith, deny he is associated with Baker-Carr. Since the story nothing more has been heard of the proposition, save that Dupont and the General have gone to Paris, presumably to have a look at the Moulin Rouge, which is to be the subject, so they say, of their first film.

Is Zat So?
The Honorable Mrs. Screechly, hearing of Hollywood's new colony, "The Garden of Alla," where all the "magnats" have gone to live, remarked, "How very naturally these people drop an 'h'."

NEW GIRL-AUTO GAG IN PLAY

Paris, May 3.
"Le Mauvaise Ange," new comedy at the Caumartin, is pretty much a flop, but it at least gives a new angle to the girl-and-auto-ride gag. This time a girl driver runs over a man, and being unable to pay damages, proposes to become his mistress in liquidation of the judgment.

This is one of six new productions which fared variously, the others being an adaptation of a Jerome K. Jerome comedy, an operetta about Pompadour, a domestic comedy, a drama set in an Oriental harem and a modern satire on society.

"Le Mauvaise Ange"
"The Wicked Angel" is a new comedy at the Caumartin by Andre Birabeau, faring but poorly at its presentation last week. It has to do with a poor but charming girl who runs over a married college professor with her automobile. She is unable to pay damages, and, prompted by pride, is ready to sell herself, willing to become the professor's mistress to satisfy the debt.

In the end honorable love prevails, the professor obtaining a divorce and marrying the girl. In the cast are Signoret and Lucienne Parizet.

Fanny et ses Gens
"Fanny and her Servants" at the Theatre Daunou is an adaptation by Pierre Scize and Andree Mary of one of Jerome K. Jerome's comedies. It was well received. The story concerns the affairs of an English vaudeville actress and a young nobleman. The cast includes Constant Remy, Gravey, Amiot, Berthe Fusler and her sister Jane, Fusler Gil, and Jane Renouardt, the last named in the principal feminine role.

La Femme d'Amour
"The Woman of Love," comedy by Albert du Bois, had a mild reception at the Potiniere. The story deals with a playwright's fickle wife who becomes infatuated with a young aristocrat. She declares her intention of seeking a divorce, but the husband regains her heart by guile. He pretends indifference and offers to another woman the leading role in his new play, a part which the wife, an amateur actress, greatly desires. Arquilliere is excellent as the playwright, while Raphaelle Osborne does but fairly with the role of the wife. Puyla-



FRANKIE VAN HOVEN

I'm in Baltimore up in Harry's office, and we went out to Mr. Carlin's park and Mr. Carlin was nice, and I told George and Johnnie to call me at noon; and they have the same merry-go-rounds out at Mr. Carlin's and they play the same things, and you see everybody so happy it makes you cry, but everything is going to be just wonderful.

Booked by NEVINS & SINGER

garde plays the sympathetic part of the lover nicely.

J'Marie ma Femme

"I Marry my Wife" is a rollicking farce by Benjamin Rabier, the cartoonist, at the Little Theatre Dejazzet where it enjoyed a favorable reception Saturday night. It narrates the amusing adventures of a retired sea captain who schemes for the government job of tax collector, having satirical angles on modern French society.

The modest stock company at the Dejazzet comprises P. Dartheuil, P. Darcy, E. Douard, Jr., Mmes. Rachel Archer, Christiane Vasseur and Gabrielle Rosny.

Dans l'ombre du Harem

"In the Shadow of the Harem," spectacular melodrama, seemed to please at the Porte Saint-Martin late last week. It is the work of Lucien Besnard, done in six scenes. An Oriental prince of great power, discovers that Roger, a European, is engaged in an intrigue with his favorite. In revenge the potentate causes Roger's daughter to be kidnapped.

Roger's wife pleads for the return of the child, and the prince demands that she spend a night in his harem. The mother consents, but beseeches that the Oriental respect her as a hostage. The prince agrees and carries out his promise honorably, but demands that the husband be left to believe that his wife broke her marriage vows.

The mother recovers her child and departs for Europe determined to divorce her unfaithful husband, while the prince sadly consents to parting.

Cotillon III

"Cotillon Third" (nick name of Mme. Pompadour third, mistress of Louis XV) at the Gaite-Lyrique, probably fared better than any of the new arrivals. It is an operetta by Gabriel Alpaud and Pierre Maudru, with music by Casadesus. The three acts of action have to do with the court intrigues after Pompadour's death to find a new mistress to take her place with the falling monarch. Alpaud is director of the journal "Comodia."

Pola's Wedding Day

Paris, May 3.
Pola Negri and her fiance, Prince Divani, are in Paris, the screen star being with her mother in Rueil, a suburb of Paris.

The wedding is set for the middle of this month at the home of Pola's mother.

EDDIE NELSON'S VACATION

London, May 3.
Eddie Nelson finishes with Albert de Courville's revue June 4. He sails on the Leviathan June 9, returning to England in August to star in a West End show of de Courville's.

Tommy Dawe Phones

A phone from Tommy Dawe in London Monday to Variety's office included the information that he will be in New York about June 1. Ella Reiford (Mrs. Dawe) may accompany him, but not for return professional engagements on this side.

Mr. Dawe is coming over to see the Broadway plays and such new talent as he may locate.

Raft Opened—Success

London, May 3.
George Raft and his diminutive colored assistant arrived in Cherbourg, despite being due to open at the local Florida Club last night. The reason for the roundabout route was that Raft had no British visa or labor permit and was not allowed to land in England.

However, Walter Bachelor arranged for Raft to come in minus his partner and he opened on time to a distinct success.

FAY MARBE'S PUBLICITY

London, May 3.
Fay Marbe is utilizing every possible stunt for publicity. Last week she sang two songs for the British Broadcasting Co., and will shortly appear at the Q theatre in her first legit role.

Miss Marbe confidentially expects the daily paper critics to travel six miles from the West End to see her at the Q house.

Miss Marbe was given a judgment in full today in her suit against Daly's.

This totals \$15,000 damages and \$15,000 in salary, plus costs, the original amount sued for in her action for alleged damage to her professional reputation.

TRACEY AND HAY DOUBLING

London, May 3.
Tracey and Hay returned to Prince's cabaret last night, following a Paris engagement, and received a warm welcome.

The team has been retained indefinitely and will double into "The Blue Train" when that shows at the Prince of Wales shortly.

ENGLISH MANAGERS OVER

London, May 3.
R. H. Gillespie and Lee Ephraim are on the "Aquitania," which left this side April 30.

Their new corporation will make its first production in September when "Peggy Ann" produced with Dorothy Dickson and Maisie Gay in the cast.

"LADY LUCK" IS BEST ENGLISH DANCING SHOW YET IN LONDON

London, May 3.
Of three openings, "Lady Luck," at the new Carleton, comes in as the best British dancing show to date, even if the piece seems an imitation of "Lady Be Good" (American).

Most of the credit goes to the John Tiller girls. Humor is poor and music weak. But the scenery is garish and the theatre beautiful.

This musical is in two acts, with Firth Shepard the author and H. B. Hedley and Jack Strachey credited with the score. Additional numbers have been turned in by Rogers and Hart and Vivian Ellis. Felix Edwards is the producer, with cast including Bobby Blythe, Laddie Cliff, Leslie Henson, Cyril Ritchard, Phyllis Monkman, John Kirby, William Hall.

"The Transit of Venus" is revealed as a dull comedy at the Ambassadors. Useless for America.

H. M. Harwood resumes management of this house with the piece, his own play. It has in its cast Nigel Playfair, Nicholas Hannen, Archibald Batty, Barbara Dillon, Allan Aynesworth, Frank Harvey, Raymond Massey, Stafford Hilliard, H. G. Stokes, Harold Lester and Athene Seyler. Harwood is also the producer.

Too harrowing for popular appeal, but a moving episodic war

CLAIMS ALIENATION OF SON'S AFFECTIONS

Los Angeles, May 3.
Cissy Fitzgerald, musical comedy and film actress, has been named defendant in a \$50,000 heart balm suit brought against her by her daughter-in-law, Mrs. Vera Tucker, in the local Superior Court.

The actress is charged with the alienation of the affections of her son, Osmund Mark Tucker, who separated from his newly-wed wife March 5. Mrs. Tucker alleges that Miss Fitzgerald poisoned her husband's mind against her, causing him to desert her.

Ed. Lowry's 7th Return

London, May 3.
Cook, Mortimer and Harvey held the Holborn Empire (vaudeville) audience intact yesterday despite allotted the closing spot.

Another vaude date is that of Ed Lowry, who is making his seventh appearance at the Alhambra during his 12 weeks' stay in England.

This is Lowry's final vaude date prior to opening with "White-birds."

"BEN HUR" SET IN PARIS

Paris, May 3.
"Ben Hur" was successfully presented last week at the Madeleine Cinema, where a long run is looked for on the basis of the public response to this latest from the Metro-Goldwyn "super" list.

"The Big Parade" will resume at the Gaumont Palace about the middle of May for an indefinite engagement.

"TOWER OF BABEL," WOODS

London, May 3.
Al Woods has bought the American rights to "Tower of Babel." It's a strong drama by Karen Bramson.

"Music Master" Cast

London, May 3.
Harry Green will be on board the "Majestic" tomorrow (Wednesday) to recruit a cast in New York for the local presentation of "The Music Master."

Phil Cook Scores in London

London, May 3.
Phil Cook scored neatly upon opening at the Park Lane (hotel) cabaret last night (Monday).

drama is "The White Chateau." It premiered at Saint Martin's. Also an unlikely prospect for the States.

Julius Covington Dies

Paris, May 3.
Julius Covington, colored musician, who came here with the early invasion of jazz bandmen, died Saturday in the American hospital, Paris. He was 33.

SAILINGS

May 7 (London to New York), Helen Leighton (Caronia).
May 7 (New York to London) Mr. and Mrs. Ed Wynn and son (Olympic).
May 5 (London to New York) William Kent (George Washington).
May 4 (London to New York) Harry Green, Edgar Bergen and partner (Majestic).
May 2 (New York to Paris) Helen Wehrle (Suffern).
May 2 (New York to Paris) Irving Aaronson and Commanders (10), Christine Marson (Mrs. Aaronson) (Suffern).
April 30 (New York to London) Sadie Kusell (Aragvaga).
April 30 (London to New York), Mr. and Mrs. Max Balaban, Mrs. Ben Roeder, Lee Ephraim, R. H. Gillespie (Aquitania).

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FLOODS AND THE THEATRE

ALMOST SOLIDLY FOR SUFFERERS

**Contributions and Donations
of Theatres' Services by
Showmen and Show People—Generally Organ-
ized to Alleviate Flood
Suffering.**

K-A PASSES IT UP

N.V.A. Wouldn't Permit Split With Flood Fund

Buffalo, May 3.
At the ending of the N. V. A. week here Saturday, the Lafayette theatre wired the Keith-Albee Circuit headquarters in New York, suggesting that one-half of the amount it had collected for the N. V. A. drive during the week, be forwarded to the Red Cross for the Flood Sufferers.
No such permission has been granted.
Loew's State here held a midnight performance Saturday for the Flood Fund, with theatre, program and everything donated gratis. Receipts were \$3,980.
The Lafayette is an independent vaude and picture theatre, unattached to any circuit and independently booking. In its wires to the head of the K-A circuit the theatre mentioned the good will to be gained by a division of the N. V. A. collection and the glory it might add to the luster of the show business in general.

Showdom is contributing over \$2,000,000 worth of entertainment in aid of the thousands whose homes have been swept away by the turbulent waters of the Mississippi. About 100,000 people engaged in theatrical work will give their services free in carrying out the innumerable benefits proposed within the next two weeks. This number will include stage hands, ticket sellers, ushers, musicians, moving picture machine operators, house managers and owners, in addition to performers.
Approximately 16,000 theatres now operating in the United States, with the exception of a few hundred, have answered the call of the Mississippi flood sufferers with offers of help in some concrete form.
The conspicuous absentee is the Keith-Albee straight vaudeville circuit which, as far as can be ascertained, has made no definite plans to aid. The same kind of indifferent gesture is reported from Chicago.
As an inkling of what the theatrical world will contribute, two benefit performances held Sunday night netted \$22,000. Will Rogers and John McCormack at the Ziegfeld did \$17,000. "LeMaire's Affairs" at the Majestic brought \$5,000.
In New York there is to be a special performance at the Paramount May 7 and probably another at the Rialto. As soon as Nick Schenck, just back at his desk, gets matters shaped right, several Loew houses in New York will give benefit performances. The Capitol is proposed among these.
Irwin S. Chanin has offered the Red Cross the use of all five Chanin theatres in New York, Majestic, Royale, Masque, Biltmore and

Mansfield for fund shows. Local musicians, under leadership of Nanette Guilford, Metropolitan Opera soprano, and Max Rosen, are to hold a special seance at the Mecca Auditorium next Sunday night. Special performances of "Yours Truly," "The Play's the Thing" will be given next Sunday night.

Cooperation

Through the cooperation of the Will H. Hays organization the American Red Cross has been able to reach every motion picture producer, distributor and exhibitor of any consequence. Distributors offer films free of any rental charge, to exhibitors in any part of the country who wish to stage benefit performances.

In addition, those producers who have theatre organizations have ordered these houses to set dates for special benefit performances. Sam Katz, for Publix, issued a telegram to approximately 600 house managers on the chain, authorizing each and every individual to hold midnight benefits Saturday, May 7, the date chosen at Washington for concentrated action.

About 300 Loew houses will get into line around the same date, it is hoped, although arrangements may be held up, making it necessary to change to May 14. Universal has sent an S. O. S. call to its theatres. First National, West Coast and the Stanley Company have called their house managers to stage benefits.

Monday, Leon Rosenblatt, president of the New Jersey Theatre Owners, effected an arrangement whereby 550 theatres will hold a special benefit performance Saturday, May 14. This includes 250 houses in the district of Greater New York, affiliated with the local Theatre Owners Chamber of Commerce.

National Appeal

E. V. Richards, vice-president of the Saenger Amusement Company, has arranged for special benefit performances at advanced prices in the 95 Saenger houses throughout the south. R. F. Woodhull, president of the Motion Picture Theatre Owners of America, has sent an urgent appeal to all members of the organization with emphasis on the necessity of speed. The Motion Picture Theatre Owners Chamber of Commerce have also appealed to members.

Don C. Douglas, Dallas, has wired the Hays office to the effect that a joint committee of prominent exhibitors and distributors have already arranged benefit performances, booking 145 towns with suitable programs. Fitzpatrick & McElroy of Chicago, are arranging benefit performances at advanced prices in the leading theatre in each city operated by this firm in the middle west.

The first flood benefit announced in New York among the colored players was that by the Lafayette theatre April 27 when a midnight show was given.

Sunday Operation

It has been arranged that those theatres not operating Sunday will conduct a special benefit performance on that day. Houses operating on Sunday, but not every day in the week, will arrange a benefit show on any day they do not regularly operate. Theatres operating seven days a week can give special midnight shows or arrange matinees.

All newsreels carry trailers of touching scenes of the disaster while an appeal was made over the air. Monday night an announcement was broadcast across the country to the effect that radio stations would set out to raise a fund of \$1,000,000 for the flood sufferers. At the behest of Secretary Hoover each station will request contributions to Red Cross funds from 10 cents to \$1, to be sent care of the district station.

Estimates of total damages in the flooded area run from \$250,000,000 to \$500,000,000 with the exact amount of the losses suffered by theatrical people undetermined.

Loew's N.V.A. Collections Switched to Flood Fund

Atlanta, May 3.

Loew's vaudeville houses in the South last week, taking up contributions for the N. V. A. charity drive, turned the collections over to the Flood Fund, through local Red Cross chapters.

This was apparently done without reference or consultation with the N. V. A. or its director, but the action met the hearty approbation of civic officials in each instance.

It is also reported that a number of acts laying off between Loew jumps in a southern city wired the circuit's New York office for permission to give a Flood Fund benefit. It was immediately granted with the benefit raising a considerable sum.

Forty exchanges in St. Louis, Mo., Little Rock, Ark., and Memphis, Tenn., found ordinary conduct of business completely demoralized.

Albany, May 3.

The Smalley Theatre Circuit, operating a chain of 17 theatres, donated half of yesterday's gross receipts from all the houses to the flood fund.

Oscar J. Perrin, manager of the Capitol, obtained special permission from the city administrators to put on the show next Sunday night. The federal authorities agreed to cut the theatre tax for that performance.

Chicago, May 3.

In the face of one of the most unselfish and enthusiastic efforts on the part of show business in Chicago to do its bit and more towards the immediate relief of the flood sufferers in the Mississippi valley, public officials, civic leaders and heads of charity organizations were amazed when what had been considered one of the most important and easily obtainable sources of help in the campaign to raise funds, vaudeville, apparently turned a deaf ear and took no part in the combined endeavors.

Instead the vaudeville interests earned overnight the ill will of important Chicagoans because of its attitude towards the united drive.

Vaudeville in Chicago seemed too busy with its own campaign to raise funds for its N. V. A. charity. Because of this campaign, representatives of the vaudeville organization putting on its drive seemingly went into competition with the solicitors for the flood victims' benefit. Resentment was widespread.

Another Vaude Black Eye

Vaudeville, as a result, received a black eye among big business men of the city, social leaders and public officials. It hurt vaudeville in important quarters.

A completely opposite attitude was taken by picture and legit people. No sooner had benefits been proposed than every actor, outside of those in vaude who were working for their own fund, jumped at the chance to do his or her little bit to relieve the suffering in the devastated area.

The vaudeville fund could easily have waited, as more than one civic leader commented, while the flood victims fund was a matter of life and death.

N. V. A.'s request for a pit orchestra to play gratis at the benefit show Sunday matinee at the Auditorium was flatly refused by the Chicago Federation of Musicians.

Reason for the turn-down was the union's belief that the flood sufferers' fund is the more worthy. Bands are being contributed by the bushel to aid the flood fund.

Los Angeles, May 3.

Colleen Moore paid \$1,000 for the first seat at the benefit held at the Metropolitan midnight Saturday in aid of the Mississippi flood fund. The event drew a turnaway crowd.

Thomas Meighan paid \$300 for standing room and Sam Behrendt

dug up \$100 for the last seat in the top balcony. About \$9,000 was raised.

Eddie Cantor officiated as master of ceremonies. Innumerable stage and screen stars worked on the bill. Duncan Sisters, the last act to go on at 3 o'clock Sunday morning, were held on the boards for 45 minutes.

During the evening Tom Mix spent most of his time in the lobby auctioning off photographs, his own hat, necktie, handkerchiefs and other wearing apparel. When he had taken off as much as he dared he got jewelry from the women in the crowd to sell.

Other Benefits

Louis Cohen, of the West Coast Realty Department, jumped back to the old carnival days for a time and kept on selling "the last 10 seats" for an interminable length of time. At the same time he put Richard Dix, Eddie Peabody and Betty Bronson to work ballyhooing.

Other benefits in West Coast houses were held in the Colorado, Pasadena, \$700; California, San Diego, \$1,500; Cabrillo, San Pedro, \$900. Benefits were also staged in all houses of the northern chain, including San Jose, Oakland; San Francisco, Bakersfield, and Fresno, where from \$1,000 to \$6,000 were raised in each case.

Motion pictures are contributing to the general fund for sufferers in addition. Douglas Fairbanks, Mary Pickford and Joseph M. Schenck head this list with \$1,000 each.

Milwaukee, May 3.

Sponsored by the Wisconsin News, a flood relief dance was held at Saxe's Wisconsin Roof-Monday night.

Local theatres contributed acts.

Wichita, Kans., May 3.

Members of the theatrical profession have raised \$2,600 of Wichita's \$6,000 Red Cross flood relief quota. L. M. Miller and Stanley N. Chambers, members of the Consolidated Amusement Company, promoted a benefit at the Orpheum which netted \$2,000. Radio station KFH's benefit Saturday netted \$400, and the Musicians' ball Monday resulted in \$200.

PROTEST SUNDAY FOR FLOOD BENEFIT

Pittsburgh, May 3.

Desirous of doing their bit to alleviate suffering among the Mississippi Valley flood sufferers, several Pittsburgh theatres have made overtures for Sunday shows, at which time funds will be raised.

At this time it is extremely doubtful whether they will be permitted, many still clinging to the status of the obsolete "blue" laws of 1794. Issuance of permits for Sunday benefit performances for the flood victims has been put squarely up to Director of Public Safety James M. Clark by the Sabbath Association of the Pittsburgh Area, an organization of churchmen whose efforts to halt a Sunday symphony concert recently proved futile.

Several requests have come to Director Clark for permission to hold Sunday benefits. Theodore P. Davis, representing Universal, operator of the Cameo theatre, called upon Director Clark and asked for a permit to hold a benefit show in the theatre Sunday (May 8). He stated that it was his plan to sell tickets for the show on the day of the performance, and that the entire proceeds would be turned over to the fund. The second request was made by George Jaffe, owner of the Academy, who wants to hold a benefit the same day. His plan is to charge no admission but to take up a collection during the performance. Director Clark said he will confer with the city law department on the matter before acting.

Tex McLeod Likes London

London, May 3.
Tex McLeod has postponed his Orpheum route as he prefers to play London.



WILL MAHONEY

The INDIANAPOLIS "STAR" said: "It would be difficult to keep from laughing at Mahoney, even if one should try—and why try? He has the same funny trick of falling half way or more across the stage before he finally hits the floor. The longer he keeps his feet in this stunt the more diverting it becomes. The Keith management underscores Mahoney's name on the program with the line "Why be serious?" We go further and ask, "How can anyone be serious with Mahoney just back of the footlights?"

Direction

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

3D B'WAY BUY

London, May 3.

A third library deal for "Broadway" will carry this comedy-drama through the entire summer. On this "buy" the ticket agencies have purchased 100,000 seats.

Hicks' Show Lands

London, May 3.

Seymour Hicks, in "Mr. What's His Name," is apparently in for a successful run.

The second night the show got \$1,400, and on its first matinee the total was \$625, excellent in this town.

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MARY READ
President

NO QUESTIONS ABOUT STARS OR ART BY HARVARD STUDENTS TO MARCUS LOEW

College Boys Asked About Business Side of Industry When Head of Chain Addressed Them—Turned Lecture Into Question and Answer Forum—Developed Tremendous Circuit From Penny Arcade

Marcus Loew has lately expressed his surprise at the attitude he found among the students of Harvard when he made an address to them March 30, being introduced by Jos. P. Kennedy (F. B. O.). He had told them of his experience in developing a circuit from penny arcades to a tremendous theatre chain, and then had thrown the meeting open to a question and answer affair.

One of the students asked whether any of the big circuits was likely to play only its own pictures, apparently with an eye to pictures as a field of enterprise for his own talents in the future. Another undergraduate sought information as to whether a beginner would have much of a chance if he started an independent theatre in a town of 10,000.

Here are some of the questions and answers, interesting both because of what they show in the viewpoint of young men fans and for the explanation of various points by a leading showman:

Beginners' Troubles
Q.—"What were some of your difficulties in starting the motion picture production business about three or four years ago, when it was pretty well established?"

A.—"Prior to that I was only in the exhibiting end, and producing was an entirely different branch, and I knew little or nothing about it. It was three or four years ago before we became successful, because we knew what we were lacking and we went out and got it."

Q.—"Do you intend to show nothing but Metro pictures in your Loew theatres?"

A.—"Oh, no."

Q.—"Do you think any producer or exhibitor can carry that to such an extent that he will show nothing but his own pictures?"

A.—"That is only in case of emergency. In the first place, we do not make enough pictures to supply our own houses, but we make enough to have a backbone of a program. There is very little chance of our playing all our own. We play the best of others, and if we cannot get the best we will get along on our own."

"The unfortunate part of making pictures is that you do not know when you start to make them whether they are going to be good or not, and you do not know whether they are good or bad until the audience has seen them."

"The Big Parade" started out as a program picture. When the producing organization realized what they had they called up New York and told about it and wanted to spend more money, and we told them to go ahead.

"We never spend anything like the amount of money we plan when we start out to do it. I believe the 'Big Parade' cost less than \$500,000 and it will undoubtedly gross more money than anything that has ever been made or ever will be made, which includes 'Ben-Hur,' that cost \$3,000,000.

"When I say 'Ben-Hur' cost \$3,000,000, I mean that Metro paid \$1,000,000 to make the picture for a half interest in the thing, and that means it cost \$8,000,000. The authors of the story got the other \$1,000,000. It is a contract I do not want to claim credit for."

Q.—"A tieup between the exhibitor and producer is of great value to the exhibitor, is it not, because an independent exhibitor would be competing for films, and to assure himself of keeping his theatre open he would either have to tie up with the producer or pay an exorbitant rental?"

A.—"There is no question about that. As I told you, there is no set value on selling pictures. I have seen them jump a man from \$100 a picture to \$3,000 a picture without blinking an eye because another fellow was opening a theatre there. That is the result of

competition, and when it comes to that neither of them can live. That is one of the reasons why we have to have both ends. I am talking now of large and middle-size towns. It isn't necessary in places of 25,000 to 50,000. They do not have to tie up. A producer isn't likely to go into those towns."

Q.—"Does a strong vaudeville act tend to bolster up a weak picture?"

A.—"A great big name will help bolster up what is lacking in the picture."

Q.—"Which carries the greater weight?"

Picture Is the Draw

A.—"The picture, both as to entertainment and drawing power. We do spend a great deal more money these days for acts than we do for pictures. I suppose they will soon give way on that. Like everything else, somebody started it and you have to keep on doing it. When you find your patrons do not care about it you stop it. Sometimes they go broke before they find out."

Q.—"Do you think that the saturation point in moving pictures and vaudeville entertainment has been reached yet?"

A.—"I would not want to say as to that because there is so much similarity to vaudeville that it has not got that same drawing capacity—I don't know what you might call it—to the theatre that the picture has."

"In our New York theatre we changed our program every day only because it is the way we started. We have had that theatre in Herald Square and then we moved to the Broadway theatre, and at least 40 percent of the people who came there are coming there every day. Then we moved to the New York theatre and we have any number of them who come every day even when we do not change. When we run a picture two days I have seen them walk into the lobby, a dozen of them, and say, 'Do we have to sit through that rotten picture again?' as though there were no other place they could go. That has happened. That is the remarkable hold it has on them. The manager was telling me that they get so well acquainted with each other if one of them is

(Continued on page 23)

TELEVISION PATENT

Washington, May 3. Application for a patent on "method and apparatus for Television," but recently demonstrated in conjunction with a telephone making it possible to see the person at the other end, was made on May 1, 1926, by Otto B. Blackwell, Plandome, and Joseph Herman, New York City.

It was practically a year later before the patent was granted, same being listed in the Official Gazette of the Patent Office of April 19, 1927. Assignment is set forth as having been made to the American Telephone & Telegraph Co.

Cost of "Metropolis"

Berlin, April 22. Fritz Lang, director of "Metropolis," has protested against the Ufa figures of seven million marks (\$1,750,000) which that organization is giving out as the estimated cost for the film.

He claims not over four million marks were spent but does not seem to be positive whether this is anywhere near exact.

Lang's statement goes far to say that there may be much truth in the American contention that most of the big spectacular scenes were achieved through trick photography.

The picture has not come up to expectations here, but if it does moderately in America, should turn back its cost to the Ufa.

5-Lb. 'Sashweight' Gag

A sashweight, weighing five pounds, and neatly packed something after the style of a ham, is being sent around by Will A. Page.

An address tag carries a note to the effect that if the husbands receiving the bag don't care to take it home, they may go to see "Camille" instead at the Globe, New York.

Page is press agenting the Joe Schenck special with Norma Talmadge.

TALKING NEWS REEL AS PART OF MOVIE TONE

Fox Turning Out Two Talking Programs, Perhaps

Fox's Movietone, making its premier at the Roxy this week with a four-minute "short," will eventually be turned loose with two programs, one for the newsreel and another holding "name" features similar to Vitaphone.

The current display is a West Point subject, mainly concentrating on the Academy's service band plus a snatch of close order drill and the manual of arms by a platoon.

It has been reported that Fox may turn over its eastern studios to the Fox-Case synchronized film with Allan Dwan to concentrate on directing before the double tripod contrivance. There has been nothing official on this to date.

Nether is there any set schedule for Movietone as a newsreel at this time. An entire reel of Movietone can be turned out or just the more important "shots" may have the sound accompaniment. The policy is unsettled pending price regulations on installation, rental for the news matter, etc.

PRESENTATION SOLE HOPE LEFT FOR INDEPENDENT EXHIBITOR

Roxy May Bring Matter Before National Convention at Columbus—Indes Forced to Play Inferior Pictures—Example at Jackson Heights, L. I.

The only hope held out for the independent picture theatre owners throughout the country is in the pending change to a policy which will include presentations, it is claimed. It is universally conceded that it is practically impossible for independents in smaller cities and in suburbs to get good pictures.

In Jackson Heights, Long Island, for example, there are three independent houses, quite new and constructed along luxurious lines, playing independent films on a weekly change policy. Within a short distance is a theatre owned by one of "The Big Three." This house plays big productions, including "name" draws in almost every instance, on a tri-weekly change of policy. This latter house uses 150 good productions a year to draw patronage where the independent house can only get 50 of much inferior grade.

Showmen along Broadway have unmistakably proven during the past year that an inferior flicker feature can be "carried" with an adequate stage presentation. The independents, if they are finally brought to a point of organization



ROSCE AILS

says: "Red tape becomes a hideous fabric when its wake carries death and devastation, such as the floods of our southland. Twenty years ago Congress was cognizant that simultaneous rains would inundate this fine territory. Petty jealousy and egotism invited this avoidable catastrophe. Now that the horse has escaped, they will probably make red-tape preparations to lock the barn."

Headlined Solid Through MESSRS. LUBIN and SCHENCK.

De Mille May Do 'Porgy' With All-Colored Cast

Los Angeles, May 3. Cecil DeMille may do "Porgy" for the sheet, with an all-colored cast, making it one of his tremendous specials.

It would be the first all-negro picture of quality made by a first line producer. Some all-colored comedies and others have been made by others, mostly for the colored theatres.

The New York Theatre Guild intends making a stage production of "Porgy" in the fall, having purchased the stage rights for the DeBose Heyward novel of that name, as did DeMille the film rights.

DeMille is also reported having another mammoth picture production in mind, to follow "King of Kings," without having reached a decision as to which he will first attempt.

\$1,400,000 FOR "WINGS"

Los Angeles, May 3. Paramount expects to have "Wings" completed May 25 and will give its initial showing in the east early in September.

This picture is to be roadshowed, and stands around \$1,400,000 to turn out.

Tough Town for Sheiks

New Haven, May 3. "There is one kind of masher this city will not tolerate, the one who annoys women in theatres," said Judge Sheridan T. Whitaker of city court as he handed Donald E. Harrington of Springfield a three months' sentence in county jail for breach of the peace.

A detective testified that he saw Harrington sit beside three women and attempt to become unduly familiar.

that means something, are figuring on presentation programs, on a smaller scale of course, but on the general principles of local entertainment.

Roxy, who is scheduled to attend the annual convention of the M. P. T. O. A. at Columbus this year, will in all probability bring up this line of show business for discussion.

F. & R. REJECT PUBLIX-1ST N. HOUSE BIDS

Will Not Affiliate and to Remain Active Heads of Mid-West Chain

Minneapolis, May 3. Finkelstein and Ruben are content to go it alone for the present and will continue to build up their circuit by the acquisition and construction of more theaters. So declares M. L. Finkelstein in a statement denying reports that Publix has acquired an interest in the F. & R. circuit.

Mr. Finkelstein's denial follows closely on the heels of that by I. H. Ruben. Both assert that F. & R. has no intention at this time of affiliating with any of the large producing chains and that rumors to the contrary lack foundation. Both have admitted, however, that there have been negotiations.

The Publix offer was rejected by F. & R. and the firm's heads refused to be convinced at the First National Convention in Atlantic City that it would be to F. & R.'s interest to cast its lot with the Stanley-West Coast-Northwest Theaters-First National pool.

The total number of F. & R. houses has been brought to 131 by the acquisition of the Colonial and the Photoplay theaters at Watertown, S. D. This makes four theaters purchased by the firm in South Dakota during the past two weeks, the other two having been in Sioux Falls.

Upon the return home of Messrs. Finkelstein and Ruben they also denied that they are to give up all active part in the direction of the firm's affairs. They state they will continue to remain actively in charge and will only relinquish a part of their duties to their sons, Harold Finkelstein and Edward Ruben.

COONEYS' LOOP DEAL 2,000 SEATER A BUST

Bond Houses Couldn't Agree on Financing—Chatham in Hands of Receiver

Chicago, May 3. Cooney Brothers' latest deal to build a new loop theatre in a 20-story office building at 23 West Monroe street has fallen through. Another Cooney house, the Chatham theatre, 7622-26 Cottage Grove avenue, is in the hands of a receiver.

The failure of the loop building project was reported due to inability of bond houses to agree on the financing. Leases for the theatre and for office and store space tenants had been signed, pending the erection of the building.

Financing of the project was started by Heller & Madden for Cooney Brothers, with the bonding details all cleared up through the firm of Leight & Holzer. The theatre was to have been a 2,000-seater.

The property reverts back to Otto Lehman, president of The Fair, department store, owner.

The Cooney's Chatham theatre was put in the hands of a receiver on petition of the Chicago Title and Trust Company, which holds a first mortgage made out to the Beacons Theatre Company on the property for \$475,000. Matt Hoffman and James J. Reddings were named as owners. What effect, if any, the court action would have on the Cooney lease remains a speculation. Liens and unsecured claims on the building, outside of the first and second mortgages, were given as \$120,000.

DOROTHY GISH WITH M-G-M

Los Angeles, May 3. Dorothy Gish may join the M-G-M to be with her sister, Lillian. Miss Gish has recently returned from London, where she made "Madame Pompadour."

\$9,000,000 HELD UP MERGER

KATZ GOING AFTER VARIATION IN STAGE PRESENTATIONS

Signing of Andre Charlot, London Revue Producer, Strong Sign—Reported Publix Also Looking for Musical Playlets with Song and Talk

Sam Katz is reported favorably looking upon a more variable stage presentation policy, from signs and accounts, for the Publix.

Katz' first move in that direction is the annexation of Andre Charlot, the London revue and skit producer, to stage and produce stage units for Publix houses.

Another movement reported is Frank Cambria, in charge of the Publix presentation department, seeking ideas and material for the picture circuit's programs. It is said musical playlets, running from 20 to 30 minutes, of the song, talk and flash type, are the objective.

Charlot has produced Charlot's revues for this side, appearing over here during the past three seasons.

PROVINCIAL OF LONDON, BIG OPERATOR

P. C. T. Buying and Building—Equal Any 3 Other Chains

London, May 3. Provincial Cinematograph Theatres, Ltd., has acquired the Trocadero theatre in Liverpool. It now controls more houses than any of the other three British cinema circuits.

This company is also building a house in Sheffield to cost \$1,000,000, another at Hanley for \$850,000, one at Preston at \$750,000, and still another at Bristol which will need \$375,000.

Sir William Jury, Metro-Goldwyn-Mayer's (Marcus Loew) distributor for Europe, is one of the directors in the company.

In New York it is stated none of the Marcus Loew interests is concerned in the P. C. T. of England.

1st NAT'L'S 58

First National has a schedule of 58 full length pictures next season, of which 48 are now selected and budgeted.

Of the 58, 52 will be regular releases with the remainder specials. These specials may be extended to 10 or 12 before the new season wanes.

Negro Film Comedies

Los Angeles, May 3. Warner Brothers are making a colored comedy called "Ham and Eggs at the Front," which Roy Del Ruth will direct.

A negro war comedy is also being planned, with colored actors.

ROUGH RIDERS' IN CHI. MAY 9

Chicago, May 3. "The Rough Riders" goes into the Auditorium May 9 for a run.

The picture will be the third special to inhabit the big house since the close of the opera season. "Beau Geste," eight weeks, and "Old Ironsides," now in its sixth—preceded in order.

F. N. STILL WANTS ROTHACKER AT STUDIO

Reported to Have Production End Divided Between McCormick and Al. Rocket

First National is still desirous of securing Waterson Rothacker for its studio manager at Burbank, Cal., from reports. One account relates that a cable has been sent to Rothacker, who has been abroad for a few weeks, requesting a favorable decision.

Should Rothacker accept the post, it is said that First National will divide its production between John McCormick and Al Rockett, both of whom are now at the studios.

Mike Levee's resignation as F. N. studio manager goes into effect June 1.

Los Angeles, May 3.

M. C. Levee will leave the First National fold as general executive manager prior to the convention of that organization here May 19. Levee will join United Artists and will probably hold a position similar to the one with First National.

Though no successor has been named for Levee it is understood that Waterson Rothacker will be asked to reconsider his declination of the job and come on to the Burbank plant.

The advance guard to the convention including Richard A. Rowland, general manager of First National, are expected to arrive here the end of this week.

PICKFORD'S REAL STUNT

Los Angeles, May 3.

Jack Pickford pulled a genuine "stunt" out here the other day when he rescued a youngster from a galloping horse.

Pickford was driving along in a machine when he saw a child hanging on to a horse tearing down a bridge path.

The actor leaped from the car to the horse and stopped it, with the juvenile rider frightened but uninjured.

CARTOON NEWS REEL

Los Angeles, May 3.

F. B. O. will produce "Newsreels," by Bill Noland, as short subject matter.

Noland, creator of the Krazy Kat cartoons, has perfected a newly-invented photographic process for the new film which will treat on travesties of the news events of the day.

BOBBY NORTH ON COAST

Los Angeles, May 3.

Arriving with Joseph M. Schenck from New York was Bobby North, who is one of the pioneer picture producers. No mention of the coming here of North has been made.

However, it is understood that he may join the United Artists organization as a producer.

GIRL WRITER'S SCALE, \$2,500

Los Angeles, May 3.

Dorothy Farnum, one of the "ace" scenario writers of the M-G-M organization in Culver City, leaves the ranks this week to free lance. Miss Farnum is asking \$2,500 a week for her services.

STAN-K-A MERGER NEAR—K-A'S CASH

Adjustment Expected Before Decoration Day—Also Matter of Stock Passing—Necessary for Stanley Company to Do Financing—\$175,000,000 Capital—Each Circuit Retaining Identity

LOEW — ZUKOR ?

A matter of \$9,000,000 cash on hand held by Keith-Albee has been the enigma in the negotiations looking forward to the merger of the K-A and Orpheum circuits with the Stanley Company of America. Insiders state with authority that the millions in cash and the mooted question whether there shall be a stock transference only or stock and cash will be adjusted before Decoration Day. Perhaps within the next two weeks is the added report.

Such a large surplus of ready money as held by K-A with another \$3,000,000 in cash, from the same report, in the possession of the Orpheum circuit, the K-A ally and co-joiner in the merger movement, laid so far over the cash reserve of the Stanley Company that the \$12,000,000 became an obstacle to the ready understanding how K-A would handle the cash on hand in a juncture with the Stanley concern. It has not yet been agreed upon as to just what the method will be, but the statement is that an acceptable plan has been proposed.

K-A's Minority Stockholders
Another point not yet settled but of lesser importance for the merger as a whole is whether the Stanley Company in joining with the Keith-Orpheum circuits or dissolving with them into a holding company should not give some cash with the stock to the other side. Most insistent upon the cash and stock merging is said to have been the minority stockholders of the K-A circuit. They have held their stock holdings in that circuit, from reports, for a considerable number of years, with cash dividends, if any, few and far between.

The Stanley Company is reported in readiness to accept the cash and stock plan, aware that in taking in the K-A and Orpheum theatres, it must do the financing.

While there may be a holding company finally agreed upon, the respective circuits will retain their present identities and staffs, other than there is a probability that K-A and Orpheum will complete their contemplated merger, going with Stanley as a solid unit instead of two. Who will head the holding company if one is formed has not been settled upon thus far.

Its name from accounts will be Stanley-Keith-Albee-Orpheum, in the same style that the Stanley Company, in taking on the Fabian and other chains, called the local companies Stanley-Fabian or Stanley-Mark-Strand, etc.

Stanley's 340 Theatres
At present the Stanley Company is operating under its name around 340 theatres. The respective numbers of theatres operated by K-A and Orpheum can not be accurately gauged, through each owning booking offices and connections or affiliations in many houses booked through those agencies. With the majority of their affiliations K-A or Orpheum holds a minority interest. There is no foretelling if the majority-controlling theatres would go with K-A or Orpheum into a Stanley merger.

For the same reason, it is said, the K-A-Orpheum property appraisals will fall considerably below that of the Stanley Company's, the latter owning most of the the-

Flood Benefits by Exhibitors Handled by Film Board in N. O.

New Orleans, May 3.

The local Film Board of Trade has arranged for a committee of three to handle and book all services to exhibitors wishing to stage benefit performances for the flood sufferers. This committee, with headquarters in the New Orleans Bank Building, will select programs from the various exchanges, together with advertising to be furnished without cost, excepting railroad charges, to exhibitors.

The exhibitor is requested to solicit the services of employees and furnish the theatre. Following that he is to get in touch with the local or nearest branch of the Red Cross.

An announcement has been issued and sent to exhibitors from the offices of the New Orleans Film Board of Trade to this effect.

atres it operates. K-A and Orpheum have so many theatres under lease or as sub-lease only the appraisals can reveal actual equities.

It is estimated by the insiders that the flotation capitalization for the entire Stanley-Keith-Orpheum merger will not exceed \$175,000,000. Financing has been partially arranged for.

K-A-Orpheum's Net, \$4,800,000

K-A and Orpheum are reported to have earned a net last year of \$4,800,000, of which K-A got \$3,000,000 and Orpheum \$1,800,000. This is about the same proportion as their cash surplus. Last year, 1926, neither K-A or Orpheum had met the aggressive and active opposition of the picture houses that they have so far encountered and will for the remainder of 1927.

In view of the almost accepted Stanley-K-A-Orpheum merger, that will take in the proposed merger of Pathe, Inc., and First National. With Pathe-P. D. C. having merged, and with K-A-Orpheum about to, the lineup as reported contemplated several weeks ago by Variety is almost accomplished, with the exception of West Coast, Inc.

The 3 Chains

It was printed in Variety shortly after the report of the huge merger about to be promoted that if it eventuated, a likelihood existed of Paramount amalgamating in some manner with Loew's. That this step would be far from visionary if the complete Stanley group is consummated, is agreed to by many of the best informed picture men.

It is believed that there remains at present no business difference between Marcus Loew and Adolph Zukor to impede such a movement. The last tremor between those two heads, it is said, came about through Publix's intention to build neighborhood houses in Greater New York. When this was postponed through deference to Loew's request, from accounts, the surface continued calm, with both organizations on the same basis as previously.

Zukor's Paramount through its theatre operator, Publix, is controlling or interested in nearly 500 theatres. Loew's has about 300 houses, nearly all of which it operates.

With Loew might be found United Artists and Joseph M. Schenck, powerful allies as producers and also with U. A. a theatre operator.

Should Zukor and Loew get together, it would bring into being the third large chain that has been predicted would arise among the picture theatres of this country within the next two years, although from present prospects that time could be greatly shortened. That is to be composed of all of the leading independent theatre operators, such as Fox, Universal, Warners, F. B. O., Tiffany, Columbia, and others in their class, also other producers who class as first grade independents.

Such a trio of formidable theatre chain operators would leave but a dear loophole for independent exhibitors with small chains as may dare to remain on the outside. While it might become three-sided opposition, it would be the opposition of giants.

West Coast, Inc.

A grave matter for any combination of theatre operators is West Coast Theatres, Inc. At first looked upon as a Stanley adherent, by West Coast giving the virtual control of First National through its voting strength to Stanley, develop-

(Continued on page 23)

PUBLIX ISSUES ECONOMICAL ORDERS

Departmental Heads Told to Cut Down—Theatres, Too

A sweeping economical order has been issued by Publix in New York. It affects all executive offices of the theatre chain operator and its houses. The order for the theatres is made for the first two weeks in May.

In New York Publix departmental heads were advised that they would be held accountable for conservation in their departments. It immediately lead to money-saving instructions with orders not to add any one to the staffs.

In the theatres the period is designated as the Advertising Economy Drive.

Advertising expenses must be cut to the bone regardless of the magnitude or importance of the picture. All posting, billboards, sniping, heralds, extra lobby displays will be discontinued and even house programs are out for the two weeks.

Only advertising to be given the pictures will be the regular newspaper space, and that will be cut to the contract minimum.

The instructions to house managers stress upon the importance of close observance to the orders. It is evident that the idea is to receive a close check up on the difference in grosses with and without the extra publicity.

DUNCAN SISTERS WILL TOUR WITH U. A. FILM

Los Angeles, May 3.

The Duncan Sisters will personally appear with "Topsy and Eva," their United Artists picture. This film will be ready for release June 1 and will probably have its premiere in Chicago.

Vivian and Rosetta are to play in all key cities that will get the picture for a first run, and it is expected the girls will work with their picture for about 25 weeks. In some cities they will play for two and three weeks, if the picture is retained that long.

The Duncans are to work on a percentage basis, being booked that way by U. A. It is said, however, that the girls will be guaranteed by United Artists from \$5,000 to \$8,000 a week for their bit, according to the size of city and house.

Upon the conclusion of their picture house tour, it is said the sisters will appear in a new stage play to be produced in partnership with Joseph M. Schenck, president of United Artists.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BROOKS
COSTUMES
143 W. 40th St. N.Y.C.

\$175,250 FOR 10 CHI HOUSES 4 PUBLIX STANDS GET \$123,500

Oriental Top at \$46,000—Chicago \$2,000 Behind—
"Slide, Kelly" Down \$3,000—"Monte Cristo"
\$8,300 and Holds Over—"Passion Play," \$225

Chicago, May 3.

Three dips and seven lifts were recorded in the Loop's 10 film places. Combined intake reached \$175,250, an improvement of over \$10,000 on the previous week.

That \$175,250 is considerable. It includes the grosses of two picture presentation houses, five straight picture houses, two of them playing revivals; one "special," one vaude-film combo house and the independent "Passion Play" film that registered only \$225 at the Playhouse.

What makes the total figure big is the tremendous opposition that must be met every week by Loop theatres from outside the Loop.

There are two kinds of opposition encountered by houses in the downtown district. One form is that offered by straight picture neighborhood houses, the other is that provided by attraction-playing neighborhood houses to similar attraction-playing downtown houses, which is real opposition.

At the present time there are eight such theatres in Chi's neighborhoods, with two more scheduled to open within the next month. This number includes only those houses of 2,500 or more seating capacity. There are numerous others of 1,000 to 2,000 seats, but too numerous and singularly unimportant to be included.

The eight 2,500-or-more-seaters are the Tivoli, Uptown, Capitol, Senate, Harding, Granada, Sheridan and Piccadilly. Weekly individual grosses of this octet average from \$12,000 to \$30,000. Their combined weekly intake is estimated at \$150,000. If receipts of this latter class were included, the grand total would resemble the auto license of a man who sent in his application in August.

The above goes to show just what Loop houses would do if they were so lucky as to be burdened with only the type of opposition encountered by theatres in Times Square and elsewhere.

If that isn't clear, then look up the building records for the last 20 months and see how a hurried construction boom has caused Chicago to be 100 percent oversteated. Also delve into picture house figures for the last season, compare them with vaude and legit figures, and see how picture house boxoffices are the recipients of almost 90 percent of all money Chicago spends to be amused.

Of the Loop's \$175,475 total last week the four Balaban & Katz (Publix) theatres contributed \$123,500, or almost 75 percent. That includes the Oriental, which took top Loop honors, and the Chicago, a close second.

Breaking the tape is nothing new to the Oriental. The Chicago, with "Venus of Venice," took a \$4,000 rise to get excellent money.

The biggest jump of the street, though, fell to the lot of the comparatively tiny Randolph, which, with the "Monte Cristo" re-issue, more than doubled its gross of the previous week. The names of John Gilbert, Renee Adoree and Estelle Taylor were conspicuously displayed. Picture is held over for this week and, if business warrants, might be for a third.

"Fire Brigade" brought moderate opening week dough to the Roosevelt. Excellent notices and word of mouth stuff helped at the end of the week and may do likewise and better this week. Picture rates at least two weeks anyway, probably more if exploitation can be bettered.

"Old Ironsides," still the street's lone "special," increased its intake by \$2,000 on its fifth week. One more for this and out, with "The Rough Riders" slated to succeed May 9. Boat film has not drawn real money at any time during run.

Picture houses were especially commended last week for aid to the flood sufferers. Campaigns were carried on in all theatres and a \$5 top benefit show drew plenty into the Chicago Saturday night. Paul Ash passed the plates, cleverly labeled "Ash-Cans," and brought a laugh and coin at the same time.

This picture house campaigning was carried on in direct opposition to the N. V. A. ballyhoo in vaude theatres. The latter places seemed content to see the N. V. A. fund as more of an immediate necessity than that for the care of the flood victims. Lay opinions on the situation were hotly against the vaude policy.

Estimates for Last Week

Auditorium (Shubert) "Old Ironsides" (Par.) (2,000; 50-\$1-\$1.50) (5th week). Picked up additional

WAR FILM A SMASH IN MONTREAL, \$14,000

Vets. Turn Out For "Mons"—
Censors Change Title on
Bow-Ralston

Montreal, May 3.

The feature of the week was the way the Palace pulled to the front and beat all grosses to date this year for the house. This was due in about equal parts to the showmanship of Manager Rotsky and the sentimental appeal of the picture "Mons" in this city.

Rotsky put on two military nights in which old soldiers were admitted free and the garrisons of the city turned out. The lobby display of war trophies attracted crowds all week.

Better grosses were also helped by the fact that one legit theatre was dark all week and the other dark half the week.

Estimates for Last Week

Capitol (2,700; 60-85) "Children of Today" (Par.). Flaming youth stuff, but censors have cut out naughty word, "divorce," and a few other things; \$12,500.

Palace (2,700; 55-85) "Mons" (M-G). War picture put house over the top; grosses built up all week to \$14,000.

Loew's (3,200; 45-75) "Blind Alley" (Par.). Went over well; \$11,000.

Imperial (1,900; 30-85) "Home Struck" (F. B. O.). Nothing to write home about, but good vaude filled house; \$7,500.

Strand (800; 30-40) "Perch of the Devil" (U). "The Kick-Off" (Columbia). "Down the Stretch" (U) and "Princess on Broadway" (Pathe); \$3,000. (Copyright, 1927, by Variety, Inc.)

pair of grands to hit fair mark of \$18,000; little profit at that sum and little profit for entire run; one more week.

Chicago (Publix)—"Venus of Venice" (F. N.) (4,100; 50-75). Rose \$4,000 over previous week to \$44,000, strong money; new orchestral policy at house credited with "class" draw; Connie Talmadge name also figured.

McVicker's (Publix)—"Slide, Kelly, Slide" (M-G) (2,400; 50-75). Second week's \$17,000 is \$3,000 under first; baseball angle again failed to assert strength, as in "Casey at the Bat"; money not bad, but not up to expectations.

Monroe (Fox)—"Ridin' Rowdy" (Pathe) (973; 50). Fox house got away from strict Fox policy to play outside film; attempt is to build up Buffalo Bill, Jr., as rival cowboy draw for Mix and Jones; can't approach Mix's popularity as \$3,200 shows.

Oriental (Publix)—"Lovers" (M-G) (2,900; 30-60-75). House's \$46,000 best in town.

Orpheum (Warner)—"Better Ole" (Vita (W. B.) (776; 50). Here \$8,750 means profit; second week of double bill or "grind," following profitable run as "special" earlier in season; Syd Chaplin drawing.

Playhouse (Harris-Simmons)—"Passion Play" (Ind.) (602; 50-\$1.10). Should not be rated as show through poor showmanship; not known whether sponsors sold state rights yet, which is reason for holding it in at no profit; house back to legit this week; \$225.

Randolph (U)—"Monte Cristo" (Fox) (650; 50). Re-issue very good; \$8,300 velvet for this house and over double the gross of week before; Fox come-back held over for second week.

Roosevelt (Publix)—"Fire Brigade" (M-G) (1,400; 50). Average money at \$16,000; more positive opinion this week as picture is held over.

State-Lake (Orpheum)—"Matinee Ladies" (Metropolitan) (2,800; 50-75). Joe Frisco, Trixie Friganza and Boreo on stage didn't help; \$18,500 again shows too much opposition around corner and across street. (Copyright, 1927, by Variety, Inc.)

\$14,000 for Pan and Loew Is Toronto's Top Figure

Toronto, May 3.

(Drawing Population, 750,000) Despite counter attractions and good weather receipts picked up last week with nothing out of the ordinary in sight. Downtown houses got the cream of the business with the D'Oyly Carte Opera Co. opening strong at the Royal. About \$16,000.

Estimates for Last Week
"The Telephone Girl," which rather silently crept into Pantages, opened with a bang that held until the middle of the week, and closed to about \$14,000.

The town couldn't quite do with two of those "Able's Irish Rose" things and the Regent accordingly dropped to \$6,000 with "McFaddens Flats" (F. N.) and closed for the season.

"Frisco Sally Levy" (M-G), the other Irish, did much better at Loew's in getting about \$14,000. Reviewers called the picture rather frail, but the crowd disagreed and called it good. Ever since "The Merry Widow" Roy D'Arcy has had a big following here.

The Uptown led all houses out of the business district with "The Beloved Rogue" (U-A), doing around \$9,500, better than average. A neat setting helped and Barrymore is beginning to need it here, the male portion of the audience being told toward "Juan" and the "Rogue." (Copyright, 1927, by Variety, Inc.)

'GLORY,' \$18,000 IN MIL.; CAR CONTEST, \$24,000

Wisconsin's Big Week—"Resurrection" \$16,000—Money Is Tight

Milwaukee, Wis., May 3.

(Drawing Population, 650,000) With business on the downgrade due to a general slackening of ready cash, three downtown theatres put in the main bids for picture trade last week. The Davidson, with "What Price Glory," ran in the same heat as the Wisconsin and Alhambra.

Wisconsin staged its third anniversary show and palmed off the old coupon gag, a \$250 car. The house and all other Saxe houses for the past four weeks have been giving away the coupons which had to be deposited in boxes at the Wisconsin last week. All persons holding tickets from Saxe houses from preceding weeks made their way to the Wisconsin to drop them in the boxes.

The Alhambra played "Resurrection" for a second week to rather fair success, having been hit hard the first week by weather.

Estimates for Last Week
Alhambra (Universal)—"Resurrection" (U. A.) (3,000; 25-50-60). Second week okay; great stage show with "Student Prince" quartet aided; around \$16,000.

Davidson (Browne)—"What Price Glory" (Fox) (1,640; 50-75-\$1-\$1.50). Great business and being held for a second week; considering adverse conditions, weather and money, total of better than \$18,000 remarkable.

Garden (Uhllein)—"Birds of Prey" (Col.) (1,000; 25-50). Tried using Priscilla Dean name for a draw, but it no longer holds a lure for Milwaukeeans; lucky to get \$3,100.

Majestic (Orpheum)—"Bertha, the Sewing Machine Girl" (Fox) 1,600; 10-15-25-40. Picture thrown in for good measure with Orpheum grind acts, although it got good billing; house in "red" at just under \$7,000.

Merrill (Saxe)—"The Flaming Forest" (M-G) (1,200; 25-50). With aid of plentiful advertising in Hearst sheets, film did better than it would have on its own; close to \$4,800.

Miller (Saxe)—"California or Bust" (F. B. O.) (1,400; 15-25-40). Given foot of billing with Loew continuous grind policy and ran into "red" at \$7,000.

Palace (Orpheum)—"White Gold" (P. D. C.) (2,400; 25-50-75). Film got little break on regular K-A bill of acts; those who came early enough to see it enjoyed it; may have helped in getting \$17,200.

Strand (Saxe)—"Easy Pickings" (F. N.) (1,200; 25-30-50). Billed as mystery, this picture only mildly pleasing; got none too good reviews; \$4,000.

Wisconsin (Saxe)—"Evening Clothes" (Par) (3,500; 23-30-50-60). Picture secondary in billing to big third anniversary stage show; drew them to drop auto contest coupons in boxes with all of the \$24,000 in customers trying to get the machine; best week for house in many a moon. (Copyright, 1927, by Variety, Inc.)

CABANNE WITH ENGLISH FIRM

Los Angeles, May 3.

W. Christy Cabanne will complete his contract with M-G-M on May 15. Shortly after that date he leaves for Europe where it is said he will join the ranks of British National directors.

"DIVORCE" GIVES MET., L. A., LEAD \$31,000; "FRISCO SALLY," \$23,000

Tourists Leaving L. A.—"Glory" Going Out—
Figueroa Cool at \$5,500 With Vaude—"Resurrection," \$12,800—2nd Week "Wu," \$14,000

Los Angeles, May 3.

(Drawing Population, 1,350,000) Metropolitan with "Children of Divorce" regained the lead in gross figures of the first-run group last week. Clara Bow is a "natural" locally. Despite that the winter tourists are mostly on their way homeward, and that money is none too easy for the theatres, this picture got over \$30,000—\$3,000 better than its nearest competitor, Loew's State. At the latter house "Frisco Sally Levy" was the attraction.

"Casey at the Bat," in its third week at Million Dollar, showed up surprisingly well and has another week to go before "The Fire Brigade" comes in for a run.

"What Price Glory," in its 23d and next to last week, was the leader of the \$1,500 product. "Seventh Heaven" comes to the Carthy Circle May 6 for its world premiere, the second Fox picture in succession to be booked in this house.

Forum had a surprisingly good week for the second stand of "Mr. Wu." This one may go for another two weeks, with the Chaney name responsible for the draw. Grauman's Egyptian seemed to be the trailer of the two-day pictures. "Resurrection," in its second week at the Criterion, took about a 25 percent drop. Will probably stay another two weeks before "Sonja" replaces it for two weeks.

Abe Lyman in his next-to-final week at the Uptown got them in to see "A Notorious Lady," and managed to bring the gross above the previous week. Figueroa appears to be having trouble through putting five acts of vaude in with a first-run picture. The W. V. M. A. shows just cannot help the screen any, and put a crimp into the intake of "Man Bait."

"Blind Alleys" got into the wrong alley way when it was slipped into the Broadway Palace. Folks just stumble along blindly as they go by this house. Anywhere else this picture would easily have done four times as much as here.

Estimates for Last Week
Grauman's Egyptian (U. A. Cir.)—"Old Ironsides" (Par.) (1,800; 50-\$1.50). Got only one real healthy performance on week by having theatre party; around \$12,000 is "red" for house.

Carthy Circle (Fred Miller)—"What Price Glory" (Fox) (1,500; 50-\$1.50). Took good sport next to last week at around \$13,300.

Forum (B. & H. Cir.)—"Mr. Wu" (M-G-M) (1,700; 50-\$1.50). For second week, with Lon Chaney sole draw, \$14,000; excellent; no exploitation of any consequence.

Loew's State (Loew-W. C.)—"Frisco Sally Levy" (M-G) (2,200; 25-\$1). Did not seem to get by first base, savior being excellent Fanchon and Marco show headed by Gene Morgan; just hit about \$23,100.

Metropolitan (Publix)—"Children of Divorce" (Par.) (3,595; 25-45). Clara Bow spells cash out here; \$31,000.

Million Dollar (Publix)—"Casey at the Bat" (Par.) (2,200; 25-85). Had really good third week in getting \$16,000.

Uptown (W. C.)—"The Notorious Lady" (F. N.) (1,750; 25-75). Lucky this one had Abe Lyman to carry it; \$9,200.

Criterion (W. C.)—"Resurrection" (U. A.) (1,600; 25-75). For second week intake very favorable, with drop little less than normal; Dolores Del Rio and La Roque seem responsible for \$12,800.

Figueroa (Far West)—"Man Bait" (P. D. C.). Paired off with poor "death trail" vaude show, this one fortunate in drawing \$5,500.

Broadway Palace (Orpheum)—"Blind Alleys" (Par.) (1,545; 15-40). If \$3,000 means anything, this was it. (Copyright, 1927, by Variety, Inc.)

Oscar Price May Return to Films

Oscar A. Price has stepped out actively from the Central Union Trust Co. and has a desire to re-enter the picture-business actively. Price was formerly active with the Associated Exhibitors, Inc.

The banker-film man went to the coast recently to confer with Carl Laemmle relative to buying out Universal, with Laemmle not interested. A previous report that the U. head would be interested in a \$15,000,000 offer prompted the trip west.

'KNOCKOUT' TITLE HURTS DIX—\$12,000 NEWMAN

'Musical Controversy' Between
House Orchestra and Organ,
New, and Loudly Received

Kansas City, May 3.

They—the picture fans—were just not buying amusement last week. Comedy predominated on the screens.

The Newman with the latest Dix, "Knockout Reilly," was the best bet. Basing on the success of the "Quarterback," it should have done several thousand dollars better, but the title evidently did not have the appeal that the Collegiate one did. Despite the best press reviews given a picture at this house for some time business was nothing to brag about after the first two days.

House has discontinued its Saturday night "Mid-Nite Frolics," good for around \$1,000, and which have been regular for the past six months, as it was almost impossible to find suitable acts for the single performance. Saturday night, this week, however, the theatre will give a midnight show for the flood sufferers. The benefit will be under the direction of Jack McCurdy, newly appointed managing director of the Publix houses, Newman and Royal.

The Shubert closed its regular season last night and will try the next couple of weeks with the "Big Parade," return. The picture in its three weeks' engagement last fall set a house record.

Estimates for Last Week
Newman (Publix)—"Knockout Reilly" (Par.) (1,980; 25-40-60). Natural as Richard Dix great favorite here. Stage show by Publix was "The Paper Revue," which failed to create sensation. "Friendly Musical Controversy" between house orchestra and organist drew most spontaneous and steady applause given overture in years. Saturday opening good with turnaway night and big Sunday. Gave house running start; \$12,000.

Royal (Publix)—"Children of Divorce" (Par.) (920; 25-40-60). Second week. Papers renewed complimentary reports. Business held fairly steady, although not as good as anticipated; \$4,800.

Mainstreet (Orpheum)—"See You In Jail" (3,200; 25-50-60). Neither press nor customers enthused. Vaude nothing to rave about; \$12,000.

Liberty (Ind.)—"Shadows" (1,000; 25-35-60). Revival of Lon Chaney thriller. Chaney name given practically all of billing. Had to hunt for title; \$4,200.

Pantages—"Bertha, the Sewing Machine Girl." Meller had Madge Bellamy leading; \$6,200. (Copyright, 1927, by Variety, Inc.)

UNEMPLOYMENT IN IA.

Centreville, Iowa, May 3.

Mine owners operating 96 percent of coal production tonnage in Appanoose and Wayne counties are marking time. They do not intend reopening until the basic day wage scale is placed on a competitive basis with the non-union fields, and the competitive differential now existing is adjusted.

Twenty-five coal companies are listed in an open statement issued by the operators. All mines here are closed with the exception of the Barrett mine at Mystic.

WEINBERGER'S IND. PICTURES

Mack Weinberger is organizing an independent film producing corporation.

Weinberger, brother of William Degen Weinberger, formerly produced short subjects, but is going in for features.

File Marriage Intentions

Los Angeles, May 3.

Sara Adela Farnum, daughter of William Farnum, and William G. Tuttle, petroleum engineer, obtained a marriage license here April 26.

FLEET OR SOMETHING ELSE HURT B'WAY ROXY, \$98,800—PARAMOUNT, \$63,000

"Kings" Played to Over Capacity First Full Week, \$14,758—"Chang" Makes Great Start at 99c, \$6,600 Sunday with Afternoon Light—"Big Parade" Near \$1,500,000 in 75th Week

Much suspense at the Broadway box offices last week. Nothing happened to relieve the tension.

Following a corking Easter Week the boys had high hopes that the gold would continue to roll, but with few exceptions were disappointed. Some figured the fleet coming in late in the week would help, but even this had its catch, for the naval ships played to standing room Sunday afternoon while the picture palaces yawned in boredom.

No definite explanation for the severe reaction, but all amusements suffered together. A number of the legit reported patronage less than during Holy Week, so everybody took the slap.

Swimming upstream was "King of Kings." It had no difficulty in meeting the current, \$14,758, stamping attendance as overcapacity on its first full week. This biblical film continues to be the Street's original quiet "smash." Its box-office advance sale has crept up a little, so that it now totals around \$6,300 at the window.

"Chang" started off briskly at the Rivoli Friday morning, with the press and picture mob acclaiming it. On the two days this one got \$3,289 at 99c. top; \$3,500 Friday and \$5,789 Saturday. A poor Sunday afternoon, due to the populace looking over its first line of defense, was followed by the usual heavy Sabbath night, so that \$6,600 came in on the day. The early prospective is that this one will stick for the summer, with many of the opinion it's a \$2 entertainment.

Roxy Drops from \$100,000 Net
The Roxy dropped from a net of \$124,500 to \$98,800 in the second week of "Ankie Preferred," a slide of \$25,700. "The Yankee Clipper" is current, but will not hold over next week's features being "The Love Thrill" (U) and "Alaskan Adventures" (Pathe). Business was also off at the Paramount, where "Special Delivery" got \$9,000. less than "Knockout Reilly."

"Rookies" held the Capitol up pretty well, but there was no thought of holding over the war comedy at \$52,000. "Children of Divorce" took it on the chin at the Rialto in its second week in selling \$8,500 from its previous gross, while the Strand played "The Better Ole" to \$29,400 after a long run for the picture at the Colony, just up the lane. The little Cameo was one more to take its medicine with a double feature on the week, getting no more than \$4,314. "Tracked by the Police" gave the Colony a fair week at \$8,113.

In 75 and a half weeks "Parade" is approaching the million and a half mark at the Astor, with total figures of \$1,453,963 to date. It registered at \$15,618 for the week. "When a Man Loves" sustained its pace to grab \$14,712 and "Glory" was helped by the Gobs to \$12,374. "Beau Geste's" final three days brought \$4,795, with "Ironside" garnering \$10,166 in changing from the Rivoli to the Criterion without losing a day. "Slide, Kelly, Slide," dropped a bit, but got \$3,892 with "The Rough Riders" edging into that class at \$3,113.

"Camille" went to \$15,890 at the Globe, and "Irish Destiny" left Daly's after four weeks to just over \$2,200.

Estimates for Last Week
Astor—"Big Parade" (M-G) (1,120; \$1-\$2) (76th week). Got \$15,618 last week, and the end not yet in sight.

Cameo—"Variety" (Ufa-Par.)
"Broadway After Dark" (W. B.) (549; 50-75). Split doubleheader between seven days and fell to \$4,314; Warner release has Menjou and Shearer in cast.

Capitol—"Rookies" (M-G) (5,450; 50-115). War comedy favorably received by critics and won word-of-mouth praise; but business generally undergoing reaction and couldn't reach necessary figure to hold over; \$52,000.

Cohan—"Rough Riders" (Par.) (1,112; \$1-\$2) (8th week). Spanish War comedy-drama slipped to \$8,113; not liable to pick-up at this time of season but nothing mentioned to follow.

Colony—"Tracked by Police" and Vita (W. B.) (1,980; 50-75). Rin-Tin-Tin picture, didn't burn up b.o. but fair at \$6,595; "Missing Link" comes in for run last of this week, opening with charity performance. **Criterion—"Old Ironsides" (Par.)** (812; \$1-\$2) (21st week). Moved down from Rivoli Thursday and

drew mild \$10,166 in both houses without losing a day.

Daly's—"Irish Destiny" (Ind.) (1,050; 50-115). Remained four weeks without downtown section hearing about it or paying much attention; left Saturday to over \$2,200 for finish.

Embassy—"Slide, Kelly, Slide" (M-G) (596; \$1-\$2) (7th week). Didn't drop badly but went down scale with rest; \$3,892 pretty good considering situation last week; only minus \$800 from previous week.

Gaiety—"King of Kings" (P.D.C.) (808; \$1-\$2) (3rd week). Looks like unusual "smash" will retain pace; first full week saw \$14,758 come in with \$6,300 advance at b. o.; oddity is silence of crowds during and after seeing it; few of wise mob wondering if it will hold up but indications are that it's set; has yet to draw genuine complaint from any member of ministry, something management might welcome though picture doesn't need it.

Globe—"Camille" (F. N.) (1,416; \$1-\$2) (3rd week). Got first crack at full seven days and turned in neat \$15,890.

Harris—"What Price Glory" (Fox) (1,024; \$1-\$2) (24th week). Hard boiled doughboy film figures to have been helped by arrival of Fleet; still in running at \$12,374.

Paramount—"Special Delivery" (Par.) (3,600; 40-75-90). Harmonica band with Minneville couldn't overcome picture and tightening money; not alarming but low at \$63,000.

Rialto—"Children of Divorce" (Par.) (1,960; 35-50-75-99) (3rd week). From \$31,000 to \$22,500 hardly auspicious but may better last week's total.

Rivoli—"Chang" (Par.) (2,200; 40-60-75-99) (2nd week). Animal picture with story hauled from all sides and many terming it \$2 picture; opened "cold" Friday morning to \$3,500 on day; got \$5,789 Saturday and \$6,600 Sunday despite fair weather and attraction of warcraft on Hudson which hurt everything that afternoon; management trying to figure out new billing on supposition that animal "stills" chase people out of lobby; however, once in they're convinced; causing plenty of talk. Special 25c price for children up to 6 p. m.

Roxy—"Ankie Preferred" (Fox) (6,250; mats. 50-51; evens. 75-115) (2nd week). Spice comedy held over for second week and dove \$25,700 to net of \$98,800; house passed 1,000,000 people attendance mark in seven weeks and one day; "Yankee Clipper" (P.D.C.) current, will not hold over; "The Love Thrill" (U) and "Alaskan Adventures" (Pathe) next week.

Strand—"The Better Ole" (W.B.) (2,900; 35-50-75). Syd Chaplin picture here after long stay at Colony and got \$29,400; not bad; Langdon's "His First Flame" (Pathe) this week marks comedian's return to this house within five weeks.

Warner's—"When a Man Loves" and Vita (W.B.) (1,360; \$1.65-\$2) (14th week). Barrymore's romantic picture and Vitaphone, staying in the money at \$14,712.

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\$37,300 FOR "REILLY"

Loew's Orpheum, \$20,000, and Loew's State, \$17,000, in Boston.

Boston, May 3.
Business at Boston picture houses last week did better than average. All big houses, Orpheum, State and the "Met" went over well.

Estimates for Last Week
Metropolitan (4,000; 50-65) "Knockout Reilly" (Par.) and with new jazz orchestra program. Big week. \$37,300.

Loew's State (4,000; 35-50) Did \$17,000 with Gloria Swanson's "Sunya." Hal Kemp's Band headed vaude.

Loew's Orpheum (3,500; 35-50) Over \$20,000 with "The Red Mill." (Copyright, 1927, by Variety, Inc.)

TWO TITLE CHANGES

Metro—Goldwyn—Mayer has changed the titles on two forthcoming releases.

"His Brother From Brazil" first joint starring of Lew Cody and Aileen Pringle, will be released as "Adam and Evil."

Norma Shearer's "Liberty Bonds" has been changed to "After Midnight."

STATE ONLY MINNEAP. HOUSE STANDING UP

It's \$16,500 Again Top—Biz Off All Over—Houses Plan Summer Closings

Minneapolis, May 3. (Drawing Population, 470,000)

Melancholy is the prevailing mood in local theatrical circles. There has been a turn for the worst since Lent and each week seems to bring a lower level of grosses. The going for the theatres has been the toughest in a number of years. Several houses already are planning to close for the summer, among them the Seventh Street, Orpheum circuit's junior theatre, which in the past has remained open throughout the heated spell.

Generally bad business conditions, due to an agricultural slump, seem to be responsible. The theatres have suffered from this on and off throughout the season, following a great summer.

The State alone continues to hold up, and even at this ace F. & R. house the takings are considerably under what they would be in normal times. At that, this theatre has no cause for complaint. It is leading the town by a wide margin and chalking up a fat profit weekly.

In this case the novelty of the Vitaphone undoubtedly has much to do with the isolated prosperity. Last week was its third here and numerous natives are just getting around to view and hear it for the first time. The State, however, has been putting on splendid shows along with Vitaphone, and the big entertainment values, as well as the theatre's great popularity, must be considered as important factors.

Van and Schenck, at the Pantages, were the only other important attraction of the past week. Business was less than \$500 better than previous week.

"The Yankee Clipper" won an unusual amount of newspaper and word-of-mouth praise, but did not prove a magnet at the Strand, and was not held over for the usual second week. The Hennepin-Orpheum is supposed to house P. D. C. pictures, according to the public's understanding of the merger between the producing organization and the Keith-Albee and Orpheum circuits, but whenever they have a photoplay from which they expect much, one of the F. & R. houses apparently always gets it.

Bebe Daniels could not survive the handicap of having her picture in the white elephant Garrick. Her "Kiss in a Taxi" died a peaceful death, despite the fact that Miss Daniels lately has been staking considerable of a box office comeback here.

Things were pretty grim at the Hennepin-Orpheum with nothing in the way of a b. o. attraction and only a fair show. Circuit officials do not have to look further than the programs at this house to find the main reason for its severe decline this season, the generally adverse business conditions being the other factor.

Estimates for Last Week
State (F. & R.) (2,500; 60)—"An Affair of the Follies" (1st N.). Vitaphone and "Songs of the Sea," stage act, with 17 male singers; all-around good show, but picture did not impress critics, although pleasing general run of film fans; \$16,500, okay.

Strand (F. & R.) (1,500; 50)—"The Yankee Clipper" (P. D. C.). Picture could not draw 'em in; about \$4,400.

Garrick (F. & R.) (2,000; 50)—"A Kiss in a Taxi" (Par.). Star and picture liked, but they will not come to this theatre any more; around \$3,300.

Lytic (F. & R.) (1,350; 35)—"Love's Greatest Mistake" (Par.). Picture disappointed, but helped by fact that it ran as serial in popular weekly, also by title and billing; \$2,500, good.

Grand (F. & R.) (1,100; 25)—"The Wrong Mr. Wright" (U). Picture okay at around \$1,000.

Hennepin-Orpheum (Orpheum) (2,890; 50-99)—"The Potters" (Par.) and vaude. Picture better than house ordinarily offers, but vaude boasted no particular strength; \$10,000 is bad here.

Pantages (Pantages) (1,660; 50)—"Held by the Law" (U) and vaude, including Van and Schenck. Returns disappointing, considering magnitude of headliner; \$6,000 is liberal estimate.

Seventh Street (Orpheum) (1,480; 40)—"Stop, Look and Listen" and vaudeville; about \$4,000. (Copyright, 1927, by Variety, Inc.)

"ROOKIES," TOPEKA HIT

"20 Cents" Could Have Remained Week—\$3,500 High at Jayhawk

Topeka, Kan., May 3. (Drawing Pop. 25,000)

Fair weather and good attractions, after two weeks of rain and mediocre bookings, brought a revival of business that was general, the outstanding feature of which was the hit made by George Arthur and Karl Dane in "Rookies."

The long expected change of policy at the Novelty was in effect Monday with Seeman Players, with 13 principals, quartet and chorus, for summer rep musical comedy, in competition with the Waddell Players in dramatic stock at the Grand.

Estimates for Last Week
Jayhawk (1,500-40) (Jayhawk Theatres Co.)—"Mr. Wu," first half, got good opening and pleased. "Three Hours," second half, not so well liked, but, supported by quartet on stage, kept week up to above \$3,000.

Orpheum (1,200-30) (National Theatres)—"Rookies" audience picture of first quality. Just above \$2,000.

Isis (700-30) (Nat. Thea.)—"God Gave Me 20 Cents," first half, strong enough for week's run, but out at end of third day. "A Kiss in a Taxi" not so well second half. Week's business over \$1,200.

Cozy (400-30) (Lawrence Amusement)—"Almost a Lady" almost a picture. Almost not going in red, failed to hold business of first day or two drawn on Marie Prevost name. About \$900. (Copyright, 1927, by Variety, Inc.)

IN WASHINGTON RACE SWANSON WON, \$14,000

'Let It Rain' Got \$16,000 at Palace, Below Recent Average—Foreign Film

Washington, May 3. (Estimated White Pop., 425,000)

Last week the Palace had a band, singer, dancer and the film, "Let It Rain," plus the standard 2,390 seats. Columbia had Gloria Swanson and the usual short subjects, plus 1,232 seats. If the latter had had the capacity to equal the Sunday business of the former (for it was that one day that settled the race) the Swanson film would have outdrawn the combined show offered at the Palace.

Rather complicated comparison, that, when clarified means that Swanson got what was expected while the Palace did not.

Palace figure, though respectable, is a good \$3,500 undertaking since change in policy. The failure to come back since Easter cannot be blamed on the material offered unless it could be lack of variety. Last week Douglas MacLean, local boy, did not attract as heretofore. Might have been the deluge of Marine Corps pictures, of which his is but another. Duke Yellman's band was okay while Gypsy Byrnes would please the toughest cash customer.

Metropolitan dropped a couple of thousand under the previous Constancia Talmadge figure. This with the "Sea Tiger."

Estimates for Last Week
Columbia (Loew), "Love of Sunya" (U. A.) (2,232; 35-50). Everything expected; \$14,000 and held over.

Little (Theatre Guild), "Cabinet of Doctor Caligari" (UFA) (225; 35-50). Doing right well with \$2,940 reported.

Met (Stanley-Crandall), "Sea Tiger" (F. N.) (1,518; 35-50). Some little allibi for picture. Looks to have topped \$11,000.

Palace (Loew), "Let It Rain" (Par.) and Duke Yellman's orchestra, also Gypsy Byrnes (2,390; 35-50). Business not bad, but not up to where it was when switch from straight pictures made. Looks like real "name" needed. \$16,000.

Rialto (U), "God Gave Me Twenty Cents" (Par.) (1,978; 35-50). Jumped takings. Little plugging for Paramount, however, with tie up as the picture that opened the prize publicity New York house of that producing concern ignored. May have reached \$9,000.

This Week
Columbia, "Love of Sunya"; Little, "Craqueville" and "Madame Wants No Children"; Met, "Three Hours"; Palace, "Fire Brigade" and stage attractions; Rialto, "Monte Cristo" (re-issue) and stage attractions. (Copyright, 1927, by Variety, Inc.)

SMALL HOUSES "UNFAIR"

Kansas City, May 3.

A number of small, popular-priced picture houses, have been declared "unfair" by the Operators' Union.

Houses are Waldo, Ashland, Marlborough, Fairmount, Hollywood, Lincoln, World-in-Motion, Gillis and Palace. Last three are grind houses in the downtown district; others, residential.

ACTS DO \$29,000 FOR STANLEY

Fox, \$24,500—"Kelly" Could Have Lingered, \$14,000

Philadelphia, May 3.

With the weather ranging from warm to hot and the U. of P. relay games serving as an added rival to baseball Friday and Saturday, picture house grosses sagged. Rain at the end of the week helped the box-offices considerably.

The Stanley had a varied and well-liked bill but suffered from the loss of the Waring's Pennsylvanians, who had sent their records soaring the two preceding weeks. Program was headed by "Evening Clothes," with several other really important features on the program. Among them were Eva Puck and Sammy White, Chief Caupolican, Mille, Andree, dancer, and Will Rogers, especially advertised, in a short comedy film. The combination won about \$29,000, less of a drop than that experienced by most of the big downtown houses.

The Fox had "An Affair of the Follies" as its film feature, the Adler, Well and Herman revue and the Watson Sisters as headline acts. The combination was only fairly successful, with around \$24,500 claimed.

The two road show houses fell off. Aldine, with "Don Juan" and the first Vitaphone unit, took a drop of about \$3,000, which resulted in a gross of around \$13,000, maybe less. The sharp drop, following the failure of this picture to rebound as expected Easter week, decided the Stanley Company on ending the run of "Juan" on May 14, which gives it a run of eight weeks, satisfactory to all concerned and longer than most of the wisecracks predicted.

The other long-run, reserved seat house, the Fox-Locust, took another dive with "What Price Glory," which sank to \$14,000, possibly a little less. Matinees continue to be the chief worry of this picture, but the nights, especially early in the week, are no longer capacity, and it is a serious question as to how much longer the war picture can stick. It is understood that "Sunrise," another Fox picture, is to follow, but there are also rumors of "The King of Kings," with nothing definitely announced. At any rate, the theatre is said to be definitely set for the summer.

The Stanton pushed in "Slide, Kelly, Slide" suddenly because this town is baseball crazy, and it did splendidly, enough to warrant continuance, but the house's regular schedule of bookings prevented. Looks as if the Stanley "bunch" missed a bet in not holding "Kelly" for a second week, even admitting it wasn't a great matinee show.

The Arcadia did around \$2,250 with "White Flannels," and the Karlton was near \$3,500 with "Wedding Bells," the latter's excellent gross being accounted for by the local popularity of Raymond Griffith. This week's array looks likely for some lifted grosses. The Stanley has "Lovers" and Lopez.

The Stanton has "The Fire Brigade" and the Arcadia gets "Venus of Venice." Karlton will house "Too Many Crooks."

The Aldine will switch to a second Vitaphone unit, plus "The Better Ole," May 16.

Estimates for Last Week
Stanley (4,000; 35-50-75), "Evening Clothes" (Par.). Good business, with Eva Puck and Sammy White on the bill; gross was around \$29,000.

Stanton (1,700; 35-50-75), "Slide, Kelly, Slide" (M-G). In for single week because town is baseball mad; business very good at \$14,000, according to management.

Aldine (1,500; \$1-\$2), "Don Juan" and Vita (W. B.) (7th week). Dropped last week and management decided to announce last two weeks; \$13,500 figured; "Better Ole" next.

Fox-Locust (1,800; \$1.65), "What Price Glory" (Fox) (6th week). Off from original pace but no announcement of final weeks; around \$14,000, maybe less.

Arcadia (800; 50), "White Flannels" (W. B.). Only fair, with \$2,250 quoted.

Karlton (800; 50), "Wedding Bells" (Par.). Well above house average because of Raymond Griffith's popularity; \$3,500. (Copyright, 1927, by Variety, Inc.)

J. B. Smith on Coast

Los Angeles, May 3. J. Boyce Smith, treasurer and general manager of Inspiration Pictures, has arrived here after two months in New York.

Smith will figure out a production schedule for his organization during 1927-28.

FILM NEWS ALL OVER WORLD

Washington, May 3.

A patriotic film, "Pour le Roi," is to be produced in Belgium, reports George R. Canty, picture trade commissioner, to the Department of Commerce. The film is to measure 5,000 meters with distribution plans practically set. The scenario conceives several historical pictures, an original war history, and winds up with what could be termed a travelogue of Belgium.

Cine-Documentaire, under direction of Leon Ardouin, and with the collaboration of Henri Vorins, film director, has undertaken to show, in a series of artistic and travel films, the various aspects of France. Each film will recall the local history of one of the French regions. The next regional film will concern the Pyrenees.

The Municipal Council of Luxembourg, in a meeting held Feb. 26, voted 16 to 8 to rent the city theatre for cinema exhibition during the time when there will be no theatrical presentations. The booking will be done by public subscription.

The company in question has offered to pay 50,000 francs for rent.

Emelka has acquired the Munich Film Palast. With the three theatres belonging to Kommerzienrat Kraus, Emelka has now five picture houses in Munich which total 3,160 seats. The latter figure will be increased by 700 when the reconstruction of the Kammerlichtspiele is finished.

Norwegian production is beginning to improve, according to reports from that country. The capital of Norway has 15 picture theatres which are all exploited directly by the city.

French films are still rare on Norwegian screens.

In Czechoslovakia there were exhibited in 1926, 1702 films with 1,863,069 meters of length, of which number 902 were American, 343 German, 131 French, 22 Austrian, 11 Italian, 23 Scandinavian, 7 Russian, 15 English, 1 Palestine, 1 Dutch, 1 Swiss and 245 Czechoslovak.

The censor prohibited 58 films and 821 films out of the 1,702 were especially authorized for exhibition to children.

DUMBBELL FROM UP-STATE

Tried to Open Bank Account With Stolen Checks—3 Years

Montreal, May 3.

Harry Anderson, of Plattsburgh, N. Y., broke into pictures in every sense for a lurid half-day Saturday and disappeared from the eyes of the world for three years the following Monday. The Albee building on Mayor street is the parking place of most of the film exchanges in this city and their mail bag is a large one. Harry was passing by the building and stepped in for a moment. He saw the mail bag reposing on the basement floor preparatory to distribution of letters. Seizing a double handful of envelopes Harry left for the nearest church where he opened them in a back pew and picked out about \$1,500 worth of checks.

He spent the rest of Saturday morning in several efforts to open accounts in different banks with these checks, but his appearance was against him and the banks refused to oblige him. At that, none appears to have thought of calling in the police. It was only late that night that detectives who were searching for him on a petty theft charge, arrested Harry and found the incriminating checks on him. He pleaded guilty Monday and was sent away for three years.

Par's News Reel Men On Regular Assignments

Regular assignments are being handed the Paramount newsreel camera boys. An official routine went into effect May 1 with the first major duty, to "shoot" the incoming Atlantic fleet last week.

Paramount had cameras posted on sky scrapers, East River bridges, in planes and on tugs to catch the 124 boats as they steamed into port.

E. J. Hill Rescued

Salem, Mass., May 3. Ernest J. Hill, vice president of the Colonial Photoplay Corp. of Saugus, was rescued by coast guardsmen while drifting to sea in his father's motorboat off Bass Point.

Hill and several companions went for a week end fishing trip but the rough seas put the ignition system out of order when they were a mile out, at night.

Two of the men started for shore in a tender. It overturned near shore and they swam the rest of the way.

It was the first rescue of the season off the Massachusetts coast.

BALTIMORE SPOTTY 'CABARET'S' \$17,000

Around \$12,500 for "Better Ole" and "Slide, Kelly"—Swanson's \$3,000

Baltimore, May 3.

(Drawing Population, 850,000)

Past week was spotty. Several houses lost some of the momentum gained the post-Easter week. Others jumped ahead for swollen grosses. At least one slumped badly. "Cabaret" stood out at the Century, while "Slide, Kelly, Slide," upstairs at the Valencia, did excellently after a hesitant start.

"The Notorious Lady," plus Cliff Edwards, did very well at the Rivoli. "The Better Ole," at the Warner-Met, was well up, with matinees still lagging, however. The combination Hippodrome was under the previous week, although there was no decided slump. The combination with "Monkey Talks" held its satisfactory own without breaking records. The New was average, but not outstanding with "Night Bride." The uptown Parkway failed to attract much night trade with "Love of Sunya," while the Embassy flopped badly on "Sorrows of Satan."

The Embassy, after a number of indifferent weeks with second runs, returns to a split week, first run policy Monday. Whether this is to prevail or is just for the moment is not known.

Estimates for Last Week

Metropolitan (Warner), "The Better Ole" and Vita (W. B.) (2d week) (1,500; 35-75). Business maintained fast pace of first week; still remains night picture, however; second week's gross close on heels of opening week at \$12,500 or slightly better.

Valencia (Loew), "Slide, Kelly, Slide" (M.-G.) (1,300; 25-75). Film handicapped by title for this intimate upstairs house; opened rather mildly Monday, but rapidly caught on; after first half it was a nightly stand-out; another week to go; \$12,500 or \$13,000.

Rivoli (Wilson Amusement Co.), "The Notorious Lady" (F. N.) (2,000; 25-65). Lewis Stone a house favorite; week aided by Cliff Edwards (Ukelele Ike); nights up to theatre's old form, which means early stand-outs; matinees good, but not capacity; result, a week that was good to better.

Century (Loew), "Cabaret" (Par.) (3,000; 25-75). Gilda Gray plus film's title good b. o. bait; film made mixed impression, but drew well; innovation in staging of stage acts made excellent impression; Tommy Christian's band, Sebastian and Nord, Billy Tichenor and Eddie Nelson were grouped under the programmed head of "A Night Club Revue," culminating in an oversized film projection of a duplicate of the stage setting thrown on a scrim in one and blending into the feature film; b. o. got its best break in a long while at about \$17,000.

New (Whitehurst's), "Night Bride" (P. D. C.) (1,800; 25-50). Average week for this moderate-sized house; sexy title, plus Marie Prevost, failed to stampede them; \$7,500.

Hippodrome (Hippodrome Co.), "The Cheerful Fraud" (U.) and K.-A. vaude (2,200; 25-50). Denny has not come into his own as a local draw, due largely to the uncertain shifting of his first runs from one house to another; week fair or better.

Parkway (Loew), "Love of Sunya" (U. A.) (1,400; 15-35). Swanson proved good matinee draw, but failed to register at night; one-sided draw with a gross only fair at about \$3,000.

Garden (Whitehurst's), "The Monkey Talks" (W. B.) and vaudeville (2,300; 25-50). Ballyhoo aided this one; managed to come through with a gross approximating \$9,500.

Embassy (American Pictures Corp.), "Sorrows of Satan" (Par.) (1,300; 15-35). Griffith film flopped badly, b. o. getting one of its worst weeks; house reverts to first runs Monday with a change of program Thursday. (Copyright, 1927, by Variety, Inc.)

\$34,700 FOR 2 F.B.O.'S IN PUBLIX FRISCO HOUSES

F. & M. Act Main Reason for Warfield's \$27,850—St. Francis Does \$18,170

San Francisco, May 3.

(Drawing Population, 615,000) Mike Gore, through the local publicity department of Loew's Warfield, broke the story to the local press that West Coast Theatres, Inc., would after May 1 operate all of the Publix holdings in San Francisco. These include the local Granada, runner-up with Loew's Warfield for business; the California, priced at 10 cents lower because of its short program; and location away from the film theatre center; the St. Francis, now operating a long-run policy, and the Imperial with a 15-cent grind. The local story did not give any further details as to manager of operation or who would be in charge for West Coast Theatres, Inc., despite Harold Franklin's migration to this end.

There is bound to be some conflict, for Loew's Warfield plays the Fanchon and Marco "Ideas" as its stage feature, while the Granada holds the Jack Partington prologues.

In business—and it has come to be an old story locally—the Warfield again ran away from the street. Nothing came anywhere near the gross piled up, with Fanchon and Marco's "Serpentine Ideas," which had Doris Eaton as the star, and "Three Hours" as the feature. This was a whale of an act and, given a two weeks' billboard campaign, it got over to big returns.

Estimates for Last Week Warfield—"Three Hours" (F. N.) (2,630; 35-50-90). Fanchon and Marco act carried this one over for one of best weeks Corinne Griffith has ever had in this house; \$27,850 after the week was over.

Granada—"Moulders of Men" (F. B. O.) (2,785; 35-50-90). Each year Jack Partington stages "Jazz vs. Opera" as a big hurrah, but even this plus the feature, Leon Navara and a good campaign couldn't put 'em over the \$20,000 mark.

St. Francis—"The Night of Love" (U. A.) (1,375; 35-50-90). Didn't break records on opening, but picked up a little as week went on; matinee held up nicely—enough to turn in \$18,170 on week.

California—"Magic Garden" (F. B. O.) (2,200; 35-50-75). It has been a long time since F. B. O. had two features on Market street, and a circumstance like this, with both houses Publix, calls for comment; fair week for house at \$14,700. (Copyright, 1927, by Variety, Inc.)

Publix Unit "Newspaper"

Publix is bolstering its presentation units from the publicity angle. Replacing the former mimeographed press matter that they figured was often finding its way into the waste basket, Publix last week began a weekly issue idea.

A four-page paper, illustrated and set up in the style of a tabloid, will be issued hereafter in connection with each of the weekly presentations which begin a swing around the Publix unit route. The idea is credited to Jack McInerney of the publicity staff and the paper is called "Publix Opinion." Five thousand copies will be printed of each edition.

Publix is also experimenting with the business building possibilities of advance agents for their units. A press agent (Charles Brennan) will travel two weeks ahead of Borah Minevitch to stir up stuff. If the idea clicks it will be used generally over the circuit.

Company on Full Salary While Greta Is Ill

Los Angeles, May 3.

Greta Garbo, star of "Love," which Dimitri Buchowetzki is making for M-G-M, is reported to be quite ill with an infection.

Her physician states it will be another week before she will be able to resume work. The company is laying off at full salary.

Roach's Extra 1/2 Per Cent

Los Angeles, May 3.

Hal Roach Studios, Inc., have posted dividend notice authorizing payment of an extra dividend of 1/2 of one per cent, in addition to the regular two per cent quarterly dividend on outstanding preferred stock.

Rogers Opposite Miss Pickford

Los Angeles, May 3.

Charles Rogers has been loaned by Paramount to Mary Pickford as her leading man for "Paradise Alley." Sam Taylor is directing.

PORTLAND SLIDES

"Children of Divorce" Fair at \$10,000—Liberty Off at \$4,000 With Double Bill

Portland, Ore., May 1.

(Drawing Population, 310,000) Old Man Weather was responsible for the slack in business at the local show shops last week. Portland folk flock to the beaches and drives as soon as they get a break in the weather.

The Broadway, with "Children of Divorce," fell down on the week. Feature was not generally liked and, together with hot spell, week finished to small intake. The Columbia had "The Fourth Commandment," which also fell by the wayside.

Another disastrous low week for the Liberty, which exhibited a double feature, including "Shoulder Arms" and "The Sea Tiger." No orchestra or stage feature make this house depend entirely upon the screen. However, no publicity or advertising makes house a dead issue on the street.

Estimates for Last Week

Broadway (N. A.) (2,500; 24-40-60)—"Children of Divorce" (Par.). Did not bring them in; hot weather may be responsible; good Fanchon and Marco presentation, together with all-around program, gave fans their money's worth \$10,000.

Music Box (1,300; 40-60)—Will King Co. "Up and Down" (W. B.). Continuing to fair business, although matinees slipping, Hermie King's band helping considerably.

Liberty (N. A.) (2,000; 24-35-50)—"Shoulder Arms" and "The Sea Tiger" (F. N.). Showed double feature to disastrous results; low at \$4,000.

Columbia (Universal)—"The Fourth Commandment" (U.). Picture did not connect; \$5,500.

Rivoli (Parker) (1,210; 35-50)—"Blind Alleys" (Par.). Improved gross at house, which has found the going tough; Whitehead's band clicking; \$3,500.

Blue Mouse (Hamrick) (800; 50)—"Don Juan" (W. B.). In fifth and final week continued to play to big business in spite of hot weather and tough competition; "Better Ole" announced as coming feature; \$6,000. (Copyright, 1927, by Variety, Inc.)

"4TH COMMANDMENT" VITA, \$7,000 IN PROV.

"Glory" Did \$18,300 in Two Weeks, Big—"Reilly's" Fine Showing at \$7,700

Providence, May 2.

(Drawing Pop. 300,000) Joy of springtime penetrated the hearts of local theatre managers last week, not with sunshine and robins but with the clink of coins at the box offices. Grosses took a rise in almost every house.

"What Price Glory," at the Opera House, ended a happy two-week run, topping the mark of opening week, with \$9,500. This house is again to be devoted to road companies for a while.

Athletic stuff made a hit with the patrons. "Slide, Kelly, Slide," at Victory, and "Knockout Reilly," at Strand, pulled well. Vitaphone helped Majestic get away to good start with "The Fourth Commandment."

Last week's opening of the Albee Stock, replacing vaude-film at the Albee (K-A), did not affect business at box offices about town.

Estimates for Last Week Opera House (Wendelschaefer) (1,375; 55-1.65)—"What Price Glory" (Fox). Great stand in last week; \$9,500. Two-week run, \$18,300.

Strand (Ind.) (2,200; 15-40)—"Knockout Reilly" (Par.). Full of hokum, but Richard Dix meant something. Topped Clara Bow's "Children of Divorce" (Par.) of previous week by fair margin. "Paying the Price" (Col.) supports film. Good at \$7,700.

Fay (Fay) (2,000; 15-50)—"Matinee Ladies" (Warner) drew well. Bill Desmond, in person, attraction. Good at \$5,000.

Rialto (Fay) (1,448; 10-25)—Second run features got over nicely last week. Filled house from lull; \$1,500.

Majestic (Fay) (2,500; 15-40)—"Fourth Commandment" (U) draw. Vitaphone hit and gave gross boost; \$7,000.

Emery (Fay) (1,474; 15-50)—"Salvation Jane" (F.B.O.). Only one to register "off" in good week. Title rather discouragement for draw; \$3,000.

Victory (K-A) (1,950; 15-40)—"Slide, Kelly, Slide" M-G-M real hit, despite hokum. "Stage Madnes" (Fox) more than filler-in; \$7,500. (Copyright, 1927, by Variety, Inc.)

Geo. O'Hara Free Lancing

Los Angeles, May 3.

George O'Hara has left F. B. O. to free lance. He has been with the latter organization two years.

"BETTER OLE" AND VITA GETS \$12,000 IN SEATTLE

Seattle, May 3.

(Drawing Population, 450,000) With five weeks of "Don Juan" and Vitaphone ending at the Blue Mouse, Manager Hamrick followed with "The Better Ole" and Vita, getting a nice spurt, to again place his house among the four leaders. The Fifth Avenue had no trouble, however, in maintaining its leadership.

"The Understanding Heart," rather heavy titled, was rich with melodrama, well exploited and supported by a cracking good Fanchon & Marco show.

The Coliseum stirred oodles of interest in a blonde and brunette contest, 100 local girls entering. The audience, through applause, selected the winners, and brunettes predominated among the daily winners. The stunt cost the house less than \$200, and certainly was a big draw. On the screen was "Blonde or Brunette."

"Casey at the Bat" went strong the first week and then dropped so much that the picture was pulled off after 11 days.

"The Loves of Sunya" went on. New policy at this house hereafter will be one week, except two weeks for United Artist releases, which are expected to hold up for the fortnight. "Sunya" was well ballyhooed and started off at a nice clip.

At the Columbia "The Gorilla Hunt" was liked and did nicely from the start. The Pantages had "The Night Bride," backed with a good vaudeville bill, and business picked up considerably over the previous off-week. The President pulled well with "Sure Fire," and Manager McCurdy had four nights sold to local organizations. For the closing week, next week, he has five nights sold, so the Duffy Players will end here in a blaze of glory. They go to Portland until about Labor Day, when they return to reopen in the old Orpheum.

Estimates for Last Week

Fifth Avenue (N. A.) (2,700; 25-40-65). "The Understanding Heart" (M. G.). Fans liked the acting; also the tense interest well broken into by the comedy pair; midget console pipe organ introduced on stage, said to be for first time in America, by Wallace; Fanchon and Marco, with Nell Kelly, presentation, splendid, well balanced and snappy; got \$13,000.

United Artist (N. A.-U. A.) (1,600; 25-35-50). "Casey at the Bat" (Par.) first four days and "The Love of Sunya" (U. A.) last three days. Baseball picture figured strong. First week, but pulled off in second week; during four days grossed \$3,100, while "Sunya" found Gloria Swanson pleasing the local showgoers to the tune of about \$3,200 in three days.

Columbia (U.) (1,000; 25-35-50). "The Gorilla Hunt" (F. B. O.). Catchy front and lobby display attracted; business held up; \$5,500.

Coliseum (N. A.) (2,100; 25-50). "Blonde or Brunette" (Par.). Local angle was contest to select best looking blonde or brunette in city; business ahead of recent weeks, due to stunt, crowding record of "The Show"; \$9,500.

Blue Mouse (Hamrick) (950; 50-75). "The Better Ole" (W. B. and Vita). Lines formed early and business fine; Al Jolson took well; crowds seem to like Vita here; business great at \$12,000.

Pantages (1,500; 40-50-60). "The Night Bride" (F. D. C.). Well balanced show and good exploitation brought business; around \$9,600.

President (Duffy) (1,350; 50-1.25). "Sure Fire" (Duffy Players). With but one more week of local stock, showgoers turned out to give good gross; \$7,000. (Copyright, 1927, by Variety, Inc.)

LANDRY AND 'BARBARA' TOP BUFFALO; \$30,000

Buffalo, May 3.

(Drawing Population, 590,000) Takings veered off perceptibly at local picture theatres last week. There was a decided drop in attendance, no particular reason attributed.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-60) "Winning of Barbara Worth" (U. A.). Art Landry and "Memories Garden" on stage. This show presented splendid all around entertainment and ran to good returns; Landry a favorite here and strong at \$30,000. Band Maestro is being held over.

Hipp (Publix) (2,400; 50) "Afraid to Love" (F. N.) and vaude. Only house to better its takings last week by reason of excellent vaude card; \$17,000.

Loew's (Loew) (3,400; 35-50) "Slide, Kelly, Slide" (M. G.) and vaude. Good show but takings slumped toward end of week; over \$13,000.

Lafayette (Ind.) (3,400; 50) "Getting Gertie's Garter" (P. D. C.) and vaude. Business off here also; \$14,000. (Copyright, 1927, by Variety, Inc.)

M P'S. NEW ACADEMY OF ARTS

UFA'S PASSING MAY END GERMAN FILMS AS INTERNATIONALS

Hugenberg, Purchaser, Nationalistic—Paid \$10,000,000 for UFA—Matter of Contracts with Americans—Not Any Too Soft Prospect

Berlin, April 22.

The future of the German picture industry looks blacker than it has at any time since the war.

Selling of the Ufa to the Hugenberg concern means, unless all signs fail, the reduction of this company to the second rank and the placing of it out of international competition.

The Hugenberg concern controls the most important reactionary newspapers in Germany. It uses them for the purposes of driving home nationalistic and monarchistic propaganda. There is every reason to believe they will make use of the Ufa for the same objects; that it will simply degenerate into an organization for the manufacture of militaristic films which can never be shown outside the borders of the country.

As far as one can see, there is not a single German organization with the money or the nerve to take over the position which Ufa is relinquishing. There is not a single long-visioned leader who could again put German pictures on the international map.

Selling Houses

Latest developments in the Ufa situation are that the Gloria Palast is to be sold as well as the Vaterland-Ufa house. The Vaterland will be taken over by the restaurant firm, Kempinsky, and remodeled into a big restaurant with a small film theatre on the ground floor in the rear. The Gloria Palast will in all probability also merely become the upper story of a big restaurant. This is a pity as this house is little over a year old, and the most tasteful first-run house in the city.

The official figure said to have been paid by the Hugenberg concern for the Ufa is put at forty million marks (\$10,000,000). It is considered moderate as the Ufa possesses a lot of valuable real estate and theatres. It has been announced that Bausback will no longer head the Ufa but will return to the Deutsche Bank. His place will be taken by Consul Marx and Scherl of the publishing house which brings out the "Lokal Anzeiger," Hugenberg's most influential paper.

Ufa Excuses

Just before leaving, the Bausback regime issued its report for 25-26. Coming so late it is only of historical value but many of the admissions are interesting. It is nothing more than a series of excuses. Bausback admits that many of the films turned out to be much more expensive than at first estimated but he claims that most of these were started by his predecessor. Although the attendance in the Ufa theatres has been larger than ever, they still lost money as many were not managed competently. Particularly in the provinces is this admitted to have been the case.

Whether the change in Ufa administration will affect the contract between this organization and Metro-Goldwyn-Mayer and Paramount is not yet decided. Paramount officials are close-mouthed but say that they have ironclad contracts which the Ufa will not be able to break. But they will probably not find it any too pleasant to work with a nationalistic organization.

Milton Feld Coming to N. Y.

Milton Feld, in charge of Public stage shows for the southwestern division with headquarters in Kansas City, has been transferred to the New York home office, where he will be an assistant to Sam Katz.

INDICTED FOR "COVERING UP" KELLY CASE

Miss Mackaye and Dr. Plead Not Guilty—Say Kelly 'Bad Man'

Los Angeles, May 3.

Dorothy Mackaye, widow of Ray Raymond, who died April 19 following a fist fight with Paul Kelly, and Dr. W. J. Sullivan, attending physician, pleaded not guilty to an indictment charging them with compounding a felony and being acting to cover up the charged murder. Both are at liberty on \$5,000 bail.

Meanwhile Kelly is in the city prison awaiting arrangement to plead to the murder charges May 9. Deputy District Attorney Forrest is still on the trail of Miss Mackaye and Dr. Sullivan and is seeking additional indictments against them for trying to cover up the death of Raymond. Chief Deputy District Attorney Davis states that he is going to call a conference of prominent Los Angeles physicians for the purpose of inquiring into reports that Raymond was not given proper medical attention and that an operation might have saved him.

Charges were made that after Raymond was taken to the hospital and was in a dying condition Miss Mackaye and Kelly went back to the latter's room and indulged in a drinking bout. Max Wagner, roommate of Kelly, was called before the Grand Jury and stated that he was hazy at the time that Miss Mackaye is said to have returned to the apartment with Kelly. He admitted, however, that Mackaye visited the place frequently with her chum, Helen Williamson, and that large quantities of gin were consumed there before and after the death of Raymond and while she was in the place.

Miss Mackaye issued a statement denying that she attended any drinking party while Raymond was dying.

Hollywood's "Bad Man"

District Attorney's office detectives state that Kelly was known as "Hollywood's bad man" and that on two occasions he had fights over women. On one occasion they allege he blackened the eyes of a man who was trying to protect his wife from unwelcome advances on the part of the screen actor. Another time they say that during a drinking bout at the home of friends he picked up a girl in his arms and carried her away in his automobile, despite her protests. She was returned by him later uninjured and no report made to the police, it is said.

Miss Mackaye is said to have had several scenes with the mother of Raymond, Mrs. Cedarblom, and it is said the couple do not speak as the mother is reported to have said Miss Mackaye could have prevented the fatal battle had she cared to.

The funeral of Raymond, held in Hollywood, was one of the most impressive ever held here. Principals and members of the chorus of "Castles in the Air" sang "Dear Old Pal of Mine" during the services. Prominent picture and stage people were in attendance, including many

TO BE ANNOUNCED AT DINNER MAY 11

Purpose to Unite Branches of Motion Picture Industry and Denote Distinctive Achievements or Contributions — 500 People Invited to Hotel Biltmore, Los Angeles — Comprehensive Scope of Organization Outlined.

FAIRBANKS PRESIDENT

Los Angeles, May 3.

More than 500 persons in all branches of the picture industry will be present at a banquet in the Biltmore Hotel May 11 when formal announcement will be made of the granting of a state charter to the Academy of Motion Picture Arts and Sciences, of which Douglas Fairbanks is president.

This organization has been formed for the purpose of uniting into one body all branches of picture production, actors, directors, writers, technicians, camera men, producers and producing executives.

The organization as first contemplated on an idea suggested by Louis B. Mayer was to have been a M. P. Forum for the purpose of people in the industry discussing the welfare of the business besides submitting their differences for arbitration to the body or a committee of its members. At the time Mayer is said to have outlined the project, it was believed that it was to be a one sided racket of which the producers would have control.

As the matter was analyzed and a realization of the importance of the project was obtained, a different angle was taken by those back of it with a constitution and by—
(Continued on page 26)

COURT ACTION OVER LEE MORAN'S CHILD

Sister of Deceased Father After Ragland; Says Moran Asked Him to Adopt Child

Los Angeles, May 3.

Deputy sheriffs are searching for John C. Ragland, picture business manager, and his wife, Myrtle Ragland, to serve a writ of habeas corpus on them to produce Priscilla Moran, 4-year-old screen actress, before Presiding Judge Wood of the Superior Court. The writ was sworn out by Mrs. Charles Becker, of Long Beach, sister of Lee Moran, father of the child, who died recently.

Mrs. Becker, in her petition, states that as the child's mother and father are dead she is the legal guardian. The child had been turned over to the Court on another writ recently, but it was found defective; she was released, with the Raglands reported taking her out of the city immediately.

Mrs. Becker has filed adoption papers for the child before Superior Court Judge Archibald, claiming she is the nearest relative. Attorneys for Mrs. Becker say they will ask Ragland to make an accounting for \$100,000 of the child's earnings and that if the girl is not turned over contempt proceedings will be instituted.

Ragland, on the other hand, claims that Lee Moran, prior to his death, had asked him to adopt the child, as he did not want his relatives to have her.

Masons, as Raymond was a member of that order.

Miss Mackaye collapsed and had to be escorted from the funeral parlors where the services were held.

ASCHERS, CHICAGO, UNLOADING THEATRES—MAY LEASE CROWN

Firm at One Time Looked Like Independent Picture Leader of City—Sold Lane Court and Frolic—Asking \$80,000 Yearly for Crown, 8 Years

HOLLYWOOD'S 2D KILLING WITHIN WEEK

Tom Merrick Shot by Wife—Gin Basis of Jealous Rage

Los Angeles, May 3.

Gin, that Hollywood moonshine stuff, was responsible for the second murder in the picture colony within a week when on April 26 Tom Merrick, film cowboy, 32, died after his wife, during a fit of jealousy, is alleged to have fired two bullets from an automatic pistol into his body at their Hollywood home.

Mrs. Merrick, according to police, admitted she had fired the pistol, but the Coroner's Jury was unable to arrive at a decision as to who fired the shot, and the Grand Jury, at its first session, also could not make up its mind as to who was responsible.

Merrick, employed as an extra cowboy at Universal; his wife, Clara, also film extra; Iris Burns, film actress; Anita Davis, film actress; Henry Isbell, cowboy actor, and Joe Hunt had been on a drinking bout at the Merrick home after all had been paid at Universal City. Mrs. Merrick, during the festivities, left the house with Mrs. Davis, who stated that Merrick was too attentive to Miss Burns. Mrs. Merrick returned to the house and tried to break up the party by offering her husband a cup of coffee. He refused this from her, but took one from Miss Burns. Mrs. Merrick then went out, got the pistol and started shooting.

Isbell and Miss Burns fled, while the others remained until the police arrived. Merrick was dead.

Investigation revealed that Mrs. Merrick had been jealous of her husband, and that the latter, after being paid that day, rode home with Nell Ritter, another extra woman, in his car while his wife rode home with Hunt. Then when the Burns girl came into the party all three men started playing around with her until a few minutes before the shooting took place. Police claim that in Merrick's possession they found a bank book which was made out in the name of Miss Burns.

Police claim it took them fourteen hours before they were able to get the various members of the party out of the gin stupor to tell the story of what happened.

Mrs. Merrick is being held on a charge of suspicion of murder while the others are being kept in custody as material witnesses.

Merrick was a native of Hapford, Cal., and served in the World War. After that he was a deputy sheriff in Arizona, coming here several years ago to do picture work, being used mostly in the Hoot Gibson features by Universal.

A mother and two brothers survive. One of the latter, J. G. Merrick, is a film cowboy.

Buddy Rogers Opposite

Los Angeles, May 3.

Paramount has loaned Charles "Buddy" Rogers to United Artists to play lead opposite Mary Pickford in "My Best Girl."

Chicago, May 3.

Ascher Brothers, at one time threatening to be the largest independent house owners in Chicago, are fast releasing their interests. Competition and a policy of ill-timed expansion are the reasons. It looks as though the firm may stop entirely. Their new Sheridan has proved a flop and the consequent necessity for ready cash resulted in their Frolic and Lane Court theatres going under the hammer to Jack Miller. A new deal for quick sale of the Crown theatre is now pending.

After managing to come back, with the financial relief of Sam Goldwyn in 1921, the Ascher firm eventually found William Fox on their side, when he took up the Goldwyn advance. Recently the Chicago Tribune called for a settlement or the alternative of throwing out their ads. A big check was forthcoming. Now it is reported the Tribune has repeated the demand, this time asking for a settlement of \$500 weekly on the old account or no copy allowed to run. The Aschers advertise only their Terminal and Sheridan in the Trib, using display space on Sunday.

The brothers hope to unload their Crown theatre for \$80,000 for eight years, with \$60,000 cash down and the rest on monthly terms. Their own lease calls for \$25,000 for the eight years. House seats 1,436, at Milwaukee and North Avenues. Attorney Harry P. Munns represents the possible buyer in the deal.

The \$60,000 on this deal and the sums realized from the Lane Court and Frolic may adjust matters, it is said.

Divorces Ira Hill, May Marry Menjou

Los Angeles, May 3.

Kathryn Hill, screen actress, who recently changed her name to Kathryn Carver, obtained an interlocutory decree of divorce from Ira L. Hill in Judge Summerfield's court.

Miss Carver is reported to be the fiancée of Adolphe Menjou, who was divorced not long ago.

They'll have to wait a year for Miss Carver's divorce to become final.

SAUNDERS-HUGHES DIVORCE

Los Angeles, May 3.

James Monk Saunders, scenario writer with Paramount and author of "Wings," was granted a divorce from Avis Hughes, daughter of Rupert Hughes, on grounds of cruelty. The action was in Superior Court.

Saunders gave his occupation as a short story writer, and that he was married in New York in January 1922 and separated in Los Angeles, September 1925.

The scenarist testified that Mrs. Saunders' fits of temper upset him mentally, preventing him from writing.

"GIRLS WANTED" FILM

Los Angeles, May 3.

Gladys Unger's play, "Two Girls Wanted," current at the Little theatre, New York, will be produced by Fox as one of the John Golden units.

Janet Gaynor has been selected for the lead. Alfred Greene will direct.

Valentino Auction

Los Angeles, May 3.

A second public auction of the personal effects of the late Rudolph Valentino netted his estate over \$36,000.

DE FOREST AND GEN. ELEC. FIGHT FOR DISTRIBUTION HOOK-UP

**Fox's \$1,000,000 Movietone Investments Threatened
by Suit—De Forest Reported Negotiating for
Complete Sale of Stock to Producing Concern**

De Forest and Western Electric are competing for the business of a large distributing group combining Publix, First National, Universal and P. D. C. for the installation of Phonofilm or Phototone in suitable theatres.

De Forest, company officials report, is angling with a certain producing organization for the unloading and complete sale of all De Forest Company stock, 120,070 shares at \$21 per share.

Fox originally accepted this bid and put up \$100,000, which he forfeited when he backed out on the agreement through the advice of

Frank Case. The Fox-Case Corporation is now being sued by De Forest for an infringement of five basic patents through which Movietone is being manufactured. If De Forest wins the case he is practically assured of a buyer in the above-mentioned distributing organization. This precludes any possibility of an arrangement with Fox and means that the \$1,000,000 investment in Movietone will be lost through the closing of the Fox-Case plant.

Among the five basic patents on which De Forest bases his claims is the Reis patent, which was pub-

licly bought and paid for by De Forest.

Then there is the three-electrode audion. About a year ago De Forest was awarded a decision against the General Electric Company for the infringement of this patent device. De Forest was officially given credit for the invention and was declared in on a royalty from General Electric. Fox-Case is now charged with using the three-electrode audion, among other devices, in the manufacture of Movietone.

If the claims against Fox-Case are upheld, De Forest will unloose several suits he has already framed. Tric Company, Westinghouse and the Radio Corporation of America, all of whom, it is claimed, are using devices to which De Forest has exclusive rights.

A branch organization of Paramount, in Germany, will also fall under the list.

SUNDAY DECISION REVERSED

Shawnee, Okla., May 3.

Sunday picture shows became effective here when it became known that the vote taken recently had been favorable instead of against, as first reported.

220 Behind Violinist

Mischa Levitzki holds over at the Roxy next week. For his second seven days Rothafel will mass 220 people behind the pianist in a miniature concert recital that will run 25 minutes and have its soloists. This does away with the overture and means that the house orchestra of over 100 will be on the stage.

It's a procedure which the management will repeat every so often.

"East Side, West Side" Will Be Made East

Walter Catlett will be in "East Side, West Side" (Fox) when that picture goes into production around June 1 in New York. Catlett is currently playing in "Lucky," expected to close about that time.

George O'Brien, playing the lead, will leave the coast May 15 while Virginia Valli and Farrell Macdonald, also included in the cast, will pull out 10 days after O'Brien for the east.

PLAN 40% CUT ON VITA INSTALLATION

Report Figuring \$8,000 to Install—55 Vitas Now in Use in U. S.

With the acquisition of mechanical distribution and installation by Western Electric, the manufacturers, the cost of Vitaphone equipment will be cut approximately 40 per cent, within a short period, it is reported. And following on the heels of this price reduction will come another, it is said.

To date there are approximately 55 Vitaphone installations, of which the Stanley Company has the majority. These first installations cost Vitaphone more to manufacture, distribute and install than those to follow.

Vitaphone was originally offered to Paramount and Metro-Goldwyn-Mayer among other producing organizations. All turned it down on the grounds that the commercial possibilities were limited, that the cost was prohibitive and that the product could be used only as a ballyhoo to draw attention to a new theatre or one operating at a loss. Warner Brothers believed they could sell it.

Engineers have been examining the installations in detail for some time and reports have been made before various engineering bodies that Vitaphone equipment should not cost more than \$4,000 if manufactured in volume. The first Vitaphone installation may have cost anywhere up to \$25,000, but the balance should be made at a fraction of that price.

Western Electric is reported figuring on bringing the minimum installation fee down from \$15,000 to \$3,000.

Goldwyn Clears Himself

Los Angeles, May 3. Samuel Goldwyn has squared a \$150,000 debt to Charlie Chaplin which made him a party to the divorce action filed against the comedian by Lita Grey Chaplin.

Goldwyn was included in the divorce suit when a note from him to Chaplin was discovered. In filing an answer in the Superior Court the producer showed that he didn't have a cent of Chaplin's money in his possession.

REMAKE ON "KENTUCKY"

Los Angeles, May 3. Metro-Goldwyn-Mayer will remake "In Old Kentucky," with John M. Stahl directing and Renee Adoree a likely choice for the feminine lead.

The picture was produced independently about six years ago by Louis B. Mayer, with Marshall Neilan directing and Anita Stewart starred, released by First National.

MONTE COLLINS FUND

Los Angeles, May 3. Monte Collins, 72, stage and screen actor, is seriously ill with a cancerous condition of the jaw. Friends in the picture colony are raising funds to look after him.

Collins, who has been doing screen work for the past 10 years, recently fell from a studio stage. His jaw was injured with physicians later reporting that cancer had set in.

F. N.'S "3 CHEERS"

While other companies are making pictures of firemen and policemen, First National is going to blend the two guardian bodies together and make a combined story which it will call "Three Cheers."

In this picture, to be a comedy, Charles Murray will portray the role of a fireman, while George Sidney will be the policeman.

Howard Green is writing the story, Curtis Benton the continuity.

BARRYMORE'S "ORIGINAL"

Production on John Barrymore's next for United Artists has been held up due to the fact that "Cellini," which he was to have done, has been shelved temporarily.

John W. Considine, Jr., will supervise the making of the new one which, it is said, will be an original and modern story.

BURLESQUING WESTERNS

Los Angeles, May 3. Hal Roach is making a burlesque on "westerns" with Stuart Holmes. Louis J. Gasnier will direct.

WELCOME



Paramount Convention

—from all over the world delegates from
our globe-circling organization have come
to hear the wonderful message which soon
will be heralded to exhibitors everywhere

Paramount

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The quick-selling sensation of the day!

FOX
PROFIT
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WILLIAM FOX
PRESENTS

JOHN GILBERT

with **RENEE ADOREE** and **ESTELLE TAYLOR**

WILLIAM V. MONG-VIRGINIA BROWN FAIRE-GEORGE SEIGMAN

IN

MONTE CRISTO

Alexander Dumas' Immortal Adventure Romance

The biggest showmen in the country have been quick to realize the tremendous boxoffice value in "Monte Cristo" and have backed up their judgment by BUYING! *YOUR TIP IS—"Ask the man who played it."*

For Instance

SKOURAS BROS.,
St. Louis, Mo.

RIALTO THEATRE,
Washington, D. C.

MOE MARK,
Worcester, Mass.

WM. P. GRAY CIRCUIT,
Boston and New England.

STANLEY CIRCUIT,
Phila., Atlantic City, etc.

COLUMBIA THEATRE,
Portland, Ore.

AMERICA THEATRE,
Denver, Colo.

CAMEO THEATRE,
New York, N. Y. (3 weeks).

SMALL STRAUSSBERG ENT.,
Brooklyn, N. Y.

ALHAMBRA THEATRE,
Milwaukee, Wis.

RANDOLPH THEATRE,
Chicago, Ill.
(2-week guaranteed eng.)

I. LIBSON,
Cincinnati, Ohio.

WILMER & VINCENT,
Harrisburg, Pa.

ED FAY,
Providence, R. I.

FRED DOLLE,
Alamo Theatre, Louisville, Ky.

M. COMMERFORD CIRCUIT,
Scranton—Wilkes-Barre, Pa.

COLUMBIA THEATRE,
Seattle, Wash.

CLEMMER THEATRE,
Spokane, Wash.

CONSOLIDATED A M U S E .
MENT CORP.,
New York, N. Y. (16 theatres).

GREAT LAKES THEATRE,
Buffalo, N. Y.

SMALL QUEENS ENTR.,
Long Island, N. Y.

EMMETT FLYNN *Production* A RE-ISSUE

*and lest
you forget*

AT THE FOX PHILADELPHIA THEATRE
"MONTE CRISTO" BROKE EVERY RECORD
—\$36,200 GROSS FOR ONE WEEK!!!

7 REELS
OF
GILBERT
*in the best
role of his
career!*

FOX BUILDING 20 DE LUXE HOUSES, BRINGING CIRCUIT AROUND 50

25 First Run Theatres, Seating About 5,000 Each—
Theatre Operation Considered Necessary by
William Fox—All Theatres of Roxy Type

Fox has completed arrangements for the construction of 20 5,000-seat theatres to be built by the fall of 1928. This will bring the Fox Circuit up to a total of approximately 50 houses.

All houses will be built along the lines of the Roxy, New York, and will in all probability inaugurate a picture and presentation policy.

With the new houses Fox will have approximately 25 first run theatres. It is figured a necessity by Fox to remain independent from the other producing corporations for this large output in view of the various amalgamations.

Fox theatres are to be open as follows, excepting for unavoidable delays: Philadelphia, September, 1928; Brooklyn, Jan. 1, 1928; St. Louis, September, 1928; Detroit,

September, 1928; Newark, N. J., September, 1928; Washington, September, 1927; Indianapolis, September, 1928; Albany, September, 1928.

The New York houses, taken over with the acquisition of the Roxy circuit, will be ready long before these former houses. It is claimed.

In addition to above 10 more sites are under option awaiting final signatures.

Mae Busch in Fox Film

Los Angeles, May 3. Mae Busch will play a lead role in "Prince Fazel," featuring Greta Nissen and Charles Farrell, Fox picture.

Young Christie Sent Away

Los Angeles, May 3.

Richard M. Christie, son of the owner of the Christie Hotel in Hollywood, was sentenced to a year in the county jail for violation of probation.

Young Christie was paroled a month ago on charges of driving while intoxicated. On April 17 last, while still under parole, the hotel man's son crashed into a street car, seriously injuring his companion, Marie Bowman, picture actress.

At the hearing in the Superior Court Mrs. Ruth Christie, his divorced wife, testified that Christie had been drinking on the afternoon of the accident.

K. C.'s Auditorium on Daily Change "Grind"

Kansas City, May 3.

The Auditorium, formerly the city's greatest playhouse, but which in the past years has been the home of popular priced stock and various attractions, is to be converted into a first-class picture house.

Extensive improvements are being made and the house will open under the management of Sam Carver, now operating the Liberty, as an independent house. Popular prices with a daily change is to be the policy.

FINEMAN AFTER BURR

Wants Accounting for "I Am the Law"—Depositions Taken

Los Angeles, May 3.

Depositions were taken here in an action filed in the New York State Supreme Court by Bernie P. Fineman, associate executive to B. P. Schulberg of Paramount, against Charles C. Burr, picture producer, for an accounting on a picture entitled "I Am the Law," which the former produced in 1923.

This picture was turned over by Fineman to Burr in 1924 after it cost \$54,000 to make. According to the deposition which Fineman makes, Burr is said to have grossed around \$105,000 with the film. Although of this sum considerable was expense, Fineman alleges that an accounting satisfactory to him has yet to be made.

Bennie Ziedman, who was managing the business of the John Barrymore company for United Artists, also made a deposition substantiating the one sworn to by Fineman. O'Brien, Malvinsky & Driscoll are the attorneys for Fineman.

Change "Carmen" Title

Los Angeles, May 3.

Raoul Walsh's production of "Carmen" for Fox is to be called "The Blue Moon" when it reaches the screen.

STILL AFTER 'TEST' STUDIO

No Misrepresentation, But
Other Phases Crop Up
for Cal. Labor Bureau

Los Angeles, May 3.

Conducting an investigation involving the Hollywood Cinema Test Studio, Charles F. Lowy, attorney for the California State Labor Commission, found insufficient evidence upon which to base criminal action. However, several phases of the case brought out by testimony will cause further investigation by the Labor Bureau.

Charges were set forth in a complaint filed by Jack E. Dickey, Los Angeles, against Emmett F. Sorg, Victor L. Jacobson, Dr. T. T. Jacobson and John H. Sorg, doing business as the Hollywood Cinema Test Studio with offices at 810 Detwiller Building. Sorg was named as general manager. The Jacobsons, father and son, are lawyers.

According to Dickey, he and two other men, P. D. Winch and J. R. Granlund, entered into an agreement with the studio whereby the latter agreed to take 20 feet of film test and file it with a library that reaches casting directors. The agreement specified the men were to stand all expenses incurred. The prospective screen actors, taking Sorg along in their car, went to Salt Lake City to make the tests. Later developments revealed that the studio was unable to complete its agreement and the whole thing was dropped.

At the hearing letters were disclosed by the attorney for the studio showing negotiations with the Screen Library Service, Inc., of which B. B. Harding is president and B. A. Carre assistant general manager. Carre testified his concern furnishes film tests regularly cataloged to picture producers and casting directors and has about 400 clients on its list. The tests are filed for six months for an entrance fee of \$5 each. Carre admitted negotiating with the studio for the handling of films, but stated that no actual contract existed.

Three Claims

In cross examining Carre, Attorney Lowy found evidence that points to the Screen Library Service conducting an employment agency without a license, inasmuch as it is giving information where labor can be bought. Lowy plans an investigation into the facts.

Although four names appeared in the complaint as being at the head of the Hollywood Cinema Test Studio, a contract revealed showed but two, that of Emmett F. Sorg and Victor L. Jacobson. It further stipulated the purpose of the firm was to secure applications from the general public to make screen tests and file such in a library to reach casting directors. When approached by Dickey, Jacobson denied having anything to do with the studio. Dickey's claim is for \$243.34, Granlund's, \$180, and Winch's, \$95. The attorney for the studio stated that his clients had since disorganized and discontinued doing business. Attorney Lowy, in reviewing the case, found no grounds for prosecution for misrepresentation, as tentative arrangements to place films with the Screen Library Service was proven. The complainants, however, have recourse to civil suit.

About a month ago, Salt Lake City police sought to arrest two men representing themselves as from the Hollywood Cinema Testing Studios, who were believed to have obtained about \$400 from local girls on promises of getting them into pictures. At that time, C. E. Holah, president of the Hollywood Screen Test Studio, made a statement that he had recently refused a position to a man who gave his name as Emmett Sorg, and the similarity in the name used by the Salt Lake City promoters prompted him to ask for an investigation.

No Sundays in Tenn.

Nashville, May 3.

For the fourth time the House of Representatives refused to pass the bill providing for Sunday motion picture openings in Memphis.

The final vote was 41 to 24. Six votes were needed to pass over the former veto.

A Tip to NEWSREEL! PRODUCERS!

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Exclusive Aerial Survey of the Appalling

MISSISSIPPI FLOOD

(Issue No. 35) and learn how a great News
Event Should Be Covered!

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Any One of That Vast Army Showing

INTERNATIONAL NEWSREEL

Two Issues Each Week
YEAR IN—YEAR OUT



Released by
UNIVERSAL

Not Just "Starting Out"---but Already THERE!

EDDIE CANTOR

Delivers Again In

"SPECIAL DELIVERY"

A PARAMOUNT PICTURE

THE MOTION PICTURE CRITICS ACCLAIM A NEW
KING OF COMEDY

New York "Evening Telegram":

Eddie Cantor, in "Special Delivery," at the Paramount this week, sets a difficult pace for the comedies and near-comedies which custom brings to the film market at this time of year.

"Special Delivery" is Dr. Cantor's second attempt at celluloid comedy, and this present effort places him beyond a doubt as one of the foremost of screen funny men.

In his manner of acting the former Ziegfeld star has created that rare thing among comedians—a new character. Ever since Chaplin and Lloyd showed how to be funny without making funny faces there has been in circulation an idea that a frozen countenance in itself is very humorous, no matter what antics the rest of the comedian's carcass may be performing.

New York "Morning Telegraph":

This, I believe, is Eddie Cantor's second feature. It is better than the first, which is as it should be. I marvel at these chaps who can continue to hold thousands under the spell of their buffoonery throughout countless feet of film. Cantor certainly does it. So does Chaplin. So does Lloyd. So does Langdon. And of these I would not say that Cantor is the least. Cantor is the whole show.

"Special Delivery" is very good, Eddie.

New York "World"

When Eddie Cantor recently wired from the Coast that he had no intention of returning to the legitimate stage next season he voiced his confidence in a successful screen career which is borne out well by this picture, his second film. For in it Cantor displays a mastery of the laughter provoking tricks of the screen comedian which should give him an assured place in the hearts of movie fans.

This film shows rare promise for this former stage comedian, who strangely enough, relied on his voice in those days to a large degree, for his laughs. Always to a large and at times approaching the subtlety of Chaplin's art, Cantor seems to have mastered in a very short order pantomime and gesture, and the absurd exaggeration of natural circumstances which are the ingredients of fine motion picture comedy.

New York "Evening Graphic":

Eddie Cantor, newly converted from the stage to the silver art, delivers the goods in his film effort, "Special Delivery," holding forth at the Paramount theatre this week. He packs his part with a series of laughs, amusing situations and enough excitement to sustain the interest even when the comedy is a little heavy. Eddie made no mistake in migrating to Hollywood. He is what the California film magnates call a "screen personality." In fact, he is one of the best reasons why Broadway should be treated to humor a la the celluloid.

He just looks into the camera and situation becomes hilarious. He has the kind of eyes that do the magnet act with the audience's jealously guarded laughs. He opens the giggle bag and there's an overflow of laughter from gallery to orchestra. Even the critics' row emits its share of gurgled appreciation.

When his eyes start acting, his feet become sympathetic and stagger all over the place. He straddles a hook and ladder truck and immediately the ride is a wow. He looks at a girl and, while romance doesn't entirely flee, it parks itself around the corner and gives the lumps of mirth first play on the set. Everything he does is ridiculously amusing and he has surrounded himself with a staff of assistants who are good actors, who feed the laugh line but are never funny themselves. That's where Cantor is the whole show.

As a letter carrier he's a whole post office in himself. His tricks in delivering his mail are unique, typically Cantorese, and when he forsakes the service blue in sartorial decoration for formal clothes to take his best girl to the mallmen's ball his preparations are one long laugh. The substitutions he makes for accessories generally considered necessary to evening clothes give the audience a kick, and in the final scene, when he does the rescue act from a suspended ladder onto a departed steamer, he creates a demand for another Cantor film vehicle.

"Evening World":

There are two very good and distinct reasons for attending the picture "Special Delivery" at the Paramount this week. The first is Eddie Cantor, who is unquestionably one of the screen's funniest comedians, and the second is to learn the trials and tribulations of a postman. Mr. Cantor in his ill-fitting uniform and with his serio-comic expression succeeds in making this picture one of the best of the week. Then there are some very funny titles, real titles, not wisecracks, and a goodly number of entertaining gags.

Mr. Cantor goes through all these actions with an artistry that marks him as a better motion picture actor than stage artist. He has the rare ability, given to few, of being able to express emotions of all sorts without the slightest effect of effort. The lift of the eyebrow, the distention of the pupil, the impression of dejection or joy is all apparent in every muscle of his body and yet he seems to move none of them. When he comes in to the lunch counter where he is wont to take his meals, and where his girl works, and discovers that she has left, his look of disappointment could not have been bettered by Charlie Chaplin himself.

New York "Daily News":

It's a good thing Eddie Cantor wired his ex-boss, Flo Ziegfeld, the other day and informed Flo that his former stage star comedian intended to stick to the movies forever and ever.

Eddie's second attempt at funny filmery, "Special Delivery," is indeed a special delivery for the Paramount theatre this week. No comedy has revealed itself on that playhouse's screen since the Paramount's premiere, so full of spontaneous gags which make for instantaneous giggles and guffaws.

Eddie's "Kid Boots," movie version, might have been a cinema tryout. This one, however, establishes the cantering Cantor as one of filmdom's foremost funsters. It's an absolute riot from start to finish.

THEATRE STOCK TRADING DULL

Listed Issues Unchanged
—Minor Shares Turn
Weak

Trading in the active amusement stocks listed on the Exchange was so light and price changes were so insignificant that it could not be said trading opinion expressed itself audibly over the last week. On Monday, when everything else in the list was down, the theatre shares did nothing either way.

Yesterday (Tuesday) again old prices were repeated, even during the spurts of activity when Steel was under attack. The front was represented by Paramount at 107½, Loew at 55½, Fox close at 57 and Pathe 44½. During yesterday's flurry in Steel not one of the amusements came out once during the noon hour.

Senior Paramount Down
Strangely enough there seemed to be some kind of an operation going on in Paramount preferred, a stock that normally does not sell more than one or two lots in a session. Monday the turnover was 1,000, within a few lots of the sales of common. Prices here are off, with a low of 116½ registered. This stock pays \$8 and is callable at 120. Also it has a conversion privilege, valuable from the speculative side. Why it should move apart from the trend of the common does not appear on the surface.

In the outside markets it was a different story. Everything was off. Strikingly so the Roxy units. The preferred was quoted at a new low bid of 26, compared to its former best near 40. The unit carrying a third share of common stood at 26 and the common alone was at a new bottom of 8½ bid, compared to the former price above 12. There is no report on volume of sale over the counter.

It was the same story among the Curb issues. Universal Theatre Circuit came out Monday in a single transaction at \$4, a break of more than 4 between sales. This is a group of the chain houses operated by Universal Pictures.

Other Markets Tower
In the out of town exchanges prices were lower almost without exception, the decline ranging from a fraction in Balaban & Katz in Chicago to a new low for Stanley Co. of America in Philadelphia at 68½, which represents about \$2 before the payment of the 20 per cent stock dividend. Several months ago Stanley was done above \$2. Skouras Bros. which is traded in only occasionally in the St. Louis exchange made one of its periodic appearances Monday at 40, a loss of 2 from the last previous sale a week before.

Within the last two weeks the

N. V. A. REFUSED DUES

(Continued from page 1)
tendered the money (which she borrowed) for her dues.

When Miss Malone was taken ill she was caught without reserve funds. She called on the N. V. A., Chicago branch, and her hospital bills to the amount of \$635 were paid. For this she signed an I.O.U. When the dues period arrived she sent her payment. It was returned from the New York N. V. A., with a letter to the effect that until she repays the \$635 she cannot be in good standing in that beneficent organization, which is at the moment concluding a nationwide drive to gather many thousands of dollars for the "relief" of needy, indigent and unfortunate actors.

By the action above reported, Miss Malone automatically forfeits the \$1,000 life insurance which is carried for each member. When she is able again to work the \$635 will be deducted from her salary if she returns to the N. V. A. vaudeville houses, after which the N. V. A. will permit her to pay in all dues which will have accrued in the interim, and she can again display her N. V. A. card of good standing.

Dorothy E. Waters states that the "Mrs. Waters" whose death was reported is not her mother, who is known among the profession as "Mumzie Waters." The latter at present is in San Francisco.

old D. W. Griffith stock has been coming out almost daily in Curb dealings. This is the flotation offered three or four years ago when Griffith took over the Mamaroneck studio plant. It was taken up largely in Times Square around 12-15. Now it brings from 75 cents to \$1. The operation seems to resemble the one that ran along for a couple of years in Triangle after the decease of that organization. The situation among uptown

speculators seemed to be in favor of holding off until something happened to clear up the confused market picture. In Paramount old longs hooked in around 120 are hoping and waiting for some action from what it supposed to be a huge short interest. Put and call dealers were quoting 4 down and 5 up on Paramount on 30-day privileges, a price that has been standing for months without change, whatever that may mean.

Summary week ending April 30:—

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.		
148½	120½	5,700	Eastman Kodak (S).....	144½	140½	142	— ½		
108	98	.....	First National 1st Pref. (S.44).....	.....	.....	101	.....	
74½	54½	35,200	Fox Film Class A (4).....	55	54½	55½	— 1½		
63½	46½	28,100	Loew (2).....	58½	55½	55½	+ 1½		
28½	24½	600	M.-G.-M. 1st Pref. (1.80).....	25½	25½	25½	+ ½		
10½	9½	3,200	Motion Pict. Cap. (1).....	11	9½	10½	— ½		
35	30½	1,900	Orpheum (2).....	32	32	32	— 1		
141½	105½	24,300	Paramount-Famous (S).....	106½	106½	106½	+ 1½		
124½	116½	500	Do., Pref. (S).....	117½	116½	117	— 1½		
50	37	12,800	Pathe Exchange Class A (S).....	45	40½	44½	+ 1½		
68	56½	2,000	Shubert (S).....	59½	57½	57½	+ ½		
108½	98	200	Universal Pictures Pref. (S).....	103½	103½	103½	+ ½		
48½	23½	26,200	Warner Brothers.....	37½	33½	33½	— ½		
CURB									
46½	41½	5,400	American Seat (4).....	49½	44½	45½	— 1½		
8½	4½	400	Film Inspection.....	5½	5	5	— ½		
23½	17½	15,300	Fox Theatres, Class A.....	19½	17½	19	+ ½		
99	95½	300	United Artists Theatre Cir.....	99	99	99	.....	
47½	20½	.....	Universal Pictures.....	.....	.....	37	.....	

85½	15½	4,400	Warner Brothers.....	28	22½	22½	— 1½
BONDS							
99½	98	\$4,000	Keith S's (Stock Exchange)....	99½	96½	99½	— ½
105½	101	127,000	*Loew's S's (Stock Exchange)....	103½	102½	103	— ½
111½	98½	43,000	Warner Brothers S's (Curb)....	106	102½	102½	— ½
*Loew bonds ex-war. sold \$28,000 at 96 to 97; closed 96½, down ½.							
ISSUES IN OTHER MARKETS							
Quoted at Monday Close							
Over the Counter							
New York							
(Quoted in Bid and Asked)							
Bid.	Asked.	Sales.	Auto Movie Dis.....	.....	.....	.....	+ ½
16	18	.....	Roxy, Cl. A. (See note) (3.50)....	.....	.....	.....	— 5
26	28	.....	Unit do.....	.....	.....	.....	— 4
28	32	.....	Unit do.....	.....	.....	.....	— 1½
2	4	.....	Technicolor.....	.....	.....	.....	— 1
94	100	.....	Un. Ch. Th. (2).....	.....	.....	.....	— 4½

Boston							
.....	.....	.....	Loew's Theatre, Boston.....	6½	6½	6½	.....
Philadelphia							
.....	.....	.....	788 Stanley Co. of America.....	68½	66½	68½	— 1½
Chicago							
.....	.....	.....	75 Balaban & Katz.....	61½	61½	61½	+ ½
Cleveland							
.....	.....	.....	5 Loew's O. P.....	100½	100½	100½	.....
St. Louis							
.....	.....	.....	100 Skouras.....	40	40	40	— 2½

Class A Roxy represents the pref. stock alone. The first unit is the preferred, carrying its gift of one-third share of common, and second unit quoted is the common per share.
*Stanley is selling ex. its 20 per cent stock dividend. Price of 70 represents net unchanged from quotation of 84, carrying the right. Rights had been selling around 12. Stanley was high in January, above 90.

'OLD BILL' has gone and done it again!

Read that wire from Winnipeg!

Good "Old Bill"!

Played a 2nd run and made

Previous first run profits

Look like the breaking up

Of a hard winter!

Phenomenal!

Played day and date

Mark Strand, Broadway, N. Y.

And Mark Strand, Brooklyn,

After 25 weeks at

B. S. Moss' Colony, B'way, N. Y.

Same story everywhere!

One long record of record profits

For the funniest comedy

Ever turned loose on box offices!

Only Warner Bros.

Give you hits like this!

WARNER BROS.
present

**SYD
CHAPLIN**

as 'OLD BILL' in

**"THE
BETTER
OLE"**

Play by
BRUCE BAIRNFEATHER
and ARTHUR ELIOT.

Directed by
**CHARLES
REISNER**

WARNER BROS. EXTEN

\$1,500 LITA'S MONTHLY TEMPORARY ALIMONY

Los Angeles, May 3.
Lita Grey Chaplin is going to get \$1,500 a month temporary alimony from Charlie Chaplin until her divorce action is settled, according to the ruling of Superior Court Judge Walter Guerin. She asked for \$3,000 a month.
Judge Guerin made his decision after a five-hour hearing, and ordered Chaplin to pay \$1,629.12 for expense incurred by his wife in bringing the suit; \$4,000 attorneys' fees and the \$1,500 a month dating back to Jan. 10, the time the complaint was filed. Chaplin must also pay, from January on, \$314 a month toward a town car Mrs. Chaplin bought.
As she came out of Judge Guerin's court Mrs. Chaplin's attorneys were before Presiding Judge Wood of Superior Court, who issued an order allowing her to appear before a

notary to swear to an affidavit asking that the divorce trial be put on the calendar for immediate action.
Joseph M. Schenck was called to shed a little light on Chaplin's financial affairs. He said he knew nothing much about them. That Chaplin was unlike any other actor, that time meant nothing to him and consequently the time clause in the United Artists contract for the making of "The Circus" had to be disregarded. Schenck said his concern would lose its bankroll if they had to pay Chaplin a salary.
Schenck stated that Chaplin has not the earning power of other stars of the same rank, although he receives more when he works than any of them. He declared it takes Chaplin three or four years to make a picture that should be made in one. He stated that \$2,225,000 had been netted by "The Gold Rush" and that Chaplin got 75 percent of this amount.
Mrs. Chaplin, when interrogated by her attorneys, stated that in April it cost her \$3,275.50 to maintain her home. Her expenses to

make this item were \$500 for groceries, \$75 for vegetables, \$125 for laundry, \$27 for telephone; \$100 for upkeep of her car; \$27 for milk, \$1,131.50 for servants, \$750 for clothes and \$314 as a monthly payment on her car. She stated that she had been given \$1,850 since the separation for the support of her children, but nothing for herself. When Chaplin was here she stated it cost \$4,956 a month to run the house. It took \$9,300, which she borrowed, to meet the bills since the separation.
Gavin McNabb, attorney for Chaplin, asked Mrs. Chaplin on cross-examination if she spent \$8,629 in two days for clothes, and received a negative answer. She stated the bill represented purchases that were made during the entire time she lived with Chaplin.
McNabb and Lyndol Young, attorney for Mrs. Chaplin, took around an hour to sum up their sides of the matter before Judge Guerin stated he would like to see the case settled out of court. He then made his alimony award.

'Razzed' Dorothy Fidler; Enough for Divorce

Los Angeles, May 3.
Dorothy Fidler, known on the screen as Virginia Royce, was granted a divorce from James Fidler, press agent, by Superior Court Judge Summerfield.
The testimony was that her husband "razed" her in public, a thing which embarrassed her considerably.
The couple were married about a year and a half ago.

DETROIT DOESN'T BETTER

Detroit, May 3.
General theatre business at the motion picture houses has been off for several months. It was expected that with the reopening of the motor plants show business would get back to normal but not so as yet.
One downtown exhibitor playing pictures declared his business was still off \$1,000 per week as compared to last year.

NEW CONTRACT DEMAND FROM INDEPENDENTS

Finding Fund to Take Legal Action If M.P.P.D.A. Doesn't Listen

Some independent exhibitors are framing a fund to bring a legal action against members of the M. P. P. D. A., following the annual convention of the Motion Picture Theatre Owners of America at Columbus in June, if the fight for new contracts is not given cognizance.
State branches of the M. P. T. O. A. are now engaged in arguing the pros and cons at local meetings. The exhibitors will take the stand that film producers have been violating production promises after selling specified groups of pictures; that there has been too much change in favorite players, directors and even story material when productions have not been entirely abandoned.
The independents are now obliged to play all pictures arranged for, good or bad. The demand will be that if this clause is to be retained in the contract the producers be forced to deliver as per announcement, with adequate penalties for non-delivery.

Holding Out Films
On the present understanding some producers withdraw pictures that show enough strength to be run as road show specials. Independent exhibitors claim they even have no opportunity to run the films as road show attractions.
It is also understood that a protest is to be launched at the convention against the position of Louis Phillips as secretary of the Film Board of Trade while he is also clerk of the Board of Arbitration. As secretary of the Board of Trade he is in a position not considered unfriendly to independent interests and as an official is the recipient of many confidences of those who may later appear before the board.
The independents consider it inadvisable to have the same person in this dual position.

Minn. Lessens Red Tape For Stage Children

Minneapolis, May 3.
Motion picture theatre owners of the northwest have succeeded in inducing the state legislature to pass an amendment simplifying permits for children to appear at theatres.
Under the former law it was necessary for permits to be obtained from the mayor of the city in which the theatre was located. It also was essential that the application be filed with the mayor three days in advance of the appearance.
With the new amendment all detail is placed in the hands of the state industrial commission, which may pass on the application immediately.

Brenon to Decide on Hollywood or London

Herbert Brenon will leave for the coast Thursday to confer with Joseph Schenck on production details of "Sorrell and Son." He will direct it for United Artists.
It is not yet decided whether to make the picture in Hollywood or on the spot in England where the story is laid. Brenon recently conferred in London with Warwick Deeping, author, and brought back stills of the English settings.

N. Y. to L. A.

D. W. Griffith.
Wm. LeBaron.
Hugo Riesenfeld.

L. A. to N. Y.

Percy Marmont.
Alfred A. Cohn.
Milton Feld.
George O'Brien.
King Vidor.
Eleanor Boardman.
James Murray.
Larry Kent.

PRINT LETTER NITE
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

Received at

WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

Morris Safier,
Warner Bros. Pictures, Inc.,
1600 Broadway, New York, N. Y.

Winnipeg, Man.

I do not play many pictures second run in Winnipeg, but from now on if I can get more like "THE BETTER 'OLE" I will never play a first run. A great tonic for any box office in any land.

Helmer Jernberg,
Province Theatre, Winnipeg



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

DED RUN PRODUCTION

PARAMOUNT'S 297 FOR '27-'28

208 Shorts—60 Programs
—20 Specials

Paramounts' 1927-'28 program will list a total of 297 subjects, of which 208 will be "shorts." This latter figure will include the 104 newsreel issues.

The remainder will be divided into 60 program features, 20 specials, two road shows ("Wings" and "Wedding March") and two UFA pictures. "Able's Irish Rose" is listed as an "extra attraction" at present with no decision as yet as to how it will be handled. "Beau Geste" will not go out as a road show.

This leaves four pictures unaccounted for.

MOVIETONE ABROAD

If Movietone tryouts in New York are successful the Fox-Case Corporation will complete the establishment of production centres in the United States and on the European continent, it says.

At present there is no thought of foreign invasion in the local office. Report a Movietone company, fully equipped, is to be sent abroad shortly to do shooting in Europe is denied although the plan will probably be carried through if Movietone's local debut warrants it.

Carl Freund, formerly camera man for W. F. Murnau, now production manager for the Fox studios in Germany, may be the foreign supervisor for Movietone if Berlin is selected as the first centre in Europe.

\$1,000 FOR LOST MONK

Los Angeles, May 3. George Griffin has brought suit against Tiffany Production for \$1,000, following the disappearance of a pet monkey named Mico.

Mico, while being used in a pic-

BIG T.O.C.C. NEWS

An official statement was forthcoming from the local Theatre Owners' Chamber of Commerce following the annual meeting.

At the stipulated time reporters thronged T. O. C. C. quarters waiting eagerly while the combination stenog and telephone girl ran off the story. Finally it came, at the end of a solid hour of waiting. Charlie O'Reilly, who was expected to step out of the presidency, stepped out. Sol Raives, who was expected to succeed him, succeeded.

The balance of the momentous information was a squawk against unnamed individuals who had used the ancient and time honored title of the T. O. C. C. to form a golf club.

ture, backed into an open light on location and burned his tail. For all anyone knows the monk is still running.

M-G Starting 'West Point' In August for Haines

Los Angeles, May 3.

Raymond L. Schrock, who wrote the original story and continuity for "West Point," M.-G.-M. picture for William Haines, is now en route to the academy to confer with authorities on co-operation and other details. This will be the first exclusive West Point story, although First National made one, "Classmates," with Barthelmess. M.-G.-M. also turned out one on the Naval Academy.

The company making "West Point" will leave here the middle of August when the next term at the Academy starts. Edwin Sedgwick will direct.

WALTER WILDE MARRYING

Los Angeles, May 3.

Walter A. Wilde, purchasing agent for F. B. O. studios, and Isabella A. Price, Chicago, have acquired a marriage license. The event takes place June 1.

Bride is a non-professional.

MARX SUPERVISING ALL THEATRES FOR PUBLIX

Crabill in Charge of 20 De Luxe Houses, Fitzgibbons 48 and Schneider 26—In Fla.

Sam Katz completed arrangements for the reorganization of the theatre management department of Publix last week in order to facilitate the handling of something like 600 houses on the Publix string.

Harry Marx has been appointed supervisor of theatre management, with three assistants. The latter are R. E. Crabill, promoted from the Metropolitan, Boston; J. J. Fitzgibbons, district manager for Florida, and L. E. Schneider, of the local office.

Crabill, with I. M. Halperin of the home office as assistant, will supervise all the de luxe houses, including the Paramount and Rialto in New York; Olympic, New Haven; Buffalo, Buffalo; Ambassador, St. Louis; Newman, Kansas City; Palace, Dallas; Metropolitan, Houston; Keith-Georgia, Atlanta; Riviera, Omaha; Loew's Palace, Memphis; Metropolitan, Boston; Hippodrome, Buffalo; Missouri, St. Louis; Royal, Kansas City; Texas, San Antonio; Howard, Atlanta; Wisconsin, Milwaukee; Capitol, Des Moines; Saenger, New Orleans.

Fitzgibbons will be in charge of the eastern division, 48 houses, excluding the de luxe theatres in this territory. Schneider is to assume charge of the central division, 26 houses.

Frank Dower is to be appointed district manager for Florida to take the position vacated by Fitzgibbons.

Fox's 52, '27-'28

With 'Sunrise' Off

Fox will have 52 film features on its '27-'28 program when official announcement is made.

This list includes "What Price Glory" but is without "Sunrise" which it is presumed will be released as a special.

"Glory" is due to leave the Harris Aug. 6 and go into the Roxy for as long as it can stay at that house.

It was believed that "Sunrise" would follow into the Harris, but an unofficial statement is that Fox will give up the Harris and place "Sunrise" in the Roxy on the same basis as "Glory."

Protest Montreal 'Sunday'

Montreal, May 3.

Copies of the resolutions of the Presbyterian and Anglican Churches in Canada protesting against Sunday opening of theatres in this city have been forwarded to Mr. Justice Boyer, sitting on the Royal Commission enquiring into the Laurier Palace theatre fire.

It will be taken up by the Commission at its next sitting and the parsons will be called to give evidence in support of the resolution.

Also, it is promised that figures of receipts and attendance on Sundays at local theatres will be furnished to the Commission.

U. A.'s Foreign 6

United Artists will release on the Continent next year six pictures made there. That is, if that number of suitable productions are available. This is proportionate to the increase of releases in America. Arthur Kelly left for Europe last week for a three months' trip.

INGRAM'S NEXT

Having completed "The Garden of Allah," Rex Ingram is considering a picture based on the life of Mohammed.

Ingram is now in Algiers, North Africa, and is also mulling over Booth Tarkington's story.

R. TALMADGE BUYS STORY

Los Angeles, May 3.

Richard Talmadge has bought "The Road to Monterey" from George W. Ogden, its author.

The Universal star plans to convert it into a super-production with George Mefford handling the megaphone.

"Drugstore Cowboy" Comedies Universal will make a series of two-reelers under the title of "Drugstore Cowboys."

They will be of the general type of U.'s "Collegian" series, with Arthur Lake featured.

THAT'S what makes Metro-Goldwyn-Mayer so satisfactory to showmen . . . just when the industry wonders what possibly could follow such hits as "Flesh and the Devil," "Tell It to The Marines," "Slide, Kelly, Slide" and "Rookies" . . . along comes another M-G-M sensation.

LON CHANEY

THE STAR OF STARS in

MR. WU

with

LOUISE DRESSER
RENEE ADOREE
RALPH FORBES

Directed by William Nigh from the play by H. M. Vernon and H. Owen.
Scenario by Lorna Moon. A William Nigh Production.

ONE MORE
SPRING TRIUMPH

from

THE FACTS!

LOS ANGELES

Third week of its \$1.65 run at twice-a-day Forum Theatre. Big advance sale.

MILWAUKEE

Marvelous reception at the Wisconsin Theatre.

CLEVELAND

Exceptional business at the Allen Theatre.

DETROIT

Capitol Theatre packed with customers.

ST. LOUIS

Business at State Theatre biggest in many months!

METRO-GOLDWYN-MAYER
making hits! making history!



COLLEGE BOYS SERIOUS

(Continued from page 1)

portant feature of their visit to the college campus. By detaining the all-American star from a two-hour class it succeeded.

Paul Harvey Hodge, another Iron Man, was chosen for the screen test. Though almost 100

students turned out for the "shoot-ing" in the Union Auditorium, but 14 were selected and allowed to compete in the contest for contracts with the First National being carried on in 33 colleges throughout the country.

Several of the humorists and droll wits of the campus gave more or less indifferent imitations and interpretations of movie comedians. The remainder of the group took

the affair seriously. All seemed to feel in danger of going into the movies as a result of their efforts. One man from Yale who had missed the test at New Haven was filmed on the Brown campus. He appeared the most likely candidate of the entire group.

Syracuse, N. Y., May 3.
First National Pictures, carrying its search for college cinema re-

cruits to central New York, found 13 possibilities at Syracuse University and 10 more at Cornell.

Colgate, the up-state's third university, was given the go-by by the First National party, headed by John Leroy Johnson, publicity director.

At Syracuse about 200 males turned out to be looked over. Cornell was more generous in its re-


sponse, 300 applying there.

The lucky 10 at Cornell included Franchot Tone, president of the Cornell Dramatic Club.

Romanoff Recovering from Accident
Los Angeles, May 3.

Michael Romanoff, picture actor, hit by an automobile while riding along a bridge path in Beverly Hills, is recovering from his injuries.

What More Could WE Say!



What Leading Trade Papers Say of COLUMBIA PICTURES

My dear Mr. Brandt:

What finer business purpose can any production organization in this industry serve than to turn out on schedule and in accordance with its promise, the best box-office pictures of which it is capable?

To my mind it is exactly this which Columbia has done during the past year of its active existence.

Kind regards,
Maurice Kamm
EDITOR.

Gentlemen:

Columbia Pictures have developed by reason of fine show product and splendid showmanship into a necessary national institution upon which Exhibitors can depend.

Joe Brandt, Jack and Harry Cohn in a cooperative and effective partnership have specialized in success pictures and if the new year's product is 90 per cent as good as the present pictures the Exhibitors should give them complete support in their merits and for the theatre's box-office benefit.

We picked the Columbia winners before they rode into their successes and are glad to see our predictions justified. We will back Columbia again for the new season.

Colley Jones
EDITOR, MOTION PICTURES TODAY

The Morning Telegraph

NEW YORK

THE WORLD'S ONLY DAILY AMUSEMENT NEWSPAPER

My dear Mr. Brandt:

It has been interesting to watch the healthy development of Columbia, which, of course, is directly traceable to the quality product offered by your company.

Columbia is one of the very few independents whose pictures have demanded attention through sheer merit. The stuff pushed on showmen by the so-called "Big" companies has suffered in comparison.

In addition to producing A-Grade Film, it is laudable in you to have sealed your production cost with such skill as to be able to provide product to exhibitors at a cost which gives them a "break" rather than leaving them "broke". Columbia has proven that showmen can get box-office product without mortgaging the theatre to do so.

I congratulate you upon Columbia Pictures, and upon the personnel that has made those pictures possible. It seems to me that Columbia is the answer to the Exhibitors' prayer.

Sincerely,
W. J. C. Crawford
MOTION PICTURE EDITOR.

Motion Picture News, Inc.

NEW YORK

100 WEST 40TH ST., NEW YORK CITY

Dear Mr. Brandt:

I want to congratulate you on the remarkable and always upward progress made by Columbia Pictures.

While a lot of people express opinions freely and always diversely, on the important subject of independent production and distribution, you and your partners say nothing, saw wood, and make right along a real and substantial contribution to this industry's output. Not only that, but a contribution also to this industry's welfare, for the successful independent producer is a great boon to the exhibitor.

It is always with much joy that Columbia Pictures land the first runs. You have worked hard and bucked a stiff line, and you have won out. Keep up the good work.

As always,
Sincerely yours,
W. J. C. Crawford
PRESIDENT

OFFICE OF THE PUBLISHER EXHIBITORS' HERALD

407 SOUTH DEARBORN STREET CHICAGO

Dear Mr. Brandt:

I have just returned from a several weeks' visit in California. While there I visited your studios and was very much impressed with the facilities and resources which you have available there for production.

Mr. Harry Cohn explained to me in considerable detail your production plans for the coming season and he left me pointedly impressed that Columbia is decidedly likely to figure even stronger in the production situation next season than it did last season.

It may interest you to know while in California I was informed by several people that the broadest opinion in the production capital is that Columbia is making a degree of progress in production matters which has created some envy in the minds of even the largest producers in the business.

You have our very best wishes for a continuation of the very splendid success you have been making.

Very truly yours,
W. J. C. Crawford

VARIETY

110 WEST 40TH ST., NEW YORK CITY

Dear Boys:

Columbia as an accepted brand in pictures and among the leaders of the independent field in film production stands very upright to the credit of you young fellows.

Independents who must scale the Alps of picturedom, not only to gain recognition but secure business, deserve what they reap. And that you have sent Columbia so solidly across tells the whole story.

More independents of the calibre of Jack and Harry Cohn and Joe Brandt would give width and depth to the independent market with more for exhibitors.

You Boys have gone ahead so splendidly and established yourselves so firmly that you should make Columbia the God of all Pictures.

With best always
W. J. C. Crawford

COLUMBIA means more to your BOX-OFFICE than ever before with THE PERFECT THIRTY in 1927-1928 —the profit-plus pictures you've been waiting for!

LITERATI

Device for Printing Press

Earl L. Martin, of New York City, has been granted a patent on "Means for forming news and tabloid sections from a continuous web," with the number of same being 1,625,862.

The invention is described in the Official Gazette of the Patent Office as follows:

"In a printing press, the combination of a drag roll, a slitting device intermediate of the ends of said drag roll and having a cylindrical surface adapted to constantly

engage the web upon the drag roll and a knife extending around substantially one-half of the periphery thereof and adapted to intermittently slit the web as it passes over said drag roll."

Spence's Cross Index

Ralph Spence, conceded to be the highest paid title writer of filmdom, demanding and receiving from \$6,000 to \$7,500 for any picture he titles, is said to have a cross index system of listing gags. They are reported to run into the thousands.

Several from reports were in "Orchids and Ermine," the Paramount picture lately released. Spence's titles are credited with having saved that picture for first run exhibition.

Collier's Side Cracks

At the boxing writer's dinner at the Astor, with Willie Collier as toastmaster, the chairman of the New York State boxing board when speaking mentioned that criticism of the Commission's rule about a champion going out of his class had been unjustly aimed. "We have no objection to a champion going out of his class," said the speaker, "if he has met every worthy contender in his own class." When Collier next arose, he said

it would be his lasting regret that such a rule had not been in existence during the life of his first wife. "She never lost a battle with me in any class," said Willie.

Referring to Bob Davis of Munsey's as an author, Willie laddled out:

"My idea of a smart author is one who remembers everything he reads but forgets where he read it."

21-Year-Old Prize Winner

"College Humor," First National's \$10,000 prize story contest, was won by Cornell Woolrich, 21-year-old New York author, whose first novel, "Cover Charge," was published by Boni & Liveright last year.

The young author is a former

student of Columbia University. He was forced to discontinue his studies because of illness but probably will return to school in fall.

New York the Centre

That New York is surely becoming the literary centre of the country is evidenced by the fact that Houghton Mifflin & Co., the Boston book publishing house, has decided to establish a branch in the metropolis. That honor formerly belonged to Boston, and no publishing house thought of doing without a Boston office. Houghton Mifflin even went so far as to establish there altogether, and the firm is the last to hold out against the New York trend.

Wearie Willie Worries Walter

In Walter Winchell's column in the Evening Graphic frequently appear contributions signed "Wearie Willie," with Winchell frantically endeavoring to learn the identity of his contributor. It is reported he wants to sign him up exclusively, so that Karl Kitchen, of the Evening World, will not get him.

A new weekly newspaper, known as the Troy (N. Y.), Saturday Globe, an outgrowth of the Utica Saturday Globe, will make its appearance soon. Recently the Troy Sunday Observer absorbed the Troy Sunday Budget and on the heels of this merger announcement was made of the new weekly.

The Globe will begin as a four page tabloid and will incorporate many of the features of the old Utica sheet, according to Thomas H. Curry of Troy, who will conduct the new publication. Mr. Curry was connected with the old Utica Globe for 25 years.

Regent, Toronto, Closed By Daylight Saving

Toronto, May 3.

Daylight saving coming one week later in Toronto this season finds but one house closing. The Publix Regent, downtown house, went dark Saturday after an average three weeks with "McFadden's Flats."

Takings ran between \$6,000 and \$7,000, not bad for this house, which has a small seating capacity and like all others suffers from lack of Sunday movies here.

Hammell Follows Reisman Latter Goes With Pathe

Phil Reisman will become general sales manager for Pathe-F. D. C., taking up his new post sometime this month. He has been in charge of midwest territory for Paramount. With Reisman's shift to his new connection, John Hammell, district manager, will take over the post left vacant.

Joe Ungar, former manager of the local Paramount exchange, steps into Hammell's former place.

"Camille" at Egyptian

Los Angeles, May 3.

Norma Talmadge's "Camille" will follow "Old Ironsides" at Grauman's Hollywood Egyptian, opening May 20.

The scale will be cut from \$1.50 to \$1, with the further possibility that on Saturdays and Sundays the house's traditional twice daily policy will be extended to three showings.

Portl'd's New One for U

Portland, Ore., May 3.

Ralph Lloyd, Los Angeles oil magnate, has announced a \$300,000 theatre for this city to seat 1,500.

Located at Union avenue and Killingsworth, the house will be leased to Universal for first runs. It may be completed about the first of next year.

COLLWYN LIKE GOLDWYN

A New York state charter incorporating Collwyn Pictures has been lately issued at Albany. It is similar in sound to Goldwyn, that name being employed in picture firms' titles by Metro-Goldwyn-Mayer and Samuel Goldwyn, Inc. Incorporators of Collwyn are Michael Breuer, David Queen and David Wince. Its attorney is Benjamin Barondess, 1440 Broadway.

King Vidor in New York King Vidor, accompanied by Eleanor Boardman, James Murray and other members of the cast is due to arrive in New York next week to take exteriors for "The Crowd."

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Adapted by JEANIE MACPHERSON

THE PRINCIPALS

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 Edeson
Thomas.....Sydney 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
Mark.....M. Moore

Calaphas, The High Priest.....Rudolph Schildkraut
The Pharisee.....Sam De Grasse
Malchus, Temple Captain.....Theodore Kosloff
Satan.....Alan Brooks
Lazarus.....Kenneth Thomson
Martha.....Julia Faye
Mary of Bethany.....Josephine Norman
Pontius Pilate, The Governor.....Victor Varconi
Proculla, Wife of Pilate.....Majel Coleman
The Roman Centurion.....Montagu Love
Barabbas.....George Siegmann
Simon of Cyrene.....William Boyd
The Crucified Thieves.....James Mason, Clarence Burton
The Scribe.....Casson Ferguson
The Executioner.....James Farley
Eber, a Pharisee.....Otto Lederer
Captain of the Roman Guard.....Jack Padgen
The Woman Taken in Adultery.....Viola Louie

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Presentation and Musical Score by Dr. HUGO RIESENFELD

Stage Settings Devised by JOHN WENGER

Opinions of the Press

SIME SILVERMAN in "VARIETY":

Tremendous is "The King of Kings"—tremendous in its lesson, in the daring of its picturization for a commercial theatre, and tremendous in its biggest scene, the crucifixion of Christ. The auditor is carried away; "the picture" is forgotten! It might almost be predicted that "The King of Kings" will not only erect itself as the greatest picture ever produced, but it will reach the largest gross ever earned by a motion picture.

REGINA CANNON in N. Y. "AMERICAN":

All sequences will live in cinema history as long as there is a screen on which to flash them. . . A magnificent achievement for the art called motion pictures. Cecil B. DeMille has done an inspired piece of work. . . Smooth of continuity, rich in incident, absorbing in dramatic situations, the story rises to a beautiful and breath-taking climax.

LANGDON W. POST in "EVE. WORLD":

It is one of the few monuments on the high-road to the citadel of motion picture art.

JOHN S. COHEN, "SUN":

Always a strikingly beautiful work, it is well worth Mr. DeMille's and your time. The crucifixion and the ensuing storm . . . a brilliant, sweeping, dramatic and intensely moving climax in the most imaginatively pictured thing that Mr. DeMille has ever done.

"HERB" CRUIKSHANK in "MORNING TELEGRAPH":

From every aspect it is the crowning success of the entire industry. DeMille has done a mighty work. With a reverence that has brought a true inspiration he has written in flaming characters the Torch that has lightened the world for two thousand years. . . A titan task has been accomplished—a task so stupendous as to be beyond the mere conception of any but the noblest and the best.

IRENE THIRER in "DAILY NEWS":

DeMille's "The King of Kings" proves sensation at premiere. Nothing like it could ever have been given to the stage. Nothing like it could have been managed so tremendously, so lavishly, so beautifully for the screen except by the knowing hand of DeMille. . . Color sequences are lovely beyond description.

DOROTHY HERZOG, "DAILY MIRROR":

A great cinema. . . A symphony of beauty. . . A great accomplishment. . . A stellar cast breathes life, and each gives a splendid performance. . . The beauty of this picture is an inspiration to all who see it.

ROSE PELSWICK, "EVE. JOURNAL":

A breath-takingly beautiful production of pictorial magnificence. The story, scenes and settings are tremendously dramatic. "The King of Kings" a stupendous achievement.

RICHARD WATTS, "HERALD TRIBUNE":

Every performance in the picture is admirable.

MORDAUNT HALL in N. Y. "TIMES":

During its initial screening hardly a whispered word was heard among the audience. It is in fact the most impressive of all motion pictures. This long series of animated scenes, with its fine settings, costumes, and host of players, is an extraordinary and unprecedented film undertaking. With admirable dignity and sympathy H. B. Warner acts the part of Christ.

QUINN MARTIN in N. Y. "WORLD":

The genius of Mr. DeMille has made this infinitely beautiful spectacle possible. . . DeMille has lent to the cinema one of its most brilliant chapters. . . The beauty of dramatic movement is amazing. . . The figures moved as if some magic star had shone in through the high, drab windows of a Louvre gallery and quickened the masterpiece into life.

BETTY COLFAX in "EVE. GRAPHIC":

In all the years Cecil B. DeMille has been a part of the motion picture world he has never given anything that has approached in merit "The King of Kings." Nor does it seem possible that he will ever again reach the standard this picture sets.

WILLELLA WALDORF in N. Y. "EVE. POST":

A beautiful and an impressive picture.

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EXCLUSIVELY
THROUGH

THE A. L. ERLANGER EXCHANGE
214 WEST 42nd ST., NEW YORK CITY
(New Amsterdam Theatre Building)

TO WHICH
ALL INQUIRIES
SHOULD BE ADDRESSED

CHANG

Wild animal picture produced by Merian C. Cooper and Ernest B. Schoedsack, also the producers of "Grass." "Chang" released through Paramount. Titles by Achmed Abdullah. At Rivoli, New York, week April 29. Running time, about 70 minutes. House scale, top, nights, 9c.

On the front page of the Rivoli (Public) program is "A Request," signed "The Management," in which patrons are asked not to explain the meaning of "Chang," the title of the best wild animal picture ever made.

"Chang" may be Siamese for elephant. And the elephant here places this splendidly cameraed and made film into the \$2 road show class.

What it is doing at 99c top in the Rivoli can't be figured any more than for the reason of such a request to keep silent on the biggest exploitation point of the picture.

Nowhere as far as known can a herd of 90 or 100 or more elephants be seen and especially in a jungle. The nearest approach to that might be the trained herd with the Ringling-Barnum Circus, around 40 in all, and then seen but in groups of five performing in a ring or in the menagerie peacefully awaiting peanuts.

Which might people prefer to know about, that chop suey title or 100 wild elephants in action?

Even before going into details on "Chang," mention must be made of the camera work, primarily, the photography, fine, under the conditions it must have been taken in and around, and the apparent dan-

ger the camera men seemingly and continuously exposed themselves to. No news camera man has anything on the boys who took this picture, whoever they are, probably Merian C. Cooper and Ernest B. Schoedsack, producers of the picture, placed with Paramount for release.

Every kind of wild animal is here. Most of them come head on to the camera, many at close range. With the elephants a camera or two must have been buried. They come right out of the sheet. It cannot be positively stated, of course, that these elephants are wild. In Siam every rancher may have his own elephant barn, but they look wild enough. But 100 altogether as a sight is worth \$2, as much as any other picture that may be shown with a remarkable sight or scene that never before has been seen and may never be again, in another picture or elsewhere.

Perhaps some one decided, however, that the picture is not long enough for road showing. At least it is for a special run. And it's made long enough through its story and the cutting, for there are two or three anti-climaxes, where one believes the picture may stop, to have it go forward, even with the elephant scene, the best of all in up-building.

First, there is shown a baby elephant captured, and that seemed very tame, after tigers and leopards have been bowled over. Then the mother of the baby comes along, to wreck the hut her child was chained to. And then the herd, a vast number of the big tuskers that could not be counted at any time. It was an elephant roundup in fact, the natives chasing the mammoths ahead of them, through carrying branches of trees before them to make the human moving body resemble walking trees.

The elephants are sent along over land and water until packed into a corral that did not, however, contain all of them, but enough to again defy a count.

As a moving picture, however, and a wild animal film, the elephant portion is but its biggest incident. Towering above all else as an animal picture is a melodramatic story of native life in the jungle. Its continuity is perfect and the tale logical in all angles excepting here or there when the natives are doing chase stuff or escaping.

The picture carries a native cast, men and women, with two principals. No white appears in it. Animals also become unconscious actors and take their roles as they appear to frighten or drive away the little native family attempting to erect and maintain a home in the jungle, at some distance from the nearest village.

Father and mother with two young children and domestic, also wild, pets. There is a constant vigil against the jungle breeds. Leopards come in to steal their meals, tigers are seen in the jungle depths and traps and snares are made and laid. This latter will be particularly in-

teresting to children. In fact, as a natural history lesson there could be none better than "Chang."

It all leads up to the big herd, with several bits of comedy for laughter gained through the antics mostly of a pet white chimpanzee, also a tame monkey. No names are programmed other than the producers and Achmed Abdullah as the title writer. Some of the titles are a bit too flip for a writer of that name. Early in the picture, however, are some excellent straightforward captions, probably by the accredited author of them.

The first animal picture was Rainey's, that of the water hole, something other animal pictures closely followed. This "Chang" is the first animal picture having a scenario and with just an immense jungle for the background. Besides "Chang" carries more of a thrill than the other pictures of its sort, in total, for there seems danger frequently and the ferociousness of a tiger or leopard here and there is most realistic. As in the scene where the native is high up in a tree and a tiger attempting to climb it. Or when the leopard fastened onto the swinging dummy. That's when an orchestra seat is worth any price.

"Chang" is a remarkable moving picture. *Time*.

CABARET

Paramount production, with Gilda Gray starred. Tom Moore and Chester Conklin featured. Directed by Robert G. Vignola. Adapted from story by Owen Davis, with scenario by Becky Gardiner. Titles by Jack Conway (Variety). At Paramount, New York, week April 30. Running time, about 60 minutes.

Gilda Gray.....Gilda Gray
Tom Westcott.....Tom Moore
Jerry Trank.....Chester Conklin
Blanche Howard.....Mona Palma
Andy Trank.....Jack Egan
Jack Costigan.....William Harrigan
Sam Roberts.....Charles Byer
Mrs. Trank.....Anna Layva

"Cabaret" runs flat for the most. It has not the snap or ginger a story called "Cabaret" should have. In fact, about all that "Cabaret" now holds is Gilda Gray and her name, and for this film her name must mean more than anything else. That should mean enough if properly boomed, for her stage career has been connected with cabaret entertainment.

Not a stand out of any character in this picture. Of course, Miss Gray's celebrated, usual and expected Annapolis dance is there, with its heaves and its hips, but shimmy dancing grew so common they were doing in on the cafe floors with nothing on. Even the cabaret scenes, while elaborate, are tepid, with a few dancing girls and Miss Gray, who heads the bill at this celluloid night club.

As better illustrating what this melodrama under a fly name means in story, there's barely a chance, and then only seldom, for Jack Conway (Variety) to let loose a laugh in the captions. It's that kind of a tale. All Conway could do was to aptly fit the situations with sets of words. Very good wording and excellent titling in that respect, but anyone knowing Jack and hearing the name of the picture would imagine it would be a fine gagging chance for him on captions. A couple or so of good laughs in the titles, but that's all. The story is so strongly dramatic all of the way there's no room left for comedy, either on the sheet or in the titles. Chester Conklin is another sufferer from the same cause. The best he could do was a little mugging now and then as a taxi driver. Even Conklin, almost always sure fire, can't pick up over a couple of giggles.

The story itself is mild all of the while until very close to the finale, when murder complications help to heighten the tension. It has the outline of "Broadway," but misses its subject-matter. Frequently along the road to there the rapid tale was tiresome. It's one of those

open-face mysteries that looks even more so until a twist comes about 1,500 feet from the kiss.

None of the players do any work beyond the ordinary. In that it's a self-player. Tom Moore is a detective, Mona Palma the bad woman, William Harrigan the cafe proprietor, squawking about bad business but carrying at least \$500 in cash in the safe, and Charles Byer the dirty villain. Miss Gray's role is another walk through. It got to be a question how everyone looked more than what they did or would do. Whether different direction would have spiced it up, who can tell? The picture is finished.

The story starts in the cabaret, with the detective calling on the cabaret star, back stage, taking her home, for the first time, as she said, proposing to her on the way. By the time they reached home the couple were so friendly that the girl's father, the taxi driver, had to shake them up to break their hold. That settled all plausibility.

Although the girl didn't mind kissing the fellow all over the lot, stage and cabs, she said he didn't know her well enough to marry her, but changed her mind after the dick had saved her kid brother from a murder charge. The guy knocked off was the villain, but he was doing his part well enough to have stuck it out with the others.

Smart moving picture detective work did the rest.

This is Miss Gray's final picture for Paramount. Her next will be for Sam Goldwyn, through United Artists, and Sam had better get right to work on a story. *Time*.

VENUS OF VENICE

First National picture, starring Constance Talmadge and featuring Antonio Moreno. Wallace Smith story directed by Marshall Neilan. At the Capitol, New York, week April 30. Running time, 70 minutes. Carlotta.....Constance Talmadge
Kenneth.....Antonio Moreno
Jean.....Julianne Johnston
Journalist.....Edward Martindel
Marco.....Michael Vavitch
Ludvico.....Arthur Thalasso
Giuseppe.....Andre Lenoy
Bride.....Carmelita Geraghty

Nonsensical, dumb and dull.

Constance Talmadge looks good, and that lets the picture out. The story isn't there, and Marshall Neilan has done nothing with it. Loge inhabitants at the Capitol Saturday night were distinctly bored.

Venice means water, so Miss Talmadge has ample opportunity to display her aquatic ability. After 70 minutes the only thing the house is convinced of is that Connie possesses a mean crawl. Every 500 feet Neilan has her diving, and as they're all straight dives the plunging becomes monotonous.

No reason at all for running over an hour. It could be cut 20 minutes and still lack the requisites of de luxe house fare.

Productionally the picture is pretty. The canals and a masque ball are not hard to gaze at. But the story: Carlotta is the

aid of a crook ambling about as a blind peddler. Running from the gendarmes, she drops into the gondola of Kenneth, who immediately succumbs and instigates a reform campaign. The social affair behind masks is a great opportunity for a grab at a pearl necklace, Marco lifts it and Carlotta steals it from him to mark her turn to the right. A swimming finale in which Kenneth is pursuing Carlotta closes.

Nellian has padded plenty to get the required footage. It may have looked good in script, but that opinion is completely reversed on the screen. It must have been obvious in the projection room as well.

One cast member stands out on performance. The Misses Talmadge, Johnston and Geraghty have appearance and are called upon for little more. The same holds true of the men, with Michael Vavitch, as the sham blind beggar, the only individual to convince.

This half of the Talmadge sisters needs special material at all times. A good yarn with Constance has its points, but a bad story makes it rather hopeless. Aimed at being a light comedy, there are few snickers, with George Marion, Jr., apparently realizing the futility of helping it by titles.

Not first-run house material and in need of concentrated strength on the surrounding program to make any kind of a showing. *Sid*.

MOTHER

F. B. O. Production starring Belle Bennett. Suggested from novel by Kathleen Norris. Directed by Joseph Leo Meehan. Cast includes Mabel Scott, Crawford Kent, William Bakewell, Joyce Coad, Sam Allen and Charlotte Stedla. At the Hippodrome, N. Y., May 2. Running time, about 60 mins.

This is nothing more than an ordinary picture relying solely on the title and the star for drawing power. Evidently intended as a neighborhood card, the production should fulfill its destiny.

As far as Belle Bennett is concerned, this new film will not increase her stock of laurels.

"Mother" is a hackneyed proposition all around. Giving credit to

I SEE

TOM McNAMARA

IS NOW WITH

F. B. O.

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ANNOUNCEMENT



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by REGINALD WRIGHT KAUFFMAN

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"THE CHORUS KID"
from the Munsey magazine story
by HOWARD ROCKEY

*A different type of theatrical flapper story—of a girl,
Broadway wise, who tried to forget all she knew*

"THE CHEER LEADER"
by LEE AUTHMAR

*A college drama by a college man. The atmosphere and point
of view of the campus of today. A story based on fact which
has all the thrills of fiction*

"TURN BACK THE HOURS"
from the popular play
by EDWARD E. ROSE

*An unusual psychological melodrama. The startling experi-
ences of a woman who tried to turn back the hands of Time*

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original scenario and continuity
by JOSEPHINE QUIRK

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of this tale of passionate love*

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Kathleen Norris for the idea is as funny as charging a bootlegger with concocting the yarn.

Audience reaction to the film was nil. It didn't make 'em cry, laugh or think. It is an old story that will stand repeating in certain sections. The billing carries Belle Bennett, "who appeared in Stella Dallas."

It seems that Mother in this case is quite the patient, long-suffering creature every one knows her to be. The characterization is not dramatized to make it mean anything in the way of entertainment. And as far as could be judged from those who attended no one seemed particularly interested in a regular household routine that is common property. The story consists of a series of connected incidents with no central pivot.

Mom is blessed with a wise-cracking kid who becomes disgusting at times through sheer brightness and a little girl. Also a vague husband whose duty it is to register extreme

failure during the first half of the picture.

With an inherited \$10,000 friend wife sets hubby up as an architect on his own after he is discharged by employers. Hubby prospers and, although a well-meaning parent and household bulwark, lets himself be chased by another woman.

The idea through it all is that mother refuses to take offense at anything, forgives the guilty, cheers the suffering, helps the poor and so on. Just about enough cloying sweetness to ruin any one's appetite.

In spite of the mishandling, Miss Bennett manages to look well and play well, even if not up to her former standard.

THE CLIMBERS

Warner Bros. production starring Irene Rich in Tom Gibson's adaptation of Clyde Fitch's play of that name. Directed by Paul Stein. At the Colony, New York, week of April 30. Running time, 80 mins. Duchess of Aragon.....Irene Rich Pancho Mendoza.....Clyde Cook Duke Cordova.....Forrest Stanley Laska.....Florence Fairbanks Countess Vaya.....Myrna Loy Martinez.....Anders Randolph Juana.....Dot Farley Queen.....Rosemary Cooper Duke of Aragon.....Nigel Barrie Ensign Carlos.....Joseph Striker Miguel.....Hector V. Sarno King Ferdinand VII.....Max Varvin Clotilde.....Martha Franklin

"The Climbers" was a Clyde Fitch stage success in which Amelia Bingham came to fame many years ago. From hearsay, the play was a modern comedy-drama of contemporary American life. As far as the film version is concerned, it's an entirely different affair. It's a far cry from modern comedy-drama to a play with characters out of the pages of history dating back to the Spanish Inquisition.

Furthermore, the title is a misnomer, excepting for the opening shots at the Spanish court, where one of the nobility during the reign of Ferdinand is characterized as seeking high political and social favors at court.

The action following the banishment of the Duchess of Aragon is shifted to Porto Rico, where the erstwhile lady is depicted as a cruel taskmistress in the administration of her extensive landholdings.

The dramatic interest revolves about the long lost daughter and the romance is contributed by Forrest Stanley as El Blanco, a notorious bandit, alias the Duke Cordova, who was also banished by royal mandate.

It's pretty long drawn out stuff, running 80 minutes and sags inter-

mittently for this and other reasons. An attempt at plenty of action is not unsuccessful, the shifting situations presenting a kaleidoscopic scenario. However, there is plenty of room for judicious chopping.

Miss Rich gives an intelligent performance and Stanley as the sympathetic brigand is a dashing vis-a-vis. Clyde Cook doesn't get started somehow, although there are opportunities for comedy relief.

With Vitaphone coupling at the Colony, "The Climbers" will do for a week's stay, but is otherwise a good daily change program feature.

Abel.

THE DENVER DUDE

Universal-Jewel, starring Hoot Gibson. Story by Earle Snell. Directed by Reaves Eason. At the Columbus theatre, New York, on double feature bill, April 23. Running time, 62 mins.

Rodeo Randall.....Hoot Gibson Rodeo's father.....Charles Newton Colonel Lamar.....Howard Truesdale Slim Jones.....Slim Summerville Henry Bird.....Rolfe Sedan Patricia Lamar.....Blanche Mehaffey Bob Flint.....Robert McKim Boston top.....Glenn Tryon The top's mother.....Mathilda Brundage Sandy McTavish.....Henry Todd

The Hoot Gibson U's may not be improving in point of story, but by the great horn spoon the supporting cast is perking up in talent. This Gibson western is all west and a yard wide in one respect, namely, a lot of wild, reckless daredevil work astride a horse's back by Hoot.

By way of starting it off with wild and woolly animation, there are shots of cowboys at rodeo play, a pastime that looks zippy and exciting before the camera.

There is plenty of villainy in this Gibson with Bob McKim taking gilt-edge care of the role all the way. And right here a pin can be stuck as to the film valuation of a nice looking gal in these westerns. Miss Mehaffey not only looked athletic when in her riding togs, but she was always a pleasing bit of femininity throughout. That was a help to the story. The moment Gibson doffed his western raiment and bedecked himself a la dude; it came close to being an effeminate delineation in so far as the type was concerned, but the real effeminate role was handled by Glenn Tryon.

It's not an unusual picture; interesting in spots, has some bully photography and the shots of all of Gibson's horse accomplishments are a feature. The picture will more than hold up on double feature

days, but may not hit it so vibrantly when billed alone.

Tryon is the boy that has been doing a lot of two reelers under Pathe release for some time. It was reported in the east that he was being groomed to step into Harry Langdon's shoes on the Mack Sennett lot. Anyway, here he is supporting Gibson; all that his role called for he did and did well. In an opposite comedy role was Slim Summerville as the stewed, elongated cowpuncher and still another, Henry Todd, as a Scot bagpiper.

The cast worked hard, but the story isn't there to make it a stand out.

Mark.

Pleasure Before Business

Independent feature comedy offered by Sam Zierler of Commonwealth. Produced under direction of Harry Cohn (Columbia). In cast: Max Davidson, lead; Virginia Brownne Fair, ingenue; Pat O'Malley and Rosa Rosanova, character old woman. Running time 50 minutes. At Broadway, New York, week May 2.

Another screen exploitation of the "Able's Irish Rose" idea, although here worked out with a comedy melodramatic climax that made the crowd at the Broadway sit up. Much of the humor is in the form of titles such as a thrifty Jew who has suddenly turned prodigal with inherited money, begging the family "not to be Scotch," when they object to his extravagances. Gaggling of titles is skillfully done for the registering of hokey points, effective with small time fans, for which the film probably was designed.

The story has some good action. Jewish cigar maker suffers a breakdown and is warned by the doctor to rest. His wife tells him he has inherited a fortune from his uncle Max, to get him to quit business. Meanwhile they give him the money saved for the daughter's dowry. The cigar maker embarks upon an orgy of spending. He buys clothes by the truckload, such things as checked plus fours to go with a dinner coat. He buys a yachting suit and then a yacht to go with it.

In a last splurge of spending he bets \$5,000 on a 40-to-1 shot and learns just before the race starts that the story of the fortune was a hoax. All hands rush to the race track to try to salvage the \$5,000 wagered, only to find that the money can't be recovered. Just then the race starts, and of course, the long shot wins for a happy finale in a driving finish of a horse race and the marriage of the dot-

less daughter to the doctor, capping a romance that has served as a sub-motif of the whole story.

Davidson is a fine type for the spendthrift old man playing effectively without trying too hard. Miss Rosanova fits into the picture. There is a laughable comedy character in the daughter's former lover, laughable, that is, to audiences who still find these rehearsed "Able" things entertaining. That's where the picture grades—good for laughs with that kind of audience. "Able" pictures are sure getters in the right spots, but no novelty.

Rush.

THE SCORCHER

Rayart picture starring Reed Howes. Story by Robert Symonds. Directed by Harry C. Brown. Cast includes Hank Mann, Harry Allen, Ernest Hilliard, George Chapman and Thelma Parr. At Leew's New York, New York, Saturday, March 18, half of double bill. Running time, 52 mins.

Looked like the Glidden tour on motorcycles the way the footage burned up here to establish supremacy.

(Continued on page 24)

"THE CALIFORNIA CLOWN"



EDDIE MORAN

Says:

Again I'm here already for 11th week at State, Detroit, with my pal, Charlie Melson, whom I owe allegiance for his ever-anxious desire to help me make the people give out laughs, and to Howard Pearce, who has made this a pleasure. So I am a success, so what, so working I am, ask: Phil Baker, Ted Healy, Sid Silvers, George Price and George Jessel, good they are, too. What does Jack North want? So what? Ah FEW FEW FEW.

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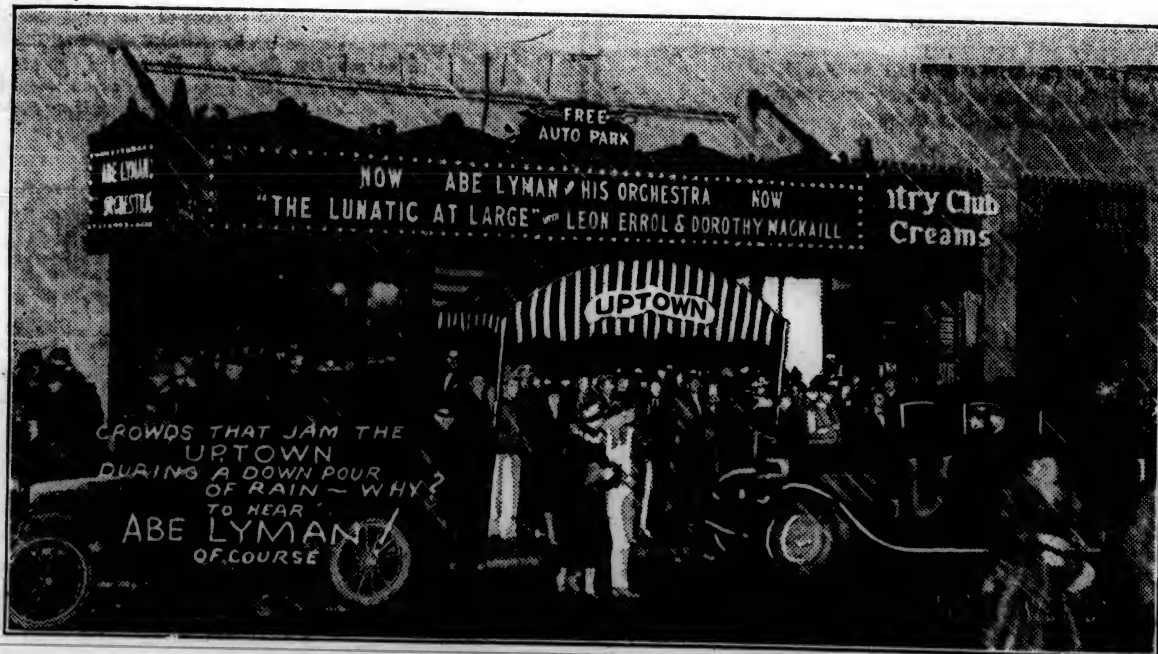
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NOW WATCH THEM! FOR SIXTEEN WEEKS
At THE DELLS, Chicago
OPENING THURSDAY, MAY 19

LOEW AT HARVARD

(Continued from page 4)
missing they call him up to find out if he is sick."

Q: "Do you go into the business of controlling theatres in Europe as well as in this country?"

A: "The theatres that we now have in Europe are those that were turned in by people who are associated with us in the exchange business, with one or two exceptions, and I do not feel that we are in the same position in Europe that we are over here. Frankly speaking, they are not very friendly, because America controls 90 per cent of the pictures and, as a result, it has taken a lot of business away from those countries."

"I do not mean picture business. I mean commercial business. There is a terrible anti-American feeling on account of it so far as pictures are concerned, and we do not want to do anything to cause that friction to grow. We keep away from it except where we go in to operate the theatres of these particular men who are interested with us. European theatres even want us to manage their theatres, as they admit we do it better."

Q: "Has the amount of foreign business decreased recently on account of the anti-American feeling?"

A: "It is hard for me to tell you that. The best explanation I can give is that when I bought Metro our foreign department did a \$235,000 net business. My son went in the next year and this year we will do about \$12,000,000 gross. It was coming so fast that there was no way of telling whether it has hurt or not."

Effect of Radio

Q: "Does radio hurt your business any?"

A: "Not at all. The only time radio hurts is when there is a big fight on or a big occasion where everybody stays home and listens in. That particular night we are hurt."

Q: "Is the Vitaphone going to cut into the vaudeville business in the near future?"

A: "That is hard to say. I put that on a par with anything else that is new, and you cannot tell. Personally I do not think it is. If we were to send out our stars in person, you would not be able to get near the theatre for blocks. The only thing is I do not hire the star when I send him around for personal appearance."

Q: "Do you think experience is essential before attempting to operate a theatre in a small town, say of 10,000?"

A: "Not if they have not got a theatre there. It depends entirely on what the other fellow may be doing. If you think you can do as well as he is doing, all right. But that is not always the case. He has had experience, and he can always beat you to the exchanges and everything else, and it is not a wise thing to do. The best thing is to try and buy in with the other fellow."

De Luxe Theatre Permanent

Q: "Do you think that the day of this very pretentious theatre, over and above what is necessary to present the finest talent in pictures, is limited?"

A: "No; I don't; it is like everything else, it is luxury and it is so easy to become accustomed to luxury and so hard to give up after you become accustomed to it that the theatre must do exactly the same thing."

"If you are giving good shows and the fellow with the luxurious theatre is giving poor shows, you will get the business, but if you are giving a good show and he is giving a good show he will get the business. It is like everything else."

"I remember the time they tried to talk me out of putting organs into our theatres. My men tried to talk me out of it. They said it was a terrific expense. You know what it means to the theatres instead of that old piano. Now they have come to the cooling plant. It is remarkable what it costs to operate a cooling plant, but I would no sooner think of operating a theatre without a cooling plant than I would fly. It is as essential as the picture on the screen. In some cases it costs \$200,000 to install and \$600 to \$700 a week to maintain, but it is for the comfort of the patrons, and that is the only thing that a successful exhibitor is looking for. If he doesn't, somebody else will."

Gotham's 12

Gotham Productions will release 12 productions next season. Percy Marmont and Mae Busch will be featured in four, two each.

STANLEY-K-A DEAL

(Continued from page 5)

ments in West Coast since Harold B. Franklin assumed its presidency gives a mixed complexion to the situation. West Coast by its merger of the North American Theatres on the Pacific Slope, along with its own houses, is the operator of over 275 theatres, besides having linked up with Publix and Loew's for its far western houses.

Assuming that Franklin would experience no difficulty in inducing William Fox and Jos. M. Schenck to throw their far western theatres into the West Coast's operating cylinder for smoother working arrangements and more profit, the single theatre chain operator of any importance west of the Rockies would be Universal. F. B. O. as a producer might swing as West Coast does through banking connections.

Franklin was formerly in charge of Publix, succeeded by Sam Katz. Messrs. Katz and Zukor are reported remaining on most friendly terms with Franklin, Katz agreeing to the California deal with Franklin, as did Nick Schenck for Loew's. United Artists (Joe Schenck) is associated with West Coast Theatres, Inc., through North American theatres in Seattle and Portland.

Left around the country after those alignments are a few state or inter-state circuits, independents, but comparatively small and mostly similar to the Schine chain of theatres, up-New York state. Those independents are not alone threatened by the larger chains' opposition in operation, but through the larger chains having picture product sewn up, although the third chain, such as Fox-Universal and Warners with their colleagues as selected might immediately go after the smaller independents to strengthen their own fences.

Production Dangers

In production Zukor and Loew tower above all others. This is evident in the latest Pathe-P. D. C. merger and more strongly so if Pathe joins with First National. First National, considered one of the Big Three for several seasons, has dropped to the rear the past two years. The other two are Paramount (Zukor) and Metro-Goldwyn-Mayer (Loew). It is the production of pictures in the studios that is worrying the largest producers, that taking in the same as distributors. Cost of production for pictures has grown alarmingly heavy.

A future point of pacification among warring picture factions may be along the lines of conser-

vation in production. It is granted that Pathe and First National will have to go out for stars and directors unless making both, the latter being unlikely for quick necessity. In the event of competition in the open market for production talent, salaries would soar, to the point that picture making might become too costly for the profit expected from it. With large chains forming and the producer-distributor also the theatre operator, it is almost like changing money from one hand to another to make the theatre return the distributor a good return on the production, with the theatre thereby suffering in its net.

In talent competition even the largest of the producers will encounter stiff opposition if it goes that far. Fox, Warners and three or four of the first grade independents will pay real money if required for what it wants, indicated this season by the vastly improved quality of the Fox features, with its specials, and the Warners employment of John Barrymore at \$100,000 a picture. Such a condition might also predicate the acceptance of the outside producer, who produces under a franchise, to secure an advance on the delivery of the negative. This style, in force some years ago, gradually was forced out by the large distributors, who claimed the pro-

ducers padded their investment sheets.

The Government

To what degree the picture mergers and affiliations, reported and expected, look upon the Government as a deterrent is not expressed. It's unlikely to cause much concern before the decision of the Federal Trade Commission in the investigating probe it stuck into Paramount (Famous Players-Lasky). But as the official hearings ran with final arguments, it is not thought the Federal Trade opinion, when and if given, will be worrisome to the film industry.

The Federal Trade Commission itself is imperilled for being through the Eastman action, now in the U. S. Supreme Court. A decision upon that matter will finally determine the full authority of the Commission. After that it is the Department of Justice which may concern the merging picture men. Action from that quarter is remote, however, unless the entire trade gets together as a huge monopoly, a possibility even farther remote, for public announcement or knowledge.

Sterling Loaned

Los Angeles, May 3. Paramount has loaned Ford Sterling to Robert Kane to do a picture in New York.

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Salvo of Sensations!—Broadside of Thrills!—1,000-Gun Salute to the American Gob—and the Girl he left behind him... The Call to Arms, and the Call of Love—which is stronger when a woman's honor hangs in the balance?

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Presented by
ROBERT KANE

Adapted from
"The Song of the Dragon"
By John Taintor Foote
Directed by Joseph C. Boyle
Scenario by Willis Goldbeck

THE SCORCHER

(Continued from page 22)

any among a number of bike riders in an up-hill, down-grade contest, with Reed Howes, of course, riding the winning bike.

Pretty hard to hold romance and story together when motorcycles are whizzing so fast that it was almost impossible to keep track of them until a cut-in where announcements

were made how the riders were progressing.

Every attempt to make something big out of a motor race fails to lift this film's head above salvage, and if it hits the double feature days it will just about obtain its compensation.

One of those impossible stories with a weak attempt to inject comedy through the athletic hero named Mike O'Malley framing up a repair biz with an "arab" named Goldberg, with a palpable try at Milt Gross dialect thrown in.

Looked like a lot of film waste to make Howes as the lead important in the eyes of his lady love who, as might be expected, is the daughter of the president of the very rich company which can do right by our boy, Mike, if he sees fit, and which he does later, as all films of this stripe reveal when it comes time for "iris" or the "fade out."

There are a few brief interesting minutes otherwise the picture submerges Howes, story and everything else. The camera got a workout, and full credit must go to the way its operator caught those scenes in the open where the motorcycles are doing their stuff.

Seemed the easiest thing in the world for the president's daughter to be hanging around the dirty, smeary, grimy workshop where the young hero was in overalls.

If Howes worked throughout this picture then he must have been mighty glad that the motorcycle work was over, for it sure appeared like hard work and lots of it.

Nothing to commend here beyond the photography. Mark.

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Cyclone of the Range

F. B. O. release, starring Tom Tyler. Directed by Bob De Lacy from original story by Olive Drake. Photographed by Nick Masurek. Running time, 55 mins. In projection room April 20.

Tom Mackay.....Tom Tyler Mollie Butler.....Elsie Tarron Jake Durkin.....Harry O'Connor Frankie Butler.....Dick Howard The Black Rider.....Frankie Darro

A pleasing mixture of those western ingredients which patrons of the adventure stands enjoy and expect. Contains speed, constant action, unpretentious love theme and a rippling of comedy throughout. Consequently it can't fail to click in the places where they crave lots of pepper in their film fares, even at the expense of reasonability.

Nothing new in the plot, but its pace keeps it from being tiresome. Story deals with Tom Mackay, roving cowpuncher, out to avenge the murder of his elder brother at the hands of the Black Rider. Securing a job on a ranch, he immediately falls for the owner's daughter, thus getting in bad with the outfit's foreman, who is having a one-sided courtship with the girl himself.

Don Alvarado, owner of an adjoining ranch and secretly the Black Rider, also is hot after the femme. Earlier fighting in this looks somewhat puny, but the climax fight is heavy whaling and should get enthusiasm. Photography makes little attempt at beauty, being simply a clear portrayal of action and very good as that.

Tyler, clean-cut western type, gives a normal healthy characterization in this picture, while Elsie Tarron, the ranch owner's daughter, is mostly a subsidiary to the action and has no real opportunity to register. One of the cast, Harry Woods as the Black Rider, indulges in a little acting and doesn't hurt things at all.

Frankie Darro, kid actor, is much in evidence as sole comedy material, and as directed shows himself naturally adapted to juvenile humor. Not far behind Tyler in interest attraction. Other support is suitable. An action picture with a punch.

HILLS OF PERIL

Fox production directed by Lambert Hillier, starring Buck Jones, with Georgia Hale. Scenario by Jack Jungmeyer. At Fox's Academy of Music May 2-4 as half of double-feature bill. Running time about 55 minutes.

Corey Ford, who burlesques anything and everybody for the lighter magazines, once wrote his idea of the average western story. It was almost identical with the plot of this, even to the name of the hero.

Which is sufficient indication that "Hills of Peril" gets along quite well in the average western classification. It's even better, considering that Buck Jones improves any story he carries.

His feminine opposite, Georgia Hale, didn't s. a. at all in this picture. Photography didn't give her half a break, except in one instance where they fuzzed her up. Picture weak on this angle.

Story concerns Buck Laramie, roving cowpuncher who enters a bad Virginia town and immediately

gets into a fight for the cause of law and order. Ellen Wade is for wiping out the liquor mysteriously coming into town, and warms up to Buck when he displays his virtue.

The mayor of the burg and his gang secretly are making the bad liquor aloft—in Ellen's mine, unknown to her. In a melee the local sheriff is killed and the better element want to give Buck the star. He refuses, and they turn against him. Doing a solo, he captures the liquor makers, cleans up the town, and then explains that he refused the star before because he couldn't have worked so well with it.

They offer it again. He takes it—and the girl. Flat and gun fights throughout. Fast chases on horseback. Mr. Jones smiling and maulling. Crowd will like it.

MILLIONAIRES

Warner Brothers' release featuring George Sidney, Vera Gordon and Louise Fazenda. Suggested by E. Phillips Oppenheim's "The Inevitable Millionaire." Directed by Herman Raymaker. Running time, 55 minutes. At the Arena one day, April 26, as half of double bill. Meyer Rubens.....George Sidney Esther Rubens.....Vera Gordon Reba Rubens.....Louise Fazenda Sara Layin.....Louise Fazenda Maurice Levin.....Nat Carr

A picture without a trace of youthful love theme. To replace it are a humorous characterization by George Sidney and a slight evidence of elderly matrimonial affection after the first 45 minutes' worth of film. No go; a picture, like a horse, doesn't stand up so well without any neck. They might have rung in an Irish policeman to fall in love with Sidney's daughter. Lack of love theme hurts much.

"Millionaires" must have support for any but the smaller houses.

The plot is easy; an old reliable. Meyer Rubens, tailor on the east side, is heckled by his wife because her sister has married into money and makes frequent visits to Meyer's shop to put on the dog.

In an effort to get quick money for the sake of the frau, the tailor purchases some apparently worthless oil stock from his sister-in-law's hubby. But the well comes in, and the Rubens family are in the millions.

The rest is mostly comedy around the former tailor's attempts to hobnob with the ultra. He's a flop, naturally, and his wife becomes so disgusted she is persuaded by her sister's husband to seek a separation. The gent wants control of the dough, and is willing to get rid of both his wife and his tailor brother-in-law for the sake of it.

Ever willing to help his wife, Meyer permits himself to be framed

with a dame in a hotel room. Then he sadly goes back to his old tailor shop where he belongs. And his wife follows.

The story takes little footage. Gags are played extensively, so much so that they resemble a patchwork of skits. And all pretty familiar. One is the blundering millionaire at a social dinner, eating and acting all wet; another is a golf game, wherein Meyer plows up the course; the third major event is a horseback ride, Meyer again having comic difficulties.

With no love to carry things along, George Sidney bears the

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at the PARAMOUNT, NEW YORK, with 20 weeks on the Publix Circuit to follow

Now with JOHN MURRAY ANDERSON'S Presentation, "BIRTHSTONES"

burden of responsibility throughout. His comedy is neat stuff. As is, however, the picture is too much for him to carry alone with satisfying results, and Sidney misses a chance to score as he has done in later pictures. (This one is several months old.)

Vera Gordon has a somewhat unsympathetic part as the nagging wife, but otherwise does her typical Jewish mother. Louise Fazenda is in a minor part with no real chance for comedy. Nat Carr, as the sharp-witted brother-in-law, has a couple of effective spots. The major

portion of his appearances, however, is dummy stuff. Other characters are negligible—even Helene Costello.

Direction and photography, while good, can't help much, and the picture misses by several yards.

WOLVES OF THE AIR

Sterling production, with Johnny Walker and Lois Boyd featured. Story by J. Francis O'Farna. Direction by Francis Ford. Running time, about 55 minutes. At the Arena, New York, as half of double bill, April 28.

Dirty work in the airplane game with a title to draw the ones who like it, enough action and comedy to satisfy that crowd. Therefore this is okeh in the action class.

Johnny Walker, the youngster, went to France for the big debate and returns to find his father's airplane factory in the hands of an unscrupulous character, has little besides action, and he couldn't miss on that if he tried. Lois Boyd, gingham gal, who loves him but doesn't get him till the end, smiles real sweetly and clicks on that alone.

Couple of other names in the film—Mildred Harris as Walker's fiancée, secretly a hophead and out for the boy's money, has little to do besides ditch Walker when he goes broke. Maurice Costello also has surprisingly little to do as Walker's father, dying quite early in the picture. Their names look well on the billing, though.

The comedy team are Billy Bletcher and Bud Jamison, with plenty to carry, and doing it well. They help along considerably. Gayne Whitman villains around in a cultured and entirely suitable manner.

The kid builds a plane to enter a

race against one put out by the man now in control of the factory for the government's air mail contract. Villain spoils things something terrible, but Walker's plane is all right at the start of the race. With Walker at a hospital with a wounded buddy, the gingham heroine drives the plane herself.

Most of the mid-air tricks are faked, but there's some excitement in 'em. The picture also was helped along in early war scenes by news-reel inserts.

Considered, though, as a typical speed affair, with comedy intermissions, this one should go along quite well.

MEN OF DARING

Universal release directed by Albert Rogell. Story by Marion Jackson. Cast includes Jack Hoxie, Ena Gregory. Running time, 65 mins. On double feature bill at Loew's New York, one day, April 29.

Well above average western dealing with the gold rush to the Black Hills of the Dakotas around 1875. An announcement states the picture was made near Deadwood, S. D., and the scenery indicates as much.

Among the emigrants is a small group of religious fanatics who seek not gold but the doing of evangelical deeds. They are en route to join a larger wagon train proceeding cautiously through the danger zone of the Badlands infested with hostile Indians and rendered more hazardous by Black Roger, a bandit. This latter particularly may or may not be historical. The Indians are mentioned by name as Blackfeet, Sioux and Cheyennes.

Three former army scouts led by Jack Taylor (Jack Hoxie) join the

pious trekers. The head of the religious cult, who wears a puritan-like cape and hat and carries a staff in the form of a cross, is killed. He passed on the shepherdship of his flock to the scout, who isn't much on expounding the scripture to his flock, but gives them some high-class protection from Indians and bandits. A romance between the scout and a girl with the religious colony (Ena Gregory) develops.

Direction good and all essential production details well handled. Plenty of action and lots of fighting.

DOWN THE STRETCH

Universal release. Directed by King Baggot from the story by Gerald Beaumont. Co-starring Marion Nixon and George Agnew. Cast includes Jack Daugherty, Otis Harlan, Ward Crane, Virginia True Boardman, Lincoln Plummer and Ena Gregory. At Loew's New York, one day, April 8.

Containing an unusually strong cast, with the exception of the featured players, this picture could have been turned into a much better small town box office bet than it is with more attention to story and direction.

Continuous, undiluted suffering grows obnoxious. George Agnew is a jockey who has to make weight in order to ride the favorite in the big race. He fasts for days and days to get down to 110.

No sympathy for the boy, because the trainer is a villainous character who is responsible for the death of one jockey who was overstarved. The feeling is that Agnew is not starving for a worthy cause. No subtitles could overcome that.

In small parts, Jack Daugherty

and Ena Gregory as the square young race horse owner and his girl make a charming pair and seem worthy of better things. Marion Nixon displays no exceptional talent, and, in addition, has the uncompromising position of urging a young man on the point of death to continue starving.

Otis Harlan, blackface comedian, figures for laughs, with Lincoln Plummer, the best trouser in the outfit, as an unconcerned but vicious, overbearing figure when it comes to starving jockeys to make weight.

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THE "SEVENTH HEAVEN"

GEORGE STONE

AS THE SEWER RAT
THE "SEVENTH HEAVEN"

LEW BORZAGE

ASSISTANT DIRECTOR
THE "SEVENTH HEAVEN"
THE "SEVENTH HEAVEN"

PHOTOGRAPHED BY
ERNEST PALMER, A. S. C.

ACADEMY OF ARTS

(Continued from page 9)

laws drawn up which it is figured will be of material benefit to the industry as well as the individuals in it.

Most of those who will attend the banquet are to be charter members of the M. P. A. & S., people selected from the various branches of the industry.

Besides Fairbanks the officers are Fred Niblo, vice-president; Frank Woods, secretary, and M. C. Levee, treasurer.

The board of directors is to represent equally each of the five branches of the business and with the other officers are to serve until the first regular election in October. On the board of directors are Mary Pickford, Louis B. Mayer, Joseph M. Schenck (representing the producers); Douglas Fairbanks, Milton Sills and Conrad Nagel (represent-

ing the actors); Jeanne Macpherson, Carey Wilson and Joseph M. Farnham (representing writers); Fred Niblo, Frank Lloyd and John Stahl (representing directors), and Roy Pomeroy, Cedric Gibbons and J. A. Ball (representing the technicians).

Those serving on the committee which will tender the banquet at which the formal plans of the organization are to be announced include Richard Barthelmess, Harold Lloyd, Jesse Lasky, Irving Thalberg, Charles Christie, Cecil B. De Mille, Bess Meredith, Harry Rapf, Raoul Walsh, Fred W. Beetsen, Milton E. Hoffman, Jack Warner, Jack Holt, Sid Grauman, Harry Warner and Benjamin Glazer.

Acting for All

According to those who have been working on the plan since last January at an average of two meetings a week, the idea of the Academy will be to promote harmony and solidarity among the five cre-

ative branches of the industry. It will also function for the purpose of reconciling any differences that may arise between the different branches or their members. The constitution provides for special procedure for this purpose in case differences arise.

Should a matter affect the entire industry, the Academy is expected to act for all in any manner that the officers and directors feel advisable for the good of the industry. This it is said will probably mean protective measures inside and outside of the industry. Efforts will also be made by the Academy to promote and extend the honor, dignity and good repute of the profession.

The founders in discussing the plans of the organization contemplate the erection of an Academy building, the bestowal of awards of merit for distinctive achievements, interchange of constructive ideas among members and co-

operation with colleges and universities in their recognition of the motion picture as a separate and distinct art.

No Conflicts

The founders of the Academy seem to be most forceful in stating it will in no way conflict with the activities of other organizations already in existence, including the Motion Picture Producers and Distributors of America, which is the Will H. Hays organization, but on the contrary will function harmoniously.

General Hays participated in the early discussion which led to the formation of the Academy and contributed, it is said, many valuable suggestions for the benefit of the new body.

It is expected that the Academy will prove a militant means of welfare and protection, and, at the same time, may become to the motion picture industry and profession what other academies and institutions are to the older arts, sciences and industries.

So that no branch of the industry will have the advantage of the other in matters that may come up, the constitution provides that the organization be divided into the five separate branches of the industry, and that each be represented on the board of directors by three active members. In addition to this representation each branch is to have an executive committee of five who shall have jurisdiction over matters connected solely with their several problems.

Honorary Memberships

In addition to active members, provisions are made in the constitution for special members, associate members, and honorary members, the last named being for the purpose of conferring distinctive recognition on those who have contributed something meritorious and worthy toward the industry.

An Academy building will be erected, structure sufficient of size and architectural quality to reflect credit to the industry.

To become an active member one

must be a person who has accomplished distinguished work or acquired distinguished standing or made valuable contribution to the production branches of the motion picture industry, directly or indirectly, and who is of good moral and personal standing.

At the dinner it is said those attending will be told that a specific initiation fee and substantial yearly dues will be required of each member.



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STANLEY-FABIAN DEALS

Newark, May 3.

Stanley-Fabian has purchased of Henry Botjer a long lease on the U. S. in Washington street and Bishop's in First street, Hoboken. The S-F people have also bought a site at Washington and Newark streets, Hoboken, 200 by 105 feet. Here they plan to erect a 3,200-seater.

In Montclair, N. J., S-F has purchased a 50 per cent interest from H. H. Wellenbrink in the Wellmont and Bellevue. S-F will run the theatres, but no changes in policy have yet been decided upon. The Montclair, the oldest of the three, runs only the last three days of the week at present.

This gives S-F control of nearly 60 houses.

Bob Davis is now managing the Roosevelt, Pittsburgh.

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AT THE GREAT

PARAMOUNT, NEW YORK

Publix Circuit to Follow

Direction WM. MORRIS

MANAGERS:—OPEN FOR PRODUCTION AFTER 20 WEEKS

MOVIE-TONE (ROXY)

New York, April 29.

Fox's Movietone had a special press showing at the Roxy Friday morning. On and off the screen in seven minutes, through showing only one subject, the general impression was that as a newsreel adjunct Movietone is a surety from an interest angle in being spliced to screen news.

The first subject combines various "shots" of the regular service band at West Point plus the close order maneuvering of a platoon and the manual of arms. Preceded by a bugler, the action goes into a brief introductory speech by the Academy's commandant, who explains the purpose of the Point and an invitation to the citizens to come up and look over the institution. Voice reproduction and synchronization were seemingly perfect during this passage despite the immense size of the house.

However, the kick was the band taken at various angles while playing. The top moment came when the massed musicians started from far off and marched into the camera to their own accompaniment, the music growing louder and louder as they approached. Allowing that the recording had a mechanical tinge to it, the thrill was there nevertheless and the possibilities of Movietone in conjunction with current events is obvious. For the regular showing during the week, this "approach" item was eliminated, the reel running only three or four minutes for the public.

During the manual of arms the commands were distinct as also the snap of the men in handling the rifles, this even unto the thud as the butts struck the ground.

As it stands, Movietone is a program stand-out and will cause favorable mouth-to-mouth comment. Especially in regard to the new thing. It's too brief to become tedious, they're listening and looking at something that has actually happened, and it is not trying to entertain. If Fox ever hooks this sound device into a partnership with an enlarged screen for a "punch" subject, such as Paramount's Magnascope, look out. The spread of a big news subject across the stage in addition to the sound is liable to lift an audience out of its chairs and smother the program leader, whatever it may be.

At this demonstration two amplifiers were behind and on each side of the screen. It is understood that previous tonal tests were held in the Roxy with some who were present for the preliminaries of the opinion that not the best quality was finally selected. These sound machines resemble mammoth Victrolas, but were seemingly easily handled while being pushed into position. As generally known, Movietone runs down the side of the film when passing through the gate of the projection machine.

At present there are only two portable Movietone machines in this country for "shooting." The apparatus is on a double tripod with the sound box and camera synchronized. It is explained that it takes three men to manipulate the mechanism, although it is pointed out that no specialized cameraman is needed. In fact, one of the Fox news boys was at the crank for this West Point subject.

The policy for Movietone is unsettled at this writing. That is, there has been no decision on whether an entire news reel will be sent out with the Movietone accompaniment, or whether just the more important clips will have the sound attachment. Plans are in a formative state, dependent upon installation and how much of it the theatres want. An approximate figure is that Movietone will cost from \$10,000 to \$15,000 to install complete.

Movietone can't help but enhance a newsreel from a presentation angle. What it will do to rentals and ask for installation and service is something that has yet to be entirely figured out. However, the news reel project is but part of the Movietone program.

The entire Fox outfit believes in it and the newsreel unit was gnashing its teeth because it didn't have a machine to catch the blowing up of the levees to save New Orleans. It's outdoor possibilities are limitless with Movietone bound to draw those who desire to get a national event or sport classic second hand, and verbatim. *Sid.*

VITAPHONE (COLONY)

New York, April 30.

The half and half Vitaphone program idea at the Colony is evidenced again this week, being equally divided as to vaudeville recruits and operatic offerings. For genuine mass appeal, the vaudeville talent registered best in mid-section. May Usher and Joe Browning were spotted deuce-trey. The Flonzaley Quartet opened and Giovanni Martinelli closed.

Martinelli hasn't played the Colony at pop prices, being one of the outstanding Vitaphone features at the \$2 scale. His "Vesti La Giubba" aria from "Pagliacci" registered as effectively as ever. Funny about this Met tenor. He has been caught

before at Warner's as part of the initial Vita bill and also at the Brooklyn Strand and at another stand before as cosmopolitan an assortment of audiences as could be desired, and each time out the tenor panicked 'em. Vitaphone might take this as a cue for consistent featuring of the Met singer in different programs since that is in accordance with their intentions relative to favorable "names" being repeated in new programs.

The Flonzaley Quartet, which ranks as the foremost exponents of chamber music and is probably the world's highest priced string ensemble, meant little with their two numbers on the musical screen. The reaction was nothing sensational.

May Usher started waking them up with her two numbers and Joe Browning's "appearance" was better greeted than his predecessors as a result. Browning's familiar vaudeville routine, "The Reformer," evidences the new trend of from vaude to Vita. It's a cinch the monologist wouldn't nullify the future value of this act if it were further valuable for the varieties. It's an act Browning has played around for no little time although seemingly new to the picture audiences.

Martinelli closed, the Vita numbers running in total about 34 minutes. The feature, "The Climbers" (W. B.) ran 80 and the news reel rounded out the show. *Abel.*

CAPITOL (NEW YORK)

New York, April 30.

Average picture house layout up here this week when something pretty strong is needed to hold up the screen leader "Venus of Venice" (F. N.). On the film end was the usual weekly, scenic and concluding comedy. For the rostrum Caroline Andrews sopranoed an aria from "La Traviata" and the Russian Male Octet turned in four songs which practically overlapped each other.

The main presentation was entitled "Venetian Nights" and had a nicely played pantomime as a prologue between Joyce Coles, John Trisault with an unnamed masculine member. A "Bal Masque" had the full house corps on for a dancing finale that was colorful but well within the bounds of some of the things this house has become noted for.

"Climbing to Canada's Cloud" (Central) was the scenic, so brief as to seem badly cut or run off extremely fast. It centered around Lake Louise without giving Canadian Pacific a plug or mentioning Banff. The comedy supplied by Universal and revealed itself as one of the "Snookums" series. International and Kinograms divided the news events, the former clicking thrice and Kinograms once.

International's shots of the plane which made a safe landing at Mitchell Field last week with its undercarriage broken got a hand. The views showed the left wheel letting go and the skid the flyer took when throwing the weight on the right wheel coming down. Neat work by the cameraman as well as expert piloting.

The Capitol is now opening at noon instead of 12:30 with an organ concert taking up the first half hour. *Sid.*

PARAMOUNT (NEW YORK)

New York, May 1.

Nice and mixed layout for this week's Paramount performance. Had the Gilda Gray picture, "Cabaret," more strength, the Paramount would have been in fine shape.

Sunday morning when the curtain arose in the theatre at 11:39 there were exactly 126 people on the orchestra floor. Most of those had stood waiting for the doors to open at 11:30. At 1:46, when the first show ended, the orchestra was three-fifths filled.

The John Murray Anderson-Public unit production is "Birthstones" (Presentations). Pleasing through its production with some singular dancing.

The news weekly followed the overture, with Fox's views of the fleet coming up New York harbor much the best. The Fox men got the ships from all angles, making it very interesting. International had some skimpy scenes of the plane falling with two aviators at Hampton Roads, some of the scenes of the airship after it had buried its nose into the water having been shot from another plane. Fox had three of the views, International two and Pathe two.

"Mah Jong Land" is a string pop orchestra, sub-titled Pickard's Synchronopators. It's a western act, first known in vaude as Pickard's Chinese Synchronopators. A New Act notice in Variety from Chicago in 1925 mentioned this turn would do for Presentation houses. It will do better for houses of smaller capacity and orchestras than the Paramount. Still, it would get over in any house probably, dependent upon bill position, on the stinging jazz and a soloed song. Sunday, however, and during the news reel's unwinding the house orchestra played some raggedy melodies as well as any pit orchestra around New York could have done it for a long while, and that takes in the vaude orchestras. This orchestra did "La Boheme"

exceptionally well as the overture, the light-heavy music apparently more within the scope of this bunch of 35. It concluded with a cornet solo. "Pals" (Short Films) ordinary collection of dog pictures, of the different breeds and different attention by their "pals"—men, women or children.

Jesse Crawford played the organ by his lonesome, the missus not appearing. He allowed the pit men to come in for his finish, or maybe it was the organ itself playing like an orchestra. You can't always tell or know what that organ can do or Crawford upon it. He played "Somewhere a Voice Is Calling" in several ways, which should be called variations.

Sunday, May 1, the fairest day so far this spring.

Show ran a trifle over two hours. Next week, Bebe Daniels in "Senorita" and Frank Cambria's "Vienna Life" as stage unit. *Time.*

PICCADILLY (CHICAGO)

Chicago, April 28.

Writing a notice on this house is a sad task. No amount of walling or moaning will help the theatre. It hasn't yet. Some theatrical thinking is needed, and thinking that befits a de luxe picture house and not a nickelodeon.

The Schoenstadt has suffered continuous hard luck with this Piccadilly. They spent a fortune in constructing a beautiful house and spent another for an opening show. They got no results with that show, nor, after numerous switchings around, with any since attempted. Consistent change of policy and staff has been the rub. And now, when their presence had begun to bring promise of better times, Ted Leary and Al Short have handed in their notices. Leary, master of ceremonies, created a draw in a short time and Al Short, director of music, has been bringing some business.

There is only one remaining policy that could stand a try. If the house would become strictly musical, besides the picture, if a symphony orchestra and a well known conductor were instituted, if two or three opera people were engaged every week and surrounded by a short production, it is an even money bet that the Piccadilly would emerge from the "red."

The house could stand that policy and so could the trade. The Piccadilly is situated in an extremely exclusive and high-hat neighborhood. It is, therefore, presumed that entertainment of this nature would be welcomed.

This particular show was an absolute bust. Short and Leary worked listlessly, Leary coming on but twice and Short only conducting the opening band number, then turning the baton over to Sam Kaufman. Kaufman was formerly a nut pianist single. He should revert to that type immediately.

Included in the presentation were Frank Hamilton, Ned Miller, De Carlos Twins and the Agreengoff Troupe. The unfamiliar names were procured by phone after the show as Kaufman did his announcing with his back to the audience. Hamilton got the lone ripple with his stutter song. Ned Miller, writer of several recent song hits, just about pleased with a pair of numbers and an encore, all vocalized in a formal manner. The De Carlos were fair in an opening dance and better than that in a drunk number, that just missed stopping the show. They have a new idea in stew stepping and execute it neatly.

Agreengoff Troupe, two girls and an adagio pair, were subject to frequent guffaws in this house.

Organ solo, minus slides, by Walter Plandorf, classy. It was the only bit of genuine entertainment and a standout. "Ritzy" first run, was the picture.

Business a perfect example of how many persons can stay away from a theatre in one evening with a poor show as the incentive. *Loop.*

METROPOLITAN (LOS ANGELES)

Los Angeles, April 28.

A good sized house Thursday night with "Knockout Reilly" (Par.) the picture. Paul Oscar did more than a nifty job with his lineup of eight snappy stepping girls.

"Novelties" is a little far-stretched for this presentation, considering that two out of the four featured acts were hold-overs from the previous week. The two were Peggy Bernier and Milton Watson, both proteges of Paul Ash. Although Peggy appeared at home in her surroundings, the same can't be said of the tenor.

The stage show was not much, but nicely put together and devoid of hoke. They went slow and easy on applause until Miltz Mayfair, clever and charming little thing of extremely tender years, came on. The little girl had a world of stuff in her acrobatic dancing routines and was easily the best liked on the bill.

Milton Watson, showing vocal improvement since last seen here, did handsomely and encoored.

Using two special numbers, Miltz Bernier had an easy time of it.

Peggy's style of delivery is not unlike that of a number of others now working in eastern picture houses. But it's apparently new out here, so okay. It is also noticeable that she has toned down and in spots has eliminated some of her former eccentricities. Martha Vaughn, soprano, pleased but a more up to date number would have gone over much more effectively.

Eddie Peabody, alone and with the assistance of his boy friend, Jimmy Meisle, shot over several banjo numbers that clicked. Request numbers were solicited and graciously granted, with Peabody showing good judgment in selection. The band was held down to one number at the opening, but Frank Jenks, trombonist-comedian, got a break from Peabody when he went on for a tap dance. One of these days they may wake up and let this chap be a master of ceremonies.

A jazz tap by Oscar's girls was not very strong, but acceptable. They made up for it at the finish with some brisk stuff in a Chinese number. A Chinese Plate tab is featured in the finale, employing Watson and Miss Vaughn in a duet from "Butterfly." The girls did an Oriental clothes parade for a lantern flash finish.

STATE (MINNEAPOLIS)

Minneapolis, May 1.

The State, ace F. & R. house, out-distanced all competitors the past week in the amount of entertainment provided. A show which ran a trifle over two hours contained a number of high-class features.

Because the Capitol, St. Paul, used Vitaphone musical accompaniment for "Don Juan" it dispensed with its orchestra for the week and the 20 musicians were used in the State pit, making an orchestra of 40. Under the direction of W. V. Nelson, this augmented orchestra, which also included Eddie Dundstedter at the organ, gave a stirring rendition of "1812." The finale was made thrilling by the employment of various effects, including the booming of guns and the blaring of the brasses, the musicians of this section on their feet in the spotlight. It started the show in tiptop style.

The news reel was followed by Dundstedter at the organ with words flashed and the audience singing. This organist's numbers seldom fail to click. Mary Lewis, the Howard Brothers and Mischa Elman were the Vitaphone's contribution. Light applause greeted each number, but there was considerable laughter during the Howard turn.

The stage act showed 17 singers in seaman garb standing at the rail of a huge ship. Willard Andelin, basso, gave a solo and led the 16 other voices in several songs of the sea. The windup was a storm, with black clouds pressing close to the vessel and waves tossing high amid thunder, lightning and real rainfall. Very effective.

"An Affair of the Follies" (F. N.), while boasting no exceptional merits, appeared to win favor.

GRANADA (CHICAGO)

Chicago, April 22.

Premiere Vitaphone and a good stage show, certainly worth 35c. to 60c. top, with the picture, "Don Juan."

Vita goaled them here, and from the reaction of the first-night crowd few had seen or heard it before. A mishap in the first reel, Will Hays' address, caused a few snickers. The film started before the record, and it took a minute or so for the adjustment. His speech drew big applause, apparently more on the novelty than the oration. In the next record, Giovanni Martinelli and Jeanne Gordon in the scene from "Carmen," there seemed to be a slight fault in the adjustment, but not enough to spoil it. This record maybe for the reason mentioned or maybe because it wasn't an opera audience drew only a few ripples. Van and Schenck riled through "No Reason at All," "Maggie O'Flynn" and "Crazy Words, Crazy Tune." When they finished there was no doubt about what this neighborhood crowd thought of Vitaphone. They were sold. The song team record was a great set-up for the picture and the Philharmonic orchestra accompaniment on the Vitaphone.

Alfred F. Brown's organ solo, "If You See Sally," was well arranged and a great plug. The final choruses were sung from an upper box by Ned Miller, who dragged his words too much, but got a surprising response. In one chorus a framed tableau, man and woman, appeared in the lower half of the transparent screen on which were thrown the words.

Benny Meroff's stage band and specialty numbers (Presentations) made a crack balance to the Vita show and the picture, giving the Granada a high rating for the week. The Vitaphone announcement and Meroff's draw produced business on the first night to make the Messrs. Marks happy. Word-of-mouth and a display campaign in the dailies did the rest.

ACADEMY (NEW YORK)

New York, May 2.

Here is a theatre profiting, not sensationally but apparently comfortably, on a policy that has been tried from time to time by uncertain owners of Chicago neighborhood houses with disastrous results.

The break is that there are more people in a block of 14th street than there are in several acres of Chicago suburbs.

If William Fox is planning, as rumors indicate, to penetrate Chicago's neighborhoods, the policy he is using at the Academy would be almost certain suicide. The mid-western fish won't even look that kind of bait in the face.

Across the street from the Academy a Chinese chop joint offers a special dinner for 35c., and a few doors away athletic underwear, in two pieces, peddles for around 80c. The items don't necessarily go together, but they offer a sweeping indication of what the natives are willing to pay for what they want.

And the Academy, fundamentally a picture house, takes a six-bit top from this crowd! The house isn't doing wrong in accepting the money; it's just lucky in drawing people who must not have seen anything much better.

Because there are spaces to be filled between stage and pit offerings, the Academy's picture program is too heavy. Especially when there are double features. From Monday to Wednesday the film lineup contains "Matinee Ladies" and "Hills of Peril," features; a Lupino Lane comedy, "Splashing Around" (Castle), Fox News, and a miscellaneous short called "The Wise Old Owl." The stage has two acts, "The Flying Piano" and Passeri's Romantic Revue. The pit orchestra of about 35 men have two overture spots, one classic and one pop.

A program of this sort takes too much time for whatever punch it may have. It has a tendency, noted here, to deaden the customers, and it offers no particular reason to come back. If they do, it's because someone interested in the house says a long prayer every night.

On the other hand, there is money's worth in the bill. In sheer quantity if not quality. The Buck Jones picture, "Hills of Peril," will satisfy any devotee of cowboys and nocks in the pan. "Matinee Ladies," the other full length, might satisfy if not given too much consideration. "The Flying Piano," a continental novelty act, believes in Barnum a little too fervently, but there is a certain element of interest in it. It features a man playing a piano which flies about the darkened stage, while a prima donna visibly holds on to something while she stands atop the instrument and sings. (New Acts.)

Passeri's Romantic Revue (New Acts) contains seven people—five singers and Passeri and girl partner for dance routines. Vocal work is operatic, and the dance stuff is also pretty dignified.

Of the two pit overtures a symphonic rendition of hit numbers in "Scandals" held the most popular appeal. The orchestra, conducted by Charles Stein, handled it forcefully and freely for a minor hit. "Hungarian Liepree," a classic, was also accomplished meritoriously but without the popular reception.

The shorts were pretty draggy. Main floor not threatened by capacity, but holding quite a few customers. Shelves light.

PALACE (WASHINGTON, D. C.)

Washington, May 3.

Still another orchestra, but this time lifted somewhat, due to the urge to see and hear Frank Silver, responsible for "Yes, We Have No Bananas." Silver's musicians sewed everything up, though proceedings were somewhat retarded, due to the introduction, in the middle of the band's offer, of Sid Gary, billed as "The Jazz Song Caruso."

Gary's double voice produced but negligible results. The drummer with Silver overshadowing him, while more real applause was won with the cornet player's soap bubble blowing. Gary was booked in independently of the orchestra.

The week marks the return of Tom Gannon in the pit. His overture, "Gems from Friml," was effective, as it dodged the blatant forte stuff, and thus gave the stage orchestra a better chance.

International News followed, being devoted almost in its entirety to shots of the flooded Mississippi River districts. Exceptionally effective. Dick Leibert's organ appearance was omitted, as was the usual "Fables," with Silver's band in third position, followed by a "photographic prolog," which consisted of a run to a fire by auto and horse apparatus with the projection, camera lense opened wide.

Following the "Fire Brigade," approximately 16 minutes was given over to trailers announcing something or other, two of which were for charity appeals. Both of these good from the humanitarian standpoint, but not so good from the entertainment angle, as both slowed up proceedings considerably. *Meakin.*

NED WAYBURN'S "PROMENADERS" (17)

Revue
30 Mins.; Special Sets
Palace (St. V.)

A wow of a girl act with a new crop of Ned Wayburn graduates. Mounted expensively with a profusion of scenery, costumes and flash it would impress on sheer spectacularity alone.

The act is compact, well dovetailed, speedy and furnished with a tuneful and meritorious score by Walter C. Samuels and lyrics by Morrie Rysland, more intelligible than commonly encountered in vaude flashes.

The ensembles predominate. The dance routines are marvels of origination and variation. As usual with Wayburn proteges, the girls know their groceries and work with Wayburn-like precision.

The principals include Bernice Ackerman, who sings and wears costumes evidently designed to bring out sex appeal and succeeding admirably in their objective. Shirley Richards, snappy, does high kicking and follows it with taps. All of the talent is grounded in more than one department and there is considerable group singing. It should be recorded that the girls of the line aren't such good singers.

John Byam, who has been on Broadway in musical comedies, makes a pip of a juvenile, singing and dancing and looking good.

So long as the present cast and morale is maintained, Ned Wayburn's "Promenaders" is probably entitled to rating as the best act of its kind in vaudeville.

BROWN and LAVELLE

Song and Talk
13 Mins.; One
State (V-P)

Mixed team crossfiring over xylophone, the man handling the mallets and the woman delivering the punch lines.

A special lyric on selling popular songs in the 5-10 had its points but was lost to most of those sitting upstairs. The conversation was also prone to get out of step every so often, which might hint that a stitch in time might save time.

Intermittent pounding of the wooden keys by the man with no full selection actually played. Does a fair enough straight for his partner, rather large and a red head, the latter assuming full responsibility for the comedy values. The act starts off as an interruption, the feminine half breaking in, after which the chatter takes up the next 11 or 12 minutes.

A thrice daily turn that at present could just as well play the deuce spot. Here it was third on a five-act bill, a position the laugh material was not quite strong enough to meet. *Sid.*

WINIFRED and MILLS

Comedy
12 Mins.; One
Audubon (V-P)

Henry Winifred has Billy Mills as a new partner. Mills is the last of the old style colored comedian of the Bert Williams type. He comes closer to the kind of team-mate necessary to putting over a comedy wallop with Winifred's exceptional delineation of the Chink.

Winifred's corking Chinese impersonation grows better and he is also dressing it with more care. On looks, talk and gibberish, guttural expressions familiar to the land of pigtailed natives, Winifred today is perhaps the leader of all the colored boys doing a Chink on the stage.

A surefire team; talk up-to-date and comedy slant still far and wide of many of the two-man combos playing vaude.

Laughing hit at the Audubon. *Mark.*

GANZ and PERKINS

Sister Act
12 Mins.; One
58th St. (V-P)

First class small time frameup for a couple of mature women. They come on in blackface as colored nurse girls wearing white uniforms. They have a crooning blues number strong on harmonizing and then go into talk, gagging effectively.

Conversational exchange builds up into a wrangle, approaching hair pulling and then ebbs away into cheerful badinage. This section is full of good low comedy laughs and they make a neat exit on more talk and another ragged number, for a substantial total score. Both have the comedy knack and experience to deliver talk for value.

Excellent for this bill. *Rush.*

BEECHER and WILBUR CO. (3)

"Quits" (Comedy-Drama)
15 Mins. Full (House Box)
Palace (St. V.)

Janet Beecher and Crane Wilbur, with the capable assistance of Fleming Ward, present a pleasing sketch of little substance but more effective than the average.

A man decides to leave his wife and children for no reason except that he is tired of his life and wants to seek the adventures his confining business has never permitted him to have. He tells the wife. She, a quick thinker, pretends to be delighted, claiming she and the husband's lawyer are in love. The husband's jealousy is aroused, and he ends by forgetting his original intention and ordering accommodations to take his family to Europe for a holiday.

Lightweight but well done. "Names" and a certain intrinsic entertainment will pass it.

LEO KENDAL and Co. (7)

Comedy Revue
16 Mins.; One and Full (Special)
American (V-P)

Leo Kendal, dutch comedian, has condensed the old burlesque sleeping car scene. The comic is assisted by three males and two girls.

The scene includes all of the old hokum of the original and sticks closely to script. It includes the young married couple, the bride who is thirsty and the husband who tells her to stick her foot out so he can find her when he returns, the usual popping in and out of the berths by the comedian and the drunk, etc.

The opening aims at originality with Kendal announcing followed by the introductions of the principals who stick their heads out through a divided drop to sing introductory verses identifying themselves. Kendal leads the orchestra in one bit using old comedy, and one male does a lukewarm tap dance.

It's a cheap flash for the small time houses without an original line or gag in the entire layout. *Con.*

HONEY TROUP (5)

Acrobatic
9 Mins.; Full Stage; One
American (V-P)

Three nice looking girls, a young man and a boy in routine of two-high and hand-to-hand feats, the largest of the girls doing the understanding for the boy.

Woman understander is a stalwart girl of good figure instead of the usual bulky shape that usually goes with the job. Boy top mounter is a dandy worker. He does back somersaults from two-high to two-high and for the finish takes a full twister from the seasaw board into a three-high.

Other two girls alternate in ground tumbling such as rows of flip-flaps across the stage, or do the understanding for the turns from one to another two-high. Routine is compact and fast and takes special slightness from the unusual combination of girls and boy. Neatly dressed and showing evidence of experienced performers. *Rush.*

CONLIN and HAMILTON

Singing and Dancing
15 Mins.; One and Three (Special)
58th St. (V-P)

Mixed duo in routine singing and dancing contribution, getting over neatly for a deucer.

Girl opens with an introductory in "one," shifting later to "three" with the male partner going into a vocal introductory for the girl's barefoot toe dance. That got over big. Vocal duet and dance follows with girl withdrawing for man's sole returning for a vocal and dance with both joining in a duet for finish.

Make neat appearance sell their stuff well and have a likeable routine for early spotting. *Edda.*

NEAPOLITAN DUO

Operatic Team
10 Mins.; One
American (V-P)

The ninth and unbilled act here, announced as a "surprise." Mixed team, in Italian peasant costume, taking a fling at selections from their native operas. While the strictly classical idea is okay, the woman's voice is not quite up to intention. The man has an excellent set of pipes and took plenty bows on his solo work.

Harmony doesn't cut so wide a swath, getting a trifle discordant in spots.

The act needs more than it now has to get any particular place.

BEKEFI-MEYERS and Co. (5)

Revue
20 Mins.; Two and Three; (Special Sets)
Hippodrome (V-P)

A presentation turn with possibilities. It features a series of picturesque settings, the most beautiful of these being a girl in a gilded frame with a blue background. The costuming of the team of toe dancers is quite good, but the routine is of an uninspiring tempo.

The female vocalist does not realize to the fullest extent on appearance, through unnecessary costuming. The gypsy dress, among others, does not suit. In plain white silk evening gown this girl would knock 'em dead, and she has to do that to overcome her voice.

The male vocalist sounds bad all the way through until he hits "Roses of Picardy," which shows that he should choose ballads of this type in preference to any other. The number finished cold to very little applause, due to lack of a strong clincher.

HENRI GARDEN

Songs
13 Mins.; One
Palace (St. V.)

Personable and personality tenor from Chicago.

Good voice, although strictly this side of the concert platform. Uses more or less sure-fire semi-classicals topped with ballads. His French doesn't sound so kosher.

Carries a female pianist, but works strictly solo and strictly legitimate. On number two at the Palace and capable of almost any assignment on bill besides being an ideal deucer.

Knows how to sell his stuff for big applause.

MELNOTTE DUO

Tightwire
5 Mins.; Full Stage
American (V-P)

A familiar team, but with a new tightwire routine. Previously the boys were in full dress, doing drunk pantomime; now one is straight while the other handles comedy as a prop boy who tries his luck on the wire. "Variety's" former review indicates that the other was the better act.

Their regular tricks are included in the present turn. One of the boys broad-jumps over two chairs, leaps over his partner, and even crawls over him while in an erect position. Comedy about the "amateur" is not so forte, weakened through constant usage by tightwire acts.

The new act, used to close a nine act bill here, can either open or close unelaborate vaude programs.

WILLIAMS and CLARK

Black Face Comedians
14 Mins.; One
American (V-P)

Straight in brown skin and comic under cork. They open with old gag, "What the hell do you want to live 50 years more for." The talk is all of the same vintage.

They sing well, solo and double, and both have excellent delivery, talking or singing.

The comic changes to "dame" attire while the straight is cooling a ballad. The usual flirtatious cross-fire follows. Double song for finish puts them away strongly. They liked the act here and it will have no difficulty with an easy going audience. New material would help a lot. Spotted third. *Con.*

"PASSERI'S ROMANTIC REVUE"

Classical Singing & Dancing
17 Mins.; Full (Special)
Academy (Picts)

A classical costumed act, with a weighty and more than averaging talented lineup.

Passeri and his girl partner are featured, working a refined and pleasing brand of adagio to good hands. The support, three women and two men, sings the classics with clear pipes and nice voice blending.

Act opens in Venetian setting and costumes, and uses a Gypsy drop for a finale.

Very well liked here. A safe buy for the picture houses specializing in reformed vaudeville turns.

THREE GOLFERS

Acrobats
6 Mins.; Three (Special)
Hippodrome (V-P)

Hard, fast work consisting of jumping and balancing with the aid of a springboard.

Strong man as the catcher and two others do the rest. Golf costumes and scenic setting.

Did very well, closing bill.

PARISIAN TRIO

Balancing
10 Mins.; Full (Special)
State (V-P)

Looks like a family of father, mother and daughter. The youngster free hands a chalk sketch while the man sings, and later dances, the drummer catching the high kicks and splits.

Punch is the finale balancing of much furniture by the man while finding his way over a lofty ladder. Previously the older woman also balances while going over the same route.

In trying for comedy the male participant had his troubles, but the hefty lifts at the finish put the act away nicely here and will probably do so in other intermediate priced auditoriums. *Sid.*

"THE FLYING PIANO" (2)

Novelty Musical
10 Mins.; Full (Special)
Academy (Picts)

Billed as a European novelty act. Novel, but not very mysterious. And in vaudeville some years ago on the same idea.

Nell English, pianist, sits at a white instrument, working in dark full stage. He plays one number and then Grace Rennard, prima donna, comes out for a solo.

Girl climbs atop the piano and English continues to accompany her, singing while the instrument is being swung in ever widening sweeps across the stage. It reaches a height of about eight feet.

That the girl's support from above is visible hurts the idea somewhat. Also, there is no particular illusion.

But for the sake of seeing a piano and two people flying about the stage the average customer will find some interest in the act. Best as an opener.

ENOS and FRAZERE and Co. (1)

Dancing and Acrobatic
15 Mins.; Full Stage
58th St. (V-P)

Young man, young woman, dancers, and older man who plays the piano are here concerned in a strange medley of specialties. The young pair open with a dance. Piano player fills in intervals for a change, when boy and girl solo and pair in further dances. The girl does striking back bends, splits and high kicks, but has no special grace in her work.

There are about 10 minutes of dancing and piano soloing, and then the young man goes into a trapeze turn which is rather startling. To make it worse the young man has talk full of bad gags. Trap worker has couple of good feats, one of them a wide swing over the audience and a forward fall into a heel hold on the swinking bar. This they use for their exit applause.

Loose turn that just serves for small time number, although it has good appearance and dressing. *Rush.*

DONAHUE and BARRETT

Comedy
14 Mins.; One
City (V-P)

Small "cutie" girl and tall man, in a little bit of song, some gagging, lots of dancing and clowning. Snappy act that deserves to prosper. The material is bright and the routine nicely tabbed for laughs. The man's dancing is topnotch. The girl is a dancer, too, but rightfully plays for laughs leaving most of the stepping to Donahue.

MASON-DIXON TRIO

Pop Songs
14 Mins.; One
American (V-P)

Not a new act, having been seen last season at the Majestic, Chicago. No record of it in New York, however.

Three boys in tuxes, with nicely blended voices and an eye out for the late published numbers. One essays a little comedy during the vocaling and receives about as mildly as he offers. Several special arrangements of the pop numbers.

Holds up nicely in the deuce spot.

DEXTEROUS TRIO

Acrobats
10 Mins.; Full Stage
Fifth Ave. (V-P)

Two men and woman in hand-to-hand lifts. One does a bit of ground tumbling also. The feature trick is an ankle-to-ankle catch, the catcher hanging from a trapeze and the flier taking off from a springboard upon which the woman jumps.

The flier should ease off on begging for applause. He looks out at the audience beseechingly after every trick.

Good act of its kind. *Con.*

ALBERT KING

Piano and Songs
12 Mins.; One
Fifth Ave. (V-P)

Albert King will have to be seen in a straight vaudeville house before he can be properly analyzed. He is a corking pianist and seems to possess a good singing voice.

Opens with a classical number blended with jazz, introduced in a lyric which explains his inability to concentrate on anything classical in this jazz age.

This is prologue by a piano number, announced as written 300 years ago. Another piano number follows and then a clever Frenchy song, sung in English and French. His closing number was an impression of a radio entertainer who bore down heavy on certain inflections.

King doesn't seem quite set with his present routine, but with direction and proper line up of songs should qualify. He is not for the hit and run houses or shooting galleries, however, but looks like a good bet for a refined turn on a straight vaudeville bill. *Con.*

MORAN and WARNER

Music and Comedy
10 Mins.; One
American Roof (V-P)

Male combination. On summarization a musical pair going in for the jazzed, frothy "hot" stuff so popular nowadays. There is a fling for comedy all the way by one man who does acrobatics with his eyes for laughs. He enlivens his comedy by different musical instruments. The other chap does his best work with an accordion.

Not a great act and not a bad one; fits in acceptably for the circuit now playing; best score in the neighborhoods where their act doesn't suffer so much by comparison with other teams making music secondary to their fun-making proclivities.

They were on the first part at the American, starving for comedy when they bounced on with their musical instruments. A surefire hit as sized up at this house. *Mark.*

GLEN DALE (2)

Songs
11 Mins.; One
State (V-P)

Someone said this boy had been broadcasting. Voice and appearance are above board, the net total being the popular stage youth backing into a piano to sing, but with a little more class than usual. He's heading for the picture houses.

Dale is a tenor and makes the most of it. A good old Irish tune was, of course, among the repertoire, in addition to which he offered a couple of pop ballads. If most of the applause came from downstairs it was nevertheless hearty enough.

A pianist accompanies, eventually diving into a solo of various ideas of a veteran melody. This could stand checking up.

Dale has a nice voice and diction. Attired in tails he looked as if he were used to them and merited changing places with the No. 3 act. *Sid.*

TOM and BETTY WATERS

Wire Walkers
5 Mins.; Full
5th Ave. (V-P)

Fast wire walking with speed about the top asset. No particular standout on the steel strip, but running usual course and not upsetting general expectations.

An opening spot assignment in the neighborhoods is about all the responsibility the act can stand as currently unfolding. *Sid.*

HOUSES OPENING

Commodore, Derby, Conn., adds five acts on a full week booked by A. & B. Dow.

Playhouse, Dover, N. J., and Washington, Washington, N. J., have been added to the books of Linder Agency. The former plays tabs on the first half and four acts on the last, while the latter plays four acts Saturdays.

The Endicott theatre, owned and managed by F. G. Wilson, is Brooklyn's newest picture house, at 13th avenue and 70th street, opened April 29. The stage attraction was the Magda Dahl Opera Co. The film was "Michael Strogoff" and the house organist, John Bowers.

Capitol, Middletown, Conn., formerly last half stand, is playing vaude both halves beginning this week, five acts on each end booked by Fally Markus. Markus has added the Playhouse, Ridgewood, N. J., four acts on the last half.

Majestic, Jersey City, advanced from six to eight act bills last week.

PALACE

(St. Vaude)

An elderly and talkative woman purchasing a ticket at the Palace embarrassed the box office man by asking if this week's bill was better than last's. The treasurer remained discreetly non-committal as to the quality of the show or the possibility that last week, or any week at the Palace might not have been the Alpha and Omega in entertainment values.

Maybe the box office man doesn't see the shows. For his information the current bill is okay to recommend. It's a Palace bill.

Opening is Homer Romaine whose performance on trapeze and rings had 'em gasping. Romaine recently concluded a tour of the Pantages Circuit and his presence at the Palace might be material for the news columns of this trade journal if the turning upside down of old booking rules and precedents had not long ago passed the point where anyone cared enough to notice.

For reasons unknown Henri Therrien, long a favorite tenor at the Terrace Gardens, Chicago, is now calling himself Henri Garden. (New Acts). The change of moniker may be part of a campaign to break away from his cabaret background and to point for bigger and better jobs. The way the audience took to him Monday night indicated he wouldn't have to spend his declining years warbling "Mother Machree" to sentimental houses.

Hank's no McCormack but he has the stuff that makes a popular ballad popular.

A switch in running order advanced Janet Beecher and Crane Wilbur (New Acts) from closing intermission to No. 3. It gave the bill balance by placing Ned Wayburn's "Promenaders" (New Acts) to wind up the first half.

Wayburn has had better looking girls than the "Promenaders" but hardly a better act. In the amount and quality of talent, scenic investiture, costumes and general zip the act's the platinum kid among flashes. It glitens with the Wayburn knack for putting revues together. And a pretty penny it must have cost.

Irene Bordoni, headlining, worked against a cold which gave a little catarrhal twang to her voice but did not prevent her slaying the costumers with two songs in French and three in English. Miss Bordoni gets strong support from her pianist, Louis Alter, formerly an important part of Nora Bayes act. In her opening number Miss Bordoni wears a gorgeous gold lace Spanish affair and for a moment the audience was afraid that in the pantomime of being choked by an imaginary lover she was going to fall to the floor. Such realism on a vaudeville stage, the best of which are always dusty, would be too costly. Miss Bordoni dies standing up and artistic.

Claudia Coleman's impersonations of types among her sex now includes a dab of a burlesque on a thrill-crazy, half-witted miss of 15 years, but what years. Miss Coleman registered neatly.

Trahan and Wallace, holding over, and Long Tack Sam the two closing turns were alike in one respect. In both acts there is a wide versatility of talents. Trahan is comic, pianist, clarinet-player, dancer, acrobat and, when serious, a singer. Long Tack Sam's troupe range from feats of magic to the Black Bottom. The Chinese act, probably the peer of its kind, held all but a few restless customers to the very end of their sensational routine.

Amidst lots of dancing Miss Wallace, of Trahan and Wallace, rated as the hottest individual. Tension on the bill with a torrid Savannah stomp.

STATE

(Vaude-Pets)

With "Tell It to the Marines" (M-G-M) leading the way, there are only five acts at this 45th street Loew house, and three are new, according to Variety's files. The three doesn't impress as particularly recent and are probably familiar to the west. They may have played around here, too, but this sheet has no record of 'em and, as far as a Variety reporter is concerned, that means a New Act notice. Something else to worry about—for the reporter.

The State was about three seats short of being jammed Monday night. A marine picture and the fleet anchored in the Hudson probably helped, although there weren't so many gobs on hand at that. As far as the mob was concerned, the Ritz Brothers were aces, back to back. The boys mopped up next to closing. A peculiar angle is that this trio got bigger applause after their initial number than when finishing. Yet they went to a clown speech and never were in danger at any time. Fast moving, plenty of action well peppered with comedy, and they liked it.

Cunning and Clements in their flash revue closed. Right behind the Ritz boys' stepping, did this act's dancing no good, but the adagio work of the main couple brought results. Three men and as many women,

with the assisting four specializing at one time or another. One girl offered fast turns and the other swept up the floor acrobatically during a "Desert Rose" number warbled by the male singer. The second boy hoofed. Good-looking pop production behind the sextet, and it held attention. Most of the house remained for the film leader.

Jordan, leader of the pit crew, overtured with more prolonged slides that led up to a plug for two ballads from the same firm. One was enough, and the trail blazing could have taken heavy scissoring without hurting anything.

Parisian Trio, Glen Dale and Browne and Lavelle, running in that order, are the New Acts. Of these Dale, tenor, drew the best applause quota.

HIPPODROME

(Vaude-Pets)

Quite a number of new faces at the Hippodrome Monday night, probably trickled in to take a look at the Belle Bennett picture, "Mother," widely billed over the five boroughs. Even at that the ground floor only was covered. Both balconies could be figured at just that much dead weight.

The vaudeville contained the ordinary lineup of Hip turns without a break. Lahr and Mercedes held up strong in third, through comedy delivery of type appropriate to this sort of a house. This act later doubled in with Jeannie, the midget, in next to closing.

Harry Seebach, world's champion bag-puncher, opened and later also doubled into the Jeannie act as straight with his female partner, Harriet.

Harriet is a flashy blonde in a bathing suit who can make any act a success on sheer form. She accounts for much of the interest in the opening act and certainly provided a great deal for the next to closing with a newspaper for a dress.

Bekfi-Mayers and Co. (New Acts) appeared in fourth with a series of five dancing presentations. Four Chocolate Dandies drew heavy applause in second. Negro melodies well sung, one deep bass solo scoring exceptionally well. Fast stepping for the finish.

Three Golfers (New Acts) acrobats, closed.

81st ST.

(Vaude-Pets)

Just a routine show. Fair audience Monday night. Slaughtering of the weekday scale to 75c. from \$1.10 to combat neighborhood proposition has helped little with the neighborhood folk evidently shopping for picture values and neighborhood vaudeville meaning little or nothing.

Five acts consuming in all 70 minutes running time held the vaude section, a short show for even here. The screen features held the second section, including the feature film, "White Gold" (P. D. C.) and Chaplin in "Shoulder Arms," re-issue, yet grabbing the comedy honors.

Wilton and Harry opened the vaude division with neat acrobatics atop a ladder that got over well.

Ryan Sisters, next, made a likable duet with vocals in which comedy was planted in at least one number and taking the girls away to good results.

Arnaut Brothers, musical clowns, followed on and scored with a pot-pourri of gymnastics, instrumentation and winding up with their familiar bird flirtation bit, as heavy here as if new.

Harry Delf, next to closer, the oasis in an otherwise comedy barren desert, and was welcomed with open arms.

Florence Hedges and Co. closed in an operetta novelty, also well liked and received accordingly. Four men and girl dancer round out the support. The motif is a conglomeration of operetta hit characters woven into a logical story given full range to have each of the participants warble the hit song from the various shows represented.

Miss Hedges is particularly charming as "Rose-Marie," offering "Indian Love Call" as her contribution and duetting with "The Student Prince" and "Vagabond King" for numbers equally effective. Mary Gray, an attractive blondina, dances two numbers gracefully and otherwise dresses the ensemble. The act scored heavily in closer and seems destined for better spotting later.

BROADWAY

(Vaude-Pets)

A tab troupe is in possession of the Broadway house this week in a bill that has two good specialty spots, one of them apparently added, and the rest of the evening made up of a sort of endless dance revue, with 12 girls working in and out a well-varied routine of steps and bits of jazz music.

Six of the girls make up a jazz orchestra and the other six are stepping ponies, the latter sextet about the best for looks and work that have appeared hereabouts.

Billy Dale acts as master of ceremonies until the afterpiece, when he plays an old man character in the best burlesque tradition. Dale wrote the book and lyrics of the

whole business. Music is credited to Bert Grant, and Walter Brooks is listed as producer. Making the record complete, the title is "Gossips of 1927," apparently taken from the announcement bits by Dale, who does a sort of modified Ed Wynn.

The added starter was the turn of McLellan, Sarah and Co., made up of a suave comedian, aided by a grotesque man and a woman feeder. They used up more than half an hour of uproarious comedy, all legitimate.

That was one of the good comedy passages. The other was the rough-talking turn of Hibbitt and Hartman, man and woman, who use the familiar domestic wrangle for solid fun, the comedy depending upon the grotesque style of the rough and ready woman clown, a first-class worker who swings a rather lady-like slapstick and makes it genuinely funny.

Otherwise the evening was short of laughs. Emerson and Baldwin, a lot of ordinary burlesque magic that, following the tumultuous half hour of McLellan, wasn't there. Most of their bits depend upon crude hooked-up and uninspired knockabout, devoid of anything spontaneous.

Thereafter they introduced the three winners of the Moss "Opportunity Nights" for another 15 minutes.

The picture is an independent from the Commonwealth organization called "Pleasure Before Business," heavy on the "Able's Irish Rose" technique, but serving comedy of the sort the Broadway relished mightily.

Business Monday night was capacity downstairs, counting a delegation from the U. S. Navy.

Rush.

5TH AVE.

(Vaude-Pets)

A pretty good vaudeville bill at Bill Quaid's domicile the first half, thanks to Cecil Cunningham and Benny Rubin and Co., spotted fourth and fifth.

Miss Cunningham gave them such a shellacking she was overcome and threatened with tears in her certain speech. They gobbled up her four numbers and would have demanded four more if she hadn't wisely begged off. Cecil walked out to a reception and closed to an ovation. She is still doing "Onions," "Nothin'" and two others, but has dropped the blab one that she had in her Palace repertoire. As usual she looked immense, gowned in big league style.

Benny Rubin followed and dialed his way to huge returns. Rubin can follow any one but Jack Curtis and top them with dialect. His Hebe is the last word in tangled gargling. In addition he hopped the buck all over the place, scoring in "one" with the hard floor patters on. The act remains about the same as when first seen at the Palace, but has been shaved a bit to meet with the requirements of the razor in the houses we own ourselves.

Dexterous Trio (New Acts) opened nicely followed by Albert King (New Acts), who didn't do so nicely. Mr. King is a pianist and he also sings. He also pronounces his ing's, which in this castle of moronia is synonymous with exuding a strong odor of Cody's Chyple or wearing a red tie seriously. The result was that some of the shelf occupants became restless and thought it was a "Neighborhood Follies" night. King is so new to vaudeville he didn't realize the mugs were slipping him the Bronx cheer. He did four numbers and bounced out smiling for a fifth. He got away safely.

Arthur Aylesworth, the veteran sketch artist, treyed and breezed in after a slow start. The sketch is based on a situation dear to the hearts of the average vaudeville audience and went strongly after it got under way. The support of three was adequate.

Kola and Sylvia Co., dancing duo and pianist, surrounded by the inevitable cyc, closed in familiar routines. The girl dancer, buxom blonde, should discard her opening costume. The basket effect spots her several pounds which she can spare nicely.

A double feature, "White Gold" and the Chaplin revival, "Shoulder Arms," gluttoned the deaf and dumb fans, not to mention the Pathe News.

Attendance good.

Com.

AMERICAN ROOF

(Vaude-Pets)

Nothing away from the usual atop the American Monday. Business very good, with a dash of sailor blue here and there.

An eight-act show that opened with a dumb act and closed with one; two "sister" teams and two two-man combos depending upon comedy, a sketch and a dancing revue.

That the picture, "A Night of Love" (U. A.), had its draw was noticeable.

Conley Trio, two men and a woman, with a typical circusy style of bowing right and left, started the bill. The woman seems a little excess on avoirdupois to be doing contortionist stuff and ground acrobatics. She does them effectively, but not with rapidity that others execute a similar routine. The mer. have a number of tricks that held

PRESENTATIONS

"BIG DOINGS"

Stage Band Presentation
60 Mins.; Full (Special)
Granada, Chicago

No matter how poor the material in the vaude numbers, Benny Meroff and his 20-piece band seemed to have the stuff and the popularity at this house to carry over the show of their own efforts. No slight intended by "this house" but in spite of the fact the band is good and the leader exceptional in the way of talent, a stranger in the neighborhood couldn't miss noticing that Benny has built up a personal following at the Granada, which is willing to eat out of his hand or roll over at a word from him. When an announcement was flashed that he is soon to leave on vacation and after that will alternate between Marks Bros.' new house, Marbro, an atmosphere of disappointment spread over the theatre.

Whoever thinks up titles for the stage shows here pays little attention to having them identify the entertainments. "Big Doings," which might mean anything, in this instance designated a pirate ship theme. The band in buccaneer garb sat on two raised platforms resembling poop decks and fitting in to a ship's bow background. Music racks were concealed with black flags bearing the skull and cross bones emblem. Meroff's appearance meant an ovation from out front, continuous throughout the interlude. He asked them to stop in order to introduce the numbers and once or twice waved his hand for silence when the noise almost drowned out a band number. Just personality, but how!

The only thing to approach his reception was the genuine tribute given Frank Hamilton, who whanged over the "You Tell Her, I Stutter" song for a goal. Karanoff and Marie, acrobatic dance team, showed class from beginning to close and were received accordingly. Ned Miller again contributed a solo but seemed more concerned with clear enunciation than singing. Nevertheless they liked him.

A prolog and epilog, Linsey Coons, singing a buccaneer song behind the transparent screen, on which was thrown a view of waves breaking on the shore, might have been left out for improvement. Coons has a good baritone, but the thing dragged and got no response. It would have been much better to have ended the presentation with

attention. The closer is a swinging stunt, one man holding a bar over his shoulders and the man and woman, each holding by their teeth, are swung around by the understander.

Walsh Sisters have changed their act considerably; working some harmony with their voices that pleased, with one sister displaying a corking good voice. They go in more for the operatic type of numbers. Moran and Warner (New Acts) next.

Just prior to intermission appeared the Shelvey Adams revue. Two male dancers head this outfit, which includes four girls. The girls on ensemble stepping at first seemed out of step or apparently in need of practice. When each of the women appeared for a specialty individually a better impression, but nothing unusual. The girl doing the acrobatic dance seemed to stand out in what she did, but the rope dance appeared too easy as done by a blonde miss. The men gave dancing indications of having been together as an act in other days; they step well together and it was their double routines that held up the act.

After intermission appeared Mack and Conroy, sister duo that isn't so high and mighty with the voice, but go in strong for the lyrical construction of their numbers. One presides at the piano; the entire act is light, but the tendency of the "girls" to wait for the audience to get their wise-cracking jingles slowed up the turn. However, the "girls" have made a try for something new that didn't include some of the numbers being radioed to death these static days.

George B. Alexander in a Harry Holman way in a sketch that indicated H. H. might be responsible for its placement in vaude. It has many amusing points in the exchange of fast, fly conversation between the breezy business man and his stenog. Despite its lequaculousness it got over nicely.

Back after a year's absence Al Fields and Johnny Johnson found an easy spot, responding to well-deserved encores for that modernized lyricizing of puns and jesting of things in vogue today in their "Jerry and Terry" number.

For the finale the Gaines Brothers flashed some nifty, fast acrobatics. Their bellhop uniforms have been supplanted by costumes maybe intended to convey they are Cubans. They are unusually clever in their flashy acrobatics.

Mark.

the final specialty, in which the eight or nine girl choristers, who did hardly anything else, ran to the sides of the "ship" waving swords as cannon shots were fired backstage. Meroff's acrobatic leading and the double time tempo of the band made an all action finish. Its effect was lost by the epilog close.

"THE MUSIC BOX" (20)

Band Presentation Stock
17 Minutes—Full (Special Set)
America, Denver

Too bad they didn't ditch that trite title for the handy popular idiom of "Groan Box," for that's just what this nice little idea of Albert Kauffman's sets out to be. An organ presentation without the organ.

The main drop, a cut-out, hung in about "three," has the orchestra behind a scrim in what would be the main chamber of a straight organ, with the piano projecting in the center, making a visual substitute for the console. Above the orchestra the upper half of the drop is painted a la cathedral type of organ, with cut-out slots for the chorus of eight dancers from the Bernard Hoffman school, which supplies most of the talent for these presentations.

Opening with a special arrangement of "O sole Mio" in the modern popular vein, the chorus moves about aimlessly to give action. Art Reynolds, orchestra director, is directing with baton instead of from the ivories. One chorus of this number soloed by Chas. Howell in Pierrot costume, and chorus descended from the high perch to dance.

Next a popular dance arrangement meaning nothing, with the chorus again on for a final chorus.

"Mother Dear," seemingly two weeks too early, was followed by "Sam the Accordion Man," for which number Reynolds's substitute at the piano turned out to be Pat Casey, who sang and played the number on the piano accordion, with Reynolds at the ivories. The accordionist, while garnering the applause hit of the evening, isn't one, two, three with the performances which Reynolds himself used to do on the squeeze-box when first around these parts some four years ago. So the question naturally arises, Why did they hire the extra man, when one of their own could do as well or better?

A fast arrangement of another pop fox-trot, with the chorus on again briefly. Closed to unanimous applause, which lasted a solid two minutes. Remarkable for a town where the best of presentation features have been previously only tolerated. In exact reversal of what seems to be the current state of affairs at the Oriental, where, from reports, they only tolerate the feature picture.

"BIRTHSTONES" (13)

Public Unit
(Anderson)
Full Stage (Special Sets)
Paramount, New York

A John Murray Anderson production, with dances staged by Boris Petroff. The dance staging here is more important than the production, and the production is handsome with its finale nothing short of beautiful.

Mr. Anderson had more the conception for a ballet than a tabloid in the 12 monthly birthstones. The people parade down stairs, dressed according to the stones they represent, with a short introductory, spoken, for each. It's the dancers that give the act the only life it has, other than a couple of songs.

Of the several dancers Emma Kluge did a neat contortionist dance; Kendall Capps a nice acrobatic routine, very lithe and light, but Desha and Myrio did the dancing clean up for the entire turn. They pushed the act over, plus that finale. Desha and Myrio have a couple of leaps with kicks in them for the adagio work, while the girl has a delicious bit as a solo with a toy balloon for a ballet step. Myrio might get more out of that and the act if he placed the balloon bit midway. It would also give both a short rest, for now they go through a steady run of leaps and lifts, concluding with a startling jump by the girl, she entwining her legs around Myrio's neck for a neck swing. Apparently she takes the neck hold by her legs without assistance from the male partner, although this is unlikely; it's the effect left, however.

With so many mounted acts having varied dancing for support, a turn of this kind is not uncommon, excepting as to its settings and the dancing team. For those reasons "Birthstones" should have universal appeal, but the entertaining value of it is limited.

Sime.

STILL OPEN QUESTION WHETHER VITA RECORD HURTS 'IN PERSON'

Minneapolis Unable to Decide on Van and Schenck—Team Followed Themselves on Sheet at State With Physical Act at Pantages

Minneapolis, May 3.

After Van and Schenck were in person last week, directly on the heels of their Vitaphone appearance at the State (pictures), it was still a mooted question in local show circles as to whether the new amusement feature benefits or injures an artist's personal drawing power.

Van and Schenck, on the Vita, closed at the State Friday, opening in person at Pantages the next day. In its advance publicity and advertising, Pantages emphasized that the singers would appear in person and not on the Vitaphone.

While the results appear inconclusive to the disinterested outsider, Manager Bostick of Pantages says his business was helped by the singers' Vita appearance. Finkelstein & Ruben executives also declare that the State was helped by Pantages' advertising campaign on the pair.

It is known that Manager Bostick was disappointed with the takings on the week. The estimate on the gross is \$6,400—believed to be a liberal figure. However, this is estimated at being fully \$1,000 more than the house did the week previously, with Marjorie Rambeau as the headliner.

There are several reasons which make it difficult to gauge Vita-phone's effect in this instance. Van and Schenck did not prove themselves particularly good drawing-cards here on the occasion of their last visit (in person) at the Hennepin-Orpheum for two consecutive weeks. Furthermore, theatrical business generally is very much to the bad here, the going being very tough nearly all along the line. Moreover, the Pantages supporting bill and picture in this instance were not strong, the bookers evidently figuring Van and Schenck in themselves could carry the load, or their salary interfered with the lay-out.

Manager Bostick exploited the attraction splendidly. Not a single advertising or publicity bet was overlooked, and a lucky break gave the pair front-page stories in two of the newspapers on Monday.

JUST MISSED AGAIN

While K.-A. was dickering for Pauline Alpert, picture house pianist, she was signed by S. L. Rothafel for six weeks opening May 14 at the Roxy.

Miss Alpert is a Victor and Vitaphone artist. She closed with LeMaire's "Affairs" to accept the Roxy. Benjamin David booked Miss Alpert.

Dancer Wants \$100,000 For Vaccination

Baltimore, May 3. Fawn Gray, professional dancer, is suing a steamship company for damages to her left thigh.

Miss Gray was enroute to Christobal, Panama, when the ship's doctor insisted upon vaccination in spite of Miss Gray's alleged protest that she had already been inoculated. As a result of the game thigh the Christobalians were deprived of Miss Gray's Voodoo dance and Fawn was deprived of—well, the little bill her attorney is presenting to the International Mercantile Marine, via United States District Court here, amounts to exactly \$100,000.

Around the house Miss Gray is known as Miss Brown, and her schoolmates call her Gladys.

KERR AND WESTON'S RETURN

Donald Kerr and Effie Weston will return to vaudeville in a new act by Frank Davis within a few weeks.

Donald, since leaving vaudeville, had a brief whirl at the deaf and dumb racket, featured in a couple of two-reel comedies produced by Lew Cantor and directed by Bryan Foy.

PERFORMERS BOMBARDED BY YOUTHS

Rubber-Shot Metal Bits from Audience to Stage at Pantages, Minn.

Minneapolis, May 3.

Activities of a band of youthful snipers, who bombarded performers with metal staples shot from rubber bands at Pantages Sunday afternoon, aroused the performers' ire and also caused considerable managerial consternation at the time. But the event developed into the best possible piece of luck for the house when two local newspapers the next day ran front page stories telling about the occurrence and relating how, in the midst of the barrage, Van and Schenck announced they would give no encores and walked off the stage, cutting their act short.

As a result of these stories, nearly everybody in Minneapolis must have known that Van and Schenck were at Pantages.

The shooting of the staples began almost at the outset of the show. The marksmen evidently were posted at several spots and defied the best gumshoe efforts of house attendants to smoke them out. Some of the shots, falling short of the stage, landed on the heads of front row seat occupants, increasing the management's worry. The bombardment reached its climax during Van and Schenck's act.

After Joe Schenck had been struck on the forehead, he stopped, picked up the bit of metal showed it to the audience and, in polite and firm tones, said that he and his partner would do no more performing. The snipers were not in evidence at the evening performance.

CITY HALL SQ. STOPS

Chicago Theatrical Hotel Unable to Pay 100 Percent Rent Increase

Chicago, May 3.

Unable to meet high rentals, the City Hall Square hotel, one of the oldest and best known theatrical stopping places in the country, has closed.

Owners of the property attempted to raise the yearly rental, \$15,000, to \$30,000. Rather than meet the demand, Bernstein Bros., lessees, and the Wilms Estate, operating, shut down.

Practically every vaudeville performer of any prominence has stopped at the City Hall Square hotel at one time or another. Besides that, it has been the rendezvous and meeting place for others who stopped elsewhere.

Ten years ago the place was famous for the underground passage connecting the hotel and the Lambs Cafe down the street. Both places were owned by John Wilms and "Smiley" Corbett. Prohibition put an end to that.

\$600 For Downey

Morton Downey, tenor, with a Radio name, has an offer of a Keith-Albee contract for 40 weeks at \$600 weekly.

An understanding is that Downey may cancel on three weeks' notice of going into a show. He has a production offer.

Charlie Morrison is the agent.

Trahan & Wallace, H. O.

Trahan and Wallace were held over by the Palace, New York, for this week.

They have signed a long term contract with Keith-Albee.



DENO and ROCHELLE

Paul Sweinhart, of "Zit's," while at the Palace, New York, week of March 1, said:

"Deno and Rochelle's Apache Dance is just that rough, but the cleverness and dexterity with which they do their rough work is what probably makes it possible; if they did their rough work roughly, she would go to pieces, but because they do it with the finesse of artists, the actual physical contact is softened, thereby permitting her to do what would wreck some lesser artist."

This week (May 2), back at the Albee, Brooklyn, for the 5th return engagement.

Direction JOE SULLIVAN

PAN OFFERS LOPEZ \$5,000; WANTS \$5,500

A \$500 difference in salary is holding back Gene Geiger, business manager for Vincent Lopez and orchestra, from closing for a Pantages tour. Lopez has been offered \$5,000 by Pan and is holding out for \$5,500.

The Lopezites are slated to go abroad this summer.

Following their Stanley bookings, Lopez opens for four weeks at the Hotel Congress, Chicago, June 11, doubling with the Palace.

"Peaches" Gambling on Cœur Gross in Cab

"Peaches" Browning plays the Rialto, Chicago, next week for Aaron Jones on a \$1,750 guarantee against a percentage proposition of 50-50 of everything over \$10,500. That figure has been the Rialto's average gross. Freak attractions like the Siamese Twins have grossed \$17,000. Arthur J. Horwitz did the booking through Marvin Welt in Chicago.

J. H. Lubin is awaiting the Rialto and other theatre booking reactions as a barometer for a possible Loew tour for the notorious "Peaches."

The ex-Miss Heenan plays the Beaux Arts, Atlantic City, this summer for four weeks at \$6-40 on the cœur charges, she also gambling with her own management on the gross or net.

Radio Minstrels As K-A Office Act

Dailey Paskman's Radio Minstrels, the 20-people WGBS minstrel stock company on the air the past two years, is being handled by Charlie Allen of the M. S. Bentham office for Keith's.

K.-A. has the act at the Hamilton, New York, and Tillyou, Coney Island, this week, where it is still "showing." K.-A. contemplates making the radio "name" an important "office act."

A feature of the turn is its broadcasting in view of the audience direct from the stage, amplified a la the regulation radio receiver for theatre audience reception as it is being broadcast.

In "A La Carte" Revue

Little Billy, Helen Lowell, Ray Sant, and Karvaess have been engaged by Rosalie Stewart for her new revue, "A La Carte Revue," to be produced late in the summer. Other engagements for the same show have been previously reported.

Last week a play called "Babies a la Carte" was played in stock at Pawtucket, R. I., with a view of finding out its Broadway possibilities.

GALLO AND ARMSTRONG HELD FOR PIRATING WRIGHT'S VAUDEVILLE ACT

Carl Armstrong at One Time Featured in Act by Andy Wright, Its Producer—Otto Schafter Mentioned—Bail for Defendants

ED WYNN LEAVING PICTURES AFTER 1ST

First Film, "Rubber Heels," Not So Big—With White Next Season

Ed Wynn seems to have decided to leave the picture making field, at least for the present. His first picture, made by Paramount and called "Rubber Heels," has been finished but not released. It is said the picture has been shipped back to Hollywood to be recut.

Together with that Wynn recently signed with George White to appear in "Manhattan Mary" that will keep him on the stage next season. White expects to open the new show in New York to a \$6.00 or \$7.70 top scale every day. At scale the Apollo could gross \$50,000 weekly.

There's an inside story that makes a three-cornered affair of the signing of Wynn by White for the latter's show, and Elizabeth Hines featured. Ziegfeld is the third party.

The understanding is that White promised Miss Hines stardom in "Manhattan Mary" unless he secured a stellar comedian whose standing demanded his name above that of the show. The story goes that White heard Ziegfeld had sent a man to Niagara Falls to see Wynn, where he was making scenes for the show. White offered him \$5,000 weekly flat, no percentage.

Miss Hines was first signed by Ziegfeld to do "Show Boat." The producer called the proposition off, but paid Miss Hines two weeks' salary for the privilege. Now Ziegfeld is going ahead with the "Boat" show.

Wynn will go abroad for his first trip when the "Olympic" sails May 7. Mrs. Wynn and the comedian's 10-year-old son will be along.

Wynn will vacation until time to rehearse with the new White show. Lou Holtz, Harlan Dixon and two other names will be also used in the billing.

BANDS' COMEDY

Two bands will be routed with a couple of comedy acts on the same bill.

Alex Hyde and orchestra have Shaw and Lee mated with them in K.-A. vaudeville, and Barney Rapp's Victor recording orchestra when it opens for Loew's (pictures) will have Kramer and Boyle as team-mates.

The latter are altogether new to pictures although the band has been breaking in off and on.

LIGHTS OUT—LEO FELL

Aerial Artist Hit Orchestra Pit, 25 Feet Below—Badly Hurt

Boston, May 3.

Louis Leo, aerial artist, playing his first date in four months in East Boston last week, fell 25 feet into the orchestra pit when the lights went out. He is now at Strong's Hospital suffering from a scalp wound, fractured ribs and contusions of the body. He is expected to recover.

The lights went out just as he was at the top of the ladder.

Sidney's 35-Lb. Loss

Louis K. Sidney, the picture theatre division head of the Loew organization, has returned to his desk after a vacation at Hot Springs.

That certain golfing business threw Kid Avoldupois for a 10-pound loss. The gross since Jan. 1 is 35 pounds off of the Sidney physique.

The picture theatre executive was caught in the Mississippi valley flood en route home, which delayed him a night.

Chicago, May 3.

A. Raymond Gallo and Carl Armstrong have been held in \$1,500 bail, each, by Judge Fetzner on charges preferred by Andy Wright, New York producer, that they pirated a vaudeville act "Silk Stockings" and presented it around Chicago. Preliminary hearing is scheduled for May 6.

Armstrong originally featured in the act by Wright is charged with having arranged with Gallo, former Chicago representative of Wright, to present the act unknown to Wright. Wright has also filed complaint with the Orpheum Circuit, regarding the alleged irregular booking practices of Otto Schafter, Chicago agent. Schafter claims he bought scenery from Gallo and holds bill of sale. Armstrong claims ownership of script.

Armstrong surrendered voluntarily to Chicago police last week after having been arrested in Indianapolis and released on bail put up by Schafter. Gallo was arrested on the street in Chicago.

Judge Fetzner refused a request made by Lowenthal & Munns, lawyers for Armstrong, to reduce bail.

Gallo at one time published "Vaudeville" a regional trade paper around Chicago.

German Variety Directors' Organization Peaceful

Berlin, April 21.

International Variety Directors' Organization has held its annual meeting in Berlin. Jules Marx of the Scala, Berlin, was elected as president, and Director Mielke of Leipzig, vice-president; Director Kronau, Kempinsky, is treasurer.

Differences which for three years have split up the organization are now finally allayed.

FUND FOR MIKE DONLIN

Los Angeles, May 3.

Mike Donlin, former ballplayer, is seriously ill at his home and will require treatment by the Mayo Brothers at Rochester, Minn. A committee headed by John Barrymore is planning a performance for his benefit at the Philharmonic Auditorium June 9. The proceeds will be converted into a fund for Donlin.

Donlin was married to Mabel Hite, vaudeville actress.

\$50 FINE FOR MRS. LULL

Allowed Daughter, 15, to Perform Without Permit

Mrs. Elizabeth Lull, 40, vaudeville actress, of 346 West 47th street, pleaded guilty in Special Sessions to a charge of allowing her 15-year-old daughter, Dorothy, to perform on the stage without a license. She was fined \$50 by the Justices in Special Sessions.

According to Theodore Raderick, agent of the Children's Society, he caused the arrest of Mrs. Lull and Matthew Shelvey, 36, actor and manager of the Shelvey & Adams Revue on Sept. 27, when the revue was at the Riverside, New York. The complaint charged that Shelvey and Mrs. Lull allowed the girl to take part in a song and dance during the revue. Mrs. Lull admitted she had not obtained a necessary permit.

Shelvey pleaded not guilty and was released under bail for trial May 23. Shelvey lives at the Marwood Hotel.

DANCING PARTNERS

Peggy O'Donnell's new partner is Jack Connelly, the dance act being handled by Arthur Spizzi for pictures.

Miss O'Donnell's former partner, Maurice Lepue, is now with Marjorie Lee and slated for the new "Headlines of 1927" revue.

CHI'S BATTLING AVERAGE .300 FOLLOWING ANTI-CUPID SLUMP

Mismates Continue to Use Chicago as Their Separation Point—Wives Won in Four Actions—One Couple Married in Budapest

Chicago, May 3.

Four divorces, all successful for one of the two parties in each case, was last week's score in the anti-cupid game. This brings the local battling average well above .300, not so bad in view of the recent slump, in which local managing attorneys had some trouble in getting their matrimonial teams in fighting form.

Box score showed three desertions and one cruelty, all entered by the feminine side.

Saul Bernheim, song writer, failed to touch home after a month of married life. Basing her charges of desertion on that account, Mrs. Gertrude Bernheim procured a divorce through efforts of attorney Ben Ehrlich. The couple married in September, 1924, and Bernheim blew a month later. Mrs. Bernheim is described as an "acrobatic ball-room dancer."

Leona Jacobs, known professionally as Leona Marguerite, was successful in her quest of divorce from Seth Jacobs, organist. Jacobs, currently a part-time player for the Wurlitzer people, is engaged for the solo spot at the Avalon theatre, which will open shortly. Married life, begun in June, 1925, ended April 17, last, upon the latest instance of alleged cruelty. William F. Ader represented the wife.

Caught the Boat

Contending desertion, Mrs. Irene Humphrey, concert singer, was awarded a decree against Wilbur Humphrey. At the time of their marriage in Budapest in 1922, Humphrey was secretary to former Judge Brentano, ex-Minister to Hungary. He deserted his wife in January, 1925. He would have done so sooner, Mrs. Humphrey stated, but she caught the same boat.

Beatrice Adams, colored, who gains theatrical recognition by being maid to Frankie James, of "Big Boy," won her suit against William E. Adams, also colored. The last heard of Adams he was situated, but not permanently, in Harlem.

TEDDY ALLEN'S \$10

Young Dancer's Mother Obtains Summons—Dismissed

Teddy Allen, dancer and actor, was discharged in West Side Court by Magistrate John V. Flood when brought to court on a summons charging him with retaining \$30 from Mrs. Hedwig Bockmiel, of 325 West 45th street. Allen, Mrs. Bockmiel told the court, had offices in the Roseland building.

Mrs. Bockmiel procured the summons alleging Allen was to get her daughter, Hetty, 17, dancer, an engagement with "Honeymoon Lane." The parent stated the money was turned over to Allen in December.

Before obtaining the summons Hetty told reporters that she had had a sketch of her own. She thought that perhaps Allen could clear off the debt by rehearsing in the skit. "He couldn't sing nor act," said the dancer. "He was thrown out of the sketch."

Allen later denied the charge. He said the dancer appeared with a road company in New Jersey, and when they failed to pay her he went to ascertain the trouble and received a \$10 gift from Mrs. Bockmiel.

Burt Crossman's Taxis

Los Angeles, May 3.

Burt Crossman (Crossman and Stewart), former vaudeville man, is now operating the Southern California Taxi Cab Service in San Diego.

Crossman went to that city about four years ago and started in with one cab. He now has a fleet of eight.

Joseph F. Wallace Engaged

Albany, N. Y., May 3.

Joseph F. Wallace, manager of the Proctor's Grand, has announced his engagement to Edythe C. Barnum of Philmont, N. Y. The wedding will be in June.

The Common Feeling

According to a statement issued by June Hamilton Rhodes, Ruth St. Denis and Ted Shawn have not returned to the Keith-Albee fold and have no intention of doing so.

Miss Hamilton adds that if the pair ever play the Palace, New York, they will have a 20-week contract from the Keith office signed in advance, not a salary set after the showing.

SAM SHANNON'S 'ANGEL' THREW A NIFTY FIT

Harry Cooper Frames Producer With Practical Joke—Actor Answered Want Ad

Sending flowers to a hospital that did not contain the presumed wealthy retired business man who wanted to let Sam Shannon have \$50,000, was the last report on the practical joke Harry Cooper invented and carried forward for some time.

Cooper noticed an advertisement in a daily that Shannon needed an angel for a production. That brought forth phone calls and appointments. Two of the appointments were in downtown banks, while Shannon was at the banks, more phone calls to his office, always leading Shannon to believe there had been an error on his part.

Finally the appointment was made for the intended backer to meet Shannon in the latter's office. Cooper engaged a character actor and coached him. When he kept the appointment the actor was a middle aged prosperous looking business man, but very nervous and with hands twitching.

Knew Shannon's Rep
Shannon was delighted and said so. He wanted to explain his production plans, but r. b. m. waved that aside, said it was unnecessary; that he had inquired about Shannon, finding him all right in every respect, and it only remained a matter of how much Shannon wanted.

Shannon looked into the glass to see if he were alive, punched himself a couple of times and then looked back to learn if his visitor had been a myth. No, there he was, and smiling, so Sam thought he would go after \$50,000.

"That's very modest, Mr. Shannon," said the r. b. m. "I had expected you would make a very big production from the reports I got and that you would require much more money than that."

Sam countered by stating that the fifty was but the first investment and he would call around later for the remainder.

"Please yourself, my boy," said the genial cuss, "but do you mind making out this check, payable to you, because my hands tremble. It will be about all I can do to sign it."

Making out a check for someone else to sign is a natural gift with Sam and he made it out as directed, certain that both the figures and the written fifty thousand were perfect. As Sam handed the pen and check to the r. b. m. the latter threw a fit. He did it so well that Sam rushed out for a doctor, mentally wondering why the fit could not have been delayed one minute longer.

Everything Okay Again
When Sam returned with the doctor his visitor had disappeared.

Later he called up to state that while the fits were sudden they only came now and then and he got out of them as quickly as going in. So while Sam was absent he had recovered and left, he said, taking occasion to mention that he did not think it very gentlemanly



GEORGIE WOOD

VAUDEVILLE'S PETER PAN

"THE UNIQUE MASTER OF CEREMONIES," "KING'S RAGS," May 16th, Palace Theatre, Huddersfield, Yorkshire, England, May 23rd, Hippodrome Theatre, Manchester, England.

Suppose my pal, Fred Meers, is now under canvas with Ringling Bros.-Barnum & Bailey show. He never sent that program. How's Burke and Durkin's mother? Do the Giersdorf Sisters need a manager or master of ceremonies?

My address is BM/JM, London, W. C. I., England.

J. THEO. MURPHY WILL MARRY FOR 5TH TIME

Boston, May 3.

Four times a widower and about to enter matrimony again is the record of J. Theodore Murphy, 55, artist, booked at the Bowdoin theatre next week. He and Aldena Whitney, divorcee of New Haven, Conn., filed intentions to marry at City Hall yesterday. The couple met and became engaged two weeks ago while playing in a New Haven theatre.

This vaudevillian, who has a war record consisting of the Spanish War, Cuban occupation, Mexican Border and the World War, in which he served with the theatre legion, is not to be considered unique because he is only equalling the matrimonial record of DeWolf Hopper.

Referee Recommends

Mrs. N. Schenck's Decree

The obvious desire to avoid as much publicity as possible is evidenced by the court order sealing all the papers in the divorce suit of Annie Schenck against Nicholas M. Schenck, Loew's, Inc., executive.

The matter was referred to a referee for private hearing, an interlocutory decree in the wife's favor being recommended and confirmed.

Alimony and counsel fees were agreed upon out of court, Schenck not defending.

Stag Smoker Arrests

Detroit, May 3.

Mabel Duggan, vaudeville booker, and several girls, were arrested for putting on obscene dances at stag smoker.

SHORT BREAK OF LONG JUMP

Chicago, May 3.

What might be a record for a short break of an extremely long jump was made by the Charles McGood Co. (vaude) last week.

The turn is booked for the season in Germany. Coming in from the west it "broke the jump" with two days at the Family, Lafayette, Ind. From there it left immediately for New York to catch the boat.

of Mr. Shannon to desert him in distress.

Sam explained he had had to go into another building to secure a physician. With that explanation the r. b. m. said he seemed much pleased and said he felt quite certain he had not misjudged Shannon. The deal was on again, only, he stated, it might be a few days before he could come in, as the doctor had just ordered him into a hospital for a short rest.

ANXIOUSLY Sam inquired the name of the hospital and how the check giver felt. Receiving the information Sam commenced his flower campaign and at last reports was hopeful of another visit.

Sam still has the unsigned check, with the pen holder always in the ink well.

EMILY FULLER IS FIGHTING FOR ESTATE OF CHAS. S. HARRIS

Brother Contesting Will of Keith's Manager, Leaving All to Blonde Ticket Seller—Very Friendly for Years—Met Girl When She Was 15, He, 45

Boston, May 3.

Motions for jury issues on the question whether Emily Fuller, blonde ex-ticket seller in the Bijou theatre here, is entitled to the estate of Charles S. Harris, former manager of the Keith-Albee Boston theatre, are under advisement by the judge in Middlesex County.

Geo. S. Harris of 1233 Commonwealth avenue, Boston, has commenced litigation to obtain a part of the estate. He is a brother of the dead man and in charges in contesting the will that the elderly theatre manager was so dominated by the ticket seller and former Somerville actress that he entirely disregarded his relatives.

Attorney for Miss Fuller declared in the courtroom Mr. Harris knew what he was doing when he left his entire estate to the girl. She was as much in love with him as he was with her, he maintained.

But the plaintiff's counsel argued at length on jury issues as to whether the girl used undue influence on Harris, whether the will was properly executed and whether the man was of sound mind at the time of its execution.

The contestants claim that the value of the estate ranges from \$25,000 to \$40,000. Miss Fuller says it totals only \$5,000.

Geo. S., the brother, is prepared to show, he said through his counsel, that his brother first became interested in Miss Fuller when she was but a girl of 15 and he was three times her age. He procured for her the position of ticket seller at the Bijou and at that early date, according to the contestant, started to keep company with her. Beginning in 1917 they were frequently seen dining together in hotels, is the claim of the surviving Harris.

Infatuated

According to the statement Harris was infatuated with the pretty young girl and when she was about 17 offered to put her in the movies. He did succeed in getting her a try-out; but she didn't make much of a showing along those lines and later started working on Harris to get him to push her into something in the theatrical line. He did.

For eight years and a similar time after the will was executed, counsel claims, that the two went around together the greater part of the time. So much so, in fact, is the claim, that Miss Fuller became known as his "sweetheart."

In closing the lawyer said that he is ready to show that the young woman was involved in other affairs at the same time and that she became more and more insistent in her demands for money from Harris for clothes, luxuries and even liquor. She continued these demands, he charged, up to the time of his death.

Harris' counsel argued that the theatre manager's mental and physical conditions were not normal prior to the execution and that his relations with Miss Fuller became so predominant an issue in his life that he forgot his affection for his brother.

"High Liver"

It is claimed that only a few days before his death the dead man summoned his brother to his bedside and told him that he wanted him to have at least \$5,000, if anything should happen to him.

In return the defense counsel argued that although the late Mr. Harris was a "high liver" and drank freely, he was a capable executive, otherwise the Keith interests would not have kept him in their employ as manager. He said that the man was genuinely in love with Miss Fuller and there was no doubt but that he wanted her to benefit by his will.

Bill Henderson Missing

Chicago, May 3.

Kelly Brothers, 36 West Randolph street, reported an actor, Bill Henderson, given an engagement by them, failed to report for work. Subsequent search for him by the agency and relatives failed to reveal a trace of his whereabouts.

MAUDE RYAN KNOWS

Negotiating for the last half out of town last week, Maude Ryan received a wired offer that even floored her.

But not to any great extent, for she wired the reply: "Can do better in New York, the Fleet's in town."

BOB ALBRIGHT IN JAM OVER SHOW DEBTS

Left Frisco Without Paying Off on "Paint Pony"—Gross \$423 in 4 Days

San Francisco, May 3.

It looks as though Bob Albright and his defunct "Paint Pony" company that played a four-day engagement at the Capitol, which closed because of the illness of Tommy Van, and the box office were in for an engagement with several sheriffs through unpaid local debts and rubber checks.

All told, Albright owes a total of \$4,000.

Bill Cullen, local manager of the Capitol, was nicked for close to \$1,500; the Madison Realty Co. for four weeks' rent at \$850 weekly; the stage hands and miscellaneous labor have another \$1,400 coming to them, and so far there is in the neighborhood of \$500 in bouncing checks.

It is understood that the stage hands' union will attempt to stop Albright on his first Pantages' engagement, believed to be in Salt Lake City, where he and Van went after the blowoff here.

Harry Michaels, local attorney in the De Young Building, is handling several claims. The State Labor Commission may ask for the return to San Francisco of Albright. Non-payment for labor in this State is a criminal offense. The total receipts on the four-day engagement were: Saturday, \$58; Sunday, \$54; Monday, theatre party of family club, \$283, and Tuesday, closing night, \$28.

Albright recently married the daughter of John H. Kunsky of Detroit.

Dudley Divorce Suit

Withdrawn—Wife Dead

Washington, May 3.

Justice Bailey, in equity court, dismissed Friday the divorce proceeding brought by Desdemona B. Dudley against her husband, colored vaudeville booker here, Sherman H. Dudley.

Though former counsel for the wife filed a suggestion with the court in September of the wife's death, no reference was made to the allegation that she had been killed by her alleged sweetheart, George S. Davis, former policeman, following a reported reconciliation between the wife and Dudley.

A civil suit between the two over a note for \$6,000 will also be dropped, it was stated.

Davis, who attempted suicide after the shooting of Mrs. Dudley, was indicted for murder last fall. His trial is set to take place before the summer recess.

3-Act on Publix Tour

Adler, Weil and Herman open for a Publix tour at Shea's, Buffalo. The trio has just closed a Loew tour of 12 weeks and has been re-signed for Loew's following the Publix itinerary.

They are also recording for Cameo.

8 Weeks for Tyrone Power

Tyrone Power for eight weeks will play vaudeville.

ELEPHANT ACTS ARE SUFFERING

Reaction From Weir's Accident—Darrah's Bail

The Keith-Albee office is said to have ordered cessation of booking elephant acts as the result of the wide publicity give the story of one of Weir's elephants stampeding in Newark, N. J., when a woman was killed. The act was playing at Proctor's. Don Darrah who works the animals is out on \$25,000 bail pending investigation of the accident.

Elephant acts will probably not be seen in eastern theatres for some time, trainers fearing commotion among spectators. John Robinson rejected a date for the boy scout open air show in Brooklyn this week, Darrah also refusing.

40 INDES CLOSING

Signs of early summer are felt by independent bookers in New York. At least 40 houses on their books discontinue vaudeville for the summer after this week.

The number of houses listed for early closing is unprecedented.

Some of the houses will worry along with straight picture policies for the remainder of the month. If successful they may stay open over summer.

Others are wavering in indecision, but are continuing shows on a three-day notice basis with their bookers. The latter arrangement is making it tough for both bookers and performers with "pencil in" more popular than contracts in most agencies, while the short notice stuff is on.

Maddock Closes Two

Charles B. Maddock has closed two of his production acts, "The Final Rehearsal" and "The Test," shelving both until next season.

KNOCK-DOWN RACKET AT LOEW'S, ATLANTA

Atlanta, May 3.

Three employees of Loew's Grand theatre were arrested last week, charged with working the "knock-down" racket. James Stroud, doorman, is said to have signed a confession in which it is stated he did not tear all the tickets handed him, handing patrons different stubs, of which he had a supply.

The uncut tickets would be slipped, it is charged, to Porter Price McClain, another of those arrested, who would carry them back to the box office to be sold, from the allegation, by Mrs. Hatty Totty, cashier.

Detective Wagoner, who made the arrests, said the system had been working for about 10 months. Plants and check-ups were used to frame. Stroud is said to have returned \$920 and Mrs. Totty \$78 since signing confessions.

MINN. ORPHEUM RUMORS

Minneapolis, May 3.

Among the rumors on the local rialto is that the Seventh Street theater (Orpheum Junior), which has had a very bad season, will close for the summer, reopening in the fall as two-a-day vaudeville house. These rumored plans call for the Hennepin-Orpheum, now devoted to big-time vaudeville and feature photoplays with two performances on week days and three on Sundays, to adopt a continuous policy with feature pictures, presentations and vaudeville. The rumor is unconfirmed.

Business at the Hennepin-Orpheum has been far under that of last season.

Lenore Shop Open

Chicago, May 3.

Mme. Lenore's costume shop did not close, as reported.

The shop is still operating, despite the local shortage of costume buyers. The recent exodus of vaude agents from Chicago, greatly cutting the demand for flash act production, caused five other costumers to close within a month.

INTERSTATE'S 3 NEW

Southern Circuit Building in Dallas, San Antonio and Fort Worth

Dallas, May 3.

Karl Hoblitzell of the Interstate Circuit, playing vaude and pictures in the largest Texan cities, contemplates building three theatres, in Dallas, San Antonio and Fort Worth. In each of the cities the circuit has one or more theatres at present.

None of the theatres will be less than of 3,000 capacity and may go to 3,500, excepting Fort Worth, where a house holding 2,800 will be erected. At present Publix is building in Fort Worth, with the house to seat 2,400.

Checks to Pay Off

Inconvenience Acts

Performers playing out of town independently booked stands are complaining against the policy of many houses in paying by check instead of cash and have brought their grievance to the attention of the bookers.

No squawk has been made as to the genuineness of the checks, merely the nuisance it entails for the performer in having them cashed. In some spots only certain hotels will cash checks. If the performers miscue on the hotel location they are put to considerable inconvenience.

Many of the houses paying off by check claim they are doing so to avoid stick-ups but the acts claim that the Sunday intake is often more than sufficient to pay off.

Fox Selling Audubon

Fox may sell the Audubon, located on Washington Heights, according to report. It is known that Fox has received a number of offers for the property, as the near completion of the Columbia-Presbyterian group of hospital buildings across the street has made it extremely desirable for apartment house purposes.

The Audubon has been a light money maker for some time and has only recently gotten on the right side.

STATE-LAKE BLDG. PEACEFUL ONCE MORE; "VARIETY" MOVED

Orpheum's Manacled Offices With Contents Human and Dumb, Feel Much Safer—Neighbors for 8 Years, but Not Always Loving Neighbors

LOEW VS. POLI

Springfield, Mass., May 3.

Work has been started on two big theatres with a combined seating of 6,200 in Springfield, Mass. Land has been cleared for the S. Z. Poli memorial theatre, to seat 3,200 and cost more than a million. Part of the Massasoit building has been torn down to provide adequate space for the Massasoit theatre. Marcus Loew enterprise, cost \$550,000.

Lyons and Lyons' Start

Harold Goldberg is now handling the night club, orchestra and Vitaphone departments for Lyons & Lyons, Inc.

The new firm opened its headquarters in the Paramount building Monday with Johnny Collins in charge of the picture booking; Arthur S. Lyons, legit, and Sam Lyons, vaudeville.

Sam Salvin is backing the corporation.

2 FOR LOEW'S WESTERN

Chicago, May 3.

Loew western office will add the Roosevelt and Cinderella theatres, Detroit, to its book, replacing the Cunningham agency. The houses will play a split week with five acts.

Schact Lands on 5th Floor

Nat Schact, known professionally as Dancing Schact has laid aside the shoes for the black book. He has been granted a franchise by the Keith-Albee small time department (fifth floor).

Chicago, May 3.

A sigh of deep relief echoed through the fifth and fourth floors of the State-Lake Building Saturday. The bookers, the agents and the cutters breathed freely again. For "Variety" had moved to its new offices in the Woods theatre building.

Only the burnished padlocks on all the desks, the burglar-defying vaults and the dynamite-proof safes in the Orpheum's booking offices remained as a memory of "Variety," the one discordant note in the otherwise sanctified harmony of the Orpheum and W. V. M. A.

For eight years "Variety" and the Association had been neighbors; they had smoked each other's cigarettes, borrowed each other's phones and reciprocally turned many an inside trick, coming and going, as is the way of men whom propinquity and common business interest joins in friendship and inter-communion.

But—of late—"Variety" had been nothing but a cinder in the eye and a pain in the neck to its erstwhile brethren. Against the "Variety" spy system, which made the German secret service look pale and silly, entrenched and vested vaudeville was forced to take drastic protective measures.

Every drawer of every desk was equipped with a padlock until the "floor" looked like a liquor selling night club. Vaults of bessemer steel were fastened into the solid cement floor. The latest and most impregnable product of the safe industry was hauled in and scattered wherever a sheet of "Bills Next

(Continued on page 34)



NED WAYBURN

JOHN BYAM

Singing and Dancing Juvenile

BERNICE ACKERMAN

Prima Donna Soubrette

SHIRLEY RICHARDS

High Kicking Specialist

BLANCHE & ELLIOTT

Daring Adagio Dancers

And One Dozen Pupils and Protoges Making Their First Appearance on the Stage

DAVENIE WATSON
FRANCES SHORT
LOUNORA DAVIS

INEZ HOWLAND
DOROTHY DAWN
GERTRUDE GRAY

PEGGY SHAW
FRIEDA LAUDER
MARGO BAIN

LOUISA WILSON
MARIETTA MURPHY
MURIEL GEORGE

JAMES MacLEAN, Company Manager

Costumes and Settings Made from Designs by William Weaver, Selected by Mr. Wayburn. Costumes Made by Juliette.

A POSITIVE SENSATION—A MINIATURE "FOLLIES"

NED WAYBURN'S PROMENADERS

(NOW PLAYING KEITH'S PALACE THEATRE, NEW YORK CITY)

NINE CURTAIN CALLS AT THE OPENING PERFORMANCE

Lyrics by MORRIE RYSKIND—Music by WALTER G. SAMUELS

(Author and Composer of Ned Wayburn's "Buds of 1927")

Headed by the following established Ned Wayburn artists:

OTHER NED WAYBURN ATTRACTIONS THAT ARE SETTING NEW BOX OFFICE RECORDS

NED WAYBURN'S BUDS OF 1927

Chaperoned by SAMMY LEWIS, Assisted by HERBE DeBELL and FLOYD CARDER

With a Bevy of Dancing Debutantes
Headed by Beryl Van Horn

HELEN SHAPIRO
BARBARA LAMAY
GERTRUDE LONDON
FLORENCE KAEKLER

NORAH JACKSON
ALTHEA HEINLY
HENRIETTE HENRI
PEGGY TAYLOR

RICHARD CONN, Company Manager

WARNING!

All of the young ladies and gentlemen appearing in these attractions come direct from the Ned Wayburn Studios and are under exclusive long-term contracts with the Ned Wayburn Office, Inc. Their services are not available to anyone until after July 1st, 1929. All negotiations for Wayburn talent must be conducted with Mr. Ned Wayburn personally, 1841 Broadway, New York City.

NED WAYBURN Studios of Stage Dancing Inc.

1841 Broadway, at Columbus Circle (Entr. on 60th St.) Studio V, New York
Open all year 'round 9 A. M. to 10 P. M. Except Sundays.
(Closed Saturdays at 6 P. M.) Phone Columbus 3500

NED WAYBURN'S VARIETY SHOW

With FOLEY & LETURE, THE FOUR ORTONS and VIRGINIA BACON

Assisted by a Dozen Ned Wayburn Dancing Protoges and Millard Briggs

MILDRED ADAMS
GWENDOLYN MILNE
BUSTER MASON
RUTH DIX
PEGGY ANDRE
FRANCES COLE

ELEANOR COSTA
MARIAN DRAPER
IRENE LOHR
MARY MASCHER
GLADYS BRAND
RUTH BUCK

GEORGE LAYTON, Company Mgr.

ALL B. S. MOSS HOUSES MAY GO FROM VAUDE TO PRESENTATIONS

First Trying With 3 New York Theatres Opening Next Season—Still With Keith-Albee in Breaking Away From Old Style Methods

Popularity of picture house form of entertainment has finally bitten into the Moss Theatres to an extent where a change in policy has been forced.

B. S. Moss, considered a smart showman in New York before he joined the Keith-Albee organization and allowed himself to be shoved into a corner about 10 years ago, will emerge from under cover shortly, it is said, to take his place in the ranks with the rest of the boys.

Three of the Moss New York houses will go into a picture and presentation policy by next season, it is reported. In addition, a program has been set for the construction of three Moss theatres. These new houses will in all likelihood also play pictures and presentations.

All Moss houses are to be re-decorated and the stages of each reconstructed along the lines of the picture houses. Contracts have been issued for new scenic settings and stage props, also along the lines of those used in presentation programs. Modern lighting effects are to be installed in all houses playing either vaudeville or presentations.

This move may be taken as the first indication of a probable switch of all Moss houses to pictures and presentations. If a trial of the three New York houses proves this policy successful, it is almost certain that the balance of the group will toe the line.

For those houses retaining the vaudeville policy next season, Moss will try to get acts more in line, but not too much, with presentation ideas. In no position to dictate to the Keith bookers, Moss is not certain he will get what he asks for.

Moss has long wanted to get away from old-fashioned show methods, from accounts.

Mabel Withee "Office Act"

Mabel Withee will open on the Keith-Albee Circuit in an office act produced by John Schultz of the K.-A. production department.

The sketch will be "Mary Ann" by C. Wood and Harold Levy. Stark Patterson will have the principal supporting role.

Miss Withee recently closed in "Cocoanuts" with the Marx Bros.

Ceballos on Prolog

Los Angeles, May 3.

Larry Ceballos is in charge of the chorus rehearsing for Sid Grauman's prolog to "King of Kings."

The super-film is tentatively set to open at Grauman's new Chinese theatre May 19.

WM. HARRIGAN AND SALARY

William Harrigan may enter vaudeville if terms can be arranged. Sydney Phillips, of the Al Lewis office, is submitting the turn. To date a salary difference has held up matters.

Writing Theme Song for Film

Los Angeles, May 3.

Ernest Ball, vaudeville actor and song writer, has been engaged to write an original song and musical theme for "Irish Eyes," forthcoming production for Colleen Moore.

DR. G. G. POLLACK NOW; FORMER VAUDE AGENT

From 10 per cent. commission to the medical profession is the transition of Dr. Gregory Lewis Pollack, who as a vaudeville agent was identified as Lew Pollock.

Pollock sailed April 29 on the "Leviathan" for Paris, Vienna and Berlin, where he will study under the foremost plastic surgeons, that being the agent-medico's contemplated lifework. He has been practising generally, but took to agenting as a better source of income, meantime pursuing his studies as a plastic surgeon under American experts.

Pollock's agent friends staged a bon voyage farewell at the Club Unique Thursday night, which ran from "11 p. m. till the boat sails" the following day.

Newton S. Levinson of the Hearst organization was chairman of the committee.

Acts on Vita

Vitaphone continues to sign vaudeville names for records. Howard Bros. have completed their third and fourth records; Benny Fields and Blossom Seeley are to make their first this week; the Four Aristocrats will make their second May 2.

Sunshine Boys and Harry Rose have also been signed to record.

CAMERON'S GAMBOL SKETCH

"Censeless-ship," former Lambs' Gambol sketch, may serve in vaudeville for Hugh Cameron. Four people in the cast, if the bookers meet salary demands.

3-YEAR SERVITUDE OVER

With Lillian Morton's three-year contract with Keith's having expired, the comedienne opens for Loew's June 6.

Detroit Houses Come Back

Detroit, May 3.

Under the personal direction of L. H. Gardner, of the Kunsky forces, the Columbia on Monroe avenue is making a great comeback. Seven Gus Sun vaudeville acts, feature and comedies at a 50c admission, with special attention to seating patrons, is responsible.

'NAMES' STIR UP BUSINESS AND OPPOSISH IN NEIGHBORHOODS

Moss' Coliseum Starts Hustling When Fox's Audubon Commences to Bang It—Also in Jamaica—Houses Making More Effort on Vaude Portion

Kosloff Charged With Violating Agency Act

Los Angeles, May 3.

The State Labor Bureau, through its attorney, Charles F. Lowy, has filed its complaint in the Municipal Court against Theodore Kosloff, actor and dancing school proprietor.

Kosloff is charged with a violation of the employment agency act in buying up acts for a set sum and selling them at his own figure. The Labor Commissioner denies his right to do this, claiming he is operating without a license.

Kosloff appeared in Judge Richardson's court and filed a plea of not guilty, with the hearing set for May 16.

Vic Plant's Tab

Vic Plant has organized a tabloid version of "Wine, Woman and Song" through an arrangement with Lew Talbot, burlesque producer. It will be routed in independent vaude houses for the summer.

The abbreviated edition carries seven principals and 12 choristers.

CRYSTAL, MILWAUKEE, DOWN

Milwaukee, May 3.

Crystal, Milwaukee's first vaudeville house, went out of existence this week when wreckers began tearing the building down for a store and office structure.

The property was recently sold by Charles Toy, millionaire Chinese, to a local investment company. The house was opened 20 years ago for vaudeville, later going into a palm garden, then dance hall and recently as a dime grind picture house.

Neighborhood vaude warring for the boxoffice advantage in New York and several Long Island points is waxing hotter with all the houses digging deeper for the vaude part of the entertainment.

Two sections denote this, the first in New York being Moss' Coliseum at 181st street and Broadway, K.-A. booked, and Fox's Audubon at 168th street and Broadway, booked by Fox.

Since Fox booked "names" the Audubon hurt the Coliseum. Then the Coliseum began to polish up its bills.

Last week, April 23-24-25, Coliseum, Will Fyffe, Audubon, same date, Jack Wilson, Toney and Norman and Jean Acker, the last named billed as the "First Mrs. Rudolph Valentino."

Down in Jamaica Loew's Hillside and Fox's Jamaica are doing immense business with a see-saw proposition on the vaude and picture end. Fox has enhanced his Jamaica shows by putting in bands and acts with "names" and like the Audubon policy has helped the countup.

This incidentally makes it tough sledding for the Merrick theatre, not many doors from the Fox house. It is reported that the Merrick may include independent vaude next season.

Sam McKee, Leader

Sam McKee, formerly with "The Morning Telegraph" and now in the advertising agency business, has been made Republican leader of the Ninth Assembly District, New York. McKee is an alderman.

The ninth district adjoins the district where Tony Ludden, a close friend of McKee's, is likewise the Republican leader.

McIntyre & Heath—Kimberly & Page Here Next Week



McINTYRE & HEATH



KIMBERLY & PAGE



McINTYRE & HEATH

ORPHEUM, BOSTON—TWO COMEDY ACTS

The International Artists

LEON

HELEN

KIMBERLY and PAGE

THE WORLD'S OUR MARKET

Held Over Second Week---B. F. Keith Palace Theatre (Week of May 8th)

TRAHAN and WALLACE

A Sensational Comedy Hit

SINCERE APPRECIATION TO EDWARD V. DARLING

Dir.—CHAS. BIERBAUER

STATE-LAKE PEACEFUL

(Continued from page 32)

Week" or a route-book or a yellow slip declaring an act as having "lost its value" could be spiked.

As the "Variety" men passed by in the corridor, there was a quick click of closing doors lest the X-ray eye of a reporter might catch a glimpse of the within, whence all "Variety" men were barred like small-pox patients.

Whispering Low

In elevators all the attaches spoke in whispers lest the all-hearing ear of a "Variety" guy might nail a word, a sentence, or even— heaven defend!—a paragraph.

Sam Kahl's sharp shears were chained to his desk and the chain riveted into the wall.

All agents and employees were ordered to lock everything, to the last scrap of paper. Even stenographers' note books, with the hyroglyphics, were sealed hermetically in the chambers of steel that would have been a banker's pride.

Now the pest is no more. The air is pure again, save for the remaining whiffs of disinfectant wherewith the office where "Variety" had pursued its iniquitous affairs was fumigated the moment the last second-hand desk was moved out.

A careful tabulation of the electric-light plugs, hydrants, window-

panes and door-knobs was officially made to see that the departing—yea, fleeing—trade-paper men hadn't stolen any of the unportable property.

Happiness at Last

No flowers or music. No tears. Kahl, the Kutter, as he snipped away inside, scarcely raised his eye. But that eye was bright. It glistened with joy, it sparkled with victory.

And thus "Variety" passed to the Woods theatre building around the corner—suite 604—generously surrendered by Johnny Jones, manager of the Loew's Western booking system.

And in the State-Lake building everything is calm, peaceful and mighty like a rose once more, although not so nice and smelly.

For the past year and a half the Orpheum crew in the State-Lake had been waiting for "Variety's" 3-year lease in that building to expire. They knew that lease had to expire, regardless of what happened to the Association or acts. And now when the Keen Kutter uses the knife, "Variety" will have to obtain the facts at a longer distance.

Houses Opening

Unity Agency has added three new houses to the agency's books this week. The new ones are the Rialto, Whitestone, L. I., four acts Thursdays; Star, Lynhurst, L. I., four acts Saturdays, and Windsor, New York City, two acts the last half.

New Floral Park, Floral Park, L. I., opened last week with picture and vaude; playing five acts on a split week, booked by Fisher Agency.

INCORPORATIONS

New York

Robert Kane Pictures, New York city, \$25,000, Jennie A. Katz, Mary Tartaglia; Charles Rush, 141 Broadway.

Birton Productions, New York city, theatrical, pictures, 200 shares common, no par, Simon Anhalt, Samuel Hurdus; Henry M. Schiffer, 113 West 42d street.

Perke Hamburg Productions, New York city, amusements, 200 shares preferred \$100 each, 100 shares common, no par, Peter Hamburg, Samuel R. Wachtell, Frederick E. Weinberg; Kaufman & Weinberg, 141 West 40th street.

Fleischmann's Operating Co., New York city, amusements, \$25,000, Israel and Nora Edelstein, Israel Cantor; Henry K. Chapman, 233 Broadway.

Philip T. Rossiter, New York city, theatres, 300 shares \$100 each, 300 common, no par; Philip T. Rosenwasser, Andrew P. Backus, Joseph A. Brust; McManus, Ernst & Ernst, 170 Broadway.

Ollie Mack, New York city, theatres, pictures, \$20,000, Ollie Mack, William F. Riley, William F. Metz; W. Fuller Thompson, 366 Madison avenue.

Majestic Screen Productions, New York city, pictures, 5,000 shares preferred, \$100 each, 200 common, no par, J. C. DeBronville, Samuel M. Fink, Helen Marsak; H. Ely Goldsmith, 105 West 40th street.

Different Women Co., New York city, stage plays, vaudeville, \$10,000, John S. Woody, Lillian M. Woody, Jess Luxemburg.

Yankee Six and Their Orchestra, Buffalo, \$10,000, Harold F. Tapson, Julius C. Miller, Jr., Ruth E. Tapson; H. F. Collins, Buffalo.

American Allied Arts, New York city, plays, operas, 500 shares \$100 each, 500 no par value, Norman H. Ida and Ida Hoyt Chamberlain; David J. Gladstone, 1440 Broadway.

Lytic-Rochester Corp., Rochester, theatres, pictures, \$50,000, Nathan Kaplan, Katharine and Harty William Thompson; Charles B. Bechtold, Rochester.

Collwyn Pictures, New York city, picture films, \$20,000, Michael Breuer, David Queen, David Winice; Benjamin Barondess, 1440 Broadway.

Jefferson-Knight Corp., New York city, dances, plays, shows, athletic contests, 200 shares common, no par, W. Dickson Cunningham, H. George Carroll, Hazel Lowry; Gleason, McLanahan, Merritt & Ingraham, 165 Broadway.

Fredwalt Amusement Corp., New York city, operatic, pictures, \$10,000, Esther Abend, Dorothy C. Gerber, Ralph Elmer; Louis L. Lavine, 215 Montague street, Brooklyn.

Cooper & Blatt, New York city, plays, \$20,000, Edward A. Blatt, Irving M. Cooper, John Brennan; Louis P. Randell, 1560 Broadway.

Michigan

Pine Lake Company, Bay City, \$50,000 capitalization; 2,500 shares no-par value; purpose, to own and maintain parks for amusement of public. Incorporators: Hoyt N. Smart, 709 N. Sheridan street, Bay City; Otto M. Pierce, 311 Grant street, Bay City; Hubert J. Gaffney, 1105 Broadway, Bay City.

Dissolutions

S. R. S. Exhibitors, New York city, filed by Marks & Marks, 535 Fifth avenue.

G. S. W. Amusement Corp., New York city, filed by Leo Schafran, 51 Chambers street.

JUDGMENTS

Leo Erdody; N. Y. Tel. Co.; \$67.86. Rufus LeMaire; Shapiro, Bernstein & Co., Inc.; \$1,349.65.

Same; Joseph, Inc.; \$695.92. Cornelius Vanderbilt, Jr., and Vanderbilt Newspapers, Inc.; Kimberly-Clark Co.; \$1,679.58.

Irving Place Theatre Co., Inc.; Capitol Coal Corp.; \$178.27. Mizner Development Corp.; L. E. Prussing; \$1,215.

Same; same; \$75. Hyman Edson; Great Am. Indemnity Co.; \$6,000.

Stage Hands' Matters

Stage hands in Minneapolis are protesting against the proposed cut backstage in the local Orpheum house. The theatre management claims that since the number of acts has been cut from seven to six the number of stage hands should be reduced.

The Stanley-Fabian Company, Newark, N. J., has posted notices demanding a new crew of stage hands for the Branford.

Golde's New House

Booking changes effective May 9 list Lawrence Golde pencilling the new K-A 88th street and White Plains, N. Y., K-A houses.

Mark Murphy also augments his string to about 12 on that date by laying out the shows for the Barton, Poughkeepsie, N. Y., and the Academy of Music at Newburgh, N. Y.

Pan's 3-Day Lay-Off

Kansas City, May 3.

The complete six-act Pantages shows are now being played at the Empress, Denver, the week ahead of Omaha. The three-day date at Springfield, Mo., which the shows have been playing, out of here, before Memphis, has been cancelled, and the shows are compelled to take a three-day lay off between Kansas City and Memphis.

LEVY BOOKING DENVER

Los Angeles, May 3.

Bert Levy Circuit will add another week to its bookings when on June 5 it begins to furnish the Empress, Denver, with a seven act bill each week.

Mrs. Mix Leaving May 7

Los Angeles, May 3.

Mrs. Tom Mix will leave here on May 7 for New York en route for her trip abroad.

Ramish's Colored House

Los Angeles, May 3.

Lincoln, 2,100-seat house costing around \$250,000, being erected in the heart of the colored belt by Adolph Ramish, will open July 1. The house will be managed and operated by colored people.

It will cater exclusively to people of the negro race. The policy will be weekly change of prolog, with all-colored cast, including a colored band on the stage as well. Ramish, besides running the regular releases of features from the big companies, will also specialize in presenting here each week a comedy or feature in which the entire cast is composed of negro actors.

Though all of Ramish's local picture enterprises are linked with West Coast Theatres, Inc., this one will be operated on an entirely independent basis.

E. H. Griffith With Cohn

Los Angeles, May 3.

No sooner had E. H. Griffith completed his contract as a director for Paramount than Harry Cohn of Columbia induced him to sign a four-picture contract. Griffith starts job May 9.

WILLIS CONTINUES VAUDE.

The proposed summer stock policy for the Willis, Bronx, has been called off. House will retain its current vaude policy of playing five acts on a split week booked by A. & B. Dow.

NEW HOTEL ANNAPOLIS

Washington, D. C.

R. H. FATT, Mgr.

In the Heart of

Theatre District

11-12 and H Sts.

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BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

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

WALTER & EDWIN MEYERS

"REPRESENTING THE BEST"

The following are a few acts working successfully under our banner next week:

Vincent Lopez and Orchestra, Washington, D. C. (full week).
Ruth Roy, Loew's Birmingham.
Bill Hamilton and Orchestra, Loew's State, New York City.
Herbert Clifton, Loew's State, New York City.
Edith Clasper and Boys, Loew's, Boston.
Harry Hines, Loew's Delancey and Willard, New York City.
Marshall Montgomery, Loew's Delancey and Grand, New York City.

Many thanks to Mr. Lubin, Marvin Schenck, Harry Padden and Earl Sanders
1560 Broadway—WIRE, WRITE or PHONE—Bryant 6317-6318

BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

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Chicago: Woods Building

ACKERMAN & HARRIS

EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT and O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—426 CONSOLIDATED BLDG.

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

1579 Broadway Lackawanna 7876 New York City

KEITH'S PALACE, NEW YORK, THIS WEEK (MAY 2)

BERNICE ACKEPMAN

PRIMA DONNA-SOUBRETTE NED WAYBURN'S "PROMENADERS"

LATE PRIMA DONNA "ZIEGFELD FOLLIES"

Bad For Minstrels

Probably the only traveling minstrel outfit in the east still out is J. R. Van Arnan's minstrels. They are booked until June 3. The show is now in Pennsylvania.

Most all of others closed early with business disheartening from the outset.

WILLIE SMITH'S CO.

Willie Smith, from musical comedy, is returning to vaudeville with a new trio act in which Muriel Abbott and Billy Gould will comprise the support.

Miss Abbott is currently heading her own act, Muriel Abbott and boys, which she will scrap when the new one is ready.

HOUSES CLOSING

Two more houses have suspended vaude for summer but remaining open with a straight picture policy. State, Newburgh, N. Y., and State, Corning, N. Y.

All Girls on Fox Time

E. K. Nadel's All Girl Revue, playing some of the K-A. neighborhood houses as a unit, has been booked for a tour of the Fox Circuit, this week at the Crotona, New York.

Abe Feinberg booked the act with Fox.

Butte, Montana.

FRANKIE VAN HOVEN,
Care of Gus Sun.

Dear Frank:

Van and Schenck were the headliners on our bill at Pantages, Minneapolis, last week—and they drew 'em in, too. But, then, that's why folks are headliners.

You want us to play England, and they want us to play the big picture houses, and we are booked solid for Pantages—so we'll write Mr. Wm. Morris.

Regards,

**MORT and BETTY
HARVEY**

THEATRES PROPOSED

Allentown, Pa.—\$60,000. 22 N. 8th street. Owner, William E. Seltz. Private plans. Pictures.

Ann Arbor, Mich.—(Also offices.) E. Liberty street. Owner, Angel Poulos. Architect, M. H. Finkel, Detroit. Value and policy not given.

Chicago—(Also ballroom, hotel, stores, offices.) \$2,000,000. N. W. corner Michigan avenue and 47th street. Owner, Lubliner & Trinz, Inc. Architect, John Ebersson. Pictures.

Cortland, N. Y.—(Also stores, offices.) 129 N. Main street. Owner, Schine Chain Theatre Corp., Gloversville, N. Y. Architect, Douglas Hall, New York City. Value not given. Pictures.

Detroit—(Also stores, offices.) Gratiot avenue; exact site not given. Owner withheld. Architect, John Kasurin. Value and policy not given.

Effingham, Ill.—\$50,000. Owner, Washington Theatre Corp., Mattoon, Ill. Architect, Swan A. Clausen. Site not given. Pictures.

Glassboro, N. J.—(1,000 seats; also stores, offices, apartments.) High and Academy streets. Owner, Penn.-Jersey Amusement Co., care of architect, Wm. H. Lee, Philadelphia. Value and policy not given.

Grand Island, Neb.—(Also stores.) \$150,000. Owner, World Realty Co., Omaha. Architect, J. T. Allan, Omaha. Site not given. Vaude-pictures.

Jamestown, N. Y.—\$250,000. 22-24 E. 2d street. Owner, Jamestown Amusement Co., M. A. Shea, president, New York City. Architect, V. A. Rigamont, Pittsburgh. Pictures.

Minneapolis—\$125,000. 54th street and Nicolet avenue. Owner, Joseph W. Cohen. Architect, Perry Crosier. Policy not given.

New York City—\$900,000. 146-150 E. 58th street. Owner, F. F. Proctor. Architect, Thos. W. Lamb. Policy not given.

Philadelphia—2806-20 N. 5th avenue. Owners, S. S. Fineman, Morris Fineman and J. M. Seltzer. Architects, Hodgins & Hill. Value not given. Pictures.

Philadelphia—(Also offices.) \$12,000,000. S. W. corner 17th and Market streets. Owner withheld, care of Fox Film Corp., New York City. Architect, C. Howard Crane, Detroit. Pictures.

Philadelphia—(Also stores, apartments.) Oxford Circle and Roosevelt boulevard. Owner, Frankford Amusement Co., care of W. Freihofer. Architects, Hodgins & Hill. Value and policy not given.

Philadelphia—(Also stores.) York road and Broad street, south of 67th avenue. Owner, W. Freihofer. Architects, Hodgins & Hill. Value and policy not given.

Pocomoke, Md.—(900 seats; also offices.) \$45,000. Main street. Owner, F. H. Bartlett, Berlin, Md. Private plans. Policy not given.

Pontiac, Mich.—(Also hotel, offices, garage.) \$1,400,000. Owner, New Pontiac Hotel Corp., Detroit. Architect, Harry C. Stevens, Detroit. Exact site withheld. Policy not given.

Rochester, N. Y.—(Also stores, offices.) \$100,000. Corner Chill avenue and Thurston road. Owner, Giuseppe Nicosia. Architect, M. J. De Angellis. Vaude-pictures.

St. George, N. Y.—Hyatt street and St. Marks place. Owner, Statilis Realty Co., Stapleton, N. Y. Architect, J. Whitford. Value and policy not given.

SCHULTZ AT GREAT LAKES

Buffalo, May 3.

Herman Schultz, for years musical director at Shea's Court Street, will lead the orchestra at Fox's new Great Lakes, opening here this month. George A. Nevin, Jr., has been appointed assistant manager of the Great Lakes. Nevin is a graduate of the Publix managerial school.

NEW ACTS

Georgia Sands and Josephine Harmon have reunited as a vaudeville team.

Cardo and Nell have reunited. Aileen Bronson and Jack Gordon, 2-act.

"Tints and Tones," five people. Hart and Mitchell, two act. Tom and Jerry (Tower Bros.). Omer Herbert Revue.

ROXY'S DISK NAMES

(Continued from page 1)

Idea of a superior syncopated aggregation and for this purpose 14 crack recording musicians are being assembled. Each will be a "name" instrumentalist in his field. All are high priced recording musicians, with incomes from \$20,000 to \$30,000 annually from phonograph records alone.

What this will represent for the Roxy payroll is obvious. It means that first violinist or first sax or trumpet player will be paid at least \$400 a week.

Frank Black, ace Brunswick recording arranger, will have the orchestration technique in hand, this indicating an impending phonograph tie-up with Brunswick for recording purposes. Erno Rapee will rehearse the Roxy Jazzmaniacs which is a possible billing title, and Charles Previn will wield the baton.

Roxy will introduce his super-jazzists May 14 for a minimum run of six weeks. No one individual will be identified as a Paul Ash, but the idea might be called a super-development of the Ash school. The band will be the nucleus of the presentation programs and will be generously featured by Roxy twice a week on his Sunday afternoon and Monday night broadcastings, as well as on the stage.

Roxy's ultimate idea is to maintain this ultra jazz orchestra as a permanent institution to exploit the Roxy theatres. This will be accomplished through occasional bookings into other Fox houses and thence back for intermittent "return" dates at the Roxy theatre.

In connection with the orchestra Pauline Alpert, Victor recording jazz pianiste, has been signed for six weeks at \$300 a week to officiate at one of the two pianos in connection with the band. Miss Alpert will also do a specialty as a solo, making two appearances per performance.

The personnel includes Andy Sinella, Bob Wagner, Merle Johnson, saxophones; Bob Moore, Teddy Bartels and Kaupi, trumpets; Alex Draisen, first violin; Frank Reno, banjo; Restivo, accordion; "Happy"

Reese, drums; Raderman, tuba; Pauline Alpert and Max Verger, pianos; Boyd and Olsen, trombones.

ILL AND INJURED

Janet Martine (Janet of France), Ill., will return to vaudeville this week.

Larry Semon is in the Hollywood (Cal.) Hospital recuperating from a minor operation.

Jean White, who closed with the road company of "Scandals" (Wintz) and has been confined to Mt. Sinai Hospital, New York, left that institution April 30.

Mme. Polar Morin, actress, is ill with scarlet fever in New York.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

Week of July 24, 1916
PALACE, NEW YORK

1. MALLIA and HART
2. JIM CONLIN, LILLIAN STEELE and EDDIE PARKS
3. GEORGE WHITE and LUCILLE CAVANAUGH
4. AVELING and LLOYD
5. MAUDE LAMBERT and ERNEST BALL
6. ARNOLD DALY and Co.
7. WILLIAMS and WOLFUS
8. WYATT'S SCOTCH LADS and LASSIES

This Week Five Years Ago
PROSPECT, BROOKLYN
(Two-a-Day)

1. LARIMER and HUDSON
2. BOB LA SALLE
3. DOROTHEA RADLIER and Co.
4. BENNETT TWINS
5. "HERB" WILLIAMS and WOLFUS
6. MANTEL'S MANIKINS

Week of April 16, 1917
COLONIAL, AKRON
(Full Week—Two-a-Day)

1. DE WITT, BURNS and TORRANCE
2. EDDIE DOWLING (now Broadway Star)
3. MARION WEEKS
4. LEONA LA MAR
5. GEORGE KELLY in "FINDERS KEEPERS"
6. "HERB" WILLIAMS and WOLFUS

NICK LUCAS

"THE CROONING TROUBADOUR"

IS PLEASED TO ANNOUNCE THAT HE HAS SIGNED A NEW CONTRACT TO RECORD

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PRESENTATIONS—BILLS

THIS WEEK (May 2)
NEXT WEEK (May 9)

Shows carrying numerals such as (1) or (2) indicate opening this week, on Sunday or Monday, as date may be. For next week (3) or (9) 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 May)

BERLIN
Scala
Will Gumina
Omikron
Andreu Family
Emanuel Steiner

Laczi & Aenn
Hamed Sal
Joseph Breker
Rivel
Okito
Martin Sczeny
Alex Piccad Co

LONDON

This Week (May 2)

CHINWICK
Empire
By Request Rev
FINSBURY PARK
Empire
Safety First Rev
HACKNEY
Empire
Farrar & Mayser
Tarsan
Jack Barty
Fordham Bros
Max Wall
Dinks & Trizle

Maidie Scott
Nervo & Knox
Nora Delaney
Victoria Glen
Myra Glen
Lotto
Flying Banvarde

NEW CROSS

Empire
Nails G's & Max
Harris & Escoe
The Midgents
Miller & Philora
Harry Tate Co
The Doves

SHEPHERD'S BUSH

Empire
Kate Carney
Daisy Wood
Billy Danvers
Charlton
Fred Curran
Van Dock
Macari Bros

STRATFORD

Empire
Archib
WOOD GREEN
Empire
After Dark Rev

PROVINCIAL

ENGLAND

ARDWICK GREEN
Empire
O'Gorman Bros
Sandy Powell
Lena Brown
Nora Bancroft
George Glover

LEEDS
Empire
Glad News Rev
ROYAL
Sunny Comedy

BIRMINGHAM
Empire
Tid Bits Rev
Grand
Punch Bowl Rev
BRADFORD
Alhambra
Piccadilly Rev

LEICESTER
Palace
El Terris Co
Bern Partner
Lapp & Habel
Idris Daniels
Burke & Head
Hena Sia

BRISTOL
Hippodrome
Houston Sia
Haines Bal
Cycling Brunettes
Cynthia Reece
Foley Partner

MANCHESTER
Palace
Tip Toes Revue
NEWCASTLE
Empire
The Rat Drama

CARDIFF
Empire
Bon Voyage Rev
CHATHAM
Empire
Gull Jazzing Rev
DUNDEE
King's
Just for Fun Rev

NOTTINGHAM
Empire
Glad Eyes Rev
PORTSMOUTH
Royal
Fred Terry Co

EDINBURGH
Empire
On the Dole Rev
GLASGOW
Alhambra
Castles in the Air
Empire
Hello Chaston Rev

SALFORD
Palace
Miss 1927 Rev
SHEFFIELD
Empire
Top Gear Rev
SOUTHEAST
King's
Mirthquake Rev

HULL
Palace
More We Are Tog'r
HANLEY
Grand
Surprises Rev

SWANSEA
Empire
Keith Wilber
Rich Hayes
Coney Islanders
Don Qita
Lily Morris
The Dalciers

Picture Theatres

NEW YORK CITY
Capitol (30)
Caroline Andrews
Joyce Coles
John Tressault
Capitol Hal Corps
Chester Hale Girls
"Venus of Venice"

CHICAGO
Capitol (2)
Dal Delbridge B4
Williams Sia
Paul Howard
Josephine Taylor
Drury Lane
4 Steppers
"Love Thrill"

ROXY (30)
Charlotte Ayres
George Tappa
Rudolph Hoyos
Russian Choir
Three Stepanoff

CHICAGO
Capitol (2)
Dal Delbridge B4
Williams Sia
Paul Howard
Josephine Taylor
Drury Lane
4 Steppers
"Love Thrill"

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Dal Delbridge B4
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Capitol (2)
Dal Delbridge B4
Williams Sia
Paul Howard
Josephine Taylor
Drury Lane
4 Steppers
"Love Thrill"

Billy Mason
Red's Playboys
Elmira Sessions
Jack Frost
Francis Stevens
Edith Van
Otto Walton
Metro 4
"Telephone Girl"

Owen Sweeten B4
(7)
Doris Eaton
Fanchon & M Idea
Frank Stover
24 Serpentine Girls
Walt Roemer B4
ST. LOUIS
Missouri (1)
The Waltons
Chas Calvert
Angel Soto

Orpheum
1st half (9-11)
The Hissers
Morley & Anger
Brown & Birming
Harmond & Sands
Al Lens B4
2d half (12-15)
3 Orantors
Fein & Tennyson
Williams & Clark
Calm & Gale Rev
(One to fill)

Archer & Belford
Hall & Dexter
Jellian Hall Orch
BUFFALO, N. Y.
State (9)
Watkins' Clr
Russell & Armist's
Burns & Wilson
Wilkins & Wilkins
Clim'n & Rooney Or
CLEVELAND, O.
State (9)
Gordon & Day
Bernard & Henry
C & G Keating
Ails & Pullman
Roscoe Ails B4
DALLAS, TEX.
Melba (9)
Togan & Geneva
Fay & Milliken
Kelly Jackson Co
Joe Browning
Wilson Sie Rev

CHICAGO
No. Center
1st half (8-10)
Dorothy Neilson
Dobbs Clark & R
Boydner Boyer Co
2d half (11-14)
De Peron
Green & Parker
Hits & Bits '27
Bialto (9)
Peaches Browning
Voltaire
Dolan & Gale
Gus King Co
Al H Wilson

Henry Rogers Rev
FRANKFT, IND.
Conley
2d half (12-15)
Lucy's Lucca
Ben James Co
(One to fill)
HAMMOND, IND.
State
1st half (8-10)
De Peron 3
Vic Laura
Hits & Bits '27
2d half (11-14)
Dorothy Neilson

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1632 B'way, at 50th St., N. Y. City

Valdia Vullia & V
Gautschi & Phelps
"Cabaret"

OAKLAND, CAL.
T and D (30)
Doris Eaton
Fanchon & M Idea
Frank Stover
24 Serpentine Girls
Walt Roemer B4
Rube Wolf B4
(7)
Edna Covey
Fanchon & M Idea
Cushing & Hutton
Sally & Ted
Marion Dabney
Rube Wolf B4
(7)
Fanchon & M Idea
Aerial Bal
Carlos & Dorothy
Joan Knox
Rube Wolf B4
SAN JOSE, CAL.
California (30)
Fanchon & M Idea
Ben Nee One
J & H Griffith
Max Bradfield B4
Fanchon & M Idea
Gwendolyn Evans
Billy Snyder
Armat's & Phelps
Max Bradfield B4
TULSA, OKLA.
Rita (1)
Gene Austin
UNIONTOWN, PA.
State
2d half (5-7)
Palette Rev
1st half (9-11)
Hilda Allison Co
2d half (12-14)
Parisian 3
WASHINGTON, D. C.
Metropolitan (1)
Vitaphone
Dan Breeskin Sym
"Three Hours"
(8)
Vitaphone
"Better Ole"

NOVELLO BROS
SAN FRANCISCO
Warfield (30)
Edna Covey
Fanchon & M Idea
Cushing & Hutton
Sally & Ted
Marion Dabney
Rube Wolf B4
(7)
Fanchon & M Idea
Aerial Bal
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Dan Breeskin Sym
"Three Hours"
(8)
Vitaphone
"Better Ole"

OMAHA, NEB.
Rialto (1)
Rudy Widoet
PITTSBURGH, PA.
Fox (1)
Shy & Courtney
Lora Hoffman
Barum & Bailey
"The Red Mill"
Stanley (1)
Vincent Lopes Or
"Lovers"

ALBANY, N. Y.
Aldine (1)
Cliff Edwards
"The Red Mill"
(8)
Dave Rubino B4
"Rookies"

Grand (1)
O'Hanlin & Zimbal
Senorita Grassi
Salvatore Scala
Argentine Ensem
"Venus of Venice"
PR'VD'NCE, R. I.
Emery (1)
Al Lents B4
3 Arleys
Rotham Travers Co
Athlete
McRae & Mott
"Broken Gate"

Fay's (1)
Scotty Friedell
Stoutenburgh
Barr 2
3 Collegians
Barron & Bennett
SACRAMTO, CAL.
Senator (30)
Fanchon & M Idea
Rose Vada
George Givie
Gill & Warren

NEW YORK CITY
American
1st half (9-11)
Zethus
Gotham City 4
McRae & Mott
DeMarr & Les Rev
Rinaldo
Billy Gilbert Co
5 Thriller
(One to fill)
2d half (12-15)
Down's & Claridge
3 Rounders
Demarest & Doll
Cantor's Revels
Montana
Arthur Ashley Co
Cardo & Noll
(One to fill)

Loew
For Your Approval
(One to fill)
Grand
1st half (9-11)
Turner Bros
Fenwick Girls
Bill Livingston Co
Burt & Rosedale
Griffin 2
2d half (12-15)
Peters & Le Buff
3 Songsters
M Montgomery Co
Fressler & Klais
Scott Bros & Ver'n
(One to fill)
1st half (9-11)
Greely Sq.
Perez & Marguerite
Rule & Tenney

Loew
For Your Approval
(One to fill)
Grand
1st half (9-11)
Turner Bros
Fenwick Girls
Bill Livingston Co
Burt & Rosedale
Griffin 2
2d half (12-15)
Peters & Le Buff
3 Songsters
M Montgomery Co
Fressler & Klais
Scott Bros & Ver'n
(One to fill)
1st half (9-11)
Greely Sq.
Perez & Marguerite
Rule & Tenney

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Lackawanna 5095

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</

Romaine & Castle
Sharon & DeVries
(Two to fill)

LOS ANGELES

Pantages (9)
Al's and Kent
Prin White Cloud
Lanford & Myra
Babcock & Dolly
O'Brien 6
(One to fill)

SAN DIEGO, CAL.

Pantages (9)
Val Jean
Lucille Bruch
Gerber's Jesters
Kelly & Forsythe
Arlene & Seals
(One to fill)

L.G. BEACH, CAL.

Pantages (9)
Sieglers
Lambert
Family Album
Willie & Whiting
Sheffell's Rev

OGDEN, UTAH

Pantages (9)
Irma Milo 3
Harry Rappe
Arthur Prince
Lane & Byron
Joyce's Horsem
(One to fill)

DENVER, COL.

Pantages (9)
Al Golem
Dolores Lopez
Grindell & Esther
Mann Bros
Lewis & Ames
Colleano Family
(One to fill)

OMAHA, NEB.

Pantages (9)
Torreano Sis
Emily Darrell
Rice & Werner
Hall Ermine & B
Dante

KANSAS CITY

Pantages (9)
Ethel 4
Bernardine

MAX HART
Books Picture Houses
1560 Broadway New York

SALT LAKE CITY

Pantages (9)
Sheridan Tr
Sid Lewis
Alexander Sis
Roacoe Arbuckle
Whirl of Bway
(One to fill)

EMERY, ILL.

Pantages (9)
Stanley & Attree
Jim Walker
Shean Phillips & A
Edwin George
Gatlin Jones Co
(One to fill)

Association

CHICAGO, ILL.

American
2d half (4-7)
Zeller & Wilburne
Fries & Cody
Minette & Darl's
(Others to fill)

Englewood

2d half (4-7)
Janton Sis
O'Brien & J'sph'ne
Owens & Kelly Co
Norton & Haley
(One to fill)

Lincoln Hipp.

2d half (4-7)
Mason & Mason
Hart Pender O'N
(Others to fill)

Majestic (1-)

Finks & Ayres
Doyle & Shirine
Marlan Gibney
Burns & Kissen
Music Land
(Three to fill)

BLUMINGTON, ILL.

Majestic
2d half (4-7)
B'n'drine DeBrave
(Two to fill)

CHAMPAIGN, ILL.

Orpheum
2d half (4-7)
Fern & Marie
Jimmy Allard Co
(One to fill)

DAVENPORT, ILL.

Capitol
2d half (4-7)
Jed Dooley Co
(Others to fill)

DES MOINES, IA.

Orpheum
2d half (4-7)
Luster Bros
Mayo & Lynn
(Three to fill)

EVANSVILLE, IND.

Grand
2d half (4-7)
Louise Wright
Revan & Flynt
H-L 5
(Two to fill)

GALESBURG, ILL.

Orpheum
2d half (4-7)
Angel & Fuller

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week: LEO BEERS; WM. BROH

ST. PAUL, MINN.

Palace
2d half (4-7)
Bird Cabaret
Wilson Bros
Radiology

SIoux CITY, IA.

Orpheum
2d half (4-7)
McKee & Clegg
Emma Harvey
Al Tyler

HASTINGS, NEB.

Kerr
2d half (6-7)
Davey & Jamieson
H & M Murray
(One to fill)

JOLIET, ILL.

Rialto
2d half (4-7)
The Draminos
(One to fill)

JOPLIN, MO.

Electric
2d half (4-7)
Burr & Elaine

Interstate

ATLANTA, GA.

Keith-Albee (9)
Sensational Togo
Ernest Hlat
Mason & Keeler
4 Diamonds
Ibach's Ent

B'RM'GH'M, ALA.

Majestic (9)
The Pickfords
Gallarini Sis
Meehan & Newm'n
Dooley & Sales
Plecer & Douglas
(One to fill)

DALLAS, TEX.

Majestic (9)
The Di Gatanos
Hurst & Vogt
Irene Ricardo
Jean Bedini
Afterpiece
(One to fill)

FT. WORTH, TEX.

Majestic (9)
D'n'c's from Cl'w'd
Ruth Budd
Nick Lucas
The Rookie
Ann Frances & W

HOUSTON, TEX.

Majestic (9)
Pederson Bros
Ross Wyse Co
Cronin & Hart
Harry Burns
Maker & Redford

MEMPHIS, TENN.

Pantages (9)
Stanley & Attree
Jim Walker
Shean Phillips & A
Edwin George
Gatlin Jones Co
(One to fill)

Little R'K, Ark.

Majestic
1st half (9-11)
The Ghezzi's
Coward & Braddam
Hal Neiman
Gretta Ardine
(One to fill)

Orpheum

2d half (12-15)
Wilton Sis
Polly & Smith
Cuby & Smith
Florrie LaVere

CHICAGO, ILL.

Diversity
1st half (8-10)
Larimer & Hudson
Mr & Mrs Barry
(Three to fill)

MILWAUKEE

Majestic (1)
F & M Stanley
Clifford & Holmes
Boyle & McKinley
Charles Alcott
James & Sinclair
(Two to fill)

MINNEAPOLIS

7th St.
2d half (4-7)
Mallan & Case
Everet Sanderson
(Three to fill)

PEORIA, ILL.

Palace
2d half (4-7)
Jackie & Billie
Tabor & Green
(One to fill)

QUINCY, ILL.

Washington
2d half (4-7)
Angel & Fuller
Kerby & DeGage
(One to fill)

ROCKFORD, ILL.

Palace
2d half (4-7)
Ketch & Wilbur
Mildred Andree Co
Gracie Deagon Co
(Two to fill)

ST. JOE, MO.

Electric
2d half (4-7)
Elliot & LaRue
Lester & Dale
Forbes & Prout
(Two to fill)

ST. LOUIS, MO.

Grand O. H. (1)
Tyler & St. Claire
Orren & Drew
Douglas Flint Co
Nick Hufford
Karl Armstrong Co
6 Bedford
(Two to fill)

KANSAS CITY

Orpheum (8)
Robins
Lenore Ullie
Hickey Bros
Jos Bonomo
Gaston & Andree
Zelaya
J & K Lee
(One to fill)

LOS ANGELES

10th Street (8)
Gus Edwards Rev
Colleagues & Fl'p's
Brown & Villa
(Three to fill)

Orpheum (8)

Daphne Polard
Lewis & Dody
Ford & Cun'gham
Tumbling Clowns
Dodge 2
Vera Gordon
(One to fill)

CLEVELAND, O.

Read's Hipp.
1st half (8-10)
Pattenberg's Bears
Gallin O'N'r & V
Gr'nd's Barnes Co
Strains & Strings
(Others to fill)

Orpheum

2d half (4-7)
Al Libbey Co
Gibson's Nav
(Three to fill)

WICHITA, KANS.

Orpheum
2d half (4-7)
Al Libbey Co
Gibson's Nav
(Three to fill)

Keith-Western

NEW ORLEANS

Orpheum (9)
East & Dunke
Ned Wayburn Co
(Others to fill)

OKLAHOMA CITY

Orpheum
1st half (9-11)
Marcus Show
2d half (12-15)
Sam Bevo
Marrene LaCoste R
Zelaya
Gibson's N'v'gators
(One to fill)

SAN ANTONIO

Majestic (9)
Tip Toe Rev
Art Frank Co
Marguerite Padula
Coccia & Verdi
7 Collegians

TULSA, OKLA.

Orpheum
1st half (9-11)
Sam Bevo
Gibson's N'v'gators
Zelaya
Marrene LaCoste R
(One to fill)

WICHITA, KANS.

Majestic
1st half (9-11)
Antel & Fontaine
H & M Murray
George Yeoman
(Two to fill)

MILWAUKEE

Palace (8)
Marie Vero
Choo's 5 Stars
Lou Tellegen
Jed Dooley
Sandy Lang
Frankson

MINNEAPOLIS

Hennepin (8)
Joe Laurie
Big Rosie
Arthur Byron Co
Villa & Striga
Avon Comedy 4
(Two to fill)

OAKLAND, CAL.

Orpheum (8)
Wm Gaxton Co
George Beatty
H & J Reyes
3 Swifts
Jack Kneeland Or
Brosius & Brown

PORTLAND, ORE.

Heilig (8)
Harden
Naughton & Gold
Tom Smith
4 Cloverley Girls
Broken Toys
Billy Shone Co
Cavanagh & Coop'r

ST. LOUIS

Orpheum (8)
Lenore Ullie
Jean Joyson
Robins
Hickey Bros
(Three to fill)

ST. LOUIS (8)

Dr. Rockwell
The Merediths
Der'kson & Brown
The Lockfords
(Two to fill)

SAN FRANCISCO

Golden Gate (8)
Belle Baker
Rody Jordan
Jenny & Nylin
Nile & Mansfield
(Three to fill)

Orpheum (8)

The Mosconis
Norwood & Hall
Ewing Eaton
Duley Henri & C
Eddie Cantor
(Two to fill)

SEATTLE

Orpheum (8)
Harry Carroll
Ken Murray
Ann Greenway
Calif Collegians
In the Gym
(Two to fill)

V'COUVER, B. C.

Orpheum (8)
Friscio
Red Errol
Robert Ames Co
Frank Farron
Burns & Allen
Burt Shep'd Co
McKee & Clegg

Orpheum (8)

Herbert Faye Co
Walter Blower
(Three to fill)

DETROIT, MICH.

Grand Riviera (8)
Lovey 2
Masters & Grace Co
Hoffman & L'm'b't
Robins' Rev
(One to fill)

Orpheum

2d half (5-8)
Dwyne & May
James Spotswood
Freda & Paine
Brems Fliz Co
3 Worcesters
(One to fill)

125th St.

2d half (5-8)
Hill & Quinell
Shapiro & O'M'ly
Collins & Peterson
Richard & Gray
Saterone No. 19
Chas Tobean

Palace (2)

Homer Romaine
Henri Garden
Wayburn's Prom
Claude & Chan
Irene Bordini
Janet Beecher Co
Trahan & Wallace
Longack Sam
(One to fill)

Trixie Friganza

Arnaut Bros

Orpheum

2d half (5-8)
Grace & Turner
Adams & Fitz'ld
Alexander & Co
(Two to fill)

Prospect

2d half (5-8)
A & M Havel
Edward & C
(Three to fill)

Rivers

Chevaier Bros

La Salle Gardens

1st half (8-10)
Joe Termini
Frank Ladent Co
Willie Higgle Co
2d half (11-14)
4 Clifton Girls
B & J Creighton
Tobey Wilson Co

FT. WAYNE, IND.

Palace
1st half (8-10)
Masters & Grace
Eddie Ross
(Two to fill)

INDIANAPOLIS

Palace
1st half (8-10)
Roy Rogers Co
Lemeau & Young
Herbert Faye Co
Joe Fanton Co
(Others to fill)

Lexington, Ky.

Bea All
1st half (8-10)
Kafka Stanley & M
(Two to fill)

Keith-Albee

Irene Bordini
Freda & Palace
(Others to fill)

Regent

2d half (5-8)
Aussil & Czech
Lander Bros
Joe Dancy
Harry Shannon Co
(One to fill)

Riverside (2)

Black & Gold
Miller & Gerard
Hamilton Sis & F
Jerry & Baby Gr
Billy Glason
Corinne Tilton
Shean & Cantor
Kitaro Japs
(One to fill)

Atlantic City

Earle
2d half (5-8)
Schwartz & Ch'rd
Shirley Dahl
Jack Clifford
Wm Desmond
(One to fill)

Baltimore, Md.

Hippodrome (2)
Tom Rolly
Reed & LaVere
Leonard & Culver
Roma Bros
(One to fill)

Maryland (2)

Dancing Girls
Geo Dormond
Castleton & Mack
Johnny Hyman
Fleurde Joefries
Hackett & Delmar
Barry & Whitledge
Posing Act
(9)

Hampton

2d half (5-8)
Carr Bros & Betty
Ralph Greenleaf
Harry Holmes
A C Astor
Deno & Rochelle
Adelle Verne
Ludwig Satz Co
Bill Robinson
Lamont 4
(9)

Cardini

Billy Glason
Hyde & Burrell
Gord
(Others to fill)

Bushwick

2d half (5-8)
Pastor & Caprio
Harry Fox Co
Francis X Silk
(Two to fill)

Flatbush (2)

De Kos Bros Co
Harry G Ellsworth
Beverly Bayne Co
Edith Clifford
J C Ellinger
Hoctor & Holbrook

Greenpoint

2d half (5-8)
Healey & Cross
Davies & Nelson Co
Vox & Vaniers
Fleeson & Moore
Act Beautiful
(9)

Orpheum

2d half (5-8)
Grace & Turner
Adams & Fitz'ld
Alexander & Co
(Two to fill)

Prospect

2d half (5-8)
A & M Havel
Edward & C
(Three to fill)

Rivers

Chevaier Bros

Orpheum

2d half (5-8)
Grace & Turner
Adams & Fitz'ld
Alexander & Co
(Two to fill)

Prospect

2d half (5-8)
A & M Havel
Edward & C
(Three to fill)

Rivers

Chevaier Bros

Orpheum

2d half (5-8)
Grace & Turner
Adams & Fitz'ld
Alexander & Co
(Two to fill)

Prospect

2d half (5-8)
A & M Havel
Edward & C
(Three to fill)

Rivers

Chevaier Bros

Orpheum

2d half (5-8)
Grace & Turner
Adams & Fitz'ld
Alexander & Co
(Two to fill)

2d half (11-14)

Sidney Grant
Odunn Day Co
(One to fill)

MUNCIE, IND.

Wynor Grand
1st half (8-10)
Kranz & Walsh
Kokin & Giallati
(Two to fill)

2d half (11-14)

Mankin
Lemeau & Young
(Two to fill)

T. HAUTE, IND.

MUTUAL WANTS HEAP BIG COIN FROM COLUMBIA

**Conspiracy Charged and
\$1,000,000 Asked—
Nothing Bid**

After stalking Beef Trust Billy Watson, owner of the Lyceum, Paterson, N. J., for a month, the Mutual Burlesque Association served Watson last week in a suit for \$1,000,000 against the Columbia Amusement Co., as a co-defendant, charging conspiracy with intent to damage its business and to reflect upon its standing as a producer of burlesque shows. Watson owns the Lyceum, Paterson, Columbia stand.

Sam Scribner, president of the Columbia, was served Monday of this week. Hurlig & Seamon and other Columbia officials are also to be served. George Dresselhouse, treasurer of the Columbia, was also served.

The complaint alleges that the Columbia influenced public officials and the police, by spreading propaganda against the Mutual shows. It also blamed the Columbia for the police raids on various Mutual houses.

A photostatic copy of a letter from Watson to the Paterson Evening News is attached to the complaint and a circular with a list of arrests and convictions of Mutual Circuit shows and players and addressed to ministerial societies, police commissioners, women's societies and high school authorities in cities where Mutual shows played, is also annexed.

The Mutual is represented by Nathan Burkan. Cooking for a long time, it was necessary to serve Watson first in the suit, as the Mutual attorney advised that more alleged evidence exists against Watson than any other Columbia house owner, outside of the officials of the Columbia.

It was feared that if the Columbia officials were served first Watson would remain outside of jurisdiction.

The move for a temporary injunction is returnable May 9, before Justice Gavagan in the Supreme Court.

Indecent Show Trial May 6

The trial of Barney Kelley, manager, and 11 members of the East Houston Street Winter Garden burlesque company was again postponed until May 6 in Special Sessions.

All are charged with giving an indecent show.

22 Mutual Franchises for Next Season—14 Later

Mutual wheel has issued 22 franchises so far for next season. Fourteen more franchise holders will be announced in the near future.

Shows and owners to date designated are:

"Bright Eyes," Joe Catalano; "Speed Girls," H. B. Todd; "Step Along," Sam Morris; "Dimpled Darlings," Ed Sullivan; "Happy Hours," Sam Raymond; "Round the Town," Ed Ryan; "Naughty Nittles," Gus Kahn; "Ginger Girls," Otto Kleves; "French Models," Joe Perry; "Candy Kids," Jake Potal; "Night Life in Paris," Lou Reals; "Land of Joy," Al Singer; "Sugar Babies," Harry Fields; "Big Review," Harry Dixon; "Academy Girls," George Jaffe; "Record Breakers," Jack Reid; "Follies of Pleasure," Rube Bernstein; "Bathing Beauties," Rube Bernstein; "Laffin Thru," S. W. Mannheim; "Band Box Revue," S. W. Mannheim, and an untitled new show owned by Jim Bennett.

H. & S. Trial Today

The trial of the four men and four women arrested March 29 in Hurlig & Seamon's 125th Street theatre, for engaging in an alleged indecent stock burlesque performance upon its stage, came up before Magistrate Vitale in Washington Heights Court at 10 o'clock today (Wednesday).

This case has bobbed up several times only to be postponed, but last week Magistrate Vitale announced there would be no further delays.

The case against Manager Shiftman of the Lafayette theatre and the members of the "Kentucky Revue" (colored) under a similar charge is scheduled for the uptown (W. H.) court May 24.

BURLESQUE ROUTES

MUTUAL

Follies of Pleasure—L. O. Ginger Girls—Cadillac, Detroit. Happy Hours—Academy, Pittsburgh.

Kuddling Kutties—Alhambra, New York.

Parisian Flappers—Star, Brooklyn.

Round the Town—Garden, Buffalo.

Stone & Pillard—Gayety, Montreal.

Sugar Babies—Empress, Chicago.

Engagements

Frank Anderson, "Parisian Flappers" (Mutual) re-engaged for next season.

Will King at Moore, Seattle

Portland, Ore., May 3.

Will King's musical stock company will move to the Moore, Seattle, opening around May 20, instead of the President there, as previously reported.

ABE REYNOLDS LEAVING BURLESQUE FOR VAUDE

Abe Reynolds, featured burlesque comic in that branch for the past 20 years, is retiring from the burlesque field for vaudeville next season. Reynolds has signed an Orpheum Circuit route to open in August.

Reynolds' departure from burlesque withdraws another "name" comic from the Columbia wheel. He was featured this season by Hurlig and Seamon in "Give and Take."

Nightly Change Opera In Burlesque Theatre

The New York Civic Opera will open at Miner's Empire, Newark, Columbia burlesque house, May 8, booked by Ike Weber.

The Opera company will change program nightly and remain at the house as long as business warrants.

BOOKMAKERS' HEARING UP

Salt Lake City, May 3. Hearing on the charges brought against three alleged bookmakers, following raids made by special deputy sheriffs several weeks ago, was continued by City Judge N. H. Tanner. It is believed to be the strongest case of the State, and on this decision will in all probability hinge the fate of other cases.

In this instance four deputy sheriffs are declared to have placed bets on the horse races.

De Kalb's Stock Out

The De Kalb, Brooklyn, N. Y. (S-S Circuit), reverted to its former vaude policy this week, May 2, displacing tab burlesque, the policy since the discontinuance of vaudeville some months ago.

The house is playing five acts on a split week booked by Fally Markus.

Yorkville Flops Stock

The grind tab burlesque policy at Hurlig and Seamon's Yorkville, New York, was scrapped after the first week.

"Lucky Sambo," colored musical, is in the house indefinitely.

STAR, CHI, PENDING

Chicago, May 3. Kraus & Fox are trying to get the Star here for burlesque. Deal is said to depend upon whether Mutual will take the lease.

Mutual some time ago tried and failed to get the then Shubert leased LaSalle theatre in the loop.

Complaint for \$6.80

Salt Lake City, May 3. Complaint charging Billy Mitchell with embezzlement of \$6.80, representing winnings of a horse race April 15, while acting as agent for A. E. Smith, was issued recently by Assistant County Attorney E. F. Allen.

Otto Borchert Drops Dead At Climax of Speech

Milwaukee, May 3.

Otto Borchert, president of the Milwaukee baseball club and half owner in the Cream City Athletic Club, promoting fights in the Milwaukee auditorium, dropped dead last Wednesday night while addressing Milwaukee baseball fans at a "booster banquet."

The banquet was staged at the Elks Club and Borchert was just at the climax of his talk when stricken by apoplexy. Death was almost instantaneous.

Borchert, known to American Association fandom in every city of the league as "Oh, Otto," was nationally known in the sport world. His life story of having risen from peanut vender at Athletic Park to owner of the "Brewers" and having accumulated upwards of a million, has been exploited in mid-western newspapers for years.

Borchert, 53, was buried Saturday by the Masons after "sorrow lodge" services at the Elks club. It was announced that his widow will continue to control the ball club with Henry Killilea as her legal advisor. Killilea is attorney for Ban Johnson and the American league.

HOFF'S 20% OF TUNNEY

Los Angeles, May 3.

According to reports out here, Gene Tunney must turn over 20 per cent. of his entire earnings in the ring and from theatrical enterprises to Bobo Hoff, Philadelphia sporting man.

Several days before the battle with Dempsey Tunney is said to have needed \$50,000, and he and his manager, Billy Gibson, called upon Hoff for the loan. Hoff figured that if Tunney lost the fight he would have a long wait to collect, so he offered a proposition in which he informed the fighter and his guide that he would let them have the amount providing he were let in on the gross earnings of the champ. The agreement was then signed, according to the story.

It is said that Hoff will receive at least \$200,000 within the next year from his investment in Tunney.

Comm. New Ruling On Transportation of Horses

Washington, May 3.

The Interstate Commerce Commission has revised the rules governing the free transportation of attendants with race horses, polo mounts and show horses via the American Railway and Southeastern express companies.

The ruling settles an investigation started by the Horse Association of America, it being claimed the previous rules of the express companies were unreasonable.

The commission's action requires that the following schedule prevail: Race Horses—Horses per car, 4 and less, 2 attendants; 8 and over 4, 4 attendants; 9 and over, 6 attendants.

These attendants are to ride free with the commission finding that "the alleged unjust discrimination and undue prejudice will be removed by the rules herein prescribed."

MARRIAGES

Sarah Farnum, daughter of William Farnum, to William Gerard Tuttle, oil man of Whittier, Cal., in Los Angeles, April 29.

Grace Eleanor Baker to Edwin W. Scheuing, April 21 in New York. The groom is with the Artists' Bureau of the National Broadcasting Co. in the booking department. Grethel Flair to George Ebey in San Francisco, April 27. Bride is secretary to the groom, manager of the Fulton theatre, Oakland, and a member of the stock there.

Howard Melson, known as Mel, (vaudeville chalk cartoonist) to Faustina Orner, formerly of the "Golden Visions" at the Little Church Around the Corner, New York, April 25. Mel is now in newspaper work and Miss Orner conducts a physical-perfection studio on Broadway.

John Sullivan to Lillian Conover in New York May 1. The groom is head of the Sullivan theatre ticket agency.

Samuel Schwartzberg, theatrical attorney, has removed his law offices from the Times to the Long-acre building, 1476 Broadway, New York.

COLUMBIA'S 24 SHOWS TO OPEN NEW SEASON

**Mostly Girls — Also 24
Weeks — Burlesque Cir-
cuit Tightening Up**

Columbia Burlesque will drop several weak houses and an equal number of producers, increase the size of the choruses and concentrate on girl shows next season.

According to Sam Scribner, the circuit will start the season with about 24 weeks and an equal number of shows. The best houses on the circuit will be retained, based upon the average grosses of last season. This will allow the circuit to tighten up and get rid of those stands where the grosses were consistently off, regardless of the merits of the attractions and where, as a result of this, the average for the entire circuit was pulled down.

The new lay out will mean a jacking up of producers and the elimination of several of those who cheated last season on production and book, discounting low grosses in advance.

It is Scribner's claim that several of the producers were below the standards set by the stock burlesque companies in the cities of the circuit and that in addition the stock burlesques were exhibiting larger choruses.

Several legit attractions will be played but burlesque will predominate. The eliminations will make way for several new faces in the ranks of the producers and the choruses may be increased to 20 girls or more.

Ray Berry's Elopement With Chase Romance

Galesburg, Ill., May 3.

Ray Berry, 31, and Jack Collins, his partner, in staging 100-hour auto endurance drives and other dare-devil stunts in this vicinity, became involved in a long-distance romance chase last week which caused one girl to be held in jail over night, after her sister had eloped with Berry and married him.irate parents of the girl were at the bottom of all the trouble.

Berry married Grace Beatty, 17, in Galva, a little town near here, last week at a secret wedding. Her older sister, Eva, who was in Grace's confidence and assisted in the elopement, was charged by her parents with contributing to the delinquency of a minor but the charges were dismissed in police court.

Grace gave her age as 13 when the marriage license was applied for. Berry's wife is reported to have died last August, despite a blood transfusion which Berry underwent in effort to save her life.

Eva said that all her trouble came when her folks suspected she was about to follow her sister's example with Collins as her fiancé. She denied knowing him and inasmuch as she had but 15 cents, said it was impossible to travel anywhere to meet him, as her parents had charged.

COAST TO COAST FOOTRACE

**C. C. Pyle's Latest Idea—After
\$75,000 Prize Fund—\$25,000 for
Winner—Figure 90 Days**

Los Angeles, May 3.

A transcontinental foot race of 3,100 miles, from Los Angeles to New York, is being planned by Charles C. Pyle in his latest sport exploitation stunt.

Ninety days or more are expected to be consumed during the run, which will start from the Coliseum here and wind up in the Yankee stadium.

Entry is open to any one, with the condition of the runner providing his own trainers. A \$75,000 prize fund is sought, with \$25,000 in cash going to the winner, who will have to average 32 miles daily, according to Pyle.

The promoter expects the venture to net him around \$299,999.

**THANK TO LEWIS TALBOT AND THE COLUMBIA CIRCUIT
38 Weeks of Business, Pleasure and Contentment!
ENTIRE CAST RE-ENGAGED**

"WHITE CARGO"

SEASON 1927-1928

ROBERT BURNS

"Witzel"

DENNY MULLEN

"The Skipper"

JOHN C. LOUDEN

"The Engineer"

MAURIE MORRIS

"The Doctor"

TOM G. JONES

"Ashley"

JOSEPH FORTE

"Langford"

WM. MARBLE

"The Missionary"

EDUARD HUDSON

"Worthing"

CHRISTINE COOPER

"Tondeleyo"

ALLINE ROGERS

"Tondeleyo 2nd"

ALONZO GILLEN

"Jim Fish"

During May We Will Renew Broadway Acquaintanceships

WHERE TO FIND US AFTER JUNE 1

MESSRS. BURNS & JONES, LONDON; MR. AND MRS. FORTE, WILDWOOD-BY-THE-SEA; MR. AND MRS. MAURIE MORRIS, LAKE JAMES; MISS COOPER, LONG BEACH; MR. MULLEN, UNDER THE BIG TOP; MR. MARBLE, N. Y. A. CLUB; MR. AND MRS. LOUDEN, WILDWOOD; MR. HUDSON, SAN ANTONIO, TEXAS; MR. GILLEN, COLUMBIA, S. C., AND LEWIS TALBOT, AT HIS DESK AT

1010 COLUMBIA BLDG., N. Y.

WHERE HE WILL BE PLEASED TO TALK BUSINESS TO
GOOD DRAMATIC PEOPLE IN ALL LINES FOR
The Most Remarkable Drama of All Time

"RAIN"

"EVERYBODY PLAYS BUT FATHER"

DICK KIRSCHBAUM
Writing Copy

WALTER E. BERGER
Ordering Paper

BLACKJACKING NEGRO HELD WITHOUT BAIL

Robert Ockrey, Chauffeur,
Beat Lone Woman—Court
Compliments Detective

Robert Ockrey, undersized negro, arrested last week on the charge of waylaying homeward-bound women, was arraigned in West Side Court before Magistrate Brodsky and held for trial in General Sessions. The court fixed no bail. Ockrey, a powerfully built chauffeur, stated he lived at 327 West 57th street.

Ockrey was arrested by Detective John Kennedy of the West 47th street station in a hallway at 939 Eighth avenue after he is alleged to have beaten Mrs. Marion Tracy, who resides at that address. She had just reached the second floor when Kennedy heard her scream. When he reached the second landing he found the negro still beating Mrs. Tracy with a blackjack.

Kennedy and Ockrey fought it out on the landing. Ockrey soon needed medical attention. The negro has been sought by the entire detective force of the West 47th street station. Captain Edward Lennon, in charge of the uniform force of the West 47th street station, had also joined in the man

Mrs. Snyder's Chances

Around Times Square last week odds of three to one were quoted that Mrs. Ruth Snyder would escape the electric chair for the atrocious murder of her husband. That was after she had told her story on direct examination.

There was no idea that she might be acquitted but one married bozo piped:

"If that dame beats the case, every married man will take it on the lam. Me for Canada."

hunt. Half a dozen women had been attacked by Ockrey, the police allege. Rather than face the notoriety some failed to come to court.

Young Girl Fought Back

Marion Miller, 19, show girl, with "Radio Dolls," identified Ockrey as her assailant. She lived at 311 West 46th street. She explained to the court how she fought Ockrey off. Another victim was Mrs. Helen Fitzgerald, of 413 West 53d street. She was returning from a show when Ockrey threw her into a hallway at 53d street off Broadway and beat her unconscious with a blackjack. An ambulance surgeon placed six stitches in her head. She also identified Ockrey as her assailant.

The magistrate complimented Kennedy and wrote a letter to Police Commissioner Joseph Warren extolling his bravery. "It has come to a pretty pass," said the court, "when our women are not safe on the streets."

'Biscuit Shooters' Trouble On Riverside, Near Sailors

Eileen Byrne, 17, employed by the National Biscuit Company, and living at 120 West 100th street, was fined \$5 in West Side Court by Magistrate Henry Goodman. Eileen was headed for the jail to spend the five days in lieu of the money when a fellow prisoner slipped her the necessary cash.

Eileen, whose job is known to most boys on the West Side as a "biscuit shooter," was arrested in Riverside drive park and 102nd street by Policewoman Catherine Aloncle. The latter was escorting several young girls out of the park to escort them home.

One of the girls was the younger sister of Eileen's. Eileen intercepted Mrs. Aloncle and demanded why her sister was being taken out of the park. The "copper" explained who she was and then alleged that she was struck by Eileen.

Where the arrest took place is close by the naval fleet. Many sailors gathered around and the uniform police had to escort Eileen to the police station. She denied the assault and said she didn't know who Mrs. Aloncle was.

Dryden's Long Sentence

For his part in the theft of two checks totaling \$153,000 belonging to the Moredall Realty Co., owner of the Capitol Theatre building on which he and four others collected \$148,000 in cash, Charles J. Dryden, 42, one of the cleverest confidence men who has ever operated in the Broadway district, was sentenced to State's Prison for from five to ten years by Judge Cornelius F. Collins in General Sessions.

Dryden had been found guilty of forgery in the second degree by a jury a week ago. Two others connected with the plot pleaded guilty and were previously sentenced.

Few Women Drivers

It is daily noted on the main traffic arteries of New York City that the woman driver of autos, once frequent and looked upon as a menace on the road, is disappearing.

It is attributed to the inability of women to handle themselves in the congested traffic of New York, that also works havoc upon the nerves of non-professional male drivers.

Accordingly, the chauffeur or professional driver, at one time apparently doomed to extinction or taxi cabs, is now increasing amazingly, and for the same reasons.

WRONG SPOT FOR JOKE

Henry Rogers, 38, ex-army captain, who stated that his home was in Waterloo, N. Y., met his Waterloo at Broadway and 42d street when he told a Scotchman a joke that did not meet with the latter's approval. The Scotchman punched Rogers in the nose. A crowd collected and Rogers was arrested on the charge of disorderly conduct.

Magistrate Louis Brodsky asked Rogers to explain the story. He did. He narrated that he picked up the Scotchman in a speakeasy off Mazda Lane. They became quite chummy. Rogers, who claims to be an expert raconteur, told the Scotchman all kinds of jokes touching upon all races but the Scots. His friend had no "burr" and he didn't know he was a Scotchman until belted.

"I told him, Your Honor, that you can get a drink out of a coconut, but you can't out of a Scotchman. I had no sooner told the story when he dealt me a terrible blow on the nose. Before I could retaliate I was arrested."

The court enjoyed Rogers' story, but told him to pick his joke spots better hereafter. The court then discharged him.

There Are Old Fashioned Stenogs—Believe It or Not

By way of proving there are still a few old fashioned girls presiding as stenogs in Times Square, one theatrical agency has had a tough time retaining help through the girl's objecting to the smoke fumes spread by visiting actors in search of bookings. Four have quit within six weeks. The next applicant for the unfilled position will have to declare herself on the smoking angle before landing the spot.

Over \$100,000,000 Yearly From Unlawful Income in U. S., Treasury Dept. Estimate

Washington, May 3.
Over \$100,000,000 annually in the United States comes from unlawful income, principally bootleggers, is the estimate by officials of the Treasury Department. This amount is involved in an action before the U. S. Supreme Court. The Government argued that bootleggers and others hav-

ing incomes from unlawful sources must file federal income tax returns.
During the presentation of the case Assistant Attorney General Willebrandt stated that the constitutional protection against self-incrimination does not apply to tax returns.

'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" "Big Parade"
"Old Ironsides" "Camille"
"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—"Venus of Venice" (Constance Talmadge)
Paramount—"Cabaret" (Gilda Gray)
Rialto—"Children of Divorce" (run)
Rivoli—"Chang" (run)
Roxy—"The Yankee Clipper"
Strand—"His First Flame" (Harry Langdon)

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 best 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" hostess. Noisy and colorful as ever.

Frolics—Former Cameo Club under Jim Redmond's direction with elaborate revue; another very worthwhile spot to take in.

("Class" Night Clubs)

Mirador—One of ultra rooms; "drees" essential. Good dance team and the unique dance-compelling Johnny Johnson terp music; boys are also excellent entertainers.

Club Richman—The debonaire Harry at the helm with excellent show as money's worth for \$4 covert.

Montmartre—Mitty and Tillie, 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 Pavillion Royale on Merrick road, near Lynbrook. Roadhouse season starting early. Formal openings around May 1.

RECOMMENDED DISK RECORDS

Victor No. 20562—One of the Waring's Pennsylvanians' biggest novelty records. "I Wonder How I Look When I'm Asleep?" and "I've Never Seen a Straight Banana" are the titles. Plenty of novelty to them both, with Tom Waring contributing vocally.

Columbia No. 922—Ted Lewis' favorite, "When My Baby Smiles at Me," is revived, with a more up-to-date "Keep a Little Sunshine in Your Heart," which the energetic Ted handles in best manner.

Brunswick No. 3444—Ben Bernie's "Ain't She Sweet?" and "I'm Looking Over a Four-Leaf Clover" are characteristic Bernie recordings—smooth, peppy and dance-inspiring.

Edison No. 51918—Frederick Kinsley at the Midmer-Losh again clicks with "My Sweetheart Waltz" and "Roses for Remembrance," a pair of melody numbers that permit for excellent symphonic effects on the organ.

Victor No. 20564—The Revelers are at their best in "Yankee Rose" and "So Blue." The quartet exacts the most possible from the march "rose" song and the syncopated waltz.

Columbia No. 947—Harold Leonard and his Hotel Waldorf-Astoria Orchestra are debut artists for Columbia. Leonard is a metropolitan radio favorite, and "Roses for Remembrance" and "Mine," with vocal choruses by Franklin Baur and Lewis James, evidence the wherof and whyfor of his reputation fulsomely.

RECOMMENDED SHEET MUSIC

"The Far-Away Belle" "The Winding Trail"
"I'm Back in Love Again" "Side by Side"
"All I Want is You" "The Love Waltz"

When It's a Gulp

Nowadays in the Square when anyone gulps or even grepses, instead of the formal "Pardon me," he says:

"speaking."
The blank space is filled up by your favorite etherized announcer.

Chemical's Branch Starts \$4,000,000 Deposits Mon.

Deposits to the amount of \$4,000,000 were reported recorded at the Chemical building branch of the Chemical National Bank Monday, the day of its opening.

The bank is on the second floor of the building.
May 2 also marked the 103rd year of the Chemical's existence.

'ROUND THE SQUARE

Shooting Craps Gambling Lessening

Shooting craps has not the vogue around Times Square as formerly and but recently. Its healthiest support came from outside the professional gambling fraternity. These outsiders with the majority in the show business have appeared to have gotten some sense at last. Their decision is that you can't be at the professional game. The most willing suckers of a few months ago swore off quite a while back. One of them, since swearing off, has bought and paid for property on Long Island, purchased an expensive car, paying cash, and has a balance in the bank. Previously he was always paying off I. O. U's. Now he says if anyone ever catches him on the sucker list for a crap game, they have his permission to send him to an insane asylum.

Another is on the craps water wagon, but only because the other week when playing an out of town date for which he received \$2,000 from the theatre, he went up against it "just once more" and lost \$11,000 at one sitting.

Queens Bus Line Boom

The Ruth Snyder-Judd Gray murder trial has unconsciously proven a lucrative side-show for Times Square and particularly for the bus line operating between 43d street, New York City, to Queens Village, L. I. The latter locality is the home of Mrs. Ruth Snyder.

Since the murder trial has been in progress in the Queens County Court the Village bus line has been doing a land-office from the curious taking the trip out to look over the home of the Snyders and hoping against hope for a glimpse of little Lorraine Snyder, 9-year-old daughter of the accused and deceased, either errand bent or frolicking with neighboring youngsters.

Last Sunday the pilgrimage of the curious to Queens Village was so great that the bus line which generally operates three buses pressed several other buses of less important routes into service and has had them going ever since.

Since becoming aware of the possible revenue blown up by the trial the bus drivers have been equipped with a special lecture which they spiel off to the occupants when confronting the Snyder residence in Queens Village.

Georgie O'Ramey's Forgotten Story

Georgie O'Ramey, with "The Ramblers," got nicely started on a story the other evening and was doing it in accent quite well, when she suddenly stopped to inquire: "Does anyone know the finish of this?" No one did. Miss O'Ramey declared it was a good story and she would phone over the finish some day, refusing to accept any of the substitutes offered on the spot.

The story ran along this line:

A Hebrew had the hot dog concession in front of the J. P. Morgan banking house on Wall street. As an acquaintance of J. P., he paid nothing for it. Another Hebrew and a friend kept calling daily to inquire how business was, with the hot dogger saying it was fine, his daily profit having grown from \$30 to \$250 a day.

Whereupon the friend asked for the loan of \$50, but the hot dog trainer said: "I can't do it because me and Mr. Morgan—" and that's where Georgie flopped.

Bartenders' Salary Cuts

With the general bad business conditions hitting the Times Square speakeasies salaries of the nether side mixers have dropped considerably. A year ago an alert barkeep could command and get anywhere between \$60 and \$75 but since the bottom fell out of business generally the scale also has toppled from the above figures to \$35 and \$50 for a seven day week.

Most of the higher priced "mixers" have passed along to better spots or have opened up opposition joints.

14-Year-Old Fruit Peddler

An enterprising youth of 14 years has been making lucrative revenue in peddling fruit among the various independent booking agencies of Times Square. Despite his youth the vendor is a psychological salesman, making entry to the bookers offices when agents are thickest and more often than not taking the agents over for the tariff on buying all around for bookers and office help.

Not over 75,000 of the French style of phone receiver will be made this year by Western Electric for distribution throughout the entire country by the phone companies. It's not known how many were allotted for the New York City territory. A charge of 50c monthly is made for the phone by the company.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Ned Wayburn's "Promenaders" started at the Palace Monday in simple organdy dresses of pink with yellow sashes and large hats. "Fiesta" was well sung and beautifully dressed in white lace, the shawls that followed were nothing unusual, neither were the fringe trimmed dresses worn with them. A costume of silver spangles and fringe for a tango was good looking with the touch of scarlet in the hat. The gypsy skirts were of vari-colored chiffons and with black bodices and blue silk kerchiefs.

The prettiest of the old waltzes was dressed in flesh crepe satin nicely draped, the train coming from the side and accompanied by the expected ostrich fan in blue. Bead trimmed crepe pajamas were also pretty. The "Palm Beach Walk" was modestly dressed in yellow and grey. The girls danced well and looked good, so each was rewarded with a nice bouquet at the finish, probably sent by Ned.

Janet Beecher, with Crane Wilbur, in an interesting sketch, wore an ensemble of black and flame that had the flying ends of the dress collar hanging outside the coat in back.

Irene Bordoni's speech was as good as anything in the act, as pleasing to the audience. Her Spanish costume was beautiful, yellow with large black velvet bows, while the coral velvet, whose narrow lace collar stood up in back, was certainly becoming. She wore at least three inches of bracelets.

Future Stars

Clara Bow and Esther Ralston are the "Children of Divorce," past and present. Clara had six parents, five fathers and one mother. She naturally rushed into marriage as the first move in her game of chess knowing she could check her mate when she liked. When her plans miscarried she took the other way out in a really touching scene with Esther.

But Esther had profited by her own and others' experience and her problem was finally solved. Though Clara and Esther are starred and deserve to be, the young women who underaged them as the children ought to reach the same exalted state some day too.

Both the stars wear expensive clothes as was to be expected from the richest girl in America and one trying to be, but those heavily beaded trailing creations make Esther look like a not very animated icicle, which she is not.

"War Horse" and History

See "War Horse" to talk about dumb luck! Think of a big awkward cowpuncher becoming a bigger and more awkward private, when the word didn't refer to offices or grounds. After doing everything wrong trying to do right, he practically deserts his company to save his horse. And where should he land but in a German occupied village where he captures lots of enemies and saves all his company from being village "blown to bits" if they crossed the bridge by crossing it himself on his noble steed.

And his hair wasn't even disturbed.

If the children of the future learn history from the movies they'll have some funny notions.

"Marines" for the Boys

Loew's State got a good break this week with "Tell It to the Marines," just when the United States Navy is in New York.

Miss LaVelle, of Browne and LaVelle, handled her conversation expertly, although "Woolworth popular song counter" stuff is either very old or very new, as they haven't sold music for years unless starting recently. Her gown was black velvet, lace edged, with cloth of silver vestee and hat. It was sleeveless so the bands of brown fur at the wrists must have been something new in bracelets.

Cunningham and Collins Mardi Gras was apparently the same as when seen previously.

Busy Dog Actor

Rin-Tin-Tin is a police dog so perhaps that's why the picture is called "Tracked by the Police." They called him "Satan" on the screen but "Rinty" on the program. A dog's life isn't all it's barked up to be. Satan "with the heart of a lion and soul of a child" had the care of all the humans and his own beautiful mate as well. He ran miles and miles, scenes on the sand dunes very effective, knew more about the machinery than most of us, saved Virginia Browne Faire for Jason Robards, but what happened to the villain wasn't shown. Not that anybody cared as long as he stopped blowing up the dam and doing other uncouth things. But after all the dog's the thing and a great big beautiful thing at that.

Smart Colored Porter

Naturally the colored porters who accompany railroad presidents on their private cars are intelligent but the "Lost Limited" had one who could read the Morse code when flashed from a tin can. He was probably only portering because of love for the work. The president's son was a fine upstanding young man, even if he didn't like railroading and took to hobnobbing. Yet when the villain dropped the stolen money out of his shirt front he pretended not to see it. Naturally he knew his scenario and that the money was not to be found just then.

Ruth Dwyer helped Reed Howes rescue the "Lost Limited" in time to win the race and the contract.

Policeman for Every Home

"Fangs of Justice" appear in more than the title of this picture—at least the fangs do. Close-ups of "Silverstreak" were fierce enough to scare a lion tamer. He had been in the war too, so he hid the important last will in his master's army outfit and it seemed likely another war would be needed to vindicate the hero. However, the villains helped find it and only for "Silver" it is impossible to think what might have happened.

If every home had one of these dogs the police could all resign.

Madge's "Ankles"

The "Ankles Preferred" were Madge Bellamy's although the idea seemed to be that any and all others equally as distracting would take a girl further than brains. They did, too, not saying in what direction, but a girl who spells her name "Norah" finally got a rush of brains to the head and ankled her way home to the "rooming house" with dumb-waiters and kitchens in each "room." The jobless hero who had just won \$5,000 and a \$7,500 job was waiting to be accepted.

FOOLIN' 'ROUND

IN HOLLYWOOD

By Miss Exray

Deaz Maz:

Never go so near, Maz, to the shooting of a scene of a movie Friday as the other day. It is too laugh when you get a load of the petty jealousies of the camera men. Reminded me of a bunch of school boys hoping for recognition from their teacher. "All wrong and bum" comes from the guy whose position isn't to his advantage on a shot.

Speaking of a schoolmaster, they have one on this lot and his duties are plenty, going from one set to another. Say, Maz, the sets are not next door to each other but miles apart. So figure what a time he has teaching them their "reading, riting and rithmetic."

Then they have a "Ptomaine Sam." What a name to have wished on you. He supplies the hungry mob. I took a chance and it sure tasted good.

What a jolly time I had, Maz, at a party held at Russel Simpson's home. He sure would make a good Abraham Lincoln. From this remark you can figure what he looks like. As for the Missus, she was a coon shouter in her day, but wouldn't tell the date. I'll say, Hon, she must have been a winner, judging from songs that she put over last night.

The party was held in the basement of their domicile, which they turned completely and artistically into a circus cook tent.

Nettie Nichols sang a few lively and spicy songs. Joe Laurie, Jr., was just himself, witty. He intends returning to this big town and buying one of the studios. He didn't care which one. But before he left New York he was going to buy himself a high hat. And, oh, Maz, he'll use it when back here.

THEATRES CARRY ON

(Continued from page 1)

theatre, controlled by the Saengers, has not missed a performance, although the town is covered with two feet of water.

Greenville, Miss., deluged to a depth of eight feet with the roaring currents, is in darkness, and the new Saenger theatre there, on which almost \$100,000 had been spent in rehabilitation, is a total wreck.

The Saenger, at Pine Bluff, Ark., is still in operation, with patrons paddling up in skiffs and on the tops of improvised rafts. The theatre is being kept open to maintain morale among the townspeople.

The business district of Vicksburg, Miss., is inundated but performances are being given in its several picture houses.

The whole Mississippi Valley is steeped in such misery as it has not witnessed since the Civil War.

Its theatres cannot possibly return to normalcy for many months. New Orleans thus far has escaped the raging waters. An artificial spillway, provided 12 miles below the city, by blowing out a mile of levee front, will lower the water here two feet, according to the engineers, and render the South's metropolis free from danger of overflow.

Provision of the spillway has relieved the severe strain and tension of the people, and attendance at the theatres here has increased as a consequence.

Little Rock, Ark., May 3.

Local motion picture theatres report weekly gross receipt decreases from 10 to 40 per cent. as a result of flood conditions. No further decreases are expected.

Floods mainly affect agricultural sections east and southeast of Little Rock. Railroad conditions are improving and should assume a normal aspect shortly.

Reconstruction work will take considerable funds for work mostly on the highways and railroads.

Pine Bluff, Ark., May 3.

The floods in Arkansas and Louisiana have broken all local train and bus line schedules. Vaudeville circuit programs have been cancelled, none playing here during the past two weeks. Films have been arriving late and busi-

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Hollywood Hotel, Hollywood.

The sort of a morning after I ran into on my visit to the DeMille lot is, the sort that doesn't demand ice water or asperin tablets. It was true that the people out there couldn't get down to work but it wasn't because they felt badly or had headaches. It was the result of another form of intoxication. They were drunk with joy. For it was the morning after the opening of DeMille's "King of Kings" in New York and the critics there had pronounced it one of the greatest pictures ever made.

Barrett Keisling, the praise impresario, had posted wired excerpts from the reviews on the bulletin board and the crowd around it all day long was four deep. There was more handshaking than at a Presidential reception, for everyone on the DeMille lot—nearly everyone in Hollywood for that matter—had found some part in the making of the picture.

As for taking credit for the success, well, everyone was doing that, too, which is only human, after all; fortunately there was enough credit on this picture to go around.

But even happy people have to eat so there followed a "swindle sheet" lunch with Mr. Keisling and Charles West, his associate, at the little restaurant across the street, surrounded by actors in their make-up, directors in their knickers and scenarists, title writers and authors in their horn-rimmed.

Then we stepped from the dazzle of a hot California sun into a blinding snowstorm. Of course, it was a tailor-made snowstorm but it looked real enough to make me wish I hadn't put the furs in moth balls. The scene was from the new Rupert Julian picture, "The Country Doctor." As Rudolph Schildkraut, in the title role, stepped into the little country cabin he was followed by a propeller-hurled blast of cotton snow that looked enough like the real thing to satisfy anyone's craving for winter.

At that the real thing was not entirely absent, for someone had brought a tubful of cold, wet snow from the mountains around Lake Arrowhead, so that they might take a close-up of it melting on the country doctor's cap and overcoat. It wasn't wasted either. Virginia Bradford and Junior Coghlan, the two youngsters in the picture, laid claim to it after the scene and then staged a snowball fight across the flower beds of the DeMille lawn.

Getting chilled by the great snows, we migrated south as far as the next set, where we found Alan Hale, directing Vera Reynolds and Kenneth Thomson in a close-up for a picture called "The Mutt." Not seeing any one around who looked like a mutt, I wanted to know what it was all about.

"It's me," Mr. Hale explained. "Anyone is a mutt who can't decide whether he's an actor or a director. After directing for two years I still have to jump in and play a part every so often. Once a fellow's an actor, it's bound to bust out occasionally. You can't reform him."

A real thrill on the Goldwyn lot was watching them shoot a scene in the new Colman-Banky picture, "The Harlequin," a story centering around a little European wagon circus. Henry King, the director, is, by the way, on familiar ground here for he knows the circus, having been in his earlier days about everything on a circus lot except the Wild Man of Borneo. After that, under the suave direction of Henry Arnold, who publicizes the Goldwyn stars, the cameraman caught me in a few stills with the director and Mr. Colman and Miss Banky. Both these stars are charming in their reception of visitors on the set.

Between Hal Roach's "Gang" being out on location and Mr. Roach himself away playing polo, the Roach studio on my visit there presented a rather deserted appearance. But I did have the pleasure of watching my old matinee idol, Max Davidson, directed in one of his Jewish comedies by George McCarey. And meeting Charlie Chase, Monty Banks, Lillian Elliott and "Spec" O'Donnell.

A funny sidelight on this series of Jewish comedies, according to Ray Coffin, ambassador to the press for Roach, is that they are being directed by an Irishman and that three out of the four players—Miss Elliott, Mr. Butler and Mr. O'Donnell—are as Irish as a shillelagh, though they play Jewish parts. And Mr. Davidson is the only one of Jewish blood in the whole company.

The story of how Mr. McCarey, who used to be a lawyer, happened to sell his Blackstone and buy a megaphone is an interesting one. As a budding jurist he hung out his shingle and prepared to starve in an office in Los Angeles. Just about the same time Douglas MacLean, Fred Butler and Richard Dix were working in the Morosco stock company and the four became fast friends. They saw that McCarey had a great sense of comedy and he began to suspect the courts could get along without him. So it was easy to persuade him to go beyond the law and try directing actors. And he quickly jumped into prominence by being the first man to make a close-up of a can of gasoline.

He may be a good director and a good friend of Douglas MacLean, but he isn't a good speller. He didn't know how to spell Doug's name. Neither did I and if the above spelling isn't right, just blame it on Mr. MacLean's press agent.

Strangely enough, these comedies have brought together two people who haven't worked in the same company since the Coast run of "Able's Irish Rose." They are Mr. Davidson and Miss Elliott, who were the creators of the roles of Mr. and Mrs. Cohen when "Able" got his start out here on the coast nearly seven years ago.

Speaking of "Able," another originator of one of its roles is here, Evelyn Nichols, sister of Anne, who got tired of being married three times a day and six times on matinee days, year in and year out. So she has come out here for a rest. I can't blame actors if they do walk out, because I can easily understand how it feels to be too long in the same cast. And I too ran away to California. It is rumored that Evelyn has been approached by the picture people for work in the films.

"Then," she told me, "the first thing they'd probably cast me for would be the part of 'Rosemary' in the picture of 'Able's Irish Rose.'"

ness in local houses is more than one-third off.

Locally, the situation shows signs of improvement but it is getting worse to the south of this town. The South Bend levee broke Friday afternoon, tying up train services a week longer.

Columbus, Mo., May 3.

The flood in the western part of the State will naturally have a depressing effect on the entire section. But the natives have experienced floods before and quickly recovered.

Conditions here, 150 miles east of the hills, are good, with pros-

pects for the future undimmed. Local theatrical business has not been affected as yet.

Fred Weber, manager, Warrington Theatre Players, Oak Park, Ill., will have another stock company next fall.

Stock as a summer policy at the Temple, Camden, N. J., opened May 2, "The Patsy" opening bill. Paul Yawitz, connected with Ned Wayburn, is operating. The company includes William Naughton, Helene Ambrose, Jane Marbury, Elizabeth Fenner, Frank Nilen, Elmer Butman, Alice Dunn, Bobby Livingston and Paul Luck.

Peggy Joyce's Once Flame Comstock, Owes Floum

Los Angeles, May 3.

Stanley E. Comstock, who became prominent through his attentions to Peggy Hopkins Joyce, found himself defendant in a \$1,500 action filed in the Superior Court by L. R. Wharton, assignee for Al Jerome Floum of Miami. The suit was brought on a note given by Comstock to Floum. Gunther Lessing, attorney for the assignee, was

informed by Floum that Comstock is now in Hollywood selling real estate. Floum alleges Comstock lived with him at his home in Miami Beach; that while Comstock was running around trying to get in the good graces of Peggy Joyce, the latter incurred a bill of \$970 with Peck & Peck in Miami, charged to the account of the host.

Floum also says that while at his home, Comstock ran up a \$175 phone bill with calls to New York, where Peggy Hopkins Joyce was at the time.

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15 YEARS AGO

(From Variety and "Clipper")

Controversy between the Keith interests and Martin Beck over Beck's invasion of New York with the Palace, was beginning to approach a compromise on the basis of Keith's buying in on the Palace. At the moment Beck was seeking to take a piece of the P. G. Williams circuit, lately acquired by Keith.

May Yohe was in the midst of preparations for one of her periodical returns to the stage.

The sinking of the White Star liner "Titanic" cast a pall of gloom over Broadway. Henry B. Harris was among the victims.

Max Reinhardt called off his projected Berlin presentation of "The Miracle" due to protests from the clergy.

Plans were drawn for the house at 116th street and 7th avenue, New York (Moss' Regent).

Belle Storey attracted attention as an audience "plant" for Adele Ritchie at the Victoria, and got vaudeville time. Fred Ward (deceased) was her manager.

Sam A. Scribner, general manager of the Columbia Circuit, sent a circular letter to house managers warning them that burlesque shows must be cleaned up.

Lloyd Bingham, husband of Amelia Bingham, fared badly in a rough and tumble in the buffet car of a Pennsylvania train, at the hands of Arnold Grazer. Bingham had become famous for his impromptu battles.

50 YEARS AGO

(From "Clipper")

The Athletics entered the professional baseball ranks against the regular league Brooklyn nine. Their first game was against Hartford, which won, 11 to 0. The interesting thing about the event was that a gate of 50 cents instead of the usual 25 cents kept a crowd of 1,000 outside the gate, while only three or 400 stood the high tariff.

At a meeting of the league officials in Cincinnati, it was voted to change the regulations on the "dead ball" to make it livelier. The same amount of rubber core was to be used but the wrappings would be harder. There was some question whether catchers would be able to handle the harder sphere.

The variety event of the week was the opening of Foster's Coliseum, Detroit, described as an impressive, modern theatre. It had 430 cane seats in the orchestra and cushioned benches in the gallery for 300 more.

Racing fell upon hard times. The law against pool-selling or even betting was passed in Albany and it was predicted that all the New York tracks would be forced to close. The land occupied by the Prospect Park racecourse, Brooklyn, was offered for sale under the hammer, the third metropolitan track to pass out in a few years.

Jarrett & Palmer retired from the management of Booth's theatre, New York, the last attraction at the house under that management being Frederick B. Warde.

James H. Hackett, noted Falstaff of his day and father of the romantic actor, James K. Hackett, had died a short time before. Instead of leaving a fortune as had been expected, his home at 35 Front street (now a street of shabby warehouses) was sold under the hammer. It brought only the amount of a mortgage and a deficiency judgment was taken against the widow.

ANOTHER SEASON ENDING

Another season is ending for the theatre. There's but one branch of it with any reason for elation. That's pictures.

The cry of this country being over-theated appears to be simmering down to the fact that it's over-theated with everything but pictures. Last week the Roxy theatre did a net gross of \$98,800, a drop of \$25,700 from the net gross at the same house of the week before. How many other theatres in the nation of any policy, did \$25,700 last week or any other week of this season? First time the Roxy had dropped below \$100,000 in seven weeks, and in that time played to over 1,000,000 people.

And if that's not fair, then the Paramount with its \$70,000 weeks or the Capitol with its \$65,000 weeks or "The Big Parade" to \$1,500,000 in 75 weeks on Broadway (Astor) at a \$2 scale, or "The King of Kings" that drew \$14,800, over capacity, at \$2 to the Gaity last week, or the large picture houses throughout the country doing from \$20,000 to \$35,000 weekly, all at a scale under \$1.

And then look at Broadway's legit, the drama, and see how many are doing or have done over \$15,000 any week. It had to be an exceptional hit in the non-musicals to gross above \$20,000, such as "Broadway" and "The Spider." Or the straight vaudeville houses or burlesque or stock. Even the Barnum-Bailey business so far at Madison Square Garden has been off and that's ascribed to the enormous picture house business in Times Square.

It has been a sad and sorry business for all of show business excepting the pictures, but all of the picture houses have not made money. Large picture houses are hooked up pretty heavily on the overhead. No one knows what the Roxy's overhead may be but it's plenty. The Paramount must reach \$45,000 before taking a profit, and the Capitol has got to go to \$35,000. But still they do business at their scale, 75c, more or less, seldom over 99c, except in the logos and they don't stand in with speculators after charging \$3.55, \$4.40 or \$5.50 over the counter, which they don't charge.

Nor they don't, like some vaude houses, try to have the specs pinched so the house manager can juggle the box office to suit its circuit's head.

If any legit attraction on Broadway has gone into big grosses and remained there, it has been a musical, several. More fall though than get over, and here again the gyp spec is permitted.

Broadway may squawk, at the dirt play "persecution," at the specs, at the public and at its competitors, but it only has itself to blame for killing its good will through bad faith via box office, through raising its prices and through mishandling the ticket buyers in every manner of means, inside and outside of its theatre. Chances are that many a man has passed up a sigh of weary relief as he settled back in a picture house chair, even though a loge at \$1.65, in the happy knowledge that he had found surcease from the grip of the gyp.

With straight vaudeville it was foregone.

With burlesque it's the opposition of the short skirt on the street.

Pictures may have its day and it's having it now. With the tremendous increase of theatregoers in this country, what excuse have other showmen to offer for not attracting at least some of them? Instead they could not hold what they had.

It's a dreary finish to a dreary season for everything but pictures. And the whys are not hard to fathom. Because most of the rest of the show business other than burlesque and stock is headed by anything but showmen.

INSIDE STUFF ON PICTURES

The article in Variety April 20 under the caption "Promoted into Stardom" which referred to a Mexican putting over a smart piece of promotion by getting his wife on the screen, did not refer to Dolores Del Rio, who appeared in "What Price Glory" or her husband Jaime Martinez Rio, and Edwin Carewe as the producer.

Miss Del Rio is daughter of Jesus L. Asunsolo, president of the Bank of Durango, one of the largest institutions of its kind in northern Mexico. Her father's family are socially prominent as were her mother's also, as the latter's family date their social prominence back to the 17th century. They are wealthy land owners while their daughter was the belle of society in the City of Mexico since her debut some seven years ago.

The daughter after graduating from a convent at 15 married Del Rio, whose family has been prominent in Mexican affairs since the 16th century. This family is one of the largest property owners in Mexico, owning around 4,000,000 acres. Jaime Del Rio himself owns 15,000 acres of valuable land. His father was one of the most prominent attorneys in Mexico, representing large American interests, including E. L. Doheny.

Following her graduation from St. Joseph's convent in Mexico City, Miss Del Rio went to Europe in 1920. After a year there she returned to Mexico and married Del Rio with the consent of the parents of both. Carewe met the Del Rio's through an introduction by Roberto V. Pesquera, who was financial agent for Mexico in Washington. Carewe thought she was a picture type. The husband came to Hollywood to look into conditions and later brought his wife here for one picture. After it was completed Carewe then had Miss Del Rio sign a long term contract and is now starring her in his pictures.

All of the entertaining done by the Del Rio's for Carewe while the later was in Mexico City was Mary Akin (now Mrs. Carewe) and Bert Lytell, and Claire Windsor, who were on their honeymoon, was done in the Del Rio's home, which is one of the finest in Mexico City.

Just what has happened to the trailers in many of New York's neighborhood houses is something yet to be explained, but of late they have disappeared.

It has been customary for all the big picture concerns to get out trailers, so many feet supposedly of a few hot shots, expected to give the audiences a glimpse of coming thrills, etc. Instead of these now the houses are using flashes only of the titles, names and a few "glorifying adjectives."

Some of the hinterland wanderers with the film outfits are back in New York. They tell the story on one of the new managers of a house in the sticks who when asked to work up his advance sale that he couldn't handle two sales at one time, declaring that they would be taken care of when they came to the box office on the show night. 'Tis said the man may be back at his old job, painting signs.

There are 30 key cities in the U. S., according to M. H. Hoffman, president of Tiffany, who has opened a branch exchange for Tiffany in all of them. Tiffany also operates its own exchanges abroad.

Tiffany, called an independent, has been organized under that title

for about two years. Previously, Hoffman did some picture producing, notably with Mae Murray as star. It has taken him about one year to complete the exchange branches. At the opening of this season Tiffany had 14 exchanges, the 16 having been added since then. For next season Tiffany has a line up of 20 pictures.

ON VAUDEVILLE

As the result of an unusual accident at the Orpheum, Vancouver, B. C., wherein Charles Mosconi and Sam Lewis collided with Henry Jordan, veteran doortender of the house, Jordan, who had been stone deaf for some time, regained his hearing. Jordan was gathering up laundry from Mosconi and Lewis when the lights went out. Both vaudevillians were going separate ways to meet Jordan when they bumped into him in the dark.

Keith-Albee and the Orpheum circuits jointly made a profit of \$4,800,000 last year, according to reports of those who say the figures came from the joint appraisals of the properties of the two circuits for the purpose of merging. At the time the amount of profits came out, it was also said that the two circuits between them had on hand, in cash, \$12,000,000. In what proportion the profits or cash were divided between the circuits was not known. It is reported about 70 percent. for K-A and 30 percent. for Orpheum, on each of the items.

While the past week's dullness along Broadway would have ordinarily inspired pessimistic comments on the Vitaphone's reaction to picture house presentations, the agents seem to be even more favorably inclined towards the talking movie than ever before. It is additionally remarkable because there are a few houses that have eliminated independent vaudeville entirely in favor of the Vitaphone, but despite that the feeling seems to be that the musical screen presentations will ultimately lend additional zest to the regular stage presentations. Already some agents feel the reaction from remote channels. Exhibitors are augmenting their stage acts to offset the immediate local novelty of a Vitaphone program in a competitive house. While the house now playing the Vita may have cut out stage presentations for the present, what has happened is that the opposition is meeting it by augmenting on the stage stuff.

Ultimately the Vita will create a demand for still more elaborate stage presentations so that Vita is merely serving as an advance agent for the stage acts. There seems to be no question but in short order the Vitaphone will be just a part of the regular screen program akin to a scenic or an animated comedy film, and will not satisfy the fans as a presentation.

Fox's movietone is yet another factor for future consideration.

The current drive for advertisements for the N. V. A. Benefit programs, is causing much bitterness in the ranks of the K-A staff. Response to the form letters has been lukewarm with "pressure" put on as usual in a last minute drive. The "convincer" is reported as a letter to the acts signed by the most influential booker in the Keith-Albee circles, the booker being ordered to sign the letter against his will, and without previous consultation, it is said.

Billy Emerson, the old time minstrel, died in a lodging house in Boston, Feb. 22, 1902. In a recent issue of the New York "World" a story stated that the original Billy Emerson was living with his wife in Newport, Ky., still retaining much of his old time voice at 70.

Bert Wheeler, principal comedian in Ziegfeld's "Rio Rita," has a motion picture offer to star in comedies, and has made Ziegfeld a proposal to buy back his contract. The producer had just exercised a three-year option on Wheeler's services running in excess of \$1,000 weekly after the run of the current hit.

Ziegfeld has not announced his decision on Wheeler's proposition.

ON LEGIT

The sale of the Mansfield by the Chanlins last week did not mean the brothers had relinquished operating rights. The sale was consummated and a lease for 63 years given the Chanlins immediately. It was actually a realty or book deal whereby the Chanlins retain possession of the house with money from the purchaser regarded as operating capital. Irving Lewin is the purchaser. It is to be expected ownership will pass any number of times, what with the advancing realty values west of Broadway above 42d street.

When Fred Dalton, actor and writer, died recently it became known that Dalton in the language of his fellow professionals got a "tough break." Things had not been going so well with Dalton when he landed an engagement with the Ziegfeld show, "Rio Rita."

But Dalton never opened with the show because he became ill the night before the premiere and was removed to the French hospital and then at his own request was taken back to his room in the Hotel Langwell where he died.

It may never be recorded that Dalton was a great actor but he did have a great war record. He had served in the Canadian mounted police and the Mexican army and was a member of the U. S. Secret Service during the world war.

His widow, Josephine West, as she is known professionally will continue as an actress.

The new school of younger legit press agents is noteworthy for its method of creating news for the dramatic editors and at the same time landing their attractions in the public prints. Publicists like Arthur Kober, Bob Sisk, Lewis F. Levinson, Milton Raison, Marian Spitzer, Anita Grannis, Janet Kutner, Nanette Kutner and one or two others have a knack of legitimate writing and all, at one time or another, have not only exploited their shows but have been paid for their contributions to the Saturday afternoon and Sunday dramatic sections of the larger metropolitan dailies.

Youngest theatrical press-agent is Alfred Spangler, 19.

A p.a. almost spilled what he thought was a good story in connection with a new musical entry. His idea of press copy was a yarn that the show holds more "nances" in its cast than any other production. Fortunately the p.a. queried a newspaperman and after the latter became convinced the misguided publicist was in earnest he impressed the p.a. with the fallacy of such damaging publicity.

The unprecedented arbitration award of damages in the matter of an actor not being featured although that was required by the contract in the case of Allan Edwards against Louis F. Werba, is still to be adjudicated. Edwards is in "Twinkle Twinkle," now in Chicago, where he is featured. The case arose during the New York engagement. Edwards was awarded \$300 as damages for the time his name was not displayed. The right of the arbitrator to award damages in such a case is disputed and the money has not been paid. Ordinarily an arbitration decision is accepted in court on the same plane as a supreme court decision.

The Playwrights' division of the Authors' League has passed a ruling that its members pay into the general fund \$5 per week for each dramatic company, and \$1 per week for each per cent of the gross of each musical show, payable monthly.

SHUBERTS ABANDONING REVUES; NO LONGER PROFITABLE AT W. G.

"Gay Paree's" Failure at Winter Garden Believed Reason—"Dirt Show" Law May Be Another—Operetta Now There—Former Fortune Maker

Revues are through, so far as the Winter Garden, New York, is concerned. That is said to have been decided on by the Shuberts when "Gay Paree" failed to score a run comparable with Shubert revues of other seasons. It is intimated the attraction showed a heavy loss during the 22-week run at the Garden, where for the first time an operetta, "The Circus Princess," is playing.

Though the class of revues staged in the house appear to have been par with former girly affairs there, for some reason the Garden has slipped its patronage. For a time smoking was prohibited with the idea of drawing a smarter crowd but that did not work. Smoking is out again, with the opening of "Princess."

There may be an angle to the new padlock law which is aimed to curb dirt on the stage. More than once the Garden was ordered to cover up the choristers. Closing of the house upon conviction of nudity would entail losses the Shuberts might not care to risk.

Formerly the Garden revues were fortune makers. It was claimed the Sunday night concerts took care of production expense, with the weekly profit on the regular attractions all gravy.

"SWEET LADY" CLOSED; PRODUCER DIDN'T KNOW

Following a long struggle to keep going, "Sweet Lady" closed in Chicago Saturday and the company returned to New York. Thomas Ball produced the show but did not know it had closed until Monday.

Ball came to New York in an attempt to raise a fresh bankroll but failed. He also gave his side of several cases arbitrated, he claiming players had walked out without notice. Equity's Chicago representative had been in the box office in the interest of the players. There was \$4,000 posted to guarantee salaries but with half that sum being used to bring the people back, the remainder is insufficient to satisfy the claims.

Chicago, May 3.

Century Play Company has filed bankruptcy proceedings against Thomas Ball, producer of "Sweet Lady." Liabilities listed at \$20,000 include the royalty claim of the play company and several individual claims.

"Sweet Lady" is a musical adaptation of "Papa Loves Mama," former straight comedy, to which the Century company owns rights.

Producing "7th Heart" To Please Mrs. Hyman

"The Seventh Heart," by Sarah Ellis Hyman and sponsored by the Lionel Productions, Inc., which opened at the Mayfair, New York, Monday, is the result of a desire to please the whim of the 77-year-old authoress. Mrs. Hyman's sons, who have prospered in the lingerie business, are financing their mother's production, Lionel Hyman lending his name to the producing corporation. It is a three-act comedy with music.

The circumstances of the production date back to a litigation over a decade ago when "Seven Chances" was produced. Mrs. Hyman was then under the impression her play had been infringed on, but nothing definite eventuated, although there was some preliminary court action. Just to prove that her script has a commercial chance the Hyman boys have taken the Mayfair for four weeks under flat guarantee.

PASS PASSER PASSLESS

Mrs. Green of Washington Refused Everyone for Met. Opera

Washington, May 3.

Those of the Metropolitan Opera at the Auditorium last week, be it star, private secretary, manager, maid, or publicity dispenser, if questioned as to their personal opinion of the business methods of Mrs. Katie Wilson-Green, head of the concert bureau sponsoring the company's appearance, would undoubtedly have much to say.

Mrs. Green refused to let any of them pass the gate, this refusal extending not only to those listed, but also to L. Howell Davis, of Victor, and Zelger, of the Met, as well as Messrs. Evans and Salter, concert bookers. As the engagement of the company progressed the situation almost developed into a near riot.

"Atlantis" at Dresden

The opera "Atlantis," composed by Theodore Stearns, music critic of "The Morning Telegraph," and formerly a well-known conductor, will be produced this summer at the Dresden opera house in Germany. Stearns wrote the opera in Italy two years ago and has since tried vainly for an American production.



ED. LOWRY

THE LONDON "STAGE," Victoria Palace.

"Ed Lowry, the American comedian, received such a cordial welcome on Monday night that he had to make a speech at the close of his turn. He is giving a rather longer performance here, and the audience gain thereby. He is a typically American vaudeville artist who is apparently quite able to make the most of his funny material. He received roars with his unplayable clarinet and spasmodic breaks into footwork."

JAMES CRANE'S GUN GOT HIM ARRESTED

After Wallie McCutcheon Gave \$1,000 Bail, Withdrew with—Examination Postponed

James Crane, actor, rehearsing for "Chinese O'Neil," soon to open, was arraigned in West Side Court before Magistrate Joseph E. Corrigan and held in \$1,000 bail for further examination. Crane was arrested in his room at the Hotel Richmond where he is stopping charged with violating the Sullivan law.

He was arrested on the complaint of the manager of the hotel who declared that Crane had been drinking and created a furore on the floor where his apartment is located.

The manager told Patrolman Kane of the West 47th street station that he with guests sought to quiet Crane, without success. The patrolman alleged he found an unloaded 45 calibre pistol on the bed in the room. Kane took Crane and the gun to the West 47th street station. Soon after Crane was arrested, Wallie McCutcheon, formerly in "Vanities" bailed Crane out.

When arraigned in court attorney Joseph Broderick appeared for Crane. Broderick asked the court for an adjournment, not opposed by assistant District Attorney Louis Wasser.

For some unexplained reason, McCutcheon withdrew his bond and Crane was kept waiting in court until his attorney could locate a professional bondsman.

Broderick told newspapermen that the automatic gun found in the apartment was part of the "props" used in the show.

No. 3 British "Abie"

The success of the London production of "Abie's Irish Rose" has prompted Anne Nichols to organize two additional companies for the European provinces.

Gustav Thorne, general stage director for Miss Nichols, returned from abroad last week and has already begun lining up the two additional companies which will set sail for Europe as soon as ready.

Gleason in Picture

Los Angeles, May 3.

James Gleason, writer and star of "Is Zat So?" the comedy legit piece, has been cast at Universal with "Betty's a Lady" by Gerald Beaumont.

Charles Ray has been signed by Universal to star in the picture, tentatively called "Betty the Lady." James Flood will direct.

Caldwell, F. B. O. Star

Los Angeles, May 3.

Orville Caldwell, the knight in "The Miracle," has been signed by F. B. O. for the star and name part in "The Harvester" by Gene Stratton Porter. J. Leo Meehan will direct.

Decision Reserved in Shuberts-Authors Suit

Joseph P. Bickerton, Jr., arbiter for the authors and managers in the sale of picture rights to produced plays under the minimum basic agreement of the Dramatists Guild, roused the ire of Justice Aaron J. Levy, Friday, when the argument for a restraining order against the authors was sought by the Shuberts. Bickerton asked permission to appear with Arthur Garfield Hays, counsel for the Guild.

It appears he framed questions to which the court took exception. He wanted to know if the justice would invalidate existing contracts, should he grant the injunction. Justice Levy demanded to know if Bickerton wanted to anticipate his decision. The court asked Bickerton if he would like a sojourn in the county jail, also if he was inviting contempt of court. Finally the court ordered Bickerton to leave the room. Bickerton apologized and stated he had no intention of offending the jurist. The counsellor appeared to have had no idea he was not holding strictly to the legal requirements.

The Shuberts contended that the authors were a group of "independent manufacturers" who had or offered "commodities" for sale. Because the Shuberts refused to sign the basic agreement, they have been barred from "buying" plays written by Guild members. That, the Shuberts contend, is conspiracy and they ask an injunction pending the trial of such charge.

The complainants further declare that the Guild is a monopoly since it had all of the prominent authors in its organization and because no member is permitted to submit plays to any manager who does not sign the basic agreement.

Denied Monopoly

Hays denied there was any monopoly, saying the Guild is in effect a labor union, or "dramatists' shop," organized to protect authors from many abuses. He pointed out the Guild is open to any writer who wants to join and no manager is barred from signing the basic agreement. He explained the leading authors had joined voluntarily.

Hays also questioned the good faith of the Shuberts in bringing suit. He declared that Lee Shubert was a member of the committee that framed the agreement, that certain concessions had been made at his demand and that it was only because the authors refused to include in the agreement a settlement of the disputed "small rights" (which it was agreed should be later disposed of) that the Shuberts refused to sign.

Decision was reserved and counsel asked to submit briefs on May 10.

Opposish Ticket's Pres. Wins for Philly Treasurers

Philadelphia, May 3.

The outcome of the fourth annual election of officers and directors of the Theatre Treasurers' Club of Philadelphia was in doubt up to the last minute. Since the club was chartered in 1925 there has never been an opposition ballot in the field, but in the order of all other champions having tasted defeat during the past year, J. J. Harkins, president of the organization, won out over Leo A. Carlin, who has guided the responsibilities ever since the club was first organized in 1924, having to serve as the acting president in the absence of Edward Loeb, who at the time was appointed to be private secretary to Mayor Kendrick.

The margin of victory was very slight, decided by two votes, Mr. Harkins receiving 16 and Mr. Carlin 14.

William E. Dougherty (Walnut Street) was elected vice-president; Edward H. Keller (Broad Street), treasurer; Joseph T. White (Metropolitan O. H.), new financial secretary, and Harry T. Silver (Adelphi), recording secretary.

New board of directors: George C. Brotherton (Shubert), Edward P. Doyle (Adelphi), Hugh Deady and Wm. Scott (Fox-Loeb), Carol Day (Walnut Street) and George S. Weigand (Keith's).

This was from the regular ticket, the opposition losing several of their directors.

A report of the treasurer showed that during the past three years the club had deposited in savings banks toward the benevolent fund close to \$20,000.

E. B. STONE ACCUSED OF STRIKING MRS. JACQUES

Occurred in Nita Jacques' Dressing Room at Lyric—Girl with "Ramblers"

Edward B. Stone, 27, former jockey, movie actor and dancer was arraigned in West Side Court before Magistrate Henry Goodman on the charge of felonious assault and held in \$5,000 bail for examination today (Wednesday).

Stone was arrested in his apartment, 1730 Broadway, on the complaint of Mrs. Ollie Jacques, wife of Henry S. Jacques, wealthy clothing designer who make their home in Kew Hall, Lefferts avenue, Kew, Gardens, L. I.

The former jockey was arrested by detectives Leech and Hannigan of the West 47th street station. They found Stone asleep in his apartment.

According to the story furnished to Leech and Hannigan by Mrs. Jacques, she is quoted as saying that she was struck in the mouth with a section of an iron pipe in a dressing room in the Lyric theatre. Her daughter, Nita, 21, she stated was bitten on the right arm by Stone.

Nita is in "The Ramblers" at the Lyric. However, she went on with her part the night of the alleged assault. After the show was over Mrs. Jacques made her complaint to the sleuths.

Stone's Story

Stone denied the charge. He stated that he has known Nita for two years. "I met her while we both were employed at a picture for Famous Players. Since that time we have become sweethearts," he said.

"After we completed the picture we both joined 'Tell Me More.' We then went to 'The Student Prince.' Our last show was in the 'Ramblers.'"

"I quit about a month ago. Nita was under contract. That is why she remained with the show. Her father who came here from Monaco, France, with the family about 16 years ago has a terrible dislike for me."

"For what reason I don't know. Except that he cares to introduce Nita on a higher social strata. I came to the dressing room by way of the fire escape and carried a small piece of iron pipe that I didn't use. I came simply to find out why Nita's father disliked me."

"When I stepped into the dressing room her father had gone. As soon as I got into the room her mother noticed I had been drinking. She sought to open the door. I restrained her."

"She finally opened the door and in stepped Horton Spur. He had a whip in his hand and presently many blows were struck. I don't know by whom but I got out. Nita had taken the iron pipe out of my pocket and hurled it out of the window."

Stone said that he was born in Chicago but said he didn't recall his family. He said he has led a gypsy life. He told reporters he rode for Admiral Simms' stable. He said he had ridden the winner in a race at Baltimore, where jockey Musgrave was killed. He said he was accused of foul riding and was ruled off the turf. Since then he has entered the movies and musical comedies. He said his right name was Burns.

"Clean" Bill in Ill.

Chicago, May 3.

State Representative Charles Mariner of Chicago has introduced into the house of representatives at Springfield a bill for censorship of dirt plays by the state's attorneys of the various counties.

The bill was modeled after the similar measures recently introduced into the state senate at the request of the Illinois League of Women's Clubs.

"HOOP-LA" IN DOUBT

The cast of "Hoop-La," a new musical comedy that played Werba's Brooklyn last week, failed to receive salaries but on the promise of payment Monday night the company went to Atlantic City.

After the count up at the theatre the company share was \$151. Dolf and Wainwright are the producers. A bond of \$7,000 at Equity will protect salaries for last week and this, the show possibly coming to Broadway next week.

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LEGIT FEELING BIG PICTURE HOUSES; REACTION TO B'WAY'S HIGH SCALES

Apparently Not Enough Playwriting Brains to Keep Open 70 Theatres With New Attractions—Glittering Film Palaces at Reasonable Prices Chicago Suffering from Same Condition

Collapse of legitimate business along Broadway has attracted the critical attention of those interested. A decline was expected after Easter and May signals the approach of the season's end. But conditions indicate there is a great deal more than that affecting the legitimate, now much worse than it should be.

There are about eight shows in rehearsal and perhaps as many out of town which may be brought in soon. But there are between 40 and 50 theatres which could accommodate fresh attractions and of the nearly 60 productions on the list, not over 20 are making money.

Along Broadway the effect of the big capacity picture houses is believed to be the most important factor in the decline of legitimate trade. After the opening of the Paramount there was a perceptible falling off. When the Roxy opened the effect on the attraction houses was plainly discerned.

That the big picture palaces are in actual competition with the high legitimate cannot be doubted. There has been no recovery in the latter field since the Roxy started operating. That house alone can accommodate 30,000 persons per day.

Tired of High Prices

It is assumed that the theatre-going public is tired of paying high prices for theatre tickets, turning to the glittering picture palaces where the admissions are moderate. Premium agency men admit that patronage had dropped off more than in other seasons. Around the theatres it is indicated that out of town visitors make up most of the lower floor audiences, with the natives playing the cut rates.

Showmen are wondering whether Broadway can come back. They are greatly worried and state there is no way of telling until October rolls around. One thing is certain. There isn't enough playwriting brains to supply 70 theatres with worth-while attractions. It may be true that Times Square is over-theated but that hardly applies to the picture group.

Chicago appears to be worse off than New York. There are five theatres dark in the Loop this week—Adelphi, Woods, Great Northern, Harris and Garrick. The lure of the picture theatres there is likewise blamed for the downtown collapse.

It is claimed in Chicago that the picture houses are getting 85 per cent. of the amusement money in town, with the grosses as proof.

32 TRYOUTS IN SEASON MAMARONECK RECORD

With 32 new shows receiving their "try it on" performances at the Playhouse, Mamaroneck, N. Y., controlled by the Playhouse Operating Co. (Casey & Wheeler), that stand claims the crown as champion try-out town in the east, giving odds to Stamford, Conn., and maybe Philadelphia.

The house is booked by Charles O. Tennia, of the Eastern Theatre Managers' Association. Tennis books one show a week for Mamaroneck. On Friday and Saturday of each week it plays vaude and pictures.

As things stand there is a subscription list of 450 names, with \$900 guaranteed the show before its curtain rises. The seating capacity is 1,400, the average is declared to be between \$1,800 and \$2,000.

The house draws from the well to do suburban dwellers of Westchester county from the Bronx to White Plains and Portchester.

Kleptomaniac in Comedy

A new idea maybe. Musical comedy with a kleptomaniac for a heroine. A nice girl but she just can't keep her hands off things.

"Souvenir Sadie" is the title of the book now being written by Luther Yantis and Al Mack. Hampton Durant wrote the score.

It's mentioned for fall production.

JOLSON'S RADIO FLOOD APPEAL

Asked Every Listener-in to Send 10c to Red Cross

Al Jolson went on the air for the first time Saturday evening when he sang and told stories as part of a short program, framed to appeal for aid for the Mississippi flood sufferers. Secretary Herbert Hoover started the program, speaking from Memphis. Jolson appeared before the microphone in Chicago where he is playing. He asked each listener in to give 10 cents to the Red Cross.

Jolson's voice sounded so well on the radio that it's expected he will again be asked to do mike service and at a price not heretofore offered him. His songs and yarns registered by ether better than on the disk records, vocal intonations seemingly perfect.

The Red Cross broadcast was sent out over the WEAF network and the largest hookup yet attempted was used. Reception in the east was as clear as though sent out in New York. The technical details were handled perfectly without delay of any kind.

Chicago May 3.

Al Jolson caused the arrest of Edward Perkins, press agent for the Jolson show "Big Boy," who Jolson charged sent him an extortion letter. Perkins said the note was designed as a publicity stunt, but later denied knowing anything about it. Jolson found the letter in his dressing room.

It demanded the comedian place \$25,000 in cash in a pew of St. Mary's church, 9th street and Wabash avenue. When Perkins was arrested Jolson confronted him and said if it was a press stunt, he would have been told about it.

Perkins was released but later arrested, when he changed his story. It turned out a fair publicity story for Jolson, after all. "I don't want publicity of that sort. I'm willing to drop the case," said Jolson.

Wolheim Held on Screen

Los Angeles, May 3.

Louis Wolheim is to become a screen comedian.

J. W. Considine, Jr., general manager for Joseph M. Schenck, got a flash at Wolheim's work in "Two Arabian Knights." He immediately took up an option that will keep the former legit actor before the camera for the next three years.

It is understood that Wolheim will turn out pictures similar in style to those Wallace Beery has been making.

"Angels" Can't Charge Off

Washington, May 3.

Losses not connected with the regular business of a taxpayer cannot be deducted from income the Board of Tax Appeals has ruled.

This will hit those taking flyers as backers of musicals and legitimate productions, etc.

Prov. Players Plan New House

Providence, May 3.

The reaction of the public to the proposal by the Providence Players for a \$250,000 community theatre has been so favorable that preliminary plans for a campaign to raise the funds will be discussed May 10.

A wealthy local resident has offered a valuable site.

World's New System Of Play Reviewing

The World, of which Alexander Woolcott is dramatic critic, is working a new system of reviewing, unusual at least for a daily. Woolcott is passing up all revivals and forbidding his assistants to cover them, while last week a new production, "Enchantment," at the Edyth Totten, which had a good production and a good cast even though the show itself wasn't so good, went unreviewed in the World.

No explanation was given and nothing was carried on the show except a short paragraph which announced its opening.

Frank Lea Short, dramatic critic of the Christian Science Monitor, is the moving spirit behind the American Theatre Association, which produced the piece. Strangely enough, the show and the cast were all-British.

SUPERS ARE DUMB; IT'S THE ACTORS WHO TALK

Equity Clarifies Situation to Prevent Cast Maneuvering by Managers

The favorite dodge of producers, mostly short bankroll independents, in classifying minor roles as "supers" to avoid posting Equity security, has been ended by a ruling of Equity Council.

Violations have been so frequent the matter was placed before the Equity Council for a showdown last week with the latter ruling that hereafter the classification for supers will be limited to strictly atmospheric walk-ons and that any member of a cast that speaks a line shall be classified as actors.

With the producer's former cut on the super angle no bond had been required for minor roles of productions nor had Equity insisted that such delineators be inducted into the membership. Much confusion followed when some of the atmospheric members were allotted lines.

BANKER'S \$10,000 ROMANCE

Mrs. E. B. Carlton Said Charles Archer White Promised to Marry

Chicago, May 3.

Mrs. Eleanor B. Carlton said Charles Archer White asked her to marry him. Charlie said he didn't and didn't marry her.

So Eleanor said that would cost him one hundred grand, with Charlie letting the jury referee.

The referee after listening to the tale of pathetic romance for a day seems to have adjudged that Eleanor was at least 10 percent right and slipped her 10 of the 100 she had gone after.

Mrs. Carlton's regular business is concert singing. Mr. White is a banker during the daytime. He may suggest to Eleanor that she permit him to invest the \$10,000 for her, so as to keep the money in the family or the bank.

"RIP" AS OPERETTA

"Rip Van Winkle" is to be done as an operetta next season by Albert Lewis and Sam H. Harris. Dorothy Donnelly is doing book and lyrics, with music by Rudolf Friml.

Firm's Terrific Loss

It is reported that when one of the Broadway legit producing firms issues its annual statement, it will show a loss of \$1,500,000, or more suffered the past season on stage productions.



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TREBITSCH IN ANOTHER BUST

"Stork Died" Really Did —Rehearsed Since March 17

After keeping a group of about 32 people rehearsing without pay since March 17 Paul Trebitsch, who recently announced a forthcoming production "The Stork Died" or "No More Babies," telephoned to the rehearsal hall Monday, that everything was off. The layoff followed a notice on Friday to show up Monday for contracts.

Trebitsch is not in good standing with Equity so that the players have no redress. Five of the people in the show were Equity members and after the usual two weeks demanded contracts. Trebitsch promised contracts within a week and stated he was endeavoring to regain his rating with Equity.

There were 8 men and 24 girls in the ensemble. Some of the men were depending on the show to start any day and were dead broke.

Three principals were mentioned for the production, Gertrude Vanderbilt, Victor Morley and Jimmy Dunn, but as far as could be ascertained none of these ever showed up for rehearsals.

Trebitsch had formed the "Tal Corporation." S. Abramson, who promoted "Colette" with Trebitsch, was also in on the present deal. The idea appeared to be that Trebitsch formed a company of players without capital and then attempted to interest backers in a rehearsal hall layout. When the last prospect backed away the promotion toppled.

Trebitsch had announced the play for May 2.

MASS PRODUCTION

Vine St., Los Angeles, Proposes 18 New Plays a Year in Tryout

Los Angeles, May 3.

Production of entirely new plays will be the policy of Wilkes' Vine Street, following the run of "The Donovan Affair."

Eighteen new plays will be tried out each year, with each running not more than three weeks, according to Marry Mestayer, stage director.

Mme. Orlowska Dies

Washington, May 3.

Mme. Orlowska, wife of the second secretary of the Polish Legation here, died yesterday in New York City. It was reported to the legation today. Mme. Orlowska was the first wife of John Barrymore, and nee Katherine Harris of New York. The Barrymores were married in 1910, with his wife divorcing Barrymore in California in 1917.

CARROLL STILL MISSING JAIL AT ATLANTA

3rd Week at Greenville Hospital—4th Week Starts Thursday

Greenville, S. C., May 3.

Earl Carroll, theatrical and bath tub party producer, on Wednesday completes his third week in the Greenville City Hospital. He is reported by attendants to be regaining strength tremendously slow and the matter of his removal to the Atlanta penitentiary to serve one year and one day for perjury is yet a matter of conjecture.

A government physician from the Atlanta penitentiary dropped in at the hospital last week, peeped about for a few hours, made an examination of the patient and went away without filing any kind of report. It was rumored about even by Deputy Marshal John Pinkley, who is guarding Carroll, that the medico came over to see if there was any faking about the prolonged illness of the producer's weakness.

Meanwhile the deputy marshal says he has notified the Washington and New York Department of Justice officials very emphatically that he will abide by doctor's instructions as to when Carroll can be sent on to Atlanta rather than by government orders. "I don't want any responsibility for premature removal," he said tersely.

Carroll sits up some but complains of severe headaches if he remains out of bed for any length of time. He has not been out of the hospital room since his collapse on the prison-bound train. His diet is still in the soup class.

Doctors say that divers devotes to tempt him with something substantial in the eating line have flopped. Carroll talks little and is taking scarcely any concern in his surroundings.

Washington, May 3.

It is probable the question whether or not Earl Carroll actually started his sentence when surrendering himself to the U. S. Marshal for the trip to Atlanta will ever be settled.

This is to be avoided by the granting of a parole when the required time has been served irrespective of the delay en route to Atlanta due to the producer's collapse and sojourn in the Greenville, S. C., hospital.

That the Department of Justice is anxious to avoid a ruling on this phase is now generally believed here.

The department has determined to investigate the theatre man's condition in spite of the reports from the U. S. marshal that he could not be moved.

Protests "Favors"

The investigation already launched is the result of a letter from E. E. Dudding, president of the Prisoners' Relief society who cannot see Carroll getting any special treatment not accorded to other prisoners. Dudding stated that Carroll had nothing more the matter with him than do all those starting for a jail term, adding that the prison physician knew best how to treat the malady.

Handysides, 67, in Hospital Slipped on Syracuse Stage

Syracuse, N. Y., May 3.

Clarence Handysides, veteran actor, who came here to appear with the Temple Players in "The Fool," is still confined in the Hospital of the Good Shepherd with an injured shoulder. Handysides slipped on the stage at the Friday evening performance, fracturing his arm and shoulder bone.

He was taken to the hospital at once, but insisted upon leaving Saturday to finish the engagement. The original Grumpy and rector in "The Fool," he played the dual roles Saturday with his arm bound to his side.

After the evening show, he returned to the hospital and has been confined there for two weeks. Handysides is 67.

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 (259th week) (C-901-\$2.75). Broadway exhibited dark spots again last week and falling business indicated almost all along the line; "Abie" around \$7,000.

"Broadway," Broadhurst (33d week) (CD-1,118-\$3.85). Agency buy reduction starting this week, with other successes also cut down in premium ticket allotment; last week "Broadway" \$24,000.

"Cherry Blossoms," Cosmopolitan (6th week) (O-1,493-\$3.85). Moved here Monday from 44th Street, switch being made to accommodate "A Night in Spain"; trade for "Blossoms" not up to mark; will be cut-rated in Columbus Circle spot; last week maybe \$12,000.

"Chicago," Music Box (19th week) (CD-1,001-\$3.30). May go through this month, sale extending another two weeks after this; trade at nearly \$11,000 last week probably profitable.

"Crime," Times Square (11th week) (D-1,057-\$3.85). Able to hold to pace better than some others and should go into summer; gross around the \$14,000 mark.

"Countess Maritz," Jolson's (34th week) (O-1,776-\$5.50). Last week's gross between \$16,000 and \$17,000, lowest figure here.

"Fog," National (D-1,161-\$3.30). Off Saturday after 12 weeks to moderate business; not stock and profit will come from stop and touring; last week under \$5,000.

"Gertie," Bayes (25th week) (C-860-\$3.30). Suffered along with field; principally cut-rated and along with two-for-ones getting by; \$4,000.

"Her Cardboard Lover," Empire (7th week) (CD-1,099-\$3.85). Started slipping two weeks ago. Big money flash of opening weeks appears to be steadily easing off; \$16,000.

"Hit the Deck," Belasco (2d week) (M-1,000-\$5.50). Opened well. After Tuesday agency demand steadily advanced with capacity claimed; first week's gross of \$24,000 indicates success; high scale used because of limited lower floor capacity.

"House of Shadows," Longacre (3d week) (D-1,019-\$3.30). Don't look as if this mystery play has much chance; around \$3,000.

"Honeymoon Lane," Knickerbocker (33d week) (M-1,412-\$3.85). One of current musicals that should go through summer; \$21,000.

"Judy," Royale (M-1,200-\$3.30). Off Saturday after playing light to trade for 12 weeks; closing anticipated; shortly opening in Boston; house dark, but opens next week with "Oh, Ernest."

"Le Maitre d'Affaires," Majestic (5th week) (R-1,745-\$5.50). Not real trade for revue of kind; rated good entertainment; slipped last week to about \$25,000, even break or slightly better; questionable after agency buy expires.

"Lady Do," Liberty (3d week) (M-1,202-\$3.85). This musical comedy liked, but trade light; second week paced not over \$8,000; must improve stay, but went co-operative Monday.

"Love Is Like That," Cort (3d week) (C-1,043-\$3.30). Final week; another new one that would not do; second week \$3,500, or about half first week.

"Lucky," New Amsterdam (7th week) (M-1,702-\$6.60). Slipped down again last week after getting good break with Easter trade; about \$32,000; not profitable for expensive production and does not figure to last much after this month.

"Mixed Doubles," Bijou (2d week) (C-605-\$3.30). Looks like another flop; likely taken off any time; may stay another week to protect picture rights.

"Night in Spain," 44th Street (1st week) (R-1,326-\$5.50). Shubert revue; mentioned for Winter Garden originally; out for a month or two; cast strengthened lately; opened Tuesday.

"Oh, Kay," Imperial (26th week) (M-1,446-\$5.50). Reaction from Easter trade in last week's pace which eased off again; under \$29,000 but still profitable.

"Peggy-Ann," Vanderbilt (19th week) (M-771-\$4.40). Until lately held its own, consistently drawing best business house has ever had; last week approximately \$15,000.

"Queen High," Ambassador (25th week) (M-1,168-\$4.40). Weather will probably determine continuance into summer; still indefinite; last week \$13,000 or a bit more.

"Rio Rita," Ziegfeld (14th week) (M-1,750-\$5.50). Class of season's musical comedies; agency buys extend to May 23 and will doubtless be renewed, with summer holdover cinch; last week \$16,000.

"Right You Are If You Think You Are," 3rd week) and "Mr. Pim Passes By," Garrick (C-537-\$3.30). First named Pirandello play last week gross around \$7,000; revival of "Mr. Pim" appears best in this weekly alternating bill by Guild.

"Road to Rome," Playhouse (14th week) (D-879-\$3.85). No stopping this one; last week when Broadway steadily eased off, capacity the rule and gross \$17,000 or more.

"Saturday's Children," Booth (15th week) (D-708-\$3.30). After reaching crest during Easter week with daily matinees, some reaction last week with gross around \$12,000.

"Scandals," Apollo (47th week) (R-1,168-\$5.50). Admittedly off last week; revue has run nearly year and still planned to at least enter summer period; "Manhattan Mary" next attraction, late in summer or early fall; "Scandals" under \$30,000 last week.

"Sinner," Klaw (13th week) (D-830-\$3.30). May go through with extension into summer doubtful; last week estimated around \$5,000; same management for house and show may mean even break.

"Spread Eagle," Martin Beck (5th week) (CD-1,189-\$3.85). Agency buy expired Saturday; question what pace show can make without that support; claimed \$13,000 last week.

"The Barker," Biltmore (16th week) (CD-1,000-\$3.85). Getting profitable business though grosses not large; \$11,000 or better.

"The Circus Princess," Winter Garden (2nd week) (O-1,493-\$5.50). Off to promising start; operetta for first time in Garden with big lower floor capacity possible handicap; easily over \$30,000 first week.

"The Comic," Masque (C-900-\$3.30). Off Saturday after playing a week and fraction, with no chance of clicking; house dark; revival of "Patience" starting May 23.

"The Constant Wife," Maxine Elliott (23rd week) (CD-924-\$3.85). Like several outstanding successes business has slipped of late; last week \$15,000; still money maker.

"The Desert Song," Casino (23rd week) (O-1,447-\$5.50). Operetta success of two lands, London presentation getting big ticket buy from the "libraries" (ticket agencies); business here somewhat under early spring pace but o. k. at little over \$20,000.

"The Devil in the Cheese," Plymouth (13th week) (C-1,042-\$3.30). Moved here from Little Hopkins, just at time when business was downgraded; did well considering with gross bettering \$8,000 last week.

"The Gossipy Sex," Mansfield (3d week) (C-1,050-\$3.30). John Golden's luck may put this one across, although light agency demand; second week \$5,000.

"The Ladder," Waldorf (29th week) (D-1,142-\$3.30). For fourth week backer giving \$500 prize for best story on play; still doing some rewriting; piled up heaviest loss on record.

"The Lady Screams," Selwyn (1st week) (C-1,067-\$3.30). Presented by Charles Mulligan; opened Monday; out-of-town reports unfavorable.

"The Mystery Ship," Comedy (8th week) (D-682-\$3.30). One of Gustav Blum's two plays (other "Gertie"); both operating modestly and using plenty of cut rate tickets.

"The Play's the Thing," Henry Miller (27th week) (CD-946-\$3.85). Dropped last week after good Easter attendance; around \$13,500, which is lowest figure to date.

"The Ramblers," Lyric (33d week) (M-1,400-\$5.50). Will probably play another three weeks; one of season's musical leaders; should be good on road; last week bit under \$20,000.

"The Second Man," Guild (2d week) (D-914-\$3.30), and "Pygmalion." Rated bigger than "The Silver Cord" as Guild's leading production this season; \$16,000 last week, subscriptions aiding capacity trade; only four person cast, one set.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (17th week) (CD-900-\$3.30). First named play given last week, under Guild's alternating system; business about \$14,000 again, very good at this time of season.

"The Spider," Chanin's 46th St. (7th week) (D-1,413-\$3.85). Eased off about \$2,000 early last week, coming back strongly and getting great gross of \$28,600; tops all non-musicals.

"The Squall," 48th St. (26th week) (D-969-\$3.30). May go into summer under pooling arrangement; back in cut rates for some time; last week down around \$6,000 but



MURIEL THOMAS
of SULLY AND THOMAS

who, after a season of wonderful success in the Keith-Albee houses, are sailing May 11 on the S. S. Aquitania, for England, where they will open their London engagement May 30 at the Holborn Empire.

Direction
England—Reeves & Lampert
America—Lew Golder

o. k. with house and show same management.

"The Thief," Ritz (3d week) (D-945-\$3.30). Revival getting only real business among latest dramatic entrants; last week, first full week, claimed \$13,000.

"Triple Crossed," Morosco (1st week) (D-893-\$3.30). Added to this week's openings, house dark last week; drama by F. S. Merlin; presented independently; Vera Maxwell in cast.

"Tommy," Eltinge (17th week) (C-892-\$3.30). House claims better trade than quoted; at over \$7,000, good profit can be made both ways.

"Two Girls Wanted," Little (35th week) (C-580-\$3.30). May not go through summer but has made money and scored good run; last week's pace estimated at \$6,000 or better.

"Vanities," Earl Carroll (36th week) (R-998-\$3.30). Seems to be matter of bettering even break as far as continuance concerned; estimated around \$16,000.

"Wall Street," Hudson (3d week) (D-1,094-\$3.30). Started badly and appears to have little chance; second week, first full week, under \$4,000.

"What Anne Brought Home," Wal-lack's (11th week) (C-770-\$3.30). One of those attractions which can turn profit on small gross; \$4,000 last week or less, however, hardly more than even break.

"Wooden Kimono," Fulton (19th week) (D-913-\$3.30). This mystery piece surprised by sticking, title doubtless aiding; lately around \$7,000.

"Yours Truly," Shubert (15th week) (M-1,395-\$5.50). Last week estimated at \$20,000; major musical comedy must gross considerably more to operate successfully; continuance much longer doubtful.

Special Attractions and Rep
Spanish Art Theatre, under sponsorship of Crosby Gaige, opened Monday at Forrest; four plays in Spanish offered during the week starting with "The Road to Happiness"; others: "The Romantic Young Lady," "The Girl and The Cat" and "The Blind Heart."

"Cradle Snatchers" opened at Century Monday for a repeat date of two weeks; "The Cocoanuts" will follow.

"Electra" revived by Margaret Anglin, Metropolitan last night and Wednesday (May 6).

"Caponsacchi," Walter Hampden's; run accomplished.
"The Night Hawk," revival, withdrawn Saturday from Frolic after trade slipped to nothing; Little Theatre Tournament this week with "He Loved the Ladies"; new play next week.

Howard Thurston, Central, 3d week.

Outside Times Square—Little
"The Field God," Greenwich Village, getting highbrow attention; "Enchantment," Totten; "Goat Alley" closed at Princess last Sat.; urday; "Rutherford and Son" closed at Grove St. last Saturday; "Rapid Transit," Provincetown; "Seventh Heart," Mayfair.

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FOSTER ENGAGEMENT DENIED

Lillian Foster denies she has contracted to star in "The Hell Cat," under direction of Joseph Oppenheimer.

Miss Foster has been announced as star for this piece several times, once recently when Joseph Oppenheimer had been in negotiation with the authors, Guy Bragdon and Thomas Burroughs, with view of launching the piece for a summer production at the Lyric, New York. According to Miss Foster the latter deal has fallen through, at least so far as she is concerned.

Those Dowling Letters

Eddie Dowling, never set down as a chump, and the star of "Honeymoon Lane" at the Knickerbocker, naively denies he was the author of any letters panning Eddie Dowling and his show, sent to Franklin Ford, the freak radio announcer.

Franklin was looked upon as "The K. K. K. Announcer" through his ether utterances.

Eddie says some of his friends must have written the pans that Franklin sent through the air, but Eddie also says he can't get his friends to admit it, although Eddie also admits that they were his friends.

NO CAPITAL BALLYHOO; "NIGHT HAWK" \$5,000

No Draw Minus Sensation— Grace Valentine Co. Closes

Washington, May 3.
Abandoning the circus exploitation as utilized in other cities, "The Night Hawk" came into the National last week and flopped. One of the three companies out, this with Grace Valentine featured, it closed here on Saturday night.

George Arliss, in for a return engagement at the Belasco, appearing in "Old English," gave this house a big week for its finish of the season.

Estimates for Last Week
Belasco (Shubert), George Arliss (Winthrop Ames). Getting \$3 top and omitting Sunday night, the star attracted a good \$15,000.

National (Rapey), "Night Hawk." Way down. Well below \$5,000.

This Week
National—Eva Le Gallienne in "Cradle Song," "La Locandiera" and "Master Builder." Belasco and Polfs both dark for season.
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L. A. GROSSES

Los Angeles, May 3.
Singing the blues last week in the local legit emporiums. Business had the heebie-jeebies with a \$2,000 week for "Appearances" at the Majestic; \$5,500 for the fifth and final week of "The Firebrand" at the El Capitán, Hollywood; and six performances of the Orange Grove's new opus, "Strawberry Blonde," grossing \$1,300.

Ina Claire in "The Last of Mrs. Cheyney" surmounted \$14,000 at the Biltmore and led the town. Mason, the other Erlanger house, took number two, ranking with William Hodge's "The Judge's Husband" hitting above \$9,000.

"Is Zat So?" now in its 10th week at the Belasco bettered \$8,500. "Chicago" at Hollywood Music Box figured around \$7,000.

The Donovan Affair opened at the Vine Street moderately. "The Patsy," fourth week, at the Morosco quoted \$5,400. "Alias the Deacon" run leader of the town with 14 weeks to date is holding up fairly well. Perhaps \$7,000.

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Peggy O'Neil's New Play For Here and Abroad

Peggy O'Neil, English dramatic star, in America on a visit, will take back with her a new play, "The Gossip Gallery," in which she will star this summer. William Elliott will sponsor the English production and also in America in the fall.

It is Elliott's idea that no matter how well "Gossip Gallery" does abroad, the British production will be a sort of international "dog stand" for the American presentation, scheduled for September.

Miss O'Neil acquired the play through Mrs. Fred C. Curtis, wife of the Pantagosa agent, who is an intimate friend of the English actress.

Miss O'Neil will return to England in mid-June.

LaPorte Rep Off for Summer
Chicago, May 3.

"Dainty" May LaPorte, star of her own rep company for the last 14 years, and her husband, Joe McEnroe, are in Chi. They say they will not take out their company this summer but will locate here for the present.

MINNEAPOLIS BADLY HURT WITH SLUMP

Mintz' "M. B. Revue" \$5,000
at \$3.30 in 9 Shows—
Stocks Also Off

Minneapolis, May 3.

The theatrical trade here is in the throes of one of the most severe depressions it ever has experienced. Grosses have sunk to unbelievably low levels. Takings are far under those of corresponding periods of recent years. Instead of improving after Lent, conditions have been getting worse and worse.

The business situation generally is bad and nearly all other commercial lines, as well as the theatrical industry, are feeling the effects of agriculture's low state. Poor attractions, however, have increased the show houses' misery.

Wintz's "Music Box Revue" failed to click at the Metropolitan. Local theatregoers found it sadly lacking in high-class talent. It had no names to lure in the public and it did not succeed in provoking much enthusiasm among those attracted by the hear-say reputation of its title. At \$3.30 top it is doubtful if \$5,000 was realized on the nine performances.

Mary Young, guest star with the Bainbridge Players (dramatic stock) again made a decidedly unfavorable impression at the Shubert in "Believe Me Xantippe," and the company had one of the worst weeks in its history. Final count around \$3,800, not so much at \$1.25 top.

Even the McCall-Bridge Players (musical comedy tab) have been hit a hard wallop. They have been working the two-for-one gag by the distribution of "free" tickets, but it hasn't helped a great deal. The company may close here for the summer within three weeks. Last week it got around \$4,400 with a musical comedy version of "The Demi-Virgin."

Carrie Fennell, who carries considerable of a box office drag here, could not get over \$3,400 into the Gayety box office on this occasion. It was her second visit with her own company, which will be one of the stocks to alternate between here and Milwaukee for the special spring season of burlesque.
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\$11,000 For "Tragedy," Final Frisco Week

San Francisco, May 3.
Two legit houses dark and two more in the final weeks of the runs gives the spoken stage slight attention. "Abie's Irish Rose" is starting to bill for the Capitol May 15.

Curran—"The Vagabond King" closing week brought a scant \$16,000. William Hodge in "The Judge's Husband" next.

Wilkes—"The American Tragedy" held up to \$11,000 for the finish. The next is "The Firebrand" with William Farnum, Ethel Clayton and Ian Keith, from the screen.

Capitol—Dark. Ina Claire in "The Last of Mrs. Cheyney" is next. Alcazar—Henry Duffy and Dale Winter playing in "The Patsy" managed to grab \$6,950.

President—The Duffy Players in "Laff that Off" hit \$6,670 for the week.
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\$6,000 for Denishawn Dancers

Montreal, May 3.
For last three days of week the Denishawn Dancers at His Majesty's proved good show, not top, well patronized. Estimated at \$6,000.

Princess was dark all week.
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Miss Fontanne's Operation

Lynn Fontanne, leading woman of the Theatre Guild's acting company, was operated upon Sunday for appendicitis at the Park West Hospital. The operation was not an emergency measure but was done upon the advice of physicians following an attack of chronic appendicitis recently.

Miss Fontanne's absence from the Guild company will mean that Elizabeth Risdon will play her role in "Pygmalion" this week, while another actress will be engaged to handle her part in "The Second Man," which alternates with "Pygmalion."

It is not expected that Miss Fontanne will be out for more than three weeks.

"Tragedy's" L. A. Return

Los Angeles, May 3.
"An American Tragedy" opened at the Majestic last night for a return engagement.
The original Hollywood cast is present.

BUT 10 OUT OF 60 B'WAY SHOWS DID OVER \$20,000 GROSS LAST WEEK

Some Violent Declines—Weather Heavily Counting
From Now On—18 Buys Left—31 Shows in
Cut Rates After 10 Depart

Only 10 attractions out of nearly 60 on Broadway bettered \$20,000 in gross last week. Of that elect few two non-musicals which have consistently gone over that figure, the others being musical. Several musicals which were among the leaders earlier in the season are now shot so far as big money its concerned and contiguance is a matter of weather.

The business decline of last week, post-Easter, was in some cases violent, a major musical slipping downward \$8,000. Nearly all were affected. The crash of most new shows that ventured in during Easter week indicated the low mark and class production.

Last week two musicals stood out, "Hit the Deck" at the Belasco grossing \$24,000 and acting like a hit in the agencies; "The Circus Princess" was estimated over \$30,000 at the Winter Garden, but the huge lower floor capacity appears to be a handicap for operetta and there was considerable papering after the premiere.

Neither attraction can contend for "Rio Rita's" list leadership. It is out in front of the musicals by a mile and was virtually unaffected last week at \$46,000; "Lucky" was next, but dropped down to \$32,000; "Scandals" and "Oh Kay" were rated at \$28,000 to \$29,000; "Le-Maire's Affairs" approximated \$25,000; "Desert Song" and "Honey-moon Lane" just beat \$20,000 with "Yours Truly." The Ramblers' a bit under that mark; "Maritza" slipped under \$17,000; "Vanities," \$16,000; "Peggy Ann," \$15,000; "Queen High," \$13,000; "Cherry Blossoms," \$12,000, and "Lady Do," low at \$8,000.

Non-Musicals

"The Spider" went off early in the week, but came back to big trade and got \$28,600; "Broadway" claimed \$24,000; "The Road to Rome" held to capacity, \$17,000; "The Second Man" at the Guild stood out like a winner at \$16,000; "Her Cardboard Lover" eased off to \$16,000; "The Constant Wife," \$15,000; "Crime" and "The Silver Cord," \$14,000; "The Play's the Thing," off to about \$13,500; "The Thief," very good at \$13,000; "Chicago" and "The Barker," \$11,000; "Saturday's Children," slightly more; "Spread Eagle" claimed over \$12,000; "The Devil in the Cheese" for its first week at the Plymouth bettered \$3,000; "Tommy," over \$7,000; "Wooden Kimono," \$7,000; "Right You Are" profitable at \$7,000.

"Mixed Doubles," only new dramatic offering of last week, looks like a bust at the Shubert; other new shows of same rating: "Love Is Like That," \$3,500; "Wall Street," maybe \$4,000; "Mansfield," \$5,000; "House of Shadows," \$3,000.

Some dark spots will be filled next week when "Julie" comes to the Lyceum; "Katy Did," 63rd Street; "Oh, Ernest," Royale, and "He Loved the Ladies," Frolic. "One For All" and "Hoop La" may also come in. "Fog" stopped at the National suddenly last Saturday. "Judy" being withdrawn from the Royale and "The Comic" from the Masque; "Love Is Like That" will close at the Cort.

18 Agency Buys

One new attraction was added to the agency buys list, two being dropped entirely. Two others were reduced in the number of tickets handled, accounting for the total number remaining higher than anticipated. "A Night in Spain" is the only show accepted in the premium marts.

The buys list: "Scandals" (Apollo), "Hit the Deck" (Belasco), "Broadway" (Broadhurst), "The Constant Wife" (Elliot), "Her Cardboard Lover" (Empire), "A Night in Spain" (44th Street), "The Spider" (Chanin's 46th Street), "Oh Kay" (Imperial), "Honey-moon Lane" (Knickerbocker), "The Ramblers" (Lyric), "Le Maire's Affairs" (Majestic), "The Play's the Thing" (Henry Miller), "Lucky" (Amsterdam), "The Road to Rome" (Playhouse), "The Thief" (Ritz), "Crime" (Times Square), "The Circus Princess" (Winter Garden), "Rio Rita" (Ziegfeld).

31 in Cut Rates

There were 10 shows which closed Saturday, but more were

added to the bargain list, keeping the total above 30. Two shows not listed are on sale in cut rates but at special prices, meaning the reduction is not on a par with the average.

The cut rate list: "Queen High" (Ambassador), "Gertie" (Bayes), "Mixed Doubles" (Bijou), "Vanities" (Carroll), "Thurston-Magician" (Central), "Cradle Snatchers" (Century), "The Mystery Ship" (Comedy), "Love Is Like That" (Cort), "Cherry Blossoms" (Cosmopolitan), "Tommy" (Eltzinger), "The Squal" (48th Street), "Wooden Kimono" (Fulton), "Ned McCobb's Daughter" (Golden), "The Field God" (Greenwich Village), "Fyg-mallion" (Guild), "Wall Street" (Hudson), "Countess Maritza" (Jolson's), "Lady Do" (Liberty), "Two Girls Wanted" (Little), "The House of Shadows" (Longacre), "The Ramblers" (Lyric), "Le Maire's Affairs" (Majestic), "The Gossipy Sex" (Mansfield), "Spread Eagle" (Martin Beck), "The Seventh Heart" (Mayfair), "Chicago" (Music Box), "The Devil in the Cheese" (Plymouth), "The Lady Screams" (Selwyn), "Enchantment" (Edyth Totten), "What Anne Brought Home" (Wallack's), and "Sinner" (Klaw).

Pulitzer Prize Play Award Surprises B'way

The Pulitzer award for drama in this season of 1926-27 caused more surprise in theatrical circles than ever before when it was announced Tuesday that Paul Green's "In Abraham's Bosom" had gotten the prize. The play, presented by the Provincetown group, was on the boards but briefly, but will be revived on the strength of the award. If it goes on in the Village again it won't last long.

Seems as though any meritable play that smacks of success has little chance for a Pulitzer prize.

Several other plays were believed to be in the forefront for the Pulitzer committee's consideration. Sydney Howard's "The Silver Cord," Maxwell Anderson's "Saturday's Children" and "Tommy" by Howard Lindsay and Bertrand Robinson were rated out in front.

The committee was comprised of Augustus Thomas, veteran playwright; Walter Pritchard Eaton, former Sun critic, and Clayton Hamilton, lecturer on things high-brow in the theatre. Paul Green, author of "In Abraham's Bosom," is a professor at the University of North Carolina, and has a bent for writing dramas with negroes as the leads. Last week his "The Field God" opened at the Greenwich Village. Saturday it was reported closing, but a change in plans kept it off the boards.

Prize Puzzle

"In Abraham's Bosom" opened at the Provincetown and after a few weeks was moved to the Garrick. There Julius Bledsoe, colored actor, playing the principal role, walked out, claiming he was not featured above the other players (white) as promised. The case went to arbitration, Bledsoe losing and being ordered to pay the producer two weeks' salary.

It appears the Pulitzer committee in considering candidates for the prize must consider the qualifications of promulgation on good manners and good morals on the stage. How the first named rule fits "Abraham's Bosom" is a mystery, and how the last named concerned "They Knew What They Wanted," the prize winner of two seasons back is a greater one.

Low Fields Off "Deck"

Low Fields is resting at Atlantic City from a slight illness. Upon his return to New York with Joe Weber a Weber and Fields act will be recorded on the Vitaphone at a reported payment of \$10,000.

Fields has withdrawn from "Hit the Deck," the new musical at the Belasco. It is said that Vincent Youmans, composer of the show's score, purchased the Fields interest.

Another report is that the book of the piece may be touched up.

Shows in Rehearsal

"He Loved the Ladies" (Lapane Productions).
"Merry-Go-Round" (Richard Herndon).
"Grand Street Follies" (Neighborhood Playhouse).
"Patience" (Winthrop Ames).
"Padlocks of 1927" (Scibilla & Morgenstern).
"Mr. Butterfly" (Chamber-Brown).
"Romance in Hades" (Chamberlain Brown).

4 SHOWS OUT

Ten closings Saturday, "Fog," "Judy" and "The Comic" being suddenly added to the departure list. At least one more will go down this week, "Love Is Like That."

FOG

Opened Feb. 7. Missed by all the critics except Dale ("American"), who called it better than "The Cat and Canary" by same author, but added that it was "all quite exclusively ridiculous." Variety (Ibce) said: "Should be enough mystery play fans to carry it along to moderate business."

"Fog" played 12 weeks to moderate business at the National under independent presentations. The early pace bettered \$10,000; the show latterly dropped around \$5,000. "Judy," presented by John Henry Mears, played 12 weeks, at the Royale, to light trade. Starting

JUDY

Opened Feb. 7. Coleman ("Mirror") only major reviewer to catch it, said: "Will find itself out of place among the big hit eye and ear shows." Variety said: "Doubtful if 'Judy' gets any money, but may stick a couple of months."

around \$10,000, it was then paced around \$9,000. Holy Week was a body blow. "Business came back in a way but hardly to profitable proportions. "Judy" is due shortly in Boston.

LOVE IS LIKE THAT

Opened April 18. Critics of one mind against it.

"The Comic," offered independently at the Masque, quit after playing less than two weeks.

"Love Is Like That," presented

THE COMIC

Opened April 20. Dale ("American") panned it as "thin."

at the Cort, will close Saturday. It was held in three weeks to protect the picture rights.

"LADY DO," CO-OP EXCEPT CHORUS

Not until six o'clock Monday was it settled whether "Lady Do" at the Liberty would give a performance that evening. A tangle arose over the non-payment of salaries Saturday. When that was straightened out the show went on a co-operative basis, save for the chorus, a salary bond to protect it being filed with Equity by Winston and Sullivan an advertising firm.

Karyl Norman, "Creole Fashion Plate," first feature with the show, is president of the Paris Rose, Inc., the original title of the show. Frank I. Teller presented it.

The first week's gross was about \$8,000 and the company's final share \$2,600. It was expected that the money would be shared among the players, but someone else must have got it. Monday it was proposed to Equity that the company become co-op., but Equity ruled "Lady Do" could continue on that basis only after salaries were taken care of.

A bond of \$3,000 at Equity was insufficient, because the correct salaries had not been filed. Teller made up the difference Monday, after a long conference, in which Joseph P. Bickerton, Jr., acted as peace-maker among the managerial factions.

"French Lady" Goes West

Chicago, May 3. "The French Lady," the Louis Mann-Clara Lipman play, is in the Playhouse this week.

10 DARK LOOP HOUSES LOOKED FOR—SHOWS SNAP IN AND OUT

"Nightingale's" Tremendous Flop—Jolson Holding
'Way Up at \$45,000—"Noose" and "Barker" Not
So Nifty—Specs and Trouble

Chicago, May 3.

It's eight weeks before the official closing of the legit season, yet seven houses were in the dark list at last week end. Not a "punch" show in the non-musical list.

Quite a gap between the sensational grosses of "Big Boy" and "Sunny" and the next gross-pullers. Both the mentioned musicals kept at high gear last week, with Jolson announcing an extra week to his original three weeks' stay.

The flop of "The Nightingale" was thunderous. Several nights it didn't look stronger than \$900 gross. This attraction closed tonight, sticking over from Saturday because of a previously arranged sell-out house to a local organization at about \$2,250. Shuberts are protecting the Great Northern by switching "The Student Prince" from the Olympic, where "The Madcap" (Mital) comes Sunday. "Prince" should do \$14,000 gross average for four or five weeks.

The long-time pace-killers for the non-musicals ("The Shanghai Gesture" and "Cradle Snatchers") both went out together at the end of the 18th week. Adelphi reopens Sunday with "Tenth Avenue," but the Harris is seeking an attraction.

"The Barker" failed to "click," but here, as in the case of "The Noose," improvement is expected because of scarcity of attractions.

Close scrutiny of the legit situation indicates there will be at least 10 theatres closed before another five weeks. The Playhouse is going to make another try tomorrow (Wednesday) night, reopening with "That French Lady." It's an unusual situation for this period for the Loop legit theatre, because in more ways than one Chi has been noted for being a healthy spot for late spring and early summer attractions.

Speedy Closings

It's hard to keep up with the calendar, because attractions are closing with the speed of the snap of a finger. Monday grosses have sunk deeper than the previously noted low trade for this specified night. Saturday nights have fallen away from the strong capacity call mainly because the folks are going to their cafe entertainment earlier. The cafes and night clubs were full capacity last week end.

The independent "specs" encountered the new-policy at the Twins last week. Only the Couthout and Waterfall stands get the Twins' seats, and if the smaller Randolph street stands want to protect their patronage they have to wait until 7 p. m. for the returns. One of the smaller "specs" has already gone fishing for the summer.

During the lull of the summer season the "specs" situation in Chicago will probably have an "airing" because of the new Thompson administration believing bad management of the "specs" squabbles is having some effect on the quick dropping out of shows that come in before they have a chance to offer their wares.

Estimates for Last Week

"Student Prince" (Olympic, 3d week)—Moves to Great Northern next week, filling time made open by sudden flop of "The Nightingale." Mital comes into Olympic. "Prince" sailing around \$13,000 with spotty call.

"The Nightingale" (Great Northern)—Never "caught on" with special parties making it difficult to judge receipts. Contracted parties for last night and tonight caused attraction to hold over until midnight when departure was made.

"Twinkie Twinkie" (Erianger, 3d week)—Hasn't set itself "in" although slight improvement over initial week. Judged stepping along at \$14,000. Higher expectations after "Big Boy" and "Sunny" drop out of field.

"Not Herbert" (Central)—After \$2,200 gross week packed up, closing theatre Saturday.

"What Every Woman Knows" (Four Cohans, 7th week)—Steps out next week, giving eight weeks total for revival. Matinee pull bright spot of engagement. \$11,000.

"The Noose" (Selwyn, 3d week)—Held at same pace as premiere week, \$11,000, indicating it hasn't "clicked." Giving only eight performances (midweek matinee out).

"Big Boy" (Apollo, 3d week)—Jolson pulling as enormously as ever. Another week added, making four for limited stay. \$45,500.

"Sunny" (Illinois, 5th week)—Drawing complete capacity on lower floor with upstairs holding remarkably well, giving average weekly gross for first four weeks, around \$38,000.

"The Little Spitfire" (Cort, 3d week)—Considered only hold-in un-

Boston's Shows Fell Off In Grosses Last Week

Boston, May 3.

Reaction from the Holiday week with the big business was felt in Boston last week. The business first of the week was off all over town and not until Thursday was there any sign of a pick up.

But two shows did more business last week, one "Pickwick" at the Majestic, which started off slowly but is now showing strength, and the other "The Constant Nymph" which has not gotten over very well at the Hollis, to the surprise of local show men.

Estimates for Last Week

Gilbert and Sullivan operas, "Iolanthe" and "The Pirates of Penzance," Plymouth (3rd week) played to \$21,000 gross at \$3 top. Close to capacity for latter part of week. Looks good for big money maker for balance of Boston run.

"Yes, Yes, Yvette," Wilbur (3rd week) off \$5,000 from week before, with gross of \$15,000. Has long way to go to make grade before can be reckoned as worthwhile holding over for a summer run.

"The Vagabond King," Shubert (last week) did \$16,500, \$3,500 less than preceding week. Not so bad when figured it is the oldest show from run standpoint in town. Second month.

"Pickwick," Majestic (3rd week) picked up about \$1,000 last week to gross of \$14,000. Looks strong for final two weeks. Up against tough competition.

"Criss Cross," Fred Stone, Colonial (4th week) grossed \$30,000, o.k., but about \$7,000 below business of previous week.

"Oh, Please," Tremont (last week) did \$17,000, appreciable drop from week before. Surprise that it has not come through better here.

"The Constant Nymph," Hollis (last week) picked up about \$1,000 going to \$11,000, but not enough to hold it here. House dark after this attraction closes.

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Five Kerrick Indictments

Los Angeles, May 3.

Murder indictments were voted by the Grand Jury yesterday against Sarah Kerrick, Anita Davis, Henry Isabell, Iris Burns and Joe Hunt, for the death of Tom Kerrick, picture actor. He was shot in his home April 26.

According to the district attorney's office, when the witnesses appeared before the jury their stories were so confusing that the body thought it best to let the entire matter be threshed out before a trial jury.

The Kerrick funeral was held Monday. His widow attended, guarded by half a dozen officers. (Copyright, 1927, by Variety, Inc.)

Large Colored Choir For Whites Only

New Orleans, May 3.

With local society behind it and playing to whites only, 250 colored singers, recruited from church choirs hereabouts, will give a concert this week at the Athenaeum.

George Leon Johnson of New York will conduct.

Old time Negro music and songs will comprise the program.

Claims Settled

When "Hearts Are Trumps" closed at the Morosco salaries were unpaid, the company's share being insufficient. No bond was posted with Equity, Henry Baron, manager, having guaranteed but two salaries, those of Ralph Morgan and Vivian Martin. However, the total claims amounting to \$1,400, were settled at Equity's offices Monday. William Birns, who has backed Baron in several productions, provided the necessary coin.

til house picks up new attraction. Fared no better than \$5,500.

"The Barker" (Blackstone, 2nd week)—First week gave little satisfaction that piece will have run. Got off to bad start because of lack of preparedness by new cast members. Reported gross of \$13,000. (Copyright, 1927, by Variety, Inc.)

PLAYS ON BROADWAY

LITTLE THEATRE TOURNAMENT

Fifth annual national tournament conducted under the auspices of the Manhattan Little Theatre Club, Inc., Walter Hartwig, general manager, and Grace Marren, secretary-treasurer. Week of May 2 at Frolic, New York.

Because this reviewer is also one of the board of judges of the Fifth Annual Little Theatre Tournament, any opinions herein should not be construed as having any bearing on the ultimate awards.

While the last two of the three playlets the opening night were highly meritorious, it is too early in the tournament for the reaction to mean anything one way or another. Because of publication schedule, only Monday night's offerings will be reviewed herein; the rest of the bills the following week, when, of course, all awards and decisions will have been made.

Helen Arthur of the Neighborhood Playhouse opened the tournament with an address wherein she chatted about a number of things, ever interesting if over-long. The familiar wherefores and whyfores of the Little Theatre were again reviewed, Miss Arthur not sparing the commercial playhouse, which she defined as the "selfish theatre," as against the unselfish and altruistic objectives of the art movement. Coming from a quasi-professional playhouse, Miss Arthur was not particularly kind to the Broadway managers in her enthusiasm over what she called the "insurgent theatre." She dwelt on the managers' alleged disregard of public opinion, overcharging, etc., and pulled one about Lee Shubert that wasn't bad.

It had to do with an ambitious Broadway aspirant who made request of Miss Arthur to lend her a new watch fob. The actress sought to replace her Phi Beta Kappa key fob with something less academic, but Miss Arthur counseled the co-ed alumnus she need have no fear about Lee Shubert's opinion; he'd probably think she was an old-fashioned girl who still wound up her clock with the old-fashioned looking key.

The opening bill proper was largely a local affair, embracing Brooklyn, Harlem and East 92d street for its histrionic sources. The Manhattanites proved superior.

"The Drums of Oude"
Presented by the Union Players of Bay Ridge, Brooklyn. Austin Strong, author.

Setting by Union Players. No one credited for direction.
Capt. Hector McGregor.....David W. Taylor
Lieut. Alan Hartley.....Donald Heim
Sergeant McDougal.....Robert L. Neill
Stewart, the sentry.....Alexander Ballantyne
Two Hindustani Servants.....
H. Arthur Eade and Charles Fields
Mrs. Jack Clayton.....Elsie H. Neill

Rather ambitious playlet, "The Drums of Oude" is basically handicapped by its verbosity, which makes the matter of presentation a doubly difficult task.

It is a military theme, laid in rebellious India, where the white populace is in the midst of a critical Hindu uprising.

The martial austerity of the proceedings, coupled with the military fol-de-rol which such themes usually entail, can only be handled creditably and convincingly by a seasoned cast. In the hands of amateurs, no matter how eager their spirit, it borders on the ridiculous at times, this despite all seeming efforts to maintain a quiet air of decorum.

"The Fool's Errand"
The Krivga Players, of the Little Negro Theatre of Harlem, New York's colored sector, presents Eulalie Spence's one-act. Cassie, a busboy.....Ethel Bennett
Sister Williams, the minister's wife.....
Marian King
Doug, father of Maza.....William Jackson
Parson Williams.....Ira Reid
Maza, daughter of Doug.....Doralyne Spence
Jud, a suitor of Maza.....Malcolm Dodson
Freddie, another suitor.....William Holly
Mom, mother of Maza.....Ardelle Dabney
Brethren and Sisters of the Church Council.....Minnie Brown, Ines Bennett, Louise Robinson, George Lee, Samuel Carthan, Levi Alexander.

Eulalie Spence, the authoress of "The Fool's Errand," may be a negro, perhaps related to Doralyne Spence of the cast. It is an original playlet, the first time produced, and is in competition for one of the Samuel French awards for hitherto unproduced sketches.

As a production it is most interesting, not only because of the colored cast, but because of its worthy histrionism and excellent staging.

It probably qualifies as a fairly accurate cross-section of contemporary negro life on the half-shell. The synoposed gospel singing, the fatalistic belief in the Good Book and the mundane characteristics of a genuine race are the keystones of the production.

The church council has virtually tried and condemned the innocent

Maza as an unwed mother-to-be, when Maza's mom returns from a trip to confess that the evidentiary baby things are intended for her own offspring.

Coupled with this simple enough theme is some shrewd local color on a self-sufficient colored community that regards its church and council as the court of final decree.

Casting exceeds the production investiture in impressiveness, although the interpretations do much to offset the physical shortcomings.

Confession
Kenyon Nicholson's playlet, done by the 92d Street Y. M. H. A. Players. Produced by Myron E. Sattler.
Germaine.....Ethel Leventhal
Mme. Berthard.....Ruth Zakrow
Skeet.....Henry Chuck
Walt.....I. Fell

Kenyon Nicholson, author of "The Barker" and co-author of another Broadway play, and also of the dramatic instruction faculty at Columbia University, wrote "Confession," a gripping sidelight on the Great War.

A couple of doughboy buddies are discovered in a cafe near the American rest camp on the outskirts of Bar-le-Duc, France. The cafe is presided over by Mme. Berthard and her daughter Germaine. The recent court-martial and sentence to death of a pal for the murder of a renegade loole is the topic of discussion.

In delirium, Walt confesses his guilt. His buddy having hastened for the emergency ambulance, the French women cannot understand the doughboy's unwitting confession, while Skeet returns too late as Walt breathes his last.

A simple enough exposition, "Confession" has been intelligently mounted and played with rare understanding. The quartet of players are consistently high grade.

THE LADY SCREAMS

Charles J. Mulligan presents a three-act melodrama by Everett Chantler. Staged by Edward Bradley at the Selwyn theatre May 2, 1926.

Michael.....Ralph Cullinan
Maid.....Millicent Grayson
Lucy West.....Betty Weston
Richard Gordon.....Allan Tower
Mrs. West.....Eleanor Daniels
Ruth Harrison.....Dana Desboro
Walter Benson.....Anthony Hughes
Robert Irwin.....Grant Mills
Helen Taylor.....Frances Halliday
Dr. Brown.....Edward Bradley
Capt. Kenney.....John Campbell
Officer Holmes.....W. D. Heppenstein

Rather a hopeless affair. A play without dramatic or comedy or romantic interest, undercast and overacted, lacking the ringing contacts that attract the masses and lacking

the artistic phases that intrigue the the classes.

Billed as done "By a Notable Cast," there isn't a "name" in it, and surely not a "name" will come out of it. The direction is commonplace and creaking, the types are woefully mischosen. At the supposed-to-be tense climaxes there was laughter and at the hardest-aimed wheezes there was silence.

Betty Weston, whose Broadway career is encompassed in having appeared as the only girl but still a minor character in "The Gorilla," has the ingenue lead. It runs through a melange of tough hoke, mushy love and refined nobility, the colors coming suddenly and not blended, as in the yards of silk the magicians reel out of supposedly empty tubes. The colors here reeled out of an empty container, too, but there was no magic about it.

Miss Weston's first entrance is as a sort of Roxy, the girl in "Chicago," after the acquittal. She has shot a man, is under seven years' suspended sentence and paroled to a saccharinely gullible and sugar-hearted society woman.

She is incredibly tough, swaggers just like the girls who used to do the Bowery dances in small-time vaudeville sports a huge bedizening bobbed blonde wig, and makes herself something such as nothing that ever was. The crook she shot, who didn't die, pursues her. He demands she help steal a \$50,000 string of pearls from her benefactress. The girl nobly refuses. So does her mother, played by Eleanor Daniels, who is cast as a plain American woman and who talks with a cockney dialect.

The boy friend of the hellish falls hard for the paroled shooter, the heavy gets himself engaged as the man's valet about the time the man gets himself engaged to the erstwhile girl jailbird, and then the yegg steals the pearls amidst many non-dovetailing complications, blackjacks his master, carries the girl out bodily, and then she screams, and that lets in a third act.

That session is largely consumed with as dumb a cross-examination by a police captain as ever passed a row of footlights. Each character comes in and explains after the usual weak lines have been attempted, and everyone believes all the explanations (which the audience already knows), and the curtain falls—before 10.30 the opening night, having risen at 8.40.

The audience is conscious at all times that the dialog is phony in its underworld moments and fakey in its higher ones. Everything is turned inside out, so that the rankiest amateur can see the works mov-

ing 'round. The progress is unsubtle, the suspense is slack, the love interest is unestablished and unimportant. It doesn't figure in the plot at any stage. There is no jealousy, and the tail pains the girl goes to in saving the counterfeit pearls (the string broke the first night and almost ruined the plot entirely) can be laid to gratitude for her guardian and needn't figure in the love stuff at all.

It is a short-cast, one-set piece, and could run to even the grosses that it will draw from the cut rates but the theatre probably can't.

So "The Lady Screams" may be expected to choke off in very few weeks—not more than four, probably. Lat.

THE CIRCUS PRINCESS

Operetta in three acts presented at the Winter Garden April 24 by Lee and J. J. Shubert; book and lyrics by Harry B. Smith from the original of Julius Brammer and Alfred Grunwald; score by Emmerich Kalman; book and ensembles staged by J. C. Huffman; dances staged by Allan Foster; dialog staged by M. H. Varnek.

Loris.....Roy Vitale
Nicholas.....Starr Jones
Paul.....Harry Shackelford
Constantine.....Joseph Toner
Ivan Panin.....Guy Robertson
Prince Alexis Orloff.....Arthur Barry
Prince Palinsky.....Frank Horn
Stanislavsky, Proprietor.....Robert O'Connor
Pinnell, Ring Master.....James C. Morton
Baron Sakuskine.....Stanley Harrison
Lieutenant Petrovitch.....Desiree Tabor
Princess Fedora Palinka.....Edmund Ruffner
Commissionaire.....George Hassell
Grand Duke Sergius.....Starr Jones
His Adjutant.....Tom Schumberger
Toni Schumberger.....Ted Doney
Mabel Gibson.....Gloria Foy
Barmald.....Virginia Hassell
Mr. X.....Guy Robertson
Bee Starr.....Herself
6 Pachas.....Themselves
Poodles Hanneford and Family
Old Clown.....Fred Derrick
Clown.....Oscar Lowande
Footman.....Edouard Grobe
Archbishop.....John Henry
Pelican, Head Waiter.....George Bickel
1st Waiter.....James C. Morton
Bus Boy.....Poodles Hanneford
Porter.....Billy Culloe
Frau Schlumberger.....Florence Morrison
16 Foster Girls, 8 Liebling Singers.

The Winter Garden, long the home of revues, presented operetta for the first time with "The Circus Princess," of Viennese origin. The Shuberts decided on the change of policy with this type of attraction or musical comedy to be offered henceforth. They are through with the revue type of show on the theory that revues are passe.

There seemed to be some doubt about the suitability of the Garden for operetta, but Friday night the show clicked very well, finishing with a snap principally through comedy. Attendance was not ca-

THE NEW YORK TELEGRAM, TUESDAY, APRIL 26, 1927

FRANK VREELAND'S COLUMN

NO SAWDUST HERO

GUY ROBERTSON RAISES "THE CIRCUS PRINCESS" UP TO THE SUMPTUOUS WINTER GARDEN STANDARD

GUY ROBERTSON

"THE CIRCUS PRINCESS"—WINTER GARDEN, NEW YORK, NOW

Management—MESSRS. SHUBERT

Direction—MAX HART

"HERALD TRIBUNE"

"Guy Robertson's magnificent singing . . . His voice is the finest heard on the light opera stage since John Charles Thomas deserted it for the concert halls."—George Goldsmith.

"TIMES"

"Mr. Robertson, in good voice, scored—a personal success."

N. Y. "AMERICAN"

"Guy Robertson sang blithely and discreetly and most agreeably."—Alan Dale.

"EVENING GRAPHIC"

"But doubtless the chief triumph was gathered home by Guy Robertson, who sang the tenor lead. At the dramatic finish of act two he sang and acted with such skill that he filled the theatre with such cheers as perhaps haven't rattled its rafters in years."—W. K.

"MORNING WORLD"

"The audience, however, crowned a new favorite. It was none of these comical fellows, old or young, but a juvenile with curly yellow hair, a toothsome smile and a goodish voice—Mr. Guy Robertson . . . Mr. Robertson excelled last night, and, torn from an enraptured audience at last by the stern necessity of getting on with the show, he was greeted when he made his first entrance in the third act by one of the most emphatic and obviously genuine ovations I have heard in a dozen years of first nights."—Alexander Woolcott.

"EVENING WORLD"

" . . . the Garden audience gets more than the worth of its money and attention in lovely singing and appealing action.

"Last night's audience was so stirred by a particularly fine climax to the second act of the operetta that in a carrying over of its enthusiasm it greeted Mr. Robertson with stormy applause at his first appearance for the third act."—E. W. Osborn.

"MORNING TELEGRAPH"

"The outstanding features of the show are undoubtedly the magnificent performances given by Guy Robertson and Desiree Tabor. Their work in the second act finale brought down the house and earned the curtain calls they won. Robertson's mellifluous voice, insidiously haunting, did wonders for what may be the hit song of the show—and his dashing handsome personality fitted his role as tightly as the uniform he wore."—Nathan Zatkla.

"DAILY NEWS"

"Guy Robertson was lifted heavenward by an adoring audience and given a scene call which is unusual. Young Mr. Robertson is a personable lad with a good voice."—Burns Mantle.

"EVENING JOURNAL"

" . . . does a masterful evening's work."—Garrick.

N. Y. "EVENING POST"

"Came out with flying colors."—John Anderson.

N. Y. "SUN"

" . . . Turned—last—night's house into a full-blast hooray factory, the huger consignment of which was plainly addressed to the young and eloquent and quite gorgeously shanked Mr. Robertson, late of 'The Song of the Flame'."—Gilbert W. Gabriel.

pace, but a good house was in. Would not surprise if moved to another house later.

Seems the Shuberts know more about producing operetta than other types of shows, being notably weak on the non-musical form and not so good with revues either. Their "Blossom Time" is still on the boards. "Maytime" was another great coin getter and "The Student Prince" a pushover too.

"The Circus Princess" is of the highest class of production, with a carefully selected cast, or so it seems. The vocal department might be stronger in spots, although the leads are excellent voices. Perhaps there is some faulty construction of the book, all the bell-ringing comedy coming in the last act. That is true of "Countess Maritza," doubtless on the theory that it is best to send 'em out smiling, and in the new show the result is more effectively attained.

The entrance of that veteran George Bickel into the final act with his dialect, in charge of the kellers at a Vienna hotel, aroused the giggles immediately. In other words, Bickel as the head waiter Pelican was a scream. He confidentially told the customers that the food was rotten. He hoked up his business to sure register. He brought the hero and heroine together with truly clever comedy. When officed to take air, he queried: "Raus?" and walked off with an audience victory.

In framing the circus scenes it was necessary to draw acts from the big top and vaudeville, two classy turns being chosen. Poodles Hanneford and the Hanneford family worked virtually their entire routine. Though using a small ring Poodles seemed to have no trouble at all. The Hannefords scored as well as they ever have in vaudeville or the circus, with Poodles of course the outstanding star, a comedian and equestrian.

On the webbing was Bee Staar, a 110-pound mite of an aerialist, who was aloft when the curtain arose on the scene. That might have been a disadvantage, but Miss Starr looked very good and worked well. Because of the running time Miss Starr did not give her full complement of one-arm planges and to keep in condition she makes that up by going through her regular routine daily when the show is not playing. The Six Pachas, an Arab troupe, tumbled about continuously, too much so. But the two circus scenes certainly made the first act stand up. The second act slowed up somewhat, being topped off, however, with a costume flash and vocally strong finish.

The story concerns the attraction of the Princess Fedora for Mr. X, a circus performer, whose masked eyes hide his identity. Grand Duke Sergius, middle aged and desirous of the princess' hand in marriage, plans a revenge when Fedora turns him down and frames to marry her to Mr. X, who, he believes, is just a performer. A party is thrown. Mr. X, being introduced as a prince. There is a fast courtship and the wedding is performed, the czar having commanded Fedora to marry at once. Then the denouement. The chagrin and anger of the princess stings Mr. X into disclosing his identity, that he, too, was of the Hussars and his rightful title as prince. And the last act with its fun and the clench of the lovers.

George Hassell as Sergius has the best role coming his way in years and is giving a better performance than either in "Student Prince" or "Maritza," from which latter show he was recently switched. As the duke with high blood pressure, his humorous performance lighted the first two acts, when Poodles was not in action.

Desiree Tabor also out of "Maritza" gave a brilliant performance as the princess. She is a sweet looker with a corking voice, in fact one of the most effective prima donnas on Broadway. Guy Robertson made a splendid Mr. X and looked the circus performer in tight. Vocally he paired well with Miss Tabor and their duetting of "Dear Eyes That Haunt Me" and "The Blue Eyes I Dream Of" will do much to popularize those numbers above the balance of Emerson Kalman's score.

Ted Doner blossomed out as a full-fledged juvenile, having more numbers than anyone else and generally teamed with Gloria Foy, a graceful stepper. Doner looked good and smiled his way to favor. Florence Morrison, weightier than ever was a last act entrant and she worked into some of the comedy scenes with Bickel. When the elevator crashed with her, the house roared.

Poodles did not stop with his bareback and clown work in the first act but played through the show, teamed with James C. Morton. Once they were cossacks and

later waiter and bus boy. The off stage racket they made when fetched by Bickel was a laugh in itself and they really built up the Bickel part. "A Circus Princess" is endowed with Poodles and could hardly do without him. In the Hanneford act was Elizabeth, his sister, who was away from the turn for some time.

An Allan Foster troupe of 16 girls ably took care of the chorusing. The eight Lebling Singers aided vocally. "A Circus Princess" is a real troupe. Operetta lovers should take to it easily and the final act will satisfy the others. *Ibee.*

The Road to Happiness

(Sierra's Spanish Art Theatre)

Drama in three acts. By Martinez Sierra and Eduardo Marquina. Presented by Crosby Gaige at the Forrest May 2. Catalina Barcena starred. The Blind Man.....A. Tudela Blanca Rosa.....Catalina Barcena A Farmer.....V. Plascencia Lorenzo.....L. Perez de Leon Justina.....R. Satorres Casilda.....M. Larrabetti Martina.....T. Fernandez Leandra.....M. del C. Gil The Aviator.....M. Collado The Mechanic.....R. Mazo Melchore.....F. Fernandez Paquirre.....L. Garcia Ortega Catita.....R. Satorres Justamante.....M. Larrabetti Sibila.....M. Lual Pericanta.....A. G. Alonso First Gypsy.....M. del C. Gil Second Gypsy.....T. Fernandez A Wagon Driver.....J. Albuquerque Cayetana.....C. Fernandez Damian.....L. Manrique Ignacia.....L. Alvarez A Wanderer.....A. Tudela

They say a Spanish drama troupe spotted at one of our houses (Manhattan) was a clean-up for a cer-

tain New Yorker not recognized among the managers. That was a season or two ago, the attraction playing a week to a scale that was modest.

Crosby Gaige now comes forth with an organization which he states is the Spanish Art Theatre, prefixed with the name of the author of the first play, presented Monday night at the Forrest, "The Road to Happiness," and other plays in the repertory. But Gaige did not pull any Morris Gest. His troupe came via Havana, where he probably caught it whilst sojourning in the Floridian winter playgrounds not long ago.

There is, of course, the Moscow Art Theatre, and perhaps Spain has its arty bunch too. There is a chance the company from the land of the castanets is on the level and it may mean something to New York's Spanish-speaking colony, in which there are about 80,000 souls. Others familiar with the tongue may get a kick out of the performances and, of course, a certain class of highbrows. Otherwise it's applesauce.

The premiere was \$11 top, a price not attractive to Spanish-speaking peoples, it is assumed. Naturally, a contingent was present and greeted the visitors, though nobody seemed to get very excited about it. The regular nightly scale is topped at \$5.50, which sounds high too. Gaige probably figured they wouldn't believe him if the price was less.

"The Road to Happiness" is of the wanderings of a pretty and buxom orphan girl. The play opens with the girl listening to the coun-

sel of an old blind man who is dying. He tells her never to set foot in the city, never to beg but to earn her bread by labor, and accept sorrows as they come.

Blanca Rosa seems to have more than her share of woes. She is taken in by a woman who has just lost her daughter and believes she might come to life again in Rosa. But the husband falls in love with the girl and Rosa hits the road again.

Exhausted, she becomes a member of a gypsy band. Two of the younger men become enamoured of her. They fight with knives, one being killed, and Rosa must wander. She had had one bit of happiness when meeting an aviator. Rosa last becomes employed in an inn, permitting the attentions of the proprietor's deformed son. The aviator appears like a vision and protests against the proposed marriage. An old man again gives her advice as to the road to happiness. The ending is somewhat opaque, with Rosa believing memory is best.

No doubt Catalina Barcena, the star of the show, is clever in her field. She has an alluring voice, anyway, and displays an emotional bent at the second act finale when the gypsies fight to the death behind the wagon. L. Garcia Ortega, handsome Spanish youth, stood out among the male players.

Curiously enough, two spotlight operators handled lamps on either end of the orchestra pit. That meant shadows were cast by the players. As for the play itself, the speeches were so lengthy, especially in the early scenes, that the non-

understanding auditor was easily wooed to slumber.

Several critics walked out after the first act. Others paraded at the second intermission.

During the week the Spaniards will offer three other plays: "The Romantic Young Lady," "The Girl and the Cat" and "The Blind Heart." That means the critical gentry are in for some more re-
 pousseful evenings. The draw must necessarily be limited. Maybe the engagement will be profitable, however. Certainly it will not be an extended one. *Ibee.*

The House of Shadows

Mystery drama in four acts by Leigh Huty presented by William A. Brady, Jr., and Dwight Deere Wiman in association with J. H. Del Bondio at the Longacre, April 21; Tom Powers featured. Real Estate Agent.....James W. Wallace Professor.....Tom Powers Darkey's Wife.....Abbie Mitchell Darkey.....Tom Mosley Dog.....Rex Girl.....Marguerite Churchill Crook.....James S. Barrett Phantom Husband.....George Alt Phantom Wife.....Allen Gay Pirate Lover.....John See Policeman.....Leslie Cooley Old Man.....Frank Peters

"The House of Shadows" is the best mystery play that came to town last week, if that means anything. Its arrival made it an even half dozen of spook affairs on Broadway, starting with the sensational "The Spider," and ranging downward, quite downward.

After lamping the latest of this species, it comes to mind that there must have been hundreds of such scripts lying about, but it seems there never were as many on the



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BEN HOLMES

Featured in "Gay Paree"
 This Week, HANNA THEATRE,
 CLEVELAND, OHIO
 Direction Mr. J. J. Shubert

stage in New York at the same time. The producers are to be commended for shoving this one down considerably. The acts were dispatched with dispatch, one lasting only seven and a half minutes. Up to the second scene of the third act, however, it was largely conversation.

That scene in particular had a professor, turned investigator of spook lore, a girl and a crook all penned up in a cavern underneath a haunted mansion. The crook saw the visage of a beast through a lighted cubby hole and he passed away—just went west, that was all. The others escaped from the treasure-laden chamber when a wall suddenly opened. They returned to the living room of the mansion, where they are joined by the professor's two negro servants.

Came a tapping on a secret door. When it was finally opened in a rush the spectre, clothed in the skin of an animal and wearing a beastial mask. Shot out and unmasked the figure turned out to be an old man who had discovered pirate treasure 20 years before and had scared or killed all those who visited the house.

"The House of Shadows" is played in the shadows. Ofttimes it is almost black. The screams of Marguerite Churchill were certainly disconcerting. Tom Powers looked like a young professor well enough and he won his point about the sham of all spooks. Still there is little in the newest mystery play to indicate it can follow a pace necessary for more than short-lived tenancy at the Longacre. Abbie Mitchell as a round colored servant had what com-

edy bits there were. The first night audience, however, was inclined to laugh at passages not supposed to be funny. Maybe they were right. The piece is splendidly produced in the way of settings, but only two of the six scenes mean anything in the way of chilling, thrilling stuff that must have been the basis of the play's acceptance for presentation. Seems to be just another mystery play.

MIXED DOUBLES

Shubert production starring Margaret Lawrence in Frank Stayton's three-act farce, staged by C. Aubrey Smith, opened April 29 at the Bijou, New York.

"Mixed Doubles" is decidedly mixed but by no means subtle, excepting for the cast's evident desire to have the audience blind itself to the inevitable. Were the play paced with the average audience's mentality, its obviousness would automatically amputate two acts from the three; hence there would be no play and hence there would be no excuse for attempting to collect \$3.30 for an evening that isn't worth the Leblang half-rate the scale was primed for.

One unscrambles the husbands and sees through the French-English heroine's fabrications with little difficulty. The rest is a matter of waiting for the realization to catch up with the anticipation.

If it lasts more than two or three weeks it's because the Shuberts are stop-gapping the house for something else to follow. The Bijou and the attraction are under their control.

THE FIELD GOD

Edwin R. Wolfe, Inc., presents Paul Green's second play, a rural tragedy, in four acts and six scenes. Fritz Leiber heading cast. Staged by Wolfe. At the Greenwich Village theatre April 21.

Ben Smith Hardy Gilchrist.....Fritz Leiber
Ella Gilchrist.....Adelaide Fitz-Allen
Mag.....Clara Thropp
Lonie.....Lillian Brayton
Rhoda Campbell.....Ruth Mason
Sion Alford.....Clausius Mins
Jacob Alford.....Ben Arthur Allen
Aunt Margaret.....Marion Frederic
Mrs. Jones.....Lillian Ardell
Mrs. Jernigan.....James G. Morton
A preacher.....Paul Green was introduced to New York with "Abraham's Bosom" not long ago, this being his second serious effort. The piece is principally interesting for its promise rather than for what it actually accomplishes. In itself it has a few moments of dramatic wheat lost in a great bulk of chaff.

Its commercial possibilities are inconsiderable because of the heavy treatment of a sombre subject, lightened only by bits of graphic character and convincing details of local color. It is here played with vast earnestness and no small degree of skill, particularly on the part of Fritz Leiber's hero and the sharply etched minor characters of a farm boy by Ben Smith, a comedy old woman by Clara Thropp and a bibulous old religious fraud by Arthur Allen.

The locale is the farm country of North Carolina, land of cotton (it happened in 1904), boll weevil and hard-shell Baptist doctrine, a setting which the author must know, since he does create it with the stamp of inescapable authenticity. In this rather drab spiritual setting there is unfolded the tragic story of Hardy Gilchrist, successful farmer, upright citizen and charitable neighbor whose only defect in the eyes of the community is that he resists the accepted religious dogmas of the countryside.

He will have none of the hell-and-damnation doctrine of the country church, even though his invalid wife "wrestles" with him in word and spirit to convert him to her bitter creed, backed by the whole community.

The tragedy of the situation is that a well intentioned non-conformist is made an outlaw. His household is torn when a pretty girl orphan is taken in. Because he does not subscribe to the common religious formula, the popular view is that he is bound to go wrong. A light word of scandal touching him and the girl spreads, and the consequences pile up to overpower him. His wife dies, overcome by the venom of her fury against the young woman whom she conceives as a rival.

The man and the girl are practically driven into each other's arms, while the whole countryside organizes in a drive to break the man's stubborn refusal to fall into the accepted religious pattern. There is a striking scene for the third act curtain, in which the minister prays while his women parishioners weep and exhort with the curious incantations native to the Dixie religionists of a certain kind, until the man is driven into a hysterical outburst, rushing into a hysterical storm "to challenge your God face to face."

That's really the end of the play. The last act is weak anti-climax. Here the victim returns to a calmer mood, after a gesture toward suicide, to realization that the true God is in men's hearts, while the conventional Deity of the countryside is a man-made image representing spite and vengeance.

All this seems a rather young and immature view of the subject. But the author does illuminate his argument with a distinctly persuasive idea. He sees these petty people as partly actuated by sincere motives and partly driven by a sort of helpless, stupid mob spirit, rather than by cruel vindictiveness. Therein lies a shrewd bit of observation, a touch of vision that presages much for the future of this newcomer to the theatre.

All of which will not save this conclusive departure.

\$5,000 for Fund—Boston

A cold five grand was the break the Boston public gave the Actors' Fund at its annual benefit performance at the Colonial. And the whole houseful voted "value received" for every nickel they put into the afternoon's entertainment. Daniel Frohman, president of the Actors' Fund, directed the production and good old "Hap" Ward was master of ceremonies.

DOROTHY MAYNARD'S RETURN

Dorothy Maynard is coming back to the musical comedy forces after three years in operatic work. Miss Maynard is a prima ingenue, previously with the Shuberts.

Guild's "Marco Millions"

Eugene O'Neill's play "Marco Millions," a most expensive production, has been acquired by The Theatre Guild and will be produced next season.

It is a satirical drama in many scenes.

The Guild received a revamped version of the play, done by O'Neill, to eliminate some of the originally estimated cost. It still will be the most extravagant dramatic production made since Gaiety splurged on "The Miracle." Several Broadway producers turned down the piece through the necessary investment.

"Women" at Woods'

"Different Women," by Eugene Walter, who is staging the play, will open May 22 at the Woods, Chicago. Frank Keenan and Helen Ware are the leads.

John Woody of the Different Women, Inc., is producing.

New Haven Off "Lady"

New Haven, May 3.—New Haven walked out on Charles Mulligan's new play, "The Lady Screams," here last week. Reports around town on the show killed its chances for business.

PLAYERS IN LEGITIMATE DIRECTORY

EDWARD ALLAN

in
"HIT THE DECK"
BELASCO, NEW YORK

BILLY ARLINGTON

Featured in
"LIDO LADY"
GAIETY, LONDON

LESTER W. COLE

LEADING MAN
with
"PEGGY-ANN"
VANDERBILT, NEW YORK

HELYN EBY-ROCK

"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

RAYMOND GUION

SECOND YEAR WITH
"CRADLE SNATCHERS"
CENTURY, NEW YORK

DOUGLAS LEAVITT

Featured in
"GAY PAREE"
ALVIN THEATRE, PITTSBURGH

ADA MAY

IN
"RIO RITA"
ZIEGFELD, NEW YORK

STELLA MAYHEW

Featured Comedian
in
"HIT THE DECK"
BELASCO, NEW YORK

TOM PATRICOLA

GEORGE WHITE'S "SCANDALS"
APOLLO, NEW YORK
INDEFINITELY

ROSE PERFECT

PRIMA DONNA
with
GEORGE WHITE'S "SCANDALS"
APOLLO, NEW YORK
NOW IN EIGHTH MONTH

NELSON SNOW and CHARLES COLUMBUS

in "OH, PLEASE"
En Tour
Direction CHAS. DILLINGHAM

ETHELIND TERRY

AS
RIO RITA
IN
"RIO RITA"
ZIEGFELD, NEW YORK

JACK WHITING

in
"THE RAMBLERS"
LYRIC, NEW YORK

INA WILLIAMS

in "YOURS TRULY"
SHUBERT, NEW YORK

VIOLET CARLSON

PRINCIPAL COMEDienne
in "THE NIGHTINGALE"
GREAT NORTHERN, CHICAGO

EWING EATON

Doing Single Act in Vaudeville
KEITH-ALBEE and ORPHEUM
CIRCUITS
Direction HARRY WARD

LEON ERROL

Starring in
"YOURS TRULY"
SHUBERT, NEW YORK

EDNA HIBBARD

in
GENTLEMEN PREFER BLONDES
Direction EDGAR SELWYN

MARY JANE

Formerly with The Ziegfeld Follies
Now with "YES, YES, YVETTE"
BOSTON

JOHNNY MARVIN

FEATURED IN
"HONEYMOON LANE"
KNICKERBOCKER, NEW YORK

ANN PENNINGTON

NOW IN EIGHTH MONTH
GEO. WHITE'S "SCANDALS"
Apollo Theatre, N. Y.

MARIE SAXON

WITH
"THE RAMBLERS"
LYRIC, NEW YORK

GEORGE SWEET

Dancing Juvenile — Expert Actor
REP. LOUIS SHURR

JACK THOMPSON

in
"PEGGY-ANN"
VANDERBILT, NEW YORK

NANCY WELFORD

LEADING LADY
in
"LADY DO"
LIBERTY, NEW YORK

MARJORIE WHITNEY

Featured with
EARL CARROLL "VANITIES"
EARL CARROLL, NEW YORK

NEW YORK THEATRES

NEW AMSTERDAM W. 42d St. Eves. 8:30
Matinee Wednesday & Saturday, 2:30
Erlander, Dillingham & Ziegfeld, Mgrs.
CHARLES DILLINGHAM Presents
MARY EATON
in the Musical Comedy Hit
"LUCKY"
Two Shows in the Musical Comedy Hit
in ONE
Paul Whiteman
and his great orchestra
Same Price
350 Reserved Seats at \$1.65

PHILIP GOODMAN'S Musical Hit
Greatest Laugh Show Ever Produced
9th 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. 2:30 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

FRANCINE LARRIMORE IN **CHICAGO**
Satirical Comedy by MAURINE WATKINS
MUSIC BOX Thea. W. 45th St. Eves. 8:30
Mats. Wed. & Sat., 2:30

VANDERBILT Thea. W. 48th 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

2 GIRLS WANTED 9 LITTLE
TH MONTH
THEATRE
West 44th St.
Evenings at 8:30.
MATS. WED. & SAT. at 2:30.

TIMES SQ. Thea. W. 43d 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

BILTMORE 47th St. W. of B'y Eves. 8:30
Mats. Wed. and Sat. 2:30
"The Barker"
with **WALTER HUSTON**

ZIEGFELD THEATRE 5th Ave. 54th St.
Mats. Thursday and Saturday
RIO RITA
GLORIFYING THE AMERICAN GIRL
Tickets at Box Office 12 Weeks Ahead
THE GREATEST SHOW EVER PRODUCED!
Reserved Seats—\$1, \$1.50, \$2, \$2.50, \$3, \$3.50,
\$4 and \$5 Thursday Matinee—\$1 to \$3.

HENRY MILLER'S THEATRE 124 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'

Knickerbocker B'y at 35 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 Dunne & George Abbott
BROADHURST West 44th St.
Eves. 8:30. Mats. Wed. & Sat. 2:30

Theatre Guild Acting Company in —
Week of May 2
PYGMALION

Week of May 9
THE SECOND MAN
GUILD Thea. W. 53d St. Eves. 8:30
Mats. Thurs. and Sat., 2:30

Week of May 2
Ned McCobb's Daughter
Week of May 9
THE SILVER CORD
John Golden Thea. 58th E. of B'y Circle
Mats. Thurs. & Sat. 1:50

PLYMOUTH W. 45th. Eves. 8:30
Mats. Thurs. & Sat.
Tom Cushing's Comedy
"THE DEVIL
IN THE CHEESE"

JANE COWL
in
"The Road to Rome"
PLAYHOUSE 49th St. E. of B'y Eves. 8:30
Mats. Wed. & Sat. 2:30

PLAYS OUT OF TOWN

OH, ERNEST

Baltimore, May 3.

Sir Percy Middowshire.....Billy Jordan
James Lane.....Katherine Wiche
Martha, his wife.....Harry McNaughton
Algernon Moncrieff.....Phyllis Austin
Jessica Bernard.....Patricia Wynne
Peggy Vernon.....Edith Mae Wright
Anne Aubrey.....Dimples Riede
Clarice Chitworth.....Dorothea Mable
Evelyn Stuart.....Hal Forde
Hon. John Worthing, J. P.....Hal Forde
Lady Bracknell.....Flavia Arcaro
Hon. Gwendolyn Fairfax, her daughter,
Marjorie Gatenon
Friends of Cecily:
Cecily Cardew.....Dorothy Dilley
Miss Prism.....Sonia Winfield
Rev. Canon Chasuble, D. D.....Jethro Warner
Jane.....Vivian Marlowe
Pollyanna Montague.....Barbara Newberry
Friends of Cecily:
Wilma Roeloff, Florence Gunther, Anita
Loring, Dorothy Dawn, Virginia Myers,
Marco Miller, Emma Chase, Mae Bligh.
"Oh, Ernest," musical comedy version of
Oscar Wilde's farce, "The Importance of
Being Earnest." Book and lyrics by Fran-
cis DeWitt; music by Robert Hood Bowers;
staged by William J. Wilson; dances di-
rected by Ralph Riggs; presented by P. T.
Roositer at Ford's, Baltimore, week May 2.

An operetta was made of a Shaw comedy so there's no valid reason why they shouldn't make a musical comedy out of a Wilde farce. Just why "they" are is the matter of importance, however. In the case in hand they are DeWitt and Bowers. They've been earnest enough about it. Too earnest, if the yawns of a first night audience meant anything last evening at Ford's.

What they've tried to do is to recapture the spirit of the Princess Theatre musical comedies. Failing in that, and apparently realizing the failure, they've thrown in a lot of specialty dancing to save the show. Along about 11:15 it goes down for the third time with an energetic cast vainly trying to effect a rescue.

A post mortem places the chief blame on the score. Bowers' music is no match for the Wilde epigrams and there isn't an outstanding voice in the company. Hal Forde, who used to warble pleasantly in the Bolton-Wodehouse and Kern era, was vocally disappointing in this one.

The Wilde plot has been followed rather faithfully. The play opens as heretofore in the flat in Half Moon street, but the going is rather heavy until everyone moves down to Woolton, where the country air revives things a bit. Cecily, in the person of Dorothy Dilley, is a fetching ingenue, while Barbara

Newberry, as Pollyanna Montague, a character never known to Wilde, is a blonde beauty with a peaches and cream complexion. Both girls dance agreeably, but they aren't Mary Lewis' little sisters.

An opening-duet, "On the Beach," with the chorus effecting a water illusion by means of a green scarf and clever lighting, raised false hopes. The remaining numbers of that act left little impression. The second opened nicely with a duet and dance by Miss Dilley and Miss Winfield, but with the possible exception of "Give Me Someone," the Bowers score failed to rise above the level of the first act, although it served well enough for some energetic specialty dancing that got the heartiest applause of the evening.

A plush drop "in one" serves as an interlude between the two scenes of the second act. Interesting and skillful chorus dance number before this curtain, but the interlude is too long while the piano specialty number and the dolorous solo for Forde in the last scene destroy what little momentum the show had picked up.

The show is woefully lacking in tempo. This may be remedied somewhat, but without a single surefire song and without a voice to sing one, the outlook is unpromising.

The sponsors were seemingly so engrossed in the importance of being Wilsonian that they overlooked the greater importance of being tuneful. *Brooklyn.*

THE CRAZY MAN

Racine, Wis., April 26.

A play in three acts by I. Gershman and M. M. Musselman. Presented at the Orpheum theatre, Racine, Wis., by the Burton-Garrett Players.
Ah Sing.....Johnny Watson
Conroy.....William Hassett
Richard Gray.....Robert Burton
Barbara Deane.....Irene Blauvelt
Mrs. Deane.....Kathryn Sheldon
Lawrence Hayden.....Richard Ward
Jason.....Roscoe Hatch
Mr. Snooks.....Howard E. Brown
Mr. Barrington.....Russell Snod
The Man in Black.....Carl Martin

A burlesque melodrama worth trying will likely be developed from this. "The Crazy Man," as presented for the first time by the Burton-Garrett Players, contains good material. It is now a play in the rough. The authors, one of whom, I. Gershman, is day city editor of

the Chicago City News bureau, were on the job all week at Racine and said they held no illusions about the needed work to be done. Several beneficial changes after the first performance attested their sincerity.

The play is one of those queer combinations of broad hoke and subtle comedy. The story begins and ends straight. A popular playwright rents a big house in a suburb near New York for a week. He has been ordered by his physician to rest completely for that length of time. He brings with him his fiancée, her mother, his friend, the federal district attorney, and his secretary, a man. They find the place in charge of a queer elderly caretaker. Also on the premises is a young Chinese cook, who, the party immediately suspects, probably is a dope addict. The house, a big rambling affair, has a spooky atmosphere. Two yokels, the village contractor and the undertaker of the town near by, drop in to say hello and tell the party the house, untenanted for more than a year, had been used recently by "The Hawk," a notorious dope smuggler, who operates in an airplane, and that a big cache of cocaine is thought to be on the premises.

While they are talking a secret panel in the wall flops open. They close it, but a few minutes later, when the playwright is in the room alone the panel again falls open and the door hits him in the head. His fiancée discovers him lying dazed on the floor and screams. This brings everyone on and more discussion of the secret panel. The village contractor, whose grandfather built the house, tells them he knows all about the panel and the secret passageways in the house. At that instant a hand, holding a revolver, comes out of the panel door and fires at the contractor, who drops dead. So ends act one.

Not until well into act two does the audience begin to suspect the actors are kidding the play, but as the situations become wilder, the hoke becomes broader. With the appearance of the Hawk, it is plain that the party are entrapped in the house by his gang. Although there is another killing, the laughs outweigh the chills.

The wild tempo increases to a climax in the third act, when the Hawk kidnaps the playwright's fiancée, sets fire to the house and leaves the others to die. There is a sudden black-out, and when the lights come up again the stage is clear except for the playwright, who is in the identical act one position of lying dazed on the floor, after being hit on the head by the secret

Tannen-Carroll Speech

At the King Features dinner to the American Newspaper Publishers Julius Tannen was billed to talk. A report was circulated that he intended to "expose" and severely rap Earl Carroll, whose "Vanities" he had just left in a bitter blow-off.

The Carroll office was excited, and several friends insisted that Tannen be kept off the stage at the Friars, where there were 550 managing editors from every part of the country in the audience.

Tannen was not kept off. He did talk of Carroll—he made a dramatic, fervent and almost tearful plea to the editors to urge President Coolidge to pardon Carroll.

Egan's Brother Fights

Bequest to Mrs. Bentel

Los Angeles, May 3.

A contest over the will of the late Frank C. Egan, theatrical producer and owner of the Egan theatre is anticipated. A petition of opposition to letters testamentary being granted to Mrs. Harriet C. Bentel, who was named chief beneficiary, was filed by William E. Egan, a brother living in Chicago. The latter asked that a local trust company be appointed as administrator to the estate, on the ground that no executor had been named in the document.

Under the terms of Egan's will, all but one third of the estate was left to Mrs. Bentel, his close friend and business associate, the remainder to go to relatives.

Mrs. Bentel is the wife of George Bentel, who is now serving time in Atlanta in connection with the Morosco Holding Co. affairs.

panel. His fiancée comes in, screams, the others come on and the playwright tells them about his hallucination.

One set used for all three acts, and that of more or less standard interior pattern does not indicate much expense. Piece seems worth looking over.

RAMBLERS' PROFIT, INJUNCTION DENIED

It is disclosed in a suit by Kenneth H. Bristol against John H. Dahn, Clamac Corp., and Philip Goodman that "The Ramblers," up to the early part of last month, earned \$25,000 net profit for Goodman and Dahn, who is the manager's financial backer. The Clamac Corp. is the holding company which in turn is controlled by the Theatrical Investing Co.

Bristol's petition for an injunction against the show and its management and for a receivership of "The Ramblers" was denied Bristol in the lower court. His appeal to the Appellate Division again sustained Goodman and his backer.

Bristol is proceeding on a theory he is entitled to 25 per cent of all Goodman-Dahn enterprises; that he (Bristol) introduced Dahn to Goodman; that Goodman was to control 50 per cent of everything and Dahn and Bristol were to share the remaining half.

Dahn admits that he and Bristol shared offices at 100 East 42d street, New York, where he is still located, from December, 1924, to December, 1926, but Bristol failed to contribute expenses on a 50-50 basis, it is alleged.

Partnership Admitted

Dahn admits a partnership understanding for "Crashing the Gates," a flop drama which Dahn sets forth lost \$7,500, and a similar partnership understanding for W. C. Fields' starring musical, "The Showman," subsequently abandoned, but "The Ramblers" didn't figure at all. Bristol contends that "The Ramblers" was substituted for "The Showman" and denies that Goodman's production of "Gates" flopped.

Dahn's affidavit mentions that in another suit by Bristol against the Clifford-Dahn Corp. profits of over \$9,000,000 figure in that transaction, a baking proposition, and cites this among other assets in support of his claim he is fully responsible for any and all judgments that may be entered against him. For this reason, Dahn urged—and successfully—an injunction and a receiver were not imperative.

WINTER GARDEN, NEW YORK, NOW

POODLES HANNEFORD

AND FAMILY

Direction
ARTHUR KLEIN

"THE CIRCUS PRINCESS"

Management
MESSRS. SHUBERT

WE THANK THE NEW YORK REVIEWERS FOR THEIR KIND COMMENT, VIZ:

"DAILY NEWS"

"'Poodles' is, or is likely to become, a joyous addition to the funny clothes, funny falls, funny-faced group of comedians. Pass him the tricks and he will do them all—and do them comically."—Burns Mantle.

"MORNING TELEGRAPH"

"'Poodles' Hanneford and his clowning, graceful, talented family of bareback riders do wonders."

N. Y. "TIMES"

"... specifically diverting equestrian clown, 'Poodles' Hanneford and his hard-riding family."

"EVENING WORLD"

"We pause to remark that generous measures of humor are due to the presence—we had almost said omnipresence—of 'Poodles' Hanneford, he of the circus delights, who does not only his old and new tricks on horseback but clowns it on light-foot as well, and makes what is, so far as we know, his debut as an actor, speaking real lines in public on the stage."

"It is a perfectly fair tribute to the new 'Poodles' to write that he suggests himself as an ex-official Marx brother off on antic angles of his own."—E. W. Osborne.

N. Y. "AMERICAN"

"... I'm bound to say I prefer 'Poodles' Hanneford, not because he didn't sing (though that is something in its favor) but because he was so remarkably droll and so relentlessly agile and entertaining."—Alan Dale.

"EVENING GRAPHIC"

"The unique thing about the performance last night is how, every now and then, one of the performers would calmly take it upon himself to steal the show. First of all, 'Poodles' Hanneford, an acrobatic clown, rolled around under horses' hoofs and made everybody like him."—W. K.

MINNEAPOLIS CREATES RADIO COMMITTEE OF 5

Minneapolis, May 3. Taking cognizance of the growing importance of the radio, the city council here has created a new radio committee of five members. It will deal with all matters pertaining to the radio.

The council recently passed a radio regulatory ordinance prohibiting simultaneous broadcasting by two stations within the city limits, and also limiting the amount of power to be used by stations located inside the city.

Mich. Radio Czar

Lansing, Mich., May 3. Michigan is the first state to set up its own "radio czar."

Under a bill going to the Governor this week for signature, the state utilities commission assumes control of Michigan air and regulations for the control of Michigan radio stations are set up.

The commission is empowered to regulate hours of Michigan stations to prevent in any manner it sees fit simultaneous broadcasting of stations on similar wave length.

Buck Replacing Blaufuss

Chicago, May 3. Walter J. Blaufuss, conductor of the stage band at Aschers' Sheridan theatre, has handed in his resignation, to take effect May 9. Verne Buck will replace on that date.

ROBBINS MUSIC CORP.

Is famous for its
DISTINCTIVE DANCE MUSIC
Every "name" orchestra is featuring

"CALLING"
"DREAMY AMAZON"
"WHO DO YOU LOVE?"
"TRAIL OF DREAMS"
"I'LL ALWAYS REMEMBER YOU"

Published by
ROBBINS MUSIC CORP.
799 Seventh Ave., New York City

First Slander Suit Against "Mike" Et Al.

Oakland, Cal., May 3.

Oakland has developed the first radio slander suit with newly re-elected Mayor John L. Davis as the plaintiff and City Commissioner Leroy Goodrich and KLX, the broadcasting station of the Oakland Tribune named as co-defendants in an action asking \$400,000.

The suit is the outcome of a mudslinging city campaign in which the Tribune supported Commissioner Frank Colbourn for the office of mayor. On the eve of election Goodrich gave a "summing-up" of the campaign issues over KLX. The following day Davis was re-elected.

In the complaint filed by the executive it is asserted that Goodrich said: "If Mayor Davis is the kind of a man his friends claim him to be, why does he live at the apartments and associate with the type of women and bootleggers who are known to live and thrive there."

The mayor was joined in the suit by Mrs. Ada Aber, owner of the apartment house. They ask \$100,000 damages each from Goodrich and \$100,000 each from the Tribune.

NIGHT CLUB HOLD-UP

Half a hundred men and women patrons on the dance floor of the newly opened Wacker cafe, night club, at 53 East Wacker drive, owned by Matt Cullen, were robbed of \$40,000 in cash and jewelry when seven men, wearing big dark blue glasses and heavily armed, suddenly entered the place and ordered everybody to "stick 'em up."

Nearly every woman present stifled a scream and several fainted as the bandits lined up the patrons and systematically went through their pockets. They got \$210 from the cash register.

One woman was struck with the butt of a revolver when she protested losing her rings.

"OPERA VS. JAZZ" NEW RADIO FEATURE

Chicago, May 3.

A radio adaptation of the picture house presentation number called "Opera Versus Jazz" was put on the air last week by station WLS. The "competition" was between Maurice Sherman and band and the Chicago Little Symphony orchestra.

Ontario Selling May 16

Toronto, May 3.

Liquor will formally go on sale in Ontario May 16 with 25 Government shops open. This number will be increased to 50 or more later on.

Prices, at present lower than in any other Government control province, are likely to be increased except on beer, which will retail at \$2 or less a case.

Ports and sherries are likely to run from 75 cents to \$5 a quart; burgundies, clarets, sauternes, bordeaux, tokay and other table wines, from \$1 to \$4, and champagne, which now sells for \$3.75 a quart for all standard makes, will go to at least \$5, which compares well with Quebec prices.

Whiskeys will bring in the neighborhood of \$5 an Imperial quart for most of the standard brands.

MIRADOR'S HEAT TRY

For the first time in its career the Club Mirador will stay open, or attempt to remain open through the summer. The dress restrictions at the class nite club are off and the covert lowered to \$2.

With the Yacht Club Boys sailing for Europe, the Johnny Johnson orchestra will be the main feature. Johnson is also doubling around in vaudeville, now playing for Fox.

Olsen's 4th Show

George Olsen and orchestra will be featured in the new Schwab & Mandel collegiate musical comedy, "Hold 'Em Helen."

This makes the fourth consecutive season Olsen has been with a production, including "Kid Boots," the "Follies" and "Sunny."

RADIO RAMBLINGS

The Ruud Light Opera Hour is patterning itself more and more after the Atwater-Kent, Eveready and kindred important "hours" by engaging special guest stars. Jerome Kern, making his radio debut, personally directed an all-Kern musical program which had Frank Munn, tenor, opposite Erva Giles, soprano; the orchestra, as ever, directed by Walter G. Haenschen.

What a catalog that Kern boy has!

Mort Downey as part of the Cavalcade was master of ceremonies, doing nicely, but standing too close to the "mike." Horace Taylor was thrilling with his recitations of "Trees" and the perennial "Boots." Ukulele Bob McDonald registered with "Who Do You Love?" and "Deed I Do."

Harold Leonard, from the Waldorf on the midnight program of WABC, gave his songwriter-pal, Cliff Friend, a great send-off. Everything else considered, Leonard need but play those violin solos like he does, and almost can dispense with the band entirely. "This is June," Leonard's composition, seemed to stop the show in the Jade Room of the Waldorf, according to the applause. With the microphone open, Leonard was heard expressing his thanks, doing "When Day is Done," nee "Madonna," the Whiteman hit which Paul brought back from Vienna. Leonard introduced a change of string pace, playing the number a la Henry Busse in syncopated style.

Leonard was frank in announcing that his Columbia recording of "Russian Lullaby" was ordered re-made, hence he said he would practice it once again, offering a rendition that belied the mechanical deficiency of the recording.

B. A. Rolfe, heading his Coward Comfort Hour, impressed as ever with his concert program on behalf of the Coward Shoe Co. The idea of supreme comfort in the form of insinuating music is well handled and gotten over in impressive showmanly style.

The Catholic Protector Boys' Band from WEAH was an excellent interlude, despite the youth of the instrumentalists.

Rickard's Radio Man Sues on New Hook-Up

With Tex Rickard's decision to broadcast the Madison Square Garden bouts through the National Broadcasting Co. stations (WJZ and WEAH), Julius Hopp has started injunction proceedings against George L. (Tex) Rickard, Frank E. Cultry and J. Edward White for his share of the profits. Hopp's contract dates back six years ago.

Rickard has decided to close down WMSG, the station atop the Garden, and entrust the fights' broadcastings to the more experienced stations. The fight promoter has expressed himself in favor of the radio for exploitation, pointing to the many women fans who have been attracted by the ether plugging.

Hopp has been given until May 10 to amend his complaint and set forth his claims more definitely.

"Silver Bells"

ARE

Good Banjos

ASK

MONTANA

JOE ROBERTS

SAM CARR

RUSSELL MANUEL

ROY SMECK

BANJO LAND

LLOYD IBACH

EDDIE ROSS

AND MANY OTHERS

NEW ILLUS CATALOGUE FREE

BACON BANJO CO., INC.

GROTON CONN.

F. J. Bacon D. I. Day

"GOOD MORNING MY FRIENDS!"

B. A. ROLFE at the Microphone



B. A. ROLFE

And His PALAIS D'OR ORCHESTRA

EXCLUSIVE EDISON RECORDING ARTISTS

SIGNED FOR ANOTHER YEAR

AT THE PALAIS D'OR RESTAURANT

Broadway at 48th Street •

NEW YORK CITY

Sincerest appreciation is acknowledged to the National Broadcasting Co. (WEAF), and to Mr. D'Or and his associates of the Palais D'Or, for their many kindnesses

RADIO COMM'R WARNS OF GAG

Abuse of Free Speech Will Bring Censorship, Says Federal Chief

Washington, May 3.

Though the new radio law gives no power of censorship to the broadcasters over programs, nor to the newly created Federal Radio Commission for that matter, the stations are being advised to recognize the principles of free speech.

With several members of Congress having already protested against the manner in which their proposed addresses were cut, the commission, through Chairman H. A. Bellows, has sent out a warning to the effect that if these principles are not adhered to, amendments in the coming session may force such recognition.

Chairman Bellows has made two other appearances during the past week, first before a gathering of women voters and, second, before the National Press Club with a 23-station hookup.

The outstanding feature of the press club address was the recommendation that in congested districts several stations merge into one using various hours and retaining their own established call letters, these being looked upon as trade assets.

Another statement from the chairman was that purely commercial stations sending out amusement programs would not get the same consideration, when it comes to the permanent licenses, as will those stations that have had time for religious and educational subjects as regular features.

To keep the wave jumpers on their allotted wave lengths all station announcers, beginning at 12:01 a. m., local time, Monday, May 9, will be required to announce twice daily, at the beginning and end of each program, the frequency of kilocycles it is broadcasting on with the additional information that it is doing so under authority of the Federal Radio Commission.

Claims Robbed by Guide

Paris, April 25.

John Baxter, pianist from Chicago, complains he was robbed by an Italian musician named Guido Rizzi. Baxter has had the Italian arrested, alleging he took \$500 while he was asleep.

Guido had been acting as a sort of guide.

Y.M.C.A. and W.C.T.U.

It is claimed that the Y. M. C. A. and W. C. T. U. are feeling the effects of the radio-initiated stations.

Heretofore when either organization appealed for funds, those solicited said yes or no with decision, but now they are reported to answer back to either:

"What do you need money for? Don't you charge \$600 an hour?"

So the Salvation Army still has the best of it.

CASTILLIAN ROYAL (NEW YORK)

New York, April 29.

Al and Jack Goldman staged one of their annual series of "openings" Thursday night at the Castillian Royal on Pelham parkway, Bronx, New York, this being the forerunner of what constitutes a succession of spring openings, summer openings, midsummer openings, informal, formal and other assorted premieres. That's part of the racket, of course—just an excuse for some ballyhooing and extra boosting on the gate.

The April 28 premiere came under the heading of formal openings, a rather elaborate and smart show for a roadhouse being offered.

Jimmy Carr's jazzists and Helen Lyons and Lucque Lorraine, ballroom dancers, are the two big features, although capably supported by Florence Parker, Cynthia White and Madelyn Killeen.

Miss Lyons and Mr. Lorraine are the outstanding attraction, featuring plenty of class and fancy stepping that bespeaks of more ambitious scope than a roadhouse. Miss Lyons is of Sabin and Lyons, Charles Sabin, her former partner at the Ross-Fenton Club, having been annexed by Maurice Mouvet as his protegee. With professional exhibition for smoothing-out purposes, regardless of what the immediate engagement may be, the Lyons-Lorraine combination shapes up very favorably for importance.

The other song-and-dance specialists scored. Miss White's choice of numbers like "Russian Lullaby" are not particularly apropos for a roadhouse. Madelyn Killeen's stepping was effective.

Carr's boys are season cafe dance purveyors. They come from the Frolic Cafe, New York, to the Castillian. Carr not only "sells" his jazzique, but his gab and songs as a dual maestro and master of ceremonies. On the m. of c. end he was assisted at the premiere by Earl Rickard, the previous incumbent, who is switching to the Goldmans' other place on the Merrick road at Valley Stream, L. I.

Between Al Shayne at the Pelham Heath Inn and the Goldmans' Castillian Royal, looks like that neck of the woods is all set for the season. Abel.

Schine Changing Leaders

Utica, N. Y., May 3.

Schine Enterprises, Inc., has made a number of changes in several of its theatres. Clarence H. Flint, former leader of the Galety orchestra, has been appointed director of the Avone Symphony orchestra, succeeding Carl Merz, who has directed the orchestra for 12 years. The orchestra will be reorganized completely to conform with the new musical plans of the Schine Enterprises. None of the present players will be held over, Harry Long, assistant general manager of the concern announced.

Alex Phillipson has resigned as manager of the Avon. He will become associated with Rae B. Candee in the insurance business.

Moses Leventhal, former manager of the De Luxe theatre, assumed his new duties as manager of the Liberty theatre, Herkimer. Fred Hatheway has been made manager of the De Luxe house.

Spencer Hauser Dead; Shot While in Bed

Morristown, N. J., May 3.

Spencer Hauser, 32, was shot and killed while in bed, alongside of Alma Heller, 20, who was also shot, but may survive. She is at the Memorial Hospital here.

An investigation is on as to the double shooting with an attempt to discover who did it.

Hauser had been a pianist in theatres. He has a wife and five children at Rome, N. Y. His affair with the Heller girl, non-professional, had been of long duration.

Six Months For Olive Smith
Olive Smith, 23, of 268 West 43rd street, was sentenced to the Workhouse for six months, following her plea of guilty to possessing heroin.

PIPE FOR LANDLORDS

Boston, May 3.

W. C. T. U. members here in good old Codfishville don't believe in giving their buddies a break—much. They pushed "hard likker" out of here and they are taking care it doesn't sneak back when their virtuous backs are turned.

A woman member of the local "Camel Club" has just made a trip to a Boston real estate shark and turned over to him a list of ex-saloon and cafes where the wine flowed red in the "good old days."

"These place are unoccupied at present, and I want you to find tenants for them. You know, if we keep all the places of this sort rented, we feel that will remove some of the temptations for the return of liquor."

What does she mean, Return?

Less Rigid Enforcement

A less rigid enforcement of the prohibition act is seen by those who mingle in booze selling circles.

At least, all of the fanfare and publicity seeking tactics of the former Buckner administration of the U. S. District Attorney's office in New York have disappeared.

Beer and ale are being sold with more freedom nowadays in New York. It appears to be understood that the Federal agents have as much information now on liquor selling places as previously, but that they are not so active is accepted as an indication of a modified policy.

Davis' New Orchestra

Washington, May 3.

Meyer Davis opened a production orchestra act at Towers theatre in Camden yesterday (Monday). Staged by Dick Himber, production director for Davis, the orchestra, though a new combination, has several of the Davis Swannee (ballroom now closed) musicians as its mainstay.

Walter Kolk, Tex. Brewster and Peggy Hanlon are featured with a considerable outlay having been made on the production end.

The act goes into Philadelphia, following the current Camden appearance.

SILVER SLIPPER, CHI, RAIDED

Chicago, May 3.

Federal prohibition agents swooped into the Silver Slipper cafe, night club in the basement of the Briggs House, on Randolph street and arrested Tommy Thomas, manager, after one pint of liquor was found under a table and another small bottle containing whisky alleged to have been discovered in a linen closet.

Following the raid and arrest, a warrant was issued for Henry Finkelstein, owner.

Other than having their tables searched and hip pockets "fanned," guests were not molested. The man under whose table a bottle was found was ordered to appear at the Federal building as a witness against Thomas. The case is now pending.

ROY MACK'S \$475 SUIT

Chicago, May 3.

Roy Mack, promoter, has begun action to collect \$475 from Henry Finkelstein and Thomas Thomas, owners of the Silver Slipper cafe, which closed suddenly last week. Mack claims the money for production of the show and salaries for the girls.

The Slipper reopened four weeks ago after a year's closing, due to a second padlocking. A third padlock order was pending as a result of a prohibition raid two weeks ago.

Rolfe at \$2,500 Shows Radio's Power to Boom

An unusual demonstration of radio's value for rapid exploitation is the case of B. A. Rolfe, the maestro of the Palais d'Or restaurant, New York, who put that Chinese-American institution over in a year. At the same time, Rolfe now rates as a radio "name" and has had his contract at the Palais renewed for another year at the unusual figure of \$2,500 plus a percentage of the profits over a certain mark.

Rolfe goes on tour for two months in July and August, the National Broadcasting Co. (Sam Ross of the Artists' Bureau) handling the picture house tour.

Rolfe's top mark of \$1,500 at the Palais d'Or was increased to \$2,500 following the phenomenal business he has been pulling.

Radio is solely credited since Rolfe, hour for hour, has been on the air three times as often per week as any other New York orchestra.

Barbecue Road Stands And Prohibition

Des Moines, May 3.

Barbecue lunchstands, which have blossomed forth on Iowa highways, particularly in counties where supervisors have clamped down on roadhouses, were made objective of closing campaigns last week in Polk County.

Des Moines authorities claiming that young girls "go in sober and come out drunk" raided a dozen places and took young girls in various stages of intoxication from the booths provided for the "lunch" parties.

The girls were taken home, patrons searched and hip-flasks confiscated. Only a few arrests were made. Few proprietors it is claimed, handle hard liquor, but provide soft drinks and mixers for the flask-flashing youngsters who flock to the places between roadside petting intervals.

HERE AND THERE

"Lucky" Roberts and his Society Orchestra are still at the Everglades Club, Palm Beach.

John Vernon Lanier has reorganized Lanier's melody orchestra and band.

Floyd Maxwell, manager of the Broadway, Portland, Ore., announces the appointment of Matt Howard, as orchestra manager. Howard succeeds J. A. Banzer, whom Harry Arthur, Jr., installed as orchestra manager for all orchestras in the local North American houses.

Frank Cornwell, the maestro of the Hofbrau-Haus, New York, closed there Sunday for the summer. He opens May 11 at the Blossom Heath Inn, Detroit.

Leonard in Montreal

Harold Leonard, musical director of the Waldorf-Astoria, New York, left Monday for five weeks at the Windsor Hotel, Montreal, under same management as the Waldorf. Leonard is taking his orchestra to Montreal to relieve his Red Jacks unit which is taking a European trip as a vacation.

Substituting for Leonard at the Waldorf will be Danny Yates and orchestra. Yates being the former violinist with Lopez.

Upon Leonard's return to the Waldorf, Yates switches to Montreal and the Red Jacks unit opens for Joe Moss at the Silver Slipper, Atlantic City, May 28.

LYMAN LEAVING UPTOWN AFTER BIG B. O. RECORD

Los Angeles, May 3.

Abe Lyman and his Brunswick Recording Orchestra, after 20 weeks at the Uptown, leave for the Delta, Chicago cabaret, May 5.

Lyman, during the entire engagement at the Uptown, played to double the business the house had been doing prior to his advent. He is to remain in Chicago for 16 weeks, after which he will return here and again be assigned to hold down the fort for West Coast Theatres, Inc., in one of the major key city houses.

Besides the weekly salary that Lyman got, he drew down a percentage of the gross over a certain figure at the Uptown, which amounted to around \$25,000 on the engagement.

Commanders, Jazzists, Kick on Auto Namesake

Irving Aaronson has incorporated The Commanders, Inc., to protect his theatrical billing.

This step became necessary with the marketing of a Commander model of automobile by the Studebaker company which has also resorted to radio broadcasting to exploit the model. As part of the radio plug, a Commanders orchestra was mentioned. The auto company, following correspondence with Julius Kendler, attorney for Aaronson, conceded that if the facts are as presented, they would be inclined to respect Aaronson's prior rights.

The Commanders sailed yesterday (May 2) on the Suffern to open for Edmund Sayag (return booking) at the Ambassadeurs, Paris, for five months.

STEGER CO. NOT LIABLE

Greeks With Investment of \$2,500, 000 Can't Recover

Joliet, Ill., May 3.

Greeks of the Chicago Heights district, said to have entrusted \$2,500,000 with John V. Steger, former head of the Steger Piano Company of Steger lost their fight in the U. S. Supreme Court on an appeal from the lower court decisions that the company is not responsible for the acts of its president, George Steger, who later became head of the piano firm, was also involved, and is said to have promised the Greeks as high as 30 per cent. interest on money they advanced him.

Peter Treballas got a judgment for \$131,000 against the George Steger estate. Treballas is said to have been active in soliciting his fellow countrymen to put up coin for the Stegers. John Steger's estate was appraised at \$6,000,000 after he was drowned when he fell in a goldfish pond at his plant 11 years ago.

The litigation has been in progress seven years and several hundred Greeks were victimized.

'Unfair,' Canceled Concert

Rome, N. Y., May 3.

The concert of the Cleveland Symphony orchestra, which was booked at the Family theatre, here, last Thursday, was called off because the house was recorded on the "unfair" list. Refunds were made to those who had purchased tickets in advance.



ART MAHON and VIRGINIA SCOTT
World's Worst Apache Dancers
Playing their 7th return engagement at the
ALAMO HOTEL, CHICAGO
Open May 2 at the
KIT CAT CLUB, CHICAGO
Art Mahon acting as Master of Ceremonies.
BOOKED SOLID UNTIL JULY 15.
Headlined Keith and Orpheum Circuits Past Two Seasons.
Regards to MAHON and CHOLET.

INSIDE STUFF ON MUSIC

New Firm Doing Nicely

The new DeSylva-Brown-Henderson publishing combination which Bobby Crawford heads is creating and maintaining an unusual following because of Lew Brown's clever special material with which acts are outfitted to augment the DeS-B-H song plugs.

This has given rise to suspicion agent Crawford's firm "paying" which is beside the point since DeSylva, Brown & Henderson, Inc., are not members of the M. P. P. A. The faithful adherence of the many acts to the music firm is explained through this special material.

Incidentally, the firm in its "So Blue" and "It All Depends On You" have clicked from the start although, were conditions normal, they would be doing a financial clean-up. As it is the concern is prospering.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
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Chicago Chief Strong For Personal Liberty

Chicago, May 3. Mayor Thompson's recognition of Chicago's anti-prohibition sentiment in promises made during the recent campaign was put into practice here when Chief of Police Hughes at his first captains' meeting, directed the commanders "to stop kicking in people's doors in search of home brew."

"If a man wants to have a good time, that's his business, as long as he doesn't violate the law or interfere with the rights of others," said the chief.

"We want to go after the crooks and thugs, and hereafter wholesale arrests and raids will be taboo."

HOURS PROLONGED

Akron, O., May 3. Stringent dancehall ordinance here has been amended so patrons can dance until 11 p. m. week days and 12 o'clock Saturday nights. This will enable the regular halls to stay open an hour and a half later on week days and half an hour on Saturdays.

LID ON WHOLE TOWN

Retiring Mich. Mayor Closes Most of East Moline's Dance Places

East Moline, Ill., May 3. Most of the public dance halls in this city have been closed and their licenses revoked by Mayor G. F. Johnson, whose term expires next week. The action followed the arrest last week of nine young men who had created disturbances in one of the halls, despite the presence of five police and two special officers.

Charges of transporting liquor have been brought against two of the dance hall patrons and others are charged with disorderly conduct. Mayor-elect John H. Siefken has not indicated what attitude he will take on the situation.

Raderman's Up the Road

Lou Raderman's orchestra succeeds the Kentucky Night Hawks at the Pelham Heath Inn this week.

The Raderman outfit are favorites up the road having been there last summer where the WEAH wire exploited them.

WASHROOM BOY'S ART IS DOUBLE-CROSSED

Jimmy Durant Fails to Make Good on Brilliant Future Outlined—Boy on Job

Through and with the aid of Variety, by special request but dimly recalled, the washroom boy at the Parody Club wishes the world and Jimmy Durante to know that he has been double-crossed. The double-cross, says the young man of many towels, has affected his purse and standing as an artist.

According to the washroom boy, Mr. Durante, who is an artist now that he's on the flat salary, informed the youth with the comedy mug that if he would do as he was told, he would become a great performer like Jimmy Durante. Mr. Durante told him just that, stated the young old man, and as business was dull that night, it didn't cost him anything to believe it.

Confusion

That was in the Dover Club, a joint that had to have a fire as an excuse to go out of business, claims the boy. So the boy bought a book on the stage and tried to buy one about Jimmy Durante. But everything the book said to do, Mr. Durante did opposite, claims the boy, and he commenced to become confused when acting with Jimmy. His first role held eight yesses and two noes. Confused, he said no eight times and yes twice, that also confusing Mr. Durante.

Another confusion with the lad was whether he was an actor or a washer. He settled that by informing the staff he was an actor when on the floor and a washroom boy when in the washroom. As the staff did not remonstrate, the washer continued on his happy way, of acting on the floor and simultaneously watching the washroom. To overcome the strenuous task of keeping his mind on two businesses at the same time, the washer found an out by hanging a sign while acting on the floor, on the door of the washroom stating "Will be back in a few minutes."

This gave the washroom lad more composure when on the floor as an actor. He alleges that Mr. Durante then commenced to suspect that his prediction of a washroom boy becoming as great a performer as Jimmy Durante might become true. Thereupon without notice or advice and without regard for the consequences, Mr. Durante literally informed the washroom boy he was washed up as an actor.

Before giving the youth actor air, Mr. Durante induced him to pose in a doorway between curtains, with nothing on but his trousers. After that had incited the washroom boy to believe he was advancing in his art, the campaign started for a clean stage and floor.

Mr. Durante didn't even give him a chance to go in swimming, says the washroom boy when telling him of the clean campaign, but said he would have to put on a shirt and coat. Thereafter he appeared fully dressed, peering around the corner of the washroom door in case Mr. Durante looked over that way, for a look was his cue to start acting, but Mr. Durante never looked, says the washer.

Cut Off Throw Money

In purse the lad alleges that Mr. Durante cut off his supply of throw money when holding him away from the floor. That throw money was also side money, claims the washer. If permitted to continue at the rate they were then throwing, he would have had enough coin to go back to Italy or Hollywood, he claims.

He's a type for moving pictures, says the washroom boy, and gives a sample of the type when asked. It is by opening his mouth when the irregularity of his teeth may be noted. Every other one is absent. The washer claims this will enhance his value as a comic should the picture industry ever turn out a funny picture.

Mr. Durante is silent when queried about the washing lad.

"Oh, that kid," said Jimmy "What's he squawking about. I was like a father to him until I asked him to loan me some money. Now I don't speak to him. And I never said I would make him as great a performer as Jimmy Durante. What I said was that I would try to make him almost as great."

M. A. HEALY RETIRES

Chicago, May 3.

Recent reorganization of Lyon & Healy, musical instrument firm, resulted in the election of R. E. Durham as president, with M. A. Healy, retiring president, chairman of the board.

In announcing the change, which

also included the election of other officers and board members, Mr. Healy said he had decided, after giving many active years to the business, to devote more of his time to travel.

Lyon and Healy last week bought out the entire retail piano and phonograph business of Julius Bauer & Co., 305 South Wabash avenue.

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IRVING AARONSON

And His COMMANDERS
Exclusively Victor

Indefinitely at
THE AMBASSADEURS RESTAURANT
Champs Elysees
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FRANK CORNWELL

and His Orchestra
WEAF Radio-Phonograph Records
At BLOSSOM HEATH INN
DETROIT, MICH.

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
Opening Indefinite Run in
NEW ENGLAND STATES
Thanks to Jerry Cook
Personal Management:
EDWARD I. FISHMAN, Harrisburg, Pa.

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Victor Records — Eusecher Instruments
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HELEN LEWIS

AND HER
MELODY WEAVERS
FRANK L. VENTRE,
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CHARLIE MELSON

And His PLAYBOYS
Featuring
"MELSONIC"
JAZZ
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FOURTH MONTH

GEORGE OLSEN

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EXCLUSIVELY VICTOR
159 West 49th Street, New York

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And His
BRUNSWICK ORCHESTRA
Closing FROLICS, April 24
Opening LINCOLN TAVERN, May 5

WM. WACO'S

ORCHESTRA in
"SUNNY" CO.
Now Playing
ILLINOIS THEATRE, CHICAGO

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

WESLEY BARRY

and His ORCHESTRA
Assisted by
JIMMY LONG and LUCAS SISTERS

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Featured Stations:
WNAO Boston
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TEN EYCK ORCHESTRA
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NOW EN TOUR
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Indianapolis Athletic
Club Orchestra
One Consecutive Year
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HOTEL WISCONSIN ORCHESTRA
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and His ORCHESTRA
HEADLINING LOEW THEATRES
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'HUSK' O'HARE
CHICAGO

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AND HIS PALAIS D'OR ORCHESTRA
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And His
HOTEL STATLER ORCHESTRA
ST. LOUIS, MO.
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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

CABARET BILLS NEW YORK

Beaux Arts Nina Suzov Arturo Gordon Gordon Celebrities Eleanor Blake	Mignon Laird Jack Edwards Mary Gleason Madelyn White Mae Wynn Velox & Yolanda Lily Lustig Or	Jack Carroll Babe Morris Brownie Flo Reed 10 Kentuckians Club Kentucky Or	Pennsylvania Hotel Roger Wolfe Kahn Henri Garden
Castilian Royal Jimmy Carr Bd Madelyn Killean Cynthia White Lyons & Lyons	Frivolity Parisian Nights R Mort Downey Ben Selvin Bd	Kalckerbocker Grill The Diplomats Diplomats Rev	Richman Club Harry Richman Nate Lelpeig Natcha Nattova Betsey Rees Alice Weaver M de Forrest Dave Bernie Bd
Club Alabam Colored Revue	Frille Dan Healy Rev Carlo & Norma Jack Duffy "Hoty Toty" Dolly Sterling Stanley Sis Joe Candullo Bd	Mirador Semms & Babette Johnny Janson Bd	Seven-Eleven Club Chas Cornell Rev
Club Lido Frances Williams Meyer Davis Orch	Hofman Floor Show Corawell Bd	McAlpin Hotel Ernie Golden Orch	Silver Slipper George Thora Dan Healy Beryl Halley Jack White Ruby Keeler Eddie Edwards Bd
Connie's Inn Leonard Harper R Allie Jackson Bd	Helen Morgan's 54th St Club Helen Morgan	Parody Club Lou Clayton Eddie Jackson Jimmy Durante Durante Orch	Strand Roof Godfrey Rev Frank Libuse Buddy Kennedy Ole Olsen Bd
Dolly Kay Club M & M Humphrey Billy Nest Vera Burt Hank Skinner Nettie Dumont Helen Johnson Bunny Nelson Rev Milt Spielman Or	Hotel Ambassador Larry Stry Orch	Paul Whiteman's Paul Whiteman Or Whiteman Boys John Meehan Jr Constance Cameron	Texas Gulman's 48th St. Club Texas Gulman Gulman Rev Joey Ray
Everglades Bunny Weldon Rev Jack Irving	Kentucky Club Milton Douglas Ethel Stanley Masie Davis	Pelham Heath Inn Al Shayne Shayne's Rev Lou Raderman	Twin Oaks Max Fisher Bd Waldorf-Astoria Danny Yates Bd

CHICAGO

Alamo Rick & Snyder Florence Shubert Shore Sis Harry Glenn Jack Housh Al Handler Bd	Frollos Jack Waldron Doree Leslie Madelon McKenzie Wallace & Cappe Collette Sis Julia Gerity Bert Gilbert Sammy Kahn Bd	Kit Kat Club Louise Ploner Bob Heen Mrs Dio Parsons Harvey & Conlis Paulette La Pierre June Warwick E Caldwell Orch	Samovar Francis Alyse Carroll & Gorman Fred Walde Bd
Cafe Bagdad Joe Cook Sims & Babette Joly Ross Wells & Winthrop Farley Sis Ernie Young Rev Walter Ford Bd	Granada Billie Gerber Virginia Cooper Lee Sis Trixie Rose Ruth Schneider Paul Dunsmoor Bd	Parody Club George De Costa Al Gault Rose Marie Tilly Hais Bobby Marcellos Virginia Sheftall Harry Harris Jules Novit Bd	Terrace Garden Gertrude Clause Sam Friedman Gus Edward's Bd
Ches-Pierre Pierrot Nuyten Rv Earl Hoffman's Or	Green Mill Joe Lewis Jimmy Ray Pauline Gaskin Gautier Sis Edith Murray Honey Bailey Sol Wagner's Or	Rendezvous Babe Kane Jay Mills Eddie Clifford George Sis Helen Swan Alfredo & Gladys Helen Klausen Harry Delson Ben Pollock Bd	Valentine Deloris Sherman Salerno Bros Margaret Williams Clay Orch
Colosseum Jimmie Hawkins Ruth Olson Betty Abbott Jean Fogarty Bob Danders Pete DeQuarto Bd	Hollywood Barn Frankie Morris Mary Colburn Lischeron & H'wy Linnie Sis Hi-Hi Merlo Boys Frank Sherman M Brunies Bd	Vanity Fair Vierra Hawaiians Buddy Fisher J & M Jennings Skeet Lane Jackie & Lillian Bes Jones Vanity Fair Bd	Venetian Room (Southmore Hotel) Lew Jenkins Moore & Edith Tracey & Duncan Art Cassell Bd

PHILADELPHIA

Club Alabam Nightingale Rev Dixie Knights Doc Hyder Orch	Syncopeation Rev Flo McClain	Isabelle Graham H McDonald Orch	Tony Francesco Meyer Davis Or
Cotton Club Frank Montgomery	Madrid Louise Squires Leon & Beebe Sybil Bowham Salita Palami	Piccadilly Eddie Cox Sybil Sis Marshall Sis	Swanee Club Dixie Dandies Doc Strain Cotton Pickers' Or

WASHINGTON

Better 'Ole Phil Jackson Orch Carlton I Bernstein Orch	La Java Joe Bombrest T Thompson Orch	Mayflower Sidney's Orch	Toll House Tavern Alice Tupman Eileen Lally Pete Macias W Spence Tupman I Bernstein Or
Chantecler Walter Kolk Paul Fideiman Meyer Davis Orch	Lo Paradia Dick Himber Himber Ent Jack Golden Meyer Davis Orch	Mirador Phil Hayden M Harmon Orch	Villa Roma Moe Baer Orch
		Spanish Village Spencer Lipman J O'Donnell Orch	Wardman Park I Bernstein Orch

NO BUSINESS, 3 DATES OFF, STORM HITS ROBINSON CIRCUS

Three Performers Hurt in Louisville Storm—Soft Lots Force Show to Pass Up Bedford and Covington—Worst Season's Start Ever Experienced

Cincinnati, May 3.

The John Robinson Circus has hit hard luck on all cylinders. Not only did the show bump into the worst opening business at the start of a season three dates cancelled but was struck by rain and wind storm at Louisville and several performers injured.

The Louisville date was April 29. The storm caused the circus to call its stand there off completely before the afternoon show. Sections of the cookhouse, horse and dressing room tents were blown down.

Blanche Fenton and Gladys Barnes, swinging ladder, iron jaw and menage act performers, and Mrs. Elise Schroeder, wife of Capt. Schroeder, animal trainer, were injured by falling poles. Miss Fenton, with her right leg cut, was removed to a Louisville hospital for several weeks' treatment. The others were only slightly hurt.

The first two cancellations were Bedford, Ind., April 23, and Covington, Ky., April 30. Rain and soft lots caused the Bedford date to be passed up day after the show opened its season in West Baden.

The show did not unload at either Bedford or Covington.

In 1926 the Robinson outfit missed playing but one town.

W.A.S.A. DISSOLVING?

Chicago, May 3.

A report appears pretty well authenticated that the World Amusement Service Association, doing business with outdoor amusements and fairs, will dissolve in the fall if not before.

A mutual contract between Duffield, Simpson, Carruthers and Barnes, owners of the concern, expires with this season.

Another report is that there is a wrangle on now between some of the partners with no telling what steps may follow.

Ringling's Washington Date Late, Rivals In

Washington, May 3.

Hagenbeck Wallace circus beat in the Ringling-Barnum and Bailey show this year, the former now showing May 2-3, while the latter gets in May 27-28. This is the first time the Ringling outfit has come in so late, always making it around the tenth of this month.

The billing on the Ringling circus now reads "The Worlds Ten Times Biggest and Best."

Barnes' Pass Tax

Los Angeles, May 3.

The Al G. Barnes Circus, opening here April 4, is using the Shubert racket on passes by having a line reading: "I accept this ticket with the understanding I pay 10 cents service tax at the circus entrance."

RAIL OFFICIAL HEADS FAIR

Peoria, Ill., May 3.

Julian L. Kent, formerly general agent for the T. P. & W. railroad here, has been appointed secretary of the Greater Peoria Exposition by the executive committee, succeeding Arthur Irwin, who has been secretary the last year.

NUMBER GAMES BANNED

Boston, May 3.

The first reaction to Attorney General Reading's memorandum to district attorneys and police officials throughout Massachusetts that chance games in any form by an organization are in direct violation of an old state law, is the cancelling of the annual carnival in June by the Taunton-Lodge-of-Elks.

Woman Secretary

Marshalltown, Ia., May 3.

Directors of the Central Iowa Fair upset precedent this week in the election of a woman to the position of secretary—Lou A. Vogel. She succeeds W. A. Buchanan, recently resigned.

PARK MAN LEFT \$385,000 DESPITE BAD OIL BUYS

Lauterbach Active in Eight Parks, Including Brighton Beach, N. Y.

Dayton, O., May 3.

Edward J. Lauterbach, president of the Lakeside Park Company, left personal property to the amount of \$385,000, according to inventory just completed by his nephew, Gerald Niermann, executor.

While only \$1,691 cash was in bank, there is due from a local broker marginal transactions to the amount of \$46,170.94, while insurance amounts to more than \$51,000. He was interested in eight different park and amusement enterprises, along with a number of concerns engaged in the manufacture of pleasure devices for parks. Only one park investment listed is doubtful.

These investments were in various Michigan resorts, Reading, Pa., and Brighton Beach, N. Y. The uncertain listing is the Pompano Realty Co., Pompano, Fla.

Investments listed as worthless are oil companies in which he had put more money than actually listed in the inventory.

The major portion of his estate goes to his widow, although the nephew is given stock appraised at \$18,150.

BIG SHOWS' BIZ OFF; PRICES OR PICTURES?

Attendance at Madison Square Garden with the Ringling-Barnum circus is away under expectations. Up to the time the Fleet steamed up the Hudson Friday, trade was subnormal last week. Even the matinee trade was bad, several afternoons finding the slimmest audience ever remembered.

The admission scale was raised this season at the Garden and that may explain the drop. That the big show will play Brooklyn this season, whereas that stand was out last year, the first time for the circus at the new Garden may be another factor.

A third factor enters, and that is Broadway's new and enormous picture theatres.

CLASH IN NEWARK

Newark, N. J., May 3.

Sells-Floto is coming in a week ahead of the Ringling-Barnum circus. A billing war has started.

Sells-Floto, east, will play Brooklyn, under canvas.

It may have been that S-F could not switch its route to avoid the Newark clash. It has been understood for the past couple of seasons that none of the Mugivan Bowers & Ballard circuses wanted to get within reach of the Big Show, ahead or behind it.

FAIR PASSES UP SUNDAY

Detroit, May 3.

Fred A. Chapman, new manager of the Michigan State Fair, has decided that no Sundays will be included in the fair dates this year. It will open Labor Day and close the following Saturday.

With the fair so near Detroit, a considerable reduction in grosses will result.

PARK OPENINGS

Moxahala Park, Zanesville, O., opens May 26. W. D. Brookover is manager. Oakdale Gardens, dance pavilion bowed in last week, Frank McLaughlin, manager.

Shellport Park, Wilmington, Del., opened April 16, direction Diamond State Amusement Co.

Meyers Lake Park, Canton, O., opens May 15.

White City, Chicago, May 11.

MARDI GRAS IN IOWA!

New Hampton, Ia., May 3.

August 17-19 have been set as the dates for the Chickasaw "Mardi-Gras," the county's combined carnival and fair for this year.

Weather Kills Elephant

Dayton, O., May 3.

"Limbo," Hagenbeck-Wallace elephant, died in transit from Peru for the opening stand here last Saturday.

The bull succumbed to the weather.

SHOWS FACE RUIN IN FLOOD AREA AS U. S. CHECKS UP MONEY LOSS

Circuses May Abandon All Routes in Affected Territory in Arkansas, Illinois, Kentucky, Louisiana, Mississippi, Missouri and Tennessee

Washington, May 3.

Government officials, state the Mississippi river flood greatest in the history of the nation, will not only financially ruin those living within the immediately affected districts, but will have its depressing influence on the pocketbooks for hundreds of miles in every direction.

This will find the tented outfits forced to avoid large slices of territory in Arkansas, Illinois, Kentucky, Louisiana, Mississippi, Missouri and Tennessee. Cutting off the formerly good play dates in these states from the route sheets will not only apply for the present summer but also the next and probably that of 1929, according to Dr. Hary C. Frankenfield, of the River and Flood Division of the Weather Bureau.

Dr. Frankenfield believes it will require at least that period of time for those living in the districts affected to financially recuperate.

At the Census Bureau it was pointed out that 45 counties up to the present time were affected. All of these contain innumerable incorporated places a count of which runs well above the 200 mark. This number is being added to daily while the refugees from same are slowly moving into others not touched by the water, but whose purpose will be in caring for the sufferers.

Smaller Outfits Hit Hard

With such poverty and suffering pictured in what amounts to almost half of the South the outdoor showman, particularly those with the smaller outfits, who have previously played this region annually, will find themselves forced into new territory along with many other outfits.

This will result in an overlapping of dates as well as over abundance of attractions. That will leave in the majority of instances many a "red" balance at the end of a short season.

Seattle Park Project

Seattle, May 3.

F. A. Chuck and J. Jaffe of Venice, Cal., are back of a plan for an amusement park at Alki, in western Seattle city limits. An ordinance must first be put through the council rezoning 12½ acres now classed as residence.

There is much opposition among the residents and opinion divided. Some think it would be too wild for that part of town and others that it would enhance property values. The city has a public beach nearby.

3-Legged Colt

Rockwell City, Ia., May 3.

L. W. Evans, of Lake City, sold a three-legged colt to John A. White Carnival Company of Indianapolis, for \$700. The purchase was negotiated by John White, who made the trip to close the deal.

The colt, 10 months old, was shipped to St. Louis where the carnival has been wintering.

LEW GRAHAM MOVED

Lew Graham, formerly a familiar figure under the big top of the Ringling Brothers, Barnum and Bailey Circus, was removed from Welfare Island last week. He had been under observation after a nervous and physical collapse. Graham is now at the Barnes sanitarium, near Stamford, Conn., sent there by John Ringling. He is said to have improved.

OHIO PARK CHANGES

Dayton, O., May 3.

H. M. Comstock has been named manager, Meyers Lake Park, Canton, O. George Sinclair Co., owners.

Gerald Nierman, assistant manager of the Lakeside Park Co., promoted to manager, succeeding the late E. J. Lauterbach.

N. Y. State Fair Subsidies Amounted to \$250,000

Albany, N. Y., May 3.

County and town agricultural fair associations receiving state aid paid out \$427,084.39 at the fairs in 1926, Berne A. Pyrk, Commissioner of the Department of Agriculture and Markets, announced.

The state has appropriated \$250,000 to reimburse the societies for premiums paid for the promotion of education along agricultural lines.

Each of 22 counties received the limit of \$4,000 and the balance is divided proportionately.

Arrested for Chance Stubs On Weather; 80 Prizes

Davenport, Ia., May 3.

Two arrests were made and upward of 100,000 gambling tickets confiscated when state agents raided the Capitol Club, operated by Elmer Lau.

Raymond Letts of Davenport and M. W. Kinner of Rock Island, said to be employees of Lau, were fined \$50 each and costs when arraigned before Magistrate J. J. McSwiggin. They pleaded guilty to a state charge of having tickets and gambling paraphernalia in their possession. No charge has been filed against Lau, who was absent from the club at the time of the raid.

The tickets, retailing for 60 cents each, were based upon weather reports, and paid prizes ranging from \$2 to \$200, according to the officers. Eighty daily prizes were awarded.

OHIO'S "PAPER" CONTEST

Youngstown, O., May 3.

Never in recent years has so much circus paper appeared in Youngstown as at present. Brigades of three circuses have been here the past two weeks "sniping and buying every good location for lithographs and banners. First of the "white tops" is the Sparks show May 5, John Robinson circus follows May 10, and on June 8 Ringling-B. & B. appear.

No unfair billing tactics reported.

Bulls Crush Trainer

Granger, Iowa, May 3.

John Schultz, boss animal trainer of the Robbins Bros. circus, was seriously injured by elephants at the circus quarters here.

Schultz and several keepers were taking the herd of 10 bulls for a limbering up jaunt near the circus farm. Cattle in a field near the road took fright and their stampeding frightened the big animals, which huddled together, catching Schultz in their midst.

His chest was crushed, but he is expected to recover.

Niermann Park Head

Dayton, Ohio, May 3.

Gerald Niermann has been elected manager and treasurer of the Lakeside Park Company here to succeed his uncle, the late E. J. Lauterbach. He has been assistant manager.

Mr. Niermann will also inherit the interests of his uncle in parks in Reading, Bay City, Flint, Saginaw, Washington, D. C., Newark, N. J., and Brighton Beach, N. Y.

No Sunday Chautauqua

Davenport, Iowa, May 3.

The Morningside Chautauqua will hold a six days' program here week of June 17. L. J. Abbey is president of the association.

There will be no Sunday program.

Sioux City Fair Date

Des Moines, Iowa, May 3.

The Interstate Fair at Sioux City, Iowa, will start Sept. 5 for five days, it is announced by Ralph C. Gaynor, president. These dates are set ahead from the dates previously selected, but all change in dates has been completed with attractions.

INSIDE STUFF ON THE OUTSIDE

Animal Pyramids Abroad

The massed use of animals formed in what are called living pyramids, such as introduced into the Ringling show this season, have been used on the other side for many years. Christiansen is employing 60 horses, ponies, zebras and camels at the Garden but in Europe as high as 100 animals have been used to form pyramids, with the top row at least 15 feet high. It is quite an effective stunt even as done here. Because of the mixed animal pyramid that worked by the elephants has been taken off, regarded as too slow.

Some acts appearing at the Garden with the Ringlings outfit will not go under canvas. One is the high perch of the Curran brothers. Their poles are too high for use in the tent. The Currans have been booked for the fairs as last season.

Cold Cream Mary Captured Elephant

When Tommy Dowd was at the Hippodrome, New York, and Dick Temple, stage manager, with the show then calling for a large animal display, the animals stampeded at the finish of one performance as the curtain came down. Women ran screaming to the dressing rooms and most of the men went into the flies. As things quieted down, Temple called out to the men above, "You heroes can come down now."

One of the keepers reported to Temple that an elephant was missing and probably ran out during the excitement. While they were discussing that, a loud knock came at one of the large doors. Temple told one of the attendants to see what was the matter. As the door opened a slight young man walked in, leading an elephant.

"You're a regular guy," said Temple. "See that, you heroes," he exclaimed looking at the bunch just down from the flies. "Where did you get this bull?" asked Temple, turning to the youth. "I picked him up at 6th avenue and 38th street," replied the young man in a nancy voice. "Great Heavens," said Temple when hearing the voice, "what's your name?" "Never mind my name," said the youth, "just call me Cold Cream Mary."

*Small Iowa Fairs Much Peeved

Smaller fairs in Iowa have been riled by the action of the Interstate Fair of Sioux City in shifting dates of its fair for a Labor Day opening, but have decided to accept the situation and none of them will change dates to avoid the conflict precipitated by the larger fair's action. The smaller groups figure the Interstate hasn't given them a fair chance at the business and plan reorganization of the circuit next year, which will avoid possibility of date changes after the circuit is routed. The Clay county fair at Spencer took the lead in the small fairs' fight by announcing that it would stand by its dates, which are in direct conflict with the Interstate, although the preceding week is an "open" date in this section.

Don Darrah is reported to have quit the Weir elephant act, having a touch of what is known as buck fever. The Weir elephants are owned by a wealthy animal fancier named Bell, who refuses to permit the use of hooks. Principally because of that one of the bulls has formed a habit of running away. During the Newark accident Darrah hung onto the elephant's ear and was dragged a block being painfully bruised.

Robinson Circus

Cincinnati, May 3.

The John Robinson Circus made the opening stand of its 104th season yesterday in this, its native city. The preliminary start was made April 23 at West Baden, Ind., winter quarters of the show since it came into ownership of the American Circus Corporation a few years since.

The aggregation is larger this year than in 1926 by five cars, the show train now consisting of 30 cars. Much of the added equipment is in the menagerie, which features 21 cages of animals, 2 giraffes, 3 elephants and a dozen camels. The big show program is in keeping with the Robinson standard.

Last night's performance was viewed by a capacity audience. The location is on the old city hospital site in the downtown district and the engagement is for two days.

Gil Robinson, son of the founder of the John Robinson Circus, was a visitor and, after appropriate introduction, blew the whistle that started the program. Gil came on from Atlantic City, his home.

The opening is a spectacle, all performers participating and filling the hippodrome track in colorful array, many of them being mounted. Outstanding features are the High School horses, Liberty horse act of two groups of a dozen each,

presented by Rudy Rudynoff and Robert Thornton; the two Eddys, tight-wire artists; Ben Hassan Arab Troupe; Ione Carle, wrestling a tiger; Captain Theodore Schroeder and his trained Polar bears; comedy equestrian act by Rudy Rudynoff; eight performing African lions, presented by Miss Carle, and the double trapeze acts of the Kellys and Walters.

The band of 18 pieces directed by Wade Zumwalt, handles the show music in snappy style. Silvers Johnson heads the clown contingent. The Wild West concert, in charge of Carlos Carreon, has eight cowboys and cowgirls and 14 Indians.

The side show, handled by Duke Mills, has 12 platforms. A. V. Bass' colored band and minstrels, are a feature. Jasper Fulton, side show ticket taker, is main man this season.

Sam B. Dill is manager, with W. M. Thompson as assistant, and A. R. Hopper as general agent; Theodore Forstall, treasurer; Jack Youden, secretary; Leonard Karsh, front door; Bob Hickey, general press representative; S. H. Clauson, contracting press agent; C. A. Lawrence, press ahead; Karl Knudson, press back; Robert Thornton, equestrian director; E. V. Dixon, announcer; Rudy Rudynoff assistant equestrian director; Will R. Hayes, legal adjuster.

Crowding Cincinnati

Cincinnati, May 3.

The circus season here gets under way May 3 when the John Robinson show starts a two-day engagement on the old City Hospital site in the downtown section. Miller Bros' 101 Ranch follows, May 9 and 10 on the Cumminsville lot.

First Circus in 15 Years

Geneseo, Ill., May 3.

Robbins Bros' circus has been booked at Shaw field May 9, the first "big" circus to play the town in 15 years.

Goes Tramping

Belmond, Ia., May 3.

Bern Moody has conveyed his interest in the Opera House to his mother, Mrs. Ella Clapland, and he will travel this summer with the Gifford carnival.

Legion Books Rodeo

Chicago, May 3.

Boone Post of the American Legion and Boone County Agricultural Society will sponsor a run of the Sellers Rodeo and Wild West show June 21-26 at Belvidere, Ill.

CARNIVALS

(For current week—May 4—when not otherwise noted.)

Barker & Anderson, 2-14, Memphis, Tenn.

Barlow's Big City Shows, East St. Louis, Ill.

Bernardi Expo., Dawson, N. M.; 9-14, Trinidad, Col.

Curtis L. Bockus, Framingham, Mass.; 9, Franklin, N. H.; 16, Woodsville, 23, Littleton.

Buckeye Am. Co., Mansfield, O. Buffalo Greater Shows; 9, Buffalo, N. Y.

Bunt's Am. Co., Grindstone, Pa. Johnny Burton's Frolics, Alton, Ill.

Canada Maple Leaf, Windsor, Ont.

Canadian Capitol Shows; 7, Ottawa, Ont.

Capitol Am. Co., Augusta, Wis. Capitol Outdoor Shows, Hamden, Conn.

Checker Expo., Wall, Pa. Checker Shows, Blairsville, Pa.; 9, Homer City.

Robert N. Clark, Lodi, Calif.; 9-14, Nicholas.

Coleman Bros., Middletown, Conn. Harry Copping Shows, Dubois, Pa.

Corey Greater, Pittsburgh, Pa. Craft's Greater, Los Banos, Calif.

Dealing & Kromas Shows, 7-21, St. Marys, Pa.

DeKreko Bros., Peoria, Ill. Dehnert Expo., Covington, Ky.; 9, Newport.

Dixieland Shows, Jonesboro, Ark. Dodson's World's Fair, Cedar Rapids, Ia.

Drew's Wonderland, Exeter, N. H. Enterprise Shows, 7, Coal City, Ill.

W. B. Evans, Alamogosa, Cal. Billy Gear, Reform, Ala.

Gerard's Greater, Waterbury, Conn.

W. A. Gibbs, Chetopa, Kans. Gloth's Greater Shows, Conshohocken, Pa.

Gold Medal, Holdenville, Okla. Gold Nugget Shows, Saltville, Va.

Greenburg Am. Co., Morenci, Ariz.; 9, Clifton; 16, Demmings, N. M.

Gruber & Mann, Darby, Pa. Al C. Hansen Am. Co., Coal City, Ill.; 9, Morris, Ill.

Happyland, Wyandotte, Mich. W. R. Harris, Mansfield, Ga.

Heller's Acme, Plainfield, N. J. Henke's Attractions, 2-23, Milwaukee, Wis.

L. J. Heth Shows, New Albany, Ind.

William-Hoffner Am. Co., 7-14, Galesburg, Ill.

Howard Bros., Middleport, O. Hunt & Freund Shows, Loudon, Tenn.

Imperial Expo., Utica, O. Johnny J. Jones Expo., Lewis-

town, Pa.; 9, Bradford; 16, Monessen; 23, New Brighton.

K. F. Ketchum's, Buckhannon, W. Va.; 9, Clarksburg.

Krause Greater Shows, Etowah, Tenn.; 9, Athens; 16, Corbin, Ky.

J. L. Lanes Shows, Salma, Kans. M. J. Lapp, Bridgeport, Conn.; 9, Derby; 16, New Haven.

Lee Bros., Montgomery, W. Va. Liberty Fair & Am. Co., Paterson, N. J.

Mantley Shows, Decatur, Ga. Max's Expo., Dowagiac, Mich.

Metropolitan Shows, Edgemere, Md.; 9, Odenton.

Mighty Argyle, Streator, Ill. Miller Bros., Cumberland, Md.

Miller's Midway Shows, Baton Rouge, La.; 9, Odenton.

Ralph R. Miller, Houma, La. Mississippi Valley, Jefferson Island, La.

Morris & Castle Shows, Coffeyville, Kans.; 9, Joplin, Mo.; 16, Wichita, Kans.

Mountain State Shows, Charleston, S. C.

Northwestern Shows, 7, Ann Arbor, Mich.

Oklahoma Ranch, Wirt, Okla. Page & Wilson, Lynch, Ky.; 9, Benham; 16, Middlesboro.

Pennsylvania Shows, Wilkes-Barre, Pa.

Perkins Greater Shows, Brockton, Mass.

Poole & Schneck Shows, 2-14 Houston, Tex.

Al Porter's, Odenton, Md.; 7, Conowingo.

Rice Bros., Marion, Ky.; 9, Princetown; 16, Sturgis.

Matthew J. Riley, Bridgeton, N. J. Rubin & Cherry, Hamilton, O.; 9, Middletown.

Sandy's Shows, Ford, N. J.; 9, Collinville; 16, Hackettstown.

George T. Scott Greater, Grand Junction, Col.

Sheesley Greater Shows, York Pa.

Smith Greater United Shows, Westernport, Md.; 7, Frostburg; 14, Keyser.

Snapp Bros., Milwaukee, Wis. Sam E. Spencer Expo. Shows, New Kensington, Pa.

Southern Tier Shows, Elmira, N. Y.

Strayer Am. Co., Carbondale, Ill. Tip Top, Camden, N. J.

Tucker Greater, Laporte, Ind. United Am. Co., Roswell, Pa.

Via-Ken Am. Co., Charleston S. C.; 16, Cleveland, O.

Virginia Am. Co., Quantico, Va. I. K. Wallace, Williamsport, O.

H. M. Walter, 7, Lancaster, O. H. B. Webb, Howell, Ind.; 8, Washington; 16, Vincennes.

MISSOURI FAIR DATES

Made public by Jewell Mayes, secretary, State Board of Agriculture:

Bolivar—Polk County Agricultural and Mechanical Society, F. L. Templeton, secretary, September 6-10.

Brookfield—Linn County Fair, F. Clay Hill, secretary, August 9-13.

Caruthersville—Pemiscot County Fair, H. V. Litzelfelner, secretary, October 11-15.

Clarksburg—Clarksburg Fair, no fair this year.

Cole Camp—Cole Camp Fair, E. L. Junge, secretary, no date set.

Cuba—Crawford County Fair Association, I. C. Walker, secretary, September 13-18.

Easton—Buchanan County Agricultural and Manufacturing Association, Henry B. Iba, secretary, Easton, September 7-10.

Forest Green—Forest Green Agricultural Society, Henry Rohmer, secretary, September 8-10.

Gibbs—Adair County Agricultural and Mechanical Society, C. B. McClanahan, secretary, September 14-16.

Hamilton—North Missouri Fair Association, W. E. Howell, secretary, August 30 to September 3.

Higginsville—Lafayette County Agricultural and Mechanical Association, A. H. Meinershagen, secretary, August 9-12.

Jacksonville—Randolph County Agricultural and Mechanical Society, Earl Teter, Ardmore, Mo., secretary, September 13-15.

Kahoka—Clark County Agricultural and Mechanical Association, C. T. Duer, secretary, August 23-26.

Kennett—Dunklin County Fair, Will A. Jones, secretary, early in October.

Macon—Macon County Fair, W. R. Baker, secretary, August 30-September 3.

Mansfield—Wright County Fair Association, C. B. Davis, secretary, September 28-October 1.

Monticello, Lewis County Fair, J. A. West, secretary, September 13-16.

Mount Vernon—Lawrence County Harvest Show, Earl W. Pugh, secretary, September 28-30.

Neosho—Newton County Harvest Show, A. J. Miller, secretary, October 4-7.

New Cambria—New Cambria Agricultural Fair, Robert J. Jones, secretary, September 19-21.

Palmyra—Marion County Fair, J. F. Culler, secretary, August 31-September 3.

Paris—Monroe County Fair, Dr. G. M. Ragsdale, secretary, August 16-19.

Pierce City—Annual Harvest Show, F. W. Manchester, secretary, September 22-24.

Platte City—Platte County Agricultural, Mechanical and Stock Association, J. Frank Sexton, secretary, August 30-31-September 1, 2.

Prairie Hill—Prairie Hill Fair Association, C. T. Naylor, secretary, August 25-27.

Prairie Home—Cooper County Agricultural and Mechanical Society, Dr. A. L. Meredith, secretary, August 10-11.

Rolla—PHELPS County Fair, officers not elected and no fair date set.

Sarcozie—Sarcozie Harvest Show, J. T. Norton, secretary, no fair this year.

Shelbina—Shelby County A. & M. Society, L. B. Henderson, secretary, September 13-16.

Smithville—Kansas City-Smithville Fair Association, H. Vane Coen, 728 Livestock Exchange Bldg., Kansas City, secretary, July 12-16 and September 20-24.

Troy—Lincoln County Fair Association, J. T. Garrett, secretary, August 30-31-September 1-2.

The following are dates of important district, state and national fair shows:

Bethany—Northwest Missouri State Fair, W. T. Lingle, secretary, September 6-10.

Carthage—Ozark District Fair, T. H. Jenkins, secretary, October 4-7.

International Livestock Exposition, B. E. Helde, secretary, Union Stockyards, Chicago, November 26-December 3.

Kansas City—American Royal Livestock Show, F. H. Servantius, secretary, 200 Livestock Exchange Bldg., November 12-19.

Sedalia—Missouri State Fair, W. D. Smith, secretary, August 20-27.

CIRCUS ROUTES

John Robinson

May 4, Portsmouth, O.; 5, Huntington, W. Va.; 6, Charleston, W. Va.; 7, Athens, O.

Sells Floto and Buffalo Bill

May 4, Springfield, O.; 5, Columbus, 6, Newark; 7, Canton; 9-10, Pittsburgh, Pa.; 11, Johnston; 12, Harrisburg; 13, Trenton, N. J.; 14, Jersey City.

West's World's Wonder Shows, 2 Wilmington, Del.

Wiedemann's Big Show, New Albany, Miss.

E. G. Wilson, Dearborn, Mich. David A. Wise, Jenkins, Ky.

R. H. Works Am. Co., Yatesboro Pa.

A. S. Yetter's, Pricedale, Pa.; 9, Roscoe; 16, Brownsville; 23, Danville.

Zarra's Monarch, South River, N. J.

WEALTHIEST SHOW MEN

(Continued from page 1)

sum, with others claiming Hearst himself does not know the extent of his wealth. He has 24 newspapers besides magazines and news services. Three of his dailies, New York "Evening Journal," Chicago "American" and Los Angeles "Examiner," are rated at \$50,000,000 as a group and likely could not be purchased for that amount.

Besides a large realty holding in nearly every city where he is operating a newspaper, Hearst owns three counties in Mexico. One of them, Sonora County, is said to be the richest county, underground, of all of Mexico. Some day Hearst anticipates digging into the Mexican ground to find out what's there. At present and in the past, national conditions have prevented.

Ringling Capitalist

John Ringling, publicly looked upon as a circus man, is rather the capitalist. It is said he is one of New York's 12 wealthiest men. Ringling owns two railroads, besides extensive oil interests south and southwest; also a large Florida development soundly based, and one-third of the Ringling-Barnum Circus.

The estimate on William Fox is considerably above what he has been generally reputed worth personally. The Fox estimate was gathered through an associate who stated he would not be surprised if Fox's total did not exceed it, he having made tremendous sums of money in recent years.

Ed Ballard is another circus man, known to but a few of the inner circles of the show business. He is a member of Muggivan, Ballard & Bowers, operators of three circuses, each of around 30 cars. Ballard has large holdings in the Middle West. He is very charitable and is doing encouraging charity in a health way all of the time in Indiana, his home State.

Henry W. Savage, somewhat inactive theatrically at present, derived most of his wealth through Boston real estate.

John J. Murdock is also comparatively unknown excepting to a slight portion of theatricals. As executive manager of the Keith-Albee Circuit, Murdock has made all of his money in that capacity, participating in the profits, within 20 years.

Lee Shubert has amassed the largest portion of his fortune through real estate investments, particularly between Broadway and 8th avenue and on 8th avenue from 42d to 57th streets.

Joe Leblang is the cut-rate king, in a highly profitable business without competition. He is unlikely to have any in the future since the disastrous attempt to buck him last fall.

Adolph Ramish is a theatre operator in California.

Real Estate

Information on how theatrical people accumulated their wealth seems to show that in the majority investment in real estate holdings brought results. Ruth Roland, a screen star who flickered not any too steadily and not for any great length of time, is now worth above \$5,000,000 as a result of extensive real estate developments. Her property in Roland square, Los Angeles, has gone up about 300 per cent during the past year and she has been buying in a new district now developing very fast.

Miss Roland is wealthier than Charlie Chaplin. As far as can be ascertained through a canvass of the latter's intimates, the comedian's estate does not hit over \$5,000,000.

Douglas Fairbanks and Mary Pickford are worth less than \$10,000,000 together. Tom Mix has reaped plentifully in recent times and his fortune is now estimated at \$2,500,000.

Harold Lloyd, through realty holdings and his last few films, can sign checks up to \$15,000,000.

Christie Brothers are worth almost \$5,000,000, mostly through clever real estate manipulation. Louis B. Mayer is in the millionaire class because of the same reason.

In none of the estimates was considered any huge blocks of amusement stocks that have not as yet settled down to a staple value.

Florence Eldrige and George Gault are the first players to be signed by the Theatre Guild for its touring company which will be sent as far west as the coast next season.

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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

Damage estimated at \$15,000 was caused by fire in the McKinley Square theatre building when a lighted cigaret was believed to have been thrown on the unoccupied second floor. Theatre slightly damaged.

Construction of a new theatre and office building on the site of the Lyric, New York, by the Oppenheims has been postponed for at least a year. "The Ramblers," now playing there, will be followed by "The Tales of Rigo," drama with music.

A 24-story apartment hotel and theatre is slated for construction on the south side of 75th street, between Broadway and Amsterdam avenues, according to plans filed. Building will be known as the Midway Hotel and Theatre, latter with 3,037 seating capacity.

Chanin Construction company sold the Mansfield, New York, to Irving Lewine, who leased it to the seller for 63 years. Irwin S. Chanin said the deal was made to settle rumors that the Chanins were relinquishing control of their theatres.

The \$150,000 plagiarism suit brought by three Los Angeles playwrights against the Theatre Guild, Sidney Howard, author, and Pauline Lord and Richard Bennett, featured in "They Knew What They Wanted," was dismissed here by Judge Hand in U. S. District Court.

Alfred North, J. G. Alexander and Richard Shayer, the playwrights, claimed Howard stole the plot of "The Full of the Moon."

Charles J. Dryden, theatrical artist, was sentenced to from five to 10 years in Sing Sing after being convicted of second degree forgery in connection with the theft of \$153,000 from the Moredeil Realty Co., owners of the Capitol theatre.

Franklin Ford, former announcer at WHAP, was disqualified from serving as a juror because of admitted prejudice against Catholics. A decision later by Supreme Court Justice John Ford upheld the removal of the announcer's name from jury lists of New York county and dismissed his application for reinstatement as prospective salesman. Ford was assessed \$10 costs for bringing mandamus action.

An amusement park at Rye Beach is planned by the Westchester County Board of Supervisors and Park Commission with an initial appropriation of \$1,000,000 requested.

Paramount's publicity staff is mailing letters to film editors of "magazines and newspapers" asking co-operation in selecting a girl for the lead in "Gentlemen Prefer Blondes."

Opinions are sought from the editors themselves and the readers of their departments. Any attendant publicity (such as this) is not being dodged.

The field is not limited to blondes. Brunets with "blonde personalities" are listed as suitable.

Claims to the stage rights of "Show Boat," Edna Ferber's novel, were relinquished by Arthur Hammerstein in favor of Florenz Ziegfeld.

"All the King's Horses," by Fulton Oursler, has been purchased for production by Robert Milton, who also plans an early fall production of "Silver Apples," by Katherine Newlin Burt and Bertram Bloch.

A garage in Times Square district with space for 2,000 cars in combination with a motor bus terminal, is announced by James V. Coyle, president of National Parking Terminals, Inc. Cost of the project, 10-story building, is estimated at \$4,000,000. Coyle believes the theatre zone is in need of relief from evening congestion.

"The Shaughran," to have been staged by the parish of St. James' Roman Catholic Church on May 13-15 with Governor Smith and Mayor Walker in featured parts, was abandoned. There had been a heavy demand for tickets. Possible criticism of the officials taking part in the drama is said to have influenced the decision.

"The 19th Hole," a new play by Frank Craven, will open May 30 at Atlantic City. Production is by A. L. Erlanger. Author in lead.

Emanuel Cohen, director of short feature department of Paramount, was decorated with the order of the Commander of the Crown of Italy last week at the Ritz-Carlton. This

was in recognition of Cohen's dissemination of official news concerning Italy in newsreels.

J. Fred Coots and Dorothy Fields, daughter of Lew Fields, are collaborating on the score of a musical comedy, tentative titled "Ann Arbor Annie," scheduled for summer production.

John Coleman, picture director, was awarded \$12,500 in Supreme Court for injuries received when a truck owned by the Grand Central Wicker Shop knocked over a sidewalk clock which struck him. The injuries occurred April 7, 1926.

CHICAGO

Mrs. Fannie Bloomfield Zeisler, concert pianist, who recently spent several weeks in a hospital here for heart trouble, suffered a relapse and reported seriously ill.

College actors from West Virginia university, presenting a play called "The Valiant," won the cup and \$250 cash prize in an intercollegiate dramatic tournament held at Northwestern university.

Mrs. Edgar Stillman Kelley of Oxford, O., elected president of the National Federation of Music Clubs at convention here.

Mrs. H. Effa Webster, 88, veteran woman newspaper reporter, died at the Home for Incurables. During her active career she won recognition for her literary criticism.

Samuel Insull, president of the Chicago Civic Opera and public utility magnate, returned to the city from Europe. He refused to comment for publication on any subject. His wife remains abroad.

Al Jolson, here for a return engagement in "Big Boy," appeared in three charity benefits last week.

Legit stars as well as names from vaudeville and night clubs appeared Saturday night in a benefit performance at the Erlanger theatre to raise funds for the Mississippi valley flood sufferers.

Hull House Players closed their 27th season this week by presenting "The Farmer's Wife" at their social settlement theatre.

Riverview Park will open May 11.

Wallace Munro, press representative for "The Noose," in a published newspaper story called melodrama "the backbone of the theatre."

Joseph Schenck, in town to close deal with Shuberts for taking over of Apollo theatre by United Artists, announced work of remodeling theatre would begin May 15, and that he hoped the theatre would be ready for reopening as picture house by Oct. 1.

Hailed as possible second Marlon Talley, Kathryn Witwer, winner of contest held by National Federation of Musical Clubs here, is getting ready for her "chance" with Civic opera company next fall.

Annual Outdoor Conference and Exposition will replace Sells Floto circus at the Coliseum; opens May 9.

Edwin L. Balmer, novelist and short story writer, appointed editor in chief of Red Book and Blue Book magazines here.

Al Jolson made radio appeal for flood sufferers over station WMAQ.

Helen Hayes and her supporting company in "What Every Woman Knows" will close Chicago run May 14.

Picture "Old Ironsides" closes successful run at Auditorium May 15.

Nora Pacina, 16, daughter of John Pacina, stage manager at the Ambassador (pictures), committed suicide by swallowing poison. She was despondent because of ill health which prevented her entering high school.

Three hundred patrons of Garfield theatre (pictures), were thrown in an uproar when George DeWight, estranged husband of the theatre organist, Mrs. Leone DeWight, walked up to the organist's bench while she was playing and struck her. DeWight escaped through the basement.

Sells Floto circus menagerie added to by one camel born during run of show at the Coliseum.

Goodman Memorial theatre reper-

tory company now going in for Shakespeare with "As You Like It."

Many stars of the screen expected here for Motion Picture Owners' Association frolic at new Hotel Stevens this week.

DeMayorga Restaurant company leased 5,000 square feet in a new Wacker drive building and announced a Moorish garden restaurant would be opened.

LOS ANGELES

William D. Russell, former picture producer of Hollywood, wanted here in connection with an alleged film swindle aggregating \$100,000, has been arrested in Chicago, and will be returned here in the custody of local Deputy Sheriff George Bent.

The asserted victims of Russell, who helped finance the production of his films, with the understanding of being reimbursed, include Arthur Horney of the Horney Studios, said to have lost around \$60,000, and Charles A. Betzler, retired business man, who parted with about \$10,000.

During his operations in Hollywood, Russell is said to have organized nearly a dozen corporations, among them the Russell Productions, Inc., Imperial Productions, Royal Productions Company, Crown Productions and W. B. Russell, Inc. Bernard Russell, his son, has also been indicted on the same charges, with his arrest expected in Chicago. The elder Russell was manager of the old Iroquois theatre in Chicago, at the time the house burned down.

William Chopp, ticket seller for the Mission Play at San Gabriel, and his accomplice, Jean Watkins, were bound over to the Superior Court for trial on felony charges. Both men were arrested last week on the charge of faking a robbery at the Pacific Electric station, where Chopp has his stand. Bail was set at \$1,500 each.

Jack Dempsey will contest the \$1,193.69 suit brought against him by Morris Shewitt, who charged that the former champ had rejected a number of ringside seats he had obtained for him.

Dempsey denied this in answer to the suit filed in the Superior Court.

Ben B. White, studio carpenter, accused of killing John Egypty after a poker game March 17, pleaded not guilty to a charge of murder in the Superior Court.

Trial was set for May 16.

The \$5,500 for which Roland Rich Woolley, attorney for Almee McPherson during the Carmel-by-the-Sea episode, filed suit, claiming the money due him for services rendered, has been paid by Mrs. Minnie Kennedy, Almee's mother. Upon payment the suit was withdrawn by Woolley, as also were writs of attachment filed against property belonging to Mrs. McPherson.

Both Almee and her mother declared the suit unnecessary, as they were prepared to pay. The attorney, however, asserted that it could not have been collected otherwise.

Paul E. Knapp, arrested a week ago and later identified as having attacked and robbed Paula Drendall, picture actress, has also been identified as the man who attacked and robbed Mrs. E. Webber, 1226 West Ninth street; Mrs. A. J. Burns, 842 South Harvard boulevard, and Mrs. J. S. Waybright, 2521½ West Third street.

Municipal Judge Hardy ruled in favor of Robert Major, head of the Major School of Acting, in an action brought by Mrs. Stella Essex, who asserted that Major had failed to carry out a contract to train her two girls satisfactorily.

The judge based his decision on the grounds of the children not having completed their course of training.

Blanche Mehaffy, picture actress, admits that a circulated story of her engagement is true. However, she refuses to name the man. The story came about through her meeting a wealthy San Francisco banker where Miss Mehaffy was on location. The banker is said to have worked on the same lot as an extra so he could be near her.

BOASBERG UNEASY

(Continued from page 1)

he and his wife are in love with each other his work in motion pictures makes it impossible for them to be happy and that marriage is an impossibility unless both parties are members of the profession.

Boasberg explains that uncertain hours and frequent demands made upon him for extra work and location trips could not coincide with his wife's ideas of nuptial bliss.

The gag man's first wife was a professional whom he divorced. His present wife is a former Chicago society girl. He married her last May.

OBITUARY

GEORGE W. SAMMIS

George W. Sammis, 72, who died recently at his home in Sound Beach, Conn., of dropsy, was one of the veteran press agents and theatrical managers of New York.

Mr. Sammis started his theatrical activities as a press agent in the '80's and his first important Broadway connection was in 1896 when he managed the first productions for the Shuberts in the old Herald Square theatre, New York.

Later Mr. Sammis joined the Erlanger forces, managing many stars and shows for him including the tours of McIntyre and Heath. Three years ago when DeWolf Hopper was on tour Mr. Sammis went along over the country as company manager.

In recent years Mr. Sammis was active as he could be under conditions that sapped his strength. His mother died two years ago, her demise breaking him up completely. Then dropsy began to develop poignantly the past six months.

Mr. Sammis was a charter mem-

RALPH H. ADAMS

Ralph H. Adams, 46, who died at his home in Paterson, N. J., April 17, following a heart attack, was a cornetist connected with Stetson's "Uncle Tom's Cabin" in 1902. From 1904 to 1906 he was with the Forepaugh-Sells Bros. Circus and later appeared in a brass quartet in vaudeville, amusement parks and various road shows.

Deceased retired from the stage to remain in Paterson in 1908 as cornetist at the theatres there. He entered the post office service about 15 years ago. He was assistant cashier at time of his death.

FRANCESCO RICCARDE

Francesco Riccarde, 65, veteran clown and pantomimist, died in St. Elizabeth's hospital, New York, April 26 of cancer.

Riccarde was America's first Italian clown and had been on the stage since he was 15.

The funeral was held April 29 from St. Rosalia's church, New York. Interment in Holy Cross Cemetery, Brooklyn.

LEW CROUCH

Lew Crouch, 61, of Crouch, Richards Trio, died May 2 at Keith's, Portland, Me., after doing his act and walking to the dressing room. Death resulted from heart failure.

The deceased was a veteran vaudeville artist. He is survived by his wife and daughter, with whom he worked. His home was at Bolton, Mass.

D. B. Coates, veteran newspaperman from Texas and Louisiana, died in El Centro, Cal., April 25, in an automobile collision.

Coates had been living in Los Angeles the past five years and is survived by his widow, four sons and five daughters.

Funeral services took place April 28 under the auspices of the Los Angeles Typographical Union.

Mrs. Katherine Cameron McRee, widow of the late Joseph Hill McRee, state engineer of Wilmington, N. C., and mother of Sally C. McRee (professional), died April 30 at Glassboro, N. J.

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presentation for which he did the scenery was "The Vagabond King," which has just been produced.

Of his family of nine, four sons were in partnership with their father, and will carry on the business.

MRS. PATRICK BOYLE

(Jennie Burrell)

Mrs. Patrick Boyle, 68, known professional as Jennie Burrell, died May 2 in the Home for Incurables, New York, where she had been a patient since May of last year under the care of the Actors' Fund of America.

Mrs. Boyle had appeared in vaudeville as a singer and dancer and in private life was the wife of Patsy Doyle, vaudevillian, who survives. The latter is the well-known monologist, now a guest of the Percy Williams home, Englewood, N. J.

In recent years Mrs. Boyle had been too ill to do any active stage work.

The funeral was held today, auspices of the Fund and Catholic Actors' Guild. Interment in the Catholic Actors' Guild plot, Calvary Cemetery.

WILLIAM J. FALLON

Bill Fallon, the lawyer, died April 29 in New York City. He was about 43. Known to any number of professionals, Bill Fallon mixed so easily and frequently with show people that he was almost looked upon as one of them by those acquaintances.

Following his own legal troubles and in the criminal action where he successfully defended himself, Mr. Fallon declined, in position and health. He came less and less to the night life of New York of which he had been a part for so long and finally dropped out of it altogether. At the time of his death he was with his wife and two children in their apartment at the Hotel Oxford.

DEATHS ABROAD

Paris, April 23.

Emile Carlier, 78, French sculptor, died in Paris.

Leon Denis, 81, French writer. Gaston Leroux, 59, novelist and playwright, died at Nice.

NOOSE'S SCARLET FEVER

(Continued from page 1)

men ill played Friday night's performance with scarlet fever.

Saturday morning the two actors, Rex Cherryman and Edward Jones, were ordered taken from their hotels to the Municipal Hospital for contagious disease by Health Commissioner Bundesen. Jones had played Friday night, technically exposing all those back stage.

At certain time for Saturday's matinee, the show was about to go on, with understudies for Cherryman and Jones when Dr. Bundesen arrived back stage and refused to allow stage hands to ring up.

While the audience waited nervously there was a furore on the stage. Duggan rushed back and was the center of the impromptu debate with the doctor.

Either he had foreseen the doctor's attempt or had sent emissaries on the run to the city hall for help, because the argument ended in Duggan's favor.

Effect of the occurrence on business at the Selwyn was expected to be serious. The show previously was a long way from hitting its stride and the blow of Cherryman's loss and the fact that all were exposed to the disease made things look black for "The Noose" in Chicago from now on.

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CHICAGO

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Very little worth while for either bookers or audience at the Majestic this week. With two exceptions, the bill was palpably weak. The Majestic's show makers over-rated Doyle and Schirmer as a Loop act; they missed fire. It's just that sort of booking that has made a "small time" theatre of the one-time "big time" house of Chicago.

Doyle and Schirmer, two men, are garbed as cowboys in black and white (Tom Mix) and okay as to appearance. At that point a hard line separates the good and bad. Talent is missing. Their weak harmony forms the bulk of the act. Some ordinary but pleasing harmonica playing by one averted a complete flop. Doyle and Schirmer had company on the bill that was of the same caliber. And the acts in this below-par category are models of bad booking for this house.

This perverted show arranging not only injures the show itself but also has a bad effect on the act. After showing at an intermediate house, the report on a "small time" act is invariably bad. Had the agent caught the same act in a "small time" house, the report would likely be better. And better for an act to click in a "small time" theatre than to flop in another. Better to be a big guy in a small town than a small guy in a big town. Tell that to an Association agent and he'll talk about the weather. That's why there hasn't

been a decent show at the Majestic for months.

Burns and Kissen are the only alibi for the admission price this week. Their sketch is an entertaining piece of stage business, always holding interest, even in the sloppiest of moments, and perfect for the ruralites. The attempted idea is nicely conveyed by a cast of four, especially George Spaulding, who is billed. Burns and Kissen, standard two-man turn, seemed to be known on entrance. The pair bolstered up a show in dire need of laughs.

"Music Land," seven girl musicians, needs a doctor of routine and a pair or more of solo specialists. With the adoption of those immediate necessities, the act would be improved, as the girls can handle instruments. As the act stands, "Music Land" is quite in-

lough patter close. These boys should be seasoned some more to rate big time.

The Chicago premiere of Will Fyfe was a riot. If he has enough versatility and material to equal what he used in Sunday's opening, he can repeat at the Palace and find a lot of friends waiting for him. Dunninger, opening the second part, lived up to his promise made in a short film starting his act that he is different from the usual thing in mystics. His demonstration is without a flaw.

The girl band, called "The Ingenues," and featuring Peggy O'Neil, dancer, was handicapped by the spotlight. Not entirely the operator's fault. Too much of the on and off and colored stuff in the act. As a result Miss O'Neil's final solo number was gummed up and lost out completely. She finished

herself. Too bad they didn't let the audience in—they might have avoided flopping. Century Sereaders, just another band on music but somewhat out of the ordinary by use of several novelty bits, closed. Joined with some song and dance people, the band could land in the money. It is an almost perfect fit for "flash" production, both on talent and appearance. Nine pieces.

Two acts inserted in this week's last half line-up at the Kedzie looked like the booker's last minute effort to buck up a weak show. Nick Hufford, standard single, and Knorr, Rella and company, doing their farce comedy sketch about two wives of the same husband in Reno, pulled the potential flop out of the soup.

Frank and Mae Stanley very weak in the opener. The couple tried hard to arouse a hard boiled crowd with their rope twirling and might have just got by if Frank hadn't pulled a line of alleged Will Rogers chatter. It died on the stage. Watts and Ringold couldn't do much better with the deuce. The colored couple worked harder than the opener and the male half got response, finally, with his trick of putting two lighted cigars in his mouth, lighting, a third and pulling the two in his mouth out still lighted.

Knorr, Rella and company on third, scored for laughs and Nick Hufford very nearly goaled them right afterward. The closer, called the Parisienne, a stage band with a girl leader and a mixed singing team for a specialty number could have done worse, also better. Act as it looked at the Kedzie is distinctly small time. Best thing about the show was its speed. Only the sketch and Hufford took bows.

Vista Del Lago theatre, between Kenilworth and Wilmette on a strip known as "No Man's Land," has opened. House is owned by Sam Meyers, brother-in-law of A. J. Balaban, 1,500 seats.

Before completion of the house there was a legal battle between the two townships as to the desirability of a theatre in "No Man's Land." The property is privately owned and not under rule of either town. Another reason for the objection is that it is the only theatre on the north shore playing Sunday shows. All other nearby towns having blue laws. The house, playing mostly to automobile trade, is taking plenty of theatre trade away from both Kenilworth and Wilmette.

Myrtle Gordon, local cafe entertainer, has announced her engagement to Abe Saloska, wealthy millinery manufacturer. They will be married in June.

Ferdie Mayer, representing the Simon agency, is leaving for New York next week in quest of new material.

Charles Darrell is general manager of the Harding and Congress theatres, replacing Jack McCurdy, who left for Kansas City for Public.

North Shore Theatre Guild ended its season April 27 in Highland Park with Owen Davis' "The Detour," after playing regular dates in north shore towns of Wilmette, Winnetka, Lake Forest and Evanston. "The Detour" was a flop at the Central theatre several years ago.

While Joseph Pilgrim, manager of the Academy, and Detective Rehling of the city police force, were standing on the sidewalk outside the theatre watching painters at work on the building, something

whizzed down in front of them and crashed on the sidewalk with a loud clatter.

It was a copper cornice, weighing over 100 pounds. It passed so close to the two men a cigar was flipped out of the detective's mouth.

Rita Montague, original "Gibson girl," and author of "The Caliph," which Raymond Hitchcock played on the coast, is spending the summer in Chicago. She hopes to get her show booked here.

Tom J. Richards, old time advance agent, until recently with a theatre in Boston, has returned to Chicago. Tom said he hardly recognized the town.

Gladys Brown (Jolson's "Big Boy" chorus) was arrested and charged with speeding. Three college boys and two other chorus girls were in the car.

Ken Daley, general manager, Bert Levey circuit, in Chicago for several weeks, returning to the west coast next week.

Sing Tars, Ass'n-playing turn, has cut from 12 to eight people.

Ates and Darling, vaudeville, are billing their pet dog, "Hunk-O-Tin," as a pup of Rin-Tin-Tin.

W. S. McLaren, owner, Capitol, Jackson, Mich., and Mrs. McLaren (Esther Joy) were Chicago visitors last week.

Bert Levey circuit has added the Atlantic Theatre here to its book. The house will play four acts with three splits weekly.

PITTSBURGH

By JACK A. SIMONS

Alvin—"A Night in Paris."
Gayety—"Kongo" (Columbia).
Academy—"French Models" (Mutual).

Harris—"Oh, Baby" and vaude.
Sheridan Square—"The Last Trail" and vaude.

Aldine—"The Red Mill."
Grand—"Venus of Venice."
Olympic—"Special Delivery" and Vitaphone.

Liberty—"Venus of Venice."
Regent—"Special Delivery" and Vitaphone.

Davis—"Taxi, Taxi" and vaude.
State—"Mother."
Cameo—"The Last Trail."

"Kongo," Columbia attraction, moved into the Gayety this week for indefinite engagement. Manager J. V. McStea hopes to play about seven weeks.

R. ALENEFF

Formerly with Anna Pavlova Company and Director of THEATRE FEMINA, PARIS is now conducting classes in Ballet Character Dancing, etc. Sensational routines created for professionals. Arthur V. Naegele, Sec'y. PERRIN SCHOOL OF DANCING 705 Auditorium Bldg. 431 So. Wabash Avenue, Chicago Phone Wabash 3257

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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DENVER	60	PITTSBURGH	57
DETROIT	63	ROCHESTER	62
KANSAS CITY	60	SEATTLE	60
LOS ANGELES	60	SYRACUSE	61
MILWAUKEE	59	TORONTO	59
		WASHINGTON	59

competent. McCarthy and Moore, another two-man, flopped in an unexpected way. Until a comedy dance finish the boys were riding oo velvet, but the stepping choked off an apparent hit. There are other ways of saying good-bye to an audience.

Maxlin and Richards Revue, all-colored riot of 12 people, closed the show. The revue is of the usual high speed dancing combinations, with a little singing and instrumental work. A minor member really holds up the turn. He's one of the fastest steppers seen here in a long while.

Finks and Ayres, roller skaters, opened. Nice day Sunday, poor show Sunday, and the house held less than half its weight.

Pitiful business Sunday at the Palace for a pretty fair show. Dunninger, mind reader, Will Fyfe, Scotch character comedian in first Chicago appearance, Avon Comedy Four, and a girl jazz band flash were among the turns giving the bill class.

The "name" for this week, Arthur Byron, if figured for a draw, is the weakest in the lineup from that angle. Byron's Chicago following can hardly be satisfied with the talky sketch he uses. It isn't vaudeville.

Stroud Twins, Claude and Clarence, are second and nervous. They are young and show promise. What their union dancing needs in the way of experience polish was neatly offset by acrobatic tricks and a

the number but was licked. Act as a whole scored chiefly because of the versatility of the girl musicians. Ensemble music not anything to rave about, but the individual playing better than average. Act closed the first half.

Joe Smith and Charley Dale got a reception from the old timers. They were next to closing. Frank Corbett and Ben Bernard support the comedians with fair voices, but credit for a definite score with well aged material goes to Smith and Dale.

Herbert and Bolt Trio, billed to close the show, were switched to the opening spot. Act is standard. Les Klicks, novelty, lighted dancing bugs and other queer figures against a black drop, held in a big proportion of the small crowd at the finish.

Hardly a seat back of the tenth row occupied on the main floor and upstairs they merely lined the rim. This on Sunday afternoon in the only two-a-day big time house in the city of Chicago. Loop.

They're freaking it at the Englewood. Not partly but all around. Formerly the five acts composed the freak part. Now a picture is added.

If "Dangerous Virtue," Gainsborough production, isn't a freak, neither was Zip. Gainsborough sounds like a British company, the picture looks British, runs British, is titled very British and most likely is a British-made. Sized from any angle it isn't an American film, for it isn't that good, and is not of a calibre to rate showing in a 10c "grind" joint.

Despite the worthless value of "Dangerous Virtue," the Englewood booked it in face of excellent film fare in two opposition houses, one picture presentation and one straight picture, directly across the street. Business at the Englewood can be imagined.

And the five acts of vaude were little better. Nims and Kabin opened. Mixed rag shadowgraph team. All work of the usual sort, the only variation and exception being some fiddling by the man. Returns intermediate, showing the act capable of opening shows on that time. Bobby Roberts and Company, man and woman comedy and song turn, second. The billing seems unfair. The girl is strong enough to hold up the turn in its one outstanding spot and her name should get some space.

Chester Horton, pro golfer, and Johnny Small, comedian, show how good a golfer can be on the links and how much of a duffer he can be on a stage. Two attempts at novelty, coming at both ends of the turn, are the lone favorable points. A short reel, giving Small plenty of time for comedy, precedes the act proper. From then on the act isn't an act until a blackout finish, in which clubs and balls are phosporized to save two lives. The meat of the turn is Horton's trick stuff and Small's comedy antics. Neither were appreciated here and probably won't be anywhere else. Brushing up on Horton's thin introductory chatter would aid greatly. Goode and Leighton, two-man blackface, lost half a dozen or so gags by laughing to, at or by them-

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Capitol—"Play Safe"—"Venus of Venice."
Miner's Empire—"Alabam' Darktown Follies."
Lyric—"Bathing Beauties."
Orpheum—"Lucky Sambo"—pictures.

The Fox Terminal is building a stage for the presentation of larger vaudeville acts than those recently used.

The Theatre Managers' Association of Newark and Essex County held their annual frolic at Miner's Empire May 2. The attraction was "Alabam' Darktown Follies," with a number of added acts.

As the Stanley-Fabian Co. has had a dispute with the bill-posters' union, it has no sheets up. The Rialto has "Camille" billed on the front of the trolley cars.

The Weequahic, Bergen street at Mapes avenue, has been sold by Dr. Louis Reich to the P. & L. Realty Co.

Abram Kosower, Jersey City, plans a new 2,000-seater at Broadway and Elwood avenue on a 120 x 150-foot plot there.

Upon the closing of the burlesque season Saturday the New York Civic Opera Co. takes possession of Miner's Empire and offers grand opera under the direction of Maurice Frank.

Frank Dalley's Meadowbrook orchestra has returned to Paradise Ballroom.

The Theatrical Managers' Association of Newark and Essex held a benefit at Miner's May 2. The new colored show "Alabam' Darktown Follies" will be the attraction, with eight acts added. This will be opposition to Galli-Curci at the Newark Music Festival, but it is

understood diva will have a big audience just the same.

Norma Talmadge's "Camille" comes to the Rialto April 30. "When a Man Loves" finishes its fourth week April 29.

BALTIMORE

By BRAWBROOK

Guild—"Iolanthe" (2d week).
Playshop—"The Great Galeoto."
Maryland—"K-A" vaudeville.
Palace—"Able's Irish Rose."
Ford—"Oh, Ernest."

"The Madcap" (Mitzl) drew \$20,000 to the Auditorium last week. This is \$2,000 ahead of her last box office draw here. The show itself made no great impression, but Mitzl has a big following here.

King Calder, former Baltimorean, played his first New York engagement in the recent Broadway production, "The Tightwad." Heretofore Calder has played leads with stocks outside New York.

The Vagabonds, of the local little theatre groups, have just produced for their April bill Noel Coward's "Hay Fever," never done in Baltimore before. Mrs. William J. Quinn, Jr., both directed and played the principal role.

Two Baltimore artists won awards in the National Music Contest in Chicago last week. Hilda Hopkins Burke was second in the national female voice class, and Robert Wiedefeld second in the male voice class. Mrs. Burke also divided the operatic prize with Mrs. Witwer, Chicago. This carries appearances with the Chicago and Rochester opera companies.

Spring and summer repertoire season at the Auditorium theatre here opens May 7. With first local production of "The Last of Mrs. Cheyney." Among the featured players engaged by Edwin H. Knopf are Doris Rankin, Martha Lorber, Lina Abarbanell, Anne Morrison, Douglas Montgomery, Robert Rendel and, most likely, Rollo Peters. Frederick C. Schanberger, Jr., local representative for Mr. Knopf, is associated in the enterprise.

The Vagabonds, local little theatre group, produced as their April bill Noel Coward's "Hay Fever." The play had never been done in Baltimore before. Mrs. William J. Quinn, Jr., directed and appeared in the principal role.

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Poli's (Shubert)—Dark.
Earle (Stanley Co.)—Vaude-Pets.
Keith's (K-A)—Vaude.
Gayety (Columbia)—"4-11-44."
Mutual (Mutual)—Dark.
Strand (Linkins)—Pets.—Burlesque tab.
Wardman Park—Dark.

Pictures

Columbia—"Love of Sunya;" next, "Rookies."
Little—"Crainquebille" and "Madame Wants No Children;" next, "Chained."
Metropolitan—"Three Hours;" next, "Better 'Ole."
Palace—"Fire Brigade" and stage attractions; next, "Casey at the Bat."
Rialto—"Monte Cristo" and stage attraction; next, "Fourth Commandment."

Jack Powers, saxophonist of Meyer Davis' Le Paradis orchestra, is to marry Kathryn Renz, a local girl, on May 16. Sweethearts since they were kids in Petersburg, Va.

W. H. Rapley, owner of the National, was 70 years old on Tuesday of last week. Managers and dramatic editors staged a luncheon at the Carlton.

The National Press Club is sponsoring a private showing of "Convoy," styled "The Big Parade of the Navy," tonight (Tuesday) at the Mayflower. On Saturday last this same club put over a Radio Night with Chairman Bellows of the Federal Radio Commission as the feature.

Another quick repeat for Keith's (K-A). Will Mahoney comes back for the week of the 8th.

The same week has Vincent Lopez and his orchestra at the Earle, which is right across the street from the Palace, where Lopez recently inaugurated the change in policy for the picture house.

NEW ORLEANS

By O. M. SAMUEL

Palace closed for the summer. At one time the south's most profitable vaudeville theatre, it is now having trouble in making ends meet. Keith-Albee bills at the Palace have been particularly poor the past season and furnish the whole story of its reason for not making money.

Lottie Howell, erstwhile lead of "Deep River," was at the Saenger last week.

Julian Saenger is spending a fortnight in Havana, combining business with pleasure.

Major J. Theodore Budecke, colorful editor of a very colorful local monthly, "Society Talk and Side-lights of the Stage," is being congratulated widely upon the seventh anniversary of his publication. Seven years is a record for New Orleans for all time for a monthly of any sort. But Joe Budecke is a real editor and a real gentleman, the Chesterfield of the town without even a close competitor.

MILWAUKEE

By HERB ISRAEL

Pabst—German stock.
Empress—"Here 'n There" (stock).
Gayety—Jack La Mont (stock).
Alhambra—"Fashions for Women."
Davidson—"What Price Glory," 2d week.
Garden—"Mother."
Majestic—"Play Safe," vaude.
Merrill—"The Demi-Bride."
Miller—"Fire Brigade," vaude.
Palace—"Little Adventuress," vaude.
Strand—"The Telephone Girl."
Wisconsin—"Knock-out Riley."

The Davidson has booked "Tre-lawny of teh Kells" for a two-day stand next week. This is the first time this season that any attraction has played this house for less than a week.

"Sam 'n Henry," WGN radio stars, were a special attraction at the Wisconsin Monday. The date was secured through the comedians being at liberty on Chicago's silent night.

Ned Fine has replaced Bill Gordon at the Empress, Gordon going to the Midway (Chicago). Jack Le Vols has taken over the producing end and Ed Harris replaces George Stocum, comic. Stocum has

rejoined the Liberty (St. Louis) stock.

Saxe's Wisconsin announces a new cut in admission, reducing the Saturday mat price to 30c. between 11 and 1 p. m. The charge was 60c.

BRONX, N. Y. C.

Sam Flischnick has returned as manager of the new 125th Street theatre, having closed his burlesque stock at the Chelsea downtown. To revive interest in the new 125th Street, also with a burlesque tab stock, Flischnick will put on two feature films together with an hour and a half of burlesque stock entertainment at 25c. for the first show.

Charles Goldreyer, who takes over the Bronx opera house in about a month, will reopen it in August with vaudeville and pictures. House may be booked by Pantages.

Dante Carrozzini has resigned as musical director of Joelson's Parkway to take up the baton at the Park Lane, Yorkville. He displaces Lieut. Felix Ferdinand and his Havana orchestra, who played in the pit for the past month. With Carrozzini's arrival Bert Korbel, exploitation director, and Harry Herzog, house manager, leave the Park Lane.

The 3,000-seat vaudeville and picture house being built by Keith-Albee at Boston and West Farms roads will be known as the Chester. Opening scheduled for Labor Day.

A tie-up between "The Home News" and Loew's Grand in a free "Twin Matinee" during the engagement of the Hilton Sisters, Siamese twins, at that house, resulted in a turn-out of over 75 pairs of twins. Terrific business resulted for the balance of the engagement.

TORONTO

Royal Alexandra—D'Oyly Carte Opera Co. "Yeomen of the Guard" and "Gondoliers" (2d week).
Princess—"Craig's Wife."
Empire—"The Last of Mrs. Cheyney" (Guild stock).
Victoria—"The Love Pirate" (Glaser stock).
Hippodrome—"Fashions for Women" and vaude.
Pantages—"The Fourth Commandment," vaude.
Loew's—"Slide, Kelly Slide" and vaude.
Uptown—"Night of Love" and xylophonist quintet.
Tivoli—"The British Clipper" (English).

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ARTHUR UNGAR in Charge
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LOS ANGELES

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Once in a while Orpheum bookers decide to spend some dough. When they do the result is a strong and entertaining bill. One of the unusuals occurred last week at the Orpheum where Gus Edwards and his "Ritz Carlton Nights" revue topped for the second week. With Jack Benny doing a master of ceremonies the show got off to a fast start and held it to the finish.

The layout was okay, Gus Edwards' "Freshies and Flappers" opening. In the "deuce" spot Bobby Adams, character songs, went over with a bang, meriting her a better position. Miss Adams is a pretty-looking blonde and stands up under her billing, "Personality Plus." Good material coupled with clear diction did the trick. Picture house bookers should take a good slant at this girl.

The two colored boys, Joyner and Foster, held the speed tempo by crossfiring with gags and executing a hot brand of legmania. Both shake nasty hoofs and deliver with a punch. They walked off to prolonged applause and were recalled.

The Edwards' revue closed the first half enthusiastically. The Lane Sisters and Ray (Rubberlegs) Bolger again held the spot, with honors going to the eccentric chap for sheer merit. This boy looks like a comer. The Lanes stuck up great on looks and voice, while the rest of the girls all do specialties and click nicely. The routines varied little from those of the preceding week.

A treat was handed the customers when Eddie Cantor stepped up from the front row to do homage to his sponsor and tutor, Gus Edwards. Eddie palmed off a few stories and a pop number and called it an evening, remarking "don't forget, this is for nothing."

Cesar Rivoli, featured in Meyer Golden's "Memories of the Opera," opened intermission with impersonations of old music masters. The company of 10 operatic singers show nothing unusual. Effective lighting and settings add them materially.

Jack Benny made the most of what time he had next to closing. Although little change in his material, he's as good as ever, and for some time to come.

Max, Moritz and Akka, the movie monkey stars, closed.

A long and drawn out show at the Pantages last week with no headliner and not a real comedy act on the bill. Quite a crimp in trade as compared with last week when Arbuckle topped. Downstairs nicely filled; higher up, nothing.

Irene Rich and Huntly Gordon get top billing on the broad marquee in "Don't Tell the Wife," Warner Bros. picture.

Opening the vaude were Lillian and Henry Zeigler, equilibrists, with an assortment of balancing tricks. Some were difficult and original. For a thrill finish the girl takes a heel slide from a bar near the raft-

ers, with a kid in the audience loudly exclaiming ooh! An exotic brunet, billed as Maria, filled the deuce. The girl has a charming manner, a good soprano and altogether is an adequate eyeful. However, she showed a limited knowledge of stagecraft. After disposing of three Spanish numbers, all in native tongue, she walked off without coming back for a bow. More of a concert recital than an act.

Robert McKim, known as a heavy in pictures, offered a Hollywood domestic affair sketch called "What's the Idea," with two women assisting. The thing is simple and much ado about little, but breezes over. McKim does a drunk who brings home to his wife a modern flapper whom he has picked up, waking up his spouse in the middle of the night to remind her of an agreement between them at the time of their marriage, whereby either could break off relationship upon finding some one else, hence the girl. The two girls recognize each other as having worked together in pictures and start a lot of gab about various celebrities, winding up with the girl friend slipping off her outer garments and jumping into bed with the wife, continuing their talk, while McKim, posing around, grabs the coverlet and plants himself on the sofa for the curtain. McKim also filled in some time between the next act by answering questions about picture people, not forgetting himself.

Sheffelt's Revue, full stage colored revue, containing good talent, was next. Three chorus girls, two hoofers, ingenue, comic and straight balladist. The act stacks up strongly in the hoofing section, with fairly good song and chatter. The comedian of the troupe does a close lift on Lou Holtz's material. A fast dancing finish puts the turn over.

Lambert, the talking xylophonist, next to closing. The instrumentalist knows his public. All of his numbers were old timers, but graciously accepted. Between numbers Lambert did quite a bit of incidental gag pulling. From the tone of his instrument it sounded like it had a miramophone arrangement. An entertaining turn.

Arthur Petley and Co., gymnasts, closed. Petley is still doing comedy bits on the rubber to results. Two men and a girl assist with some clever stunts and new twists used. A good closing act and held 'em here.

Pierre Montoux, French conductor, known for his work with the Boston Symphony Orchestra, will appear as one of the guest conductors at the 1927 Hollywood Bowl concerts during July.

Lillian Gish has purchased business property on Lasky drive, near the intersection of Santa Monica and Wilshire Boulevards in Beverly Hills. Cawthorne & Bergman, Inc., handled the deal.

The Arcade, formerly old Pantages, has been remodeled by Oscar N. Land and reopened as a picture house.

The house will be operated by Principal Pictures Corporation, for first runs.

Alfred Raveano, film actor, who brought suit for \$20,018 against Mary E. and George H. Albin, for alleged false imprisonment when he failed to pay \$8.95 due them for rent, failed to appear before Judge C. Collier to prosecute. Raveano's suit was thrown out of court with the defendants awarded court costs.

Willia Boyd and Elinor Fair went to San Francisco to make personal appearance this week at Pantages in conjunction with the opening there of "The Yankee Clipper," in which both appeared.

"The Little Princess," from Frances Hodgson Burnett's story "Sara Crewe," will be staged by Neely Dickson May 7 for a special children's morning matinee in the Hollywood Playhouse.

Venice Investment Company, associated with West Coast Theatres, Inc., will invade Culver City and

build a 2,000-seat house. It will be ready for operation about Oct. 1. At present time W. C. have no theatre in this community. Two houses operated there now are owned by Sol. Lesser and his associates.

Louise Dresser is recovering from an appendicitis operation at her home in Glendale.

Funeral services for Earl Williams, veteran screen star, were held last Friday amid the attendance of many stage and screen notables. Final rites were conducted at the Little Church of the Flowers, Forest Lawn Cemetery, Glendale. Pallbearers were Irving Thalberg, Joseph Schenck, Buster Collier, J. D. Williams, Milton Cohen, Charles Eytan, J. Stuart Blackton, A. E. Smith, James Young, Abe Lehr, George Fitzmaurice and Harold Lloyd.

Johnny Hines' next for First National, following "White Pants," will be "A Pair of Sixes" by Edward Pope. His brother, Charles Hines, will direct.

"Charlie's Aunt," with Franklin Pangborn, is slated for the Belmont, following "Ladies Night."

A theatre is being erected at the corner of Atlantic and Whittier boulevard with the rest of the building to contain offices and apartments. Entire investment is estimated at a cost of \$500,000.

"The Little Spitfire," with Dulcie Cooper, of the original New York production, will follow "Alias the Deacon" at the Hollywood Playhouse at the conclusion of the latter's run.

Plans for a series of special matinees, with Warner Oland as star and producer, being made by Belasco, Butler and Davis of the Belasco. Oland as soon as he is released from his picture contracts will put on as his initial offering "Brothers Karamazov," Russian play by Dostevsky.

Sylvain Noack, past concert master at the Hollywood bowl symphony concerts, has been signed again for the coming season.

KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville.
Pantages—Vaudeville, pictures.
Globe—Musical stock, pictures.
Missouri—Stock (National Players).

Garden—Vaudeville, pictures.
Newman—"Lovers," Public unit.
Royal—"Slide, Kelly, Slide."
Mainstreet—"Venus in Venis," vaude.

Liberty—Pictures.
Shubert—"The Big Parade" (return).

The "Butter and Egg Man," with John Holden in the title role, was the National Players offering at the Missouri this week. The auspices racket is being worked hard, the house sold to different organizations for three different nights.

William Browder has succeeded Neal Abel as master of ceremonies at the Garden.

Hazel Whitmore, former leading woman of the National Players, is with a new stock company in Detroit.

With the arrival of J. F. McCurdy from Chicago, the new managing director of the two Publix houses, Newman and Royal, William (Bill) Jacobs was appointed general publicity director for both houses.

DENVER

Broadway—"Shanghai Gesture" (Florence Reed).
Denham—"For All of Us" (stock).
Orpheum—Vaude.
Empress—Vaude, "Spuds."
Alladin—"Matinee Ladies," Vita.
America—"Fourth Commandment."

Publix-Victory—"Mr. Wu."
Publix-Rialto—"Lovers."
Colorado—"Yankee Clipper."
State—"A Regular Scout."

E. Marshall Taylor, U's first manager at the America some years ago, has returned to the management, succeeding Albert Kauffman.

Charles Scheurman, local stage band leader for the past four years at the Colorado (picture), has returned from the East, where he found many ideas to use in future presentations.

The Bass Clef Club (60), local male singing organization, essayed a Gershwin section consisting of "Rhapsody in Blue" and four of his vocal numbers from "Oh Kay" in

the middle of a fine classical part singing program last Monday. The "modern" section, although a fine thought, was terribly produced except for an unprogrammed solo by a girl soprano. The classical numbers were beautifully handled and well sung.

George Barnes, leading man, Wilkes-Denham stock, left this week. Victory Jory, 2d business man, succeeding for the balance of the season.

Audience comment on the current Publix-Rialto stage presentation gives unusual tribute to Mildred LaSalle, "Hot" singer with the Don Charno band this week. Working against the "Miss Colorado" contest as part of the same act and following within a week or two other girls of almost identical appearance and style of delivery, the number of praising remarks made seemed extraordinary.

CINCINNATI

By JOE KOLLING

Shubert—"Katja."
Cox—"The Ghost Train."
Keith's—Vaude and pictures.
Palace—"Main Belt" and K-A vaude.

Music Hall—May Festival May 3-7.

Empress—"Happy Hours" (Mutual).

Lyric—"The Night of Love" (2d week).

Capitol—"The Love of Sunya."

Walnut—"Mr. Wu."

Strand—"The Lunatic at Large."

Gifts—"Madame Wants No Children."

The Shubert goes dark for the summer next week. The Stuart Walker Co. opens its summer stock at the Grand May 9 with "The Road to Yesterday."

Capacity audiences greeted "Trelawny" of the "Wells" at the Grand April 29-30. All local dailies very generous in publicity, the Times-Star devoting a 3-column first page cartoon depicting public favor of art over jazz and smut plays.

"The Naked Truth" (film) finished six weeks' run of big business at Gifts, with separate showings for men and women.

Keith's added the Ohio Four, local singers, last week and this week has the Melody Maids, Cinsy radio songstresses, on the bill.

The Louisville Loons reopened at Swiss Garden this week after a fling in vaude. Floor show acts at the cafe are Coster and Rich, Georgia Howard, Tempest Stevens, Maybelle Boyer and Charles Olcott.

At Castle Farm the Kansas City Night Hawks are playing their third repeat engagement, having opened Sunday for a fortnight. An Ernie Young revue is the floor attraction.

SEATTLE

By DAVE TREPP

President—"Why Men Leave Home" (stock).

Orpheum—Vaudeville.

Pantages—"The Cruise of the Jasper B." and vaude.

Fifth Avenue—"Fashions for Women."

United Artists—"The Love of Sunya."

Columbia—"The Fourth Commandment."

Blue Mouse—"The Better 'Ole" and Vitaphone.

Embassy—"The Devil Horse."

Harry Arthur, head of North American Theatres Corp., returned Thursday from New York, and was present at the opening of the Mount Baker Theatre, Bellingham, newest addition.

H. T. Moore, pioneer Tacoma show man, has sold his interests in seven houses in Centralla, Chehalis, Aberdeen and Hoquiam to a new company formed by residents

of those towns, including Mr. Dolan, who was formerly with Mr. Moore's string, and who will be general manager. A total of \$225,000 is said to have been involved in the deal. Mr. Moore retains his Tacoma houses.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"Romeo and Juliet" (Bainbridge Players).
Hennepin—Orpheum—Vaudeville and pictures.

Pantages—Vaudeville-pictures.
Palace—"You Oughta See Phil" (McCall-Bridge tab).

Seventh Street—Vaudeville and pictures.

Gaiety—Carrie Fennell show (Mutual).

State—"Evening Clothes"—Vita-phone-stage show.

Strand—"The Fire Brigade."

Garrison—"Long Pants."

Lyric—"The Taxi Dancer."

Grand—"Somewhere in Sonora."

"The Naked Truth," playing simultaneous engagements at the Garden here and Strand, St. Paul, is now in its third week at both houses. The first two weeks were for women only.

After two more attractions the Metropolitan (road shows) closes. "Trelawny of the Wells" comes for three performances this month, and William Hodge for three nights and a matinee in June.

The McCall-Bridge Players have two more weeks at the Palace before quitting for the summer. They are closing earlier this season than last. The Minneapolis Co. moves to Duluth for the summer, and the St. Paul stock to Winnipeg.

The Masquers' Club, University of Minnesota, stage three performances of "He Who Gets Slapped" at the Music Auditorium on the university campus next week. The Studio Players, a local little theatre group, are presenting "Man and Superman" this week and "Man and the Masses" next week.

L. N. Scott, lessee of the Metropolitan, Minneapolis and St. Paul, has returned after a winter's stay in Florida.

OMAHA

By ARCHIE J. BALEY

The Gaiety (Mutual) will close for the season Saturday with a big midnight show.

Arthur Gelsler, formerly of the Texas at San Antonio, has become musical director at the Riviera, succeeding Frederick Schmitt, who returned to New York to be conductor for a Publix unit.

Alterations will be made in the Brandels during the summer so that the seating capacity on the ground floor will be increased from 562 to about 700 seats. Stock is playing there.

Nate Frudenberg has taken over publicity for the Riviera. Frudenberg succeeds Frank Bartow of St. Louis, who was here for a few weeks.

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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting—"Mrs. Cheyney," stock.
Temple—"The Outsider," stock.
Keith's—Vaude, pictures.
Savoy—"Step Along," stock tab.
burlesque and films.
Strand—"Lady in Ermine" and
Vita.
Empire—Taxi Dancer.
Eckel—First half, "All Aboard";
last half, "Don Juan's 3 Nights."
Regent—"Ladies at Play."
Palace—Anniversary Week;
"Summer Bachelors."
Harvard—"Love's Blindness."

Spring Blyington, who replaces
Elwyn Harvey as second woman
with the Temple Players, will make
her bow next week in "Pigs."

Walter D. McDowell, manager of
the Strand, put over a neat publicity
stunt when he landed in the "Her-
ald's" Sunday magazine with a full
page illustrated story on Vitaphone
and its principle.

Michael Freedman, of New York,
who established the Eckel here as a
Schine theatre, has resigned. Freed-
man is interested in a printing es-
tablishment in New York and may
elect to give his entire attention
to it.

Geraldine Wall, who came to Syra-
cuse as fifth woman of the stock at
the Temple, has elected to serve as
publicity director for the theatre.
She succeeds Frank J. Early, local
newspaper man, who resigned. Miss
Wall is a graduate of Syracuse Uni-
versity and at one time was on the
staff of the "Journal" here.

The Temple theatre, Cahill-oper-
ated, has buried the hatchet with
the "Journal" and "American," local
Hearst papers, after a feud covering
some three years. The house re-
turned to the advertising columns of
the "American" Sunday, and will
henceforth use the Hearst papers, it
is understood. The "American" dra-
matic department went out of its
way to be nice to the Temple on
Sunday, although Edmund "Curley"
Vadeboncoeur, Sunday editor of the
Hearst paper, is serving the Wilcox
opposition as publicity director
again this year.

The personnel of the Savoy's new
burlesque stock embraces Cress Hil-
lary, Al Martin, Date Curtis, Joe
Lyons, Mary Lane, Jean Fox, Ruth
Frise.

There are a dozen chorines in ad-
dition. The troupe opened Sunday
to fair business, offering a bill run-
ning about 75 minutes. While the
title is "Step Along," the piece is the
usual string of bits and numbers,
sprinkled with specialties.

The runway, once a storm cen-
ter, has been reinstituted, and girls
gambled on it in free and easy
fashion at the opening.

The house policy calls for three a
day, with pictures between the tab.
performances.

Francis V. P. Martin is managing
director. The house is now operated
by the Harrisons, who also have the
Empire, first run pictures, on S. Sa-
lina street. Their name, however,
does not figure in either the press
copy or advertising.

Bert Lytell, appearing at Keith's
in "The Valiant," old-time Lambs
Gambol, dramatic playlet, is being
featured by Hearst's "Journal" as
"guest dramatic editor" during his
engagement this week. While the
"Journal" announced Lytell would
also criticize local movies, Bert
sidestepped and announced upon his
arrival that his contris would have
to be restricted to conventional
topics. J. Fenton Phelps, now act-
ing dramatic editor of the local
Hearst papers while Franklin H.
Chase is abroad, conceived the Ly-
tell stunt, and was aided by William
Tubert, who combines the berths of
assistant manager and publicity di-
rector at Keith's.

Holworthy Hall, co-author of
"The Valiant," is a former resident
of Skaneateles, local suburb, and the
son-in-law of the late Dean John
Heffron, of the local College of Med-
icine.

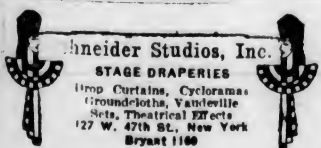
Lytell, in a curtain speech Sunday
night, declared that the plot of "The

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Valiant" was duplicated in real life
10 weeks ago at San Quentin Pris-
on, Calif., where a convict went to
his death, steadily refusing to reveal
his identity, although a woman in
New Mexico claimed him as her son.

The up-state is facing another
epidemic of amateur and home tal-
ent productions. The Westminster
Players of Utica presented "The
Mikado" last week under the direc-
tion of Frank Stirling, with Prof.
John G. Thomas as musical director.
The Ithaca Dramatic Club staged a
bill of "ree one-act plays last
Friday, the program embracing
"Wurzel-Flummery," "Neverthe-
less" and "The Shoes That Danced."
The Cornell University Dramatic
Club found the demand for "A Mid-
summer Night's Dream" so great
that it was forced to offer a special
matinee Saturday. Three regular
performances drew capacity.

"Winter Dust," by Waldo Rodney,
the first play intended for metro-
politan production to be tested by a
high school dramatic class, was
staged Friday by the Binghamton
Central High School amateur Thes-
pians.

"Slide, Kelly, Slide" is booked to
open at the Empire here on Satur-
day, and the theatre's press copy
is calling attention to the fact that
Paul Kelly, screen juvenile, accused
of murder as the result of the death
of Ray Raymond in a fight over the
affections of the latter's wife, is in
the cast.

The old Sherman Opera house.

Newark, destroyed by fire two years
ago, is to be replaced by a business
and non-theatrical building.

Supreme Court Justice James O.
Hill has granted an order to exam-
ine the officers of the Southern Tier
Theatre Corporation of Elmira con-
cerning money alleged to have been
advanced Malcolm D. Gibson while
the Keeney theatre in Elmira was
in the process of examination. Mr.
Gibson was secretary of the cor-
poration and formerly manager of
the playhouse. During the time it
was in construction it is alleged
Gibson was advanced several thou-
sands of dollars. He opposed the
claim and maintained the money
was advanced for company busi-
ness.

NEW ENGLAND

The Scenic theatre, Keene, N. H.,
owned by Fred C. Pike and leased
by Fred P. Sharby, was damaged by
fire; estimated loss, \$30,000.

Jeanne Devereaux has joined the
Palace Players, Manchester, N. H.,
as leading lady.

Edward Meara, assistant manager,
Strand, Rockland, Mass., and Char-
lotte Durant, North Hanover, tele-
phone operator, were married last
week.

When Holyoke, Mass., firemen ar-
rived on a call to the Three Star
theatre they found the proprietor,
George H. Berry, struggling with

burning film, from which he suf-
fered a badly burned head and face.
There were few persons in the
house at the time. It was the sec-
ond fire in several months for the
theatre.

Work for the new Capitol the-
atre, North Adams, Mass., has pro-
gressed favorably. Florence M.
Sullivan is owner.

A dance hall and five concession
buildings at Riverton Park, Port-
land, Me., were destroyed by fire;
loss \$40,000.

Poll Players open at the Court
Square theatre, Springfield, May 2
with Bella Cairns and Frank Lyon
leads; Frank Camp, Rogers Barker,
Thomas Shearer, Arthur Holman,
Kenneth Richards, Sidney Mans-
field, Eunice Keeler, Mabel Griffith
and Ann Kingsbury. The opener
will be "Laff That Off."

Mrs. Nellie Shea, widow of Wilbur

A. Shea, owner and manager of the
Acme theatre, Eastport, has pur-
chased the Imperial at Eastport.

The State, Hartford, changes pol-
icy this week with its own musical

Kat Lewis

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BOB CONKEY

36 West Randolph Street, Chicago, Ill.

An Open Letter to the Profession

Dear Friends:

Here I am again, still urging you to get in the swim with the rest of the crowd—your crowd—and what a happy crowd they are! Ask any one of them—they will tell you why they are so happy. I am going to take the liberty to tell you my version why. It's because they know they are making money every day on never-failing, sure-profit Chicago ROMANO Real Estate.

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Walter & Bernie Cummins
Art Layfield
Sol Stocco
Al Kvale
Patsy Amuatore
Jess Libonati
Ted Shapiro
Wayne King

MUSICIANS

Leo Terry
Mildred Fitzpatrick

ORGANISTS

Marion Owens
Joe Frank
Wallace Brady
Angie Cavallo
Henry Busse
Joe Halec
Judd Jernberg
Rudy Fahsbender
Art Graham
George Keck
Lucky Wilbur
Servanda Garcia
F. Barry Anderson
Michael Duro
James Nobel
Preston Sellers
Edgar Anstien

Milton Weil
Al Beilen
Herman Schenck
Lew Butler
Walter Donovan
Willie Horowitz
Jimmy Eggert
Ascher Samuels
Lucky Wilbur
Hazel Wilbur
George Piantadosi
Tubby Garron

Lewis McDermott
Ex Keough
Guy Perkins
Jack Waller
Sadie Jacobs

MUSIC BOYS

Maury Adler
Joe Bennett
Joe Lyons
Freddie Rose
Bill Jacobs
Jack Kapp
Ted Leary
Sidney Berman
Theresa White
Hayden Mills
H. Emerson York

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comedy company in "The Gingham Girl" and a feature picture. Running time of the stage production cut down to hour and a half.

Springfield has another neighborhood house, a 400-seat theater in the Pine Point section opened this week by Paul Sitomer. Three film changes a week.

A certificate of incorporation has been issued to the Paramount Amusement Co. of Springfield, with an authorized capital stock of \$100,000.

000. Louis W. Richmond, lessee of the Bijou Theater, heads the corporation.

The E. M. Loew Theatres, Inc., has signed a 10-year lease on the Casco theatre. The seating capacity will be increased, the present approach to the house from the street built into a lobby, and an elaborate organ installed.

Although announced the Jefferson Players would close in May for a six weeks' vacation, it is now likely the company will continue right through the spring and summer.

easy feeling. When the fall season opens here the new Rochester, Fennevessy's independent vaude. and pictures, will be included in the competition in a town already well on the way to being over-seated.

Lyceum Players opened with good prospects for the summer, at the Lyceum. Adelaide Beatty and Minor Watson, leads, were featured in the first Lyceum Players Hour through WOKT Tuesday.

Music boys are lining up for the summer. Art Taylor is taking his boys to Nantucket Beach at the yacht club there. Hughie Barrett is moving his Hotel Sagamore combination to the Thousand Island Yacht Club; Milt Miller's outfit is booked into the Newport-on-the-lake; Alf Monk goes from Odenbach's to Manatou Beach on Lake Ontario; Leonard Campbell's aggregation starts June 2 on a permanent job with the new Rustic Gardens in the Terminal Building downtown; Ray Fagan, orchestra man, is featured currently in his new act at the Regent (pictures).

Other local organizations, which include Joe and Frank Monk's Hotel Powers, Fay's Theatre, Gayety and Corinthian theatre aggregations; Sax Smith; Bob Holt's Normandy Boys, are cornering the lakeshore dance jobs and singing for the summer months for radio work on WOKT.

Fairport, N. Y., Fire Department will stage its annual carnival Aug. 8-13. G. W. Gazley is chairman and William J. Bryant, Sr., in charge of concessions.

Rochester's 22d Ward community celebration, July 4, is in charge of Edward A. Dettinger. Antonelli Brothers have the contract for fireworks.

Guilio Nardella, tenor with the Rochester American Opera Company, has signed for next season with the San Carlo Opera.

J. Earle Pitcher, treasurer and assistant manager of Keith-Albee Temple leaves May 7 to take a position as manager of the Palace, Jamestown, N. Y.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Sure Fire" stock.
Leland—"The Sea Tiger."
Strand—"The Love of Sonya."
Ritz—"The Last Trail."
Clintons—"Easy Pickings"
Monday to Wednesday: "Josselyn's Wife" Thursday to Saturday.
Grand—Pictures and vaude.

Hall, second run picture house, reduced its night price from 35 to 25 cents. The 15c. admission during day until 6 o'clock continues.

Lincoln, Troy, filled with smoke during a night performance last week, when a fire started in a building next door. Ben Stern, manager, announced to the audience the theatre was not in danger, and all remained in their seats despite the smoke which had seeped into the house.

Four dance halls in Rotterdam, suburb of Schenectady, were ordered closed by the sheriff until the proprietors obtained permits to operate dance halls.

The cast of the Capitol Players,

stock, staged a midnight matinee in the Band Box of the Ten Eyck Hotel last week. Skit was prepared especially for the Band Box by Helen Spring and Jacob Coots, leading members of the company.

LETTERS

When Sending for Mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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Babcock Art
Bain Flo
Barry Mable
Bessette Chas
Brennan W
Brown Art
Byrne Dolly
Cardon Frank
Chadwick Una
Cooper Eddie
Courtney Rose
Dalhart Vernon
Dibrow Louis
Dyer Victor
Fenton Betty
Fleeson Melville
Fray Geraldine
Gibson Fred
Gray Trizie
Griffiths Frank
Guthrie G
Hall John N
Alexander George
Anderson Lucille
Ayer Grace
Backensta Low
Badalle Sam
Baban Geo
Bergholz Eli
Birks Beverly
Honn Walter
Briggs Mill
Burris Twins
Callaway Tom
Cameron E
Cantor & Duval
Carol & James
Cathro J L
Collins Earl
Cooper Joyce
Corbin Leo
Cronin Albert
Dawn Jean
Dell Delano
Diehl Leo
Driscoll Edna
Edwards David
Eglin Bett
Ert Miles
Fay Miss
Florg Paul
Ford George
Fox James
Garland Harry
Genereaux Flora
Gibson & Betty
Gibson H
Gifford Wm
Hamilton Chas
Hammel Sis
Hammond Al
Hansen Ben
Hertz Lili
Hogan & Stanley
Howard Tommy
Iversen Fritzle
June Onolette

Harrington Will
Herne Crystal
Kawakami Alda
Kennedy Marcella
Marx Leo
McAlpine Lisa
McLean
Mooney & Holbela
Rabold Rajah
Rawleys Mus
Richards Dick
Rubini Jan
Sigworth & Snow
Smi Letta Daisy
Thomas H
Udell Chas
Valentine Carl
Van Rex
West Irene
Wheeler Richard
Willis Belle
Wilson Helen
Zaday Ed

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Mack Neal
Milne Gwen
Morrow Maybelle
Naucke Chas
Nelson Ana
Oliver Belle
Page Anna
Pagliarini Segundo
Palmer Howard
Palmer Jean
Perry Harry
Phelps Cecil
Phillips Nat
Pym P & P
Reed & Lucey
Riley Joe
Ritchie Joe
Rome & Dunn
Rothchild Irv
Runyon Glenn
Russell & Burke
Scholly William
Sheriff Ernest
Sherman Tex
Smith Billy
Steinbeck Bruno
Taschetta Laura
Tucker Al
Vega R
Voltaire Harry
Weston Cecilia
Westman Frank
Wheeler & Wheel'r
White Pierre
Wright Geo

Jack Hart is representing David R. Sablosky agency in the straight vaudeville circuits offices.

OKLAHOMA CITY

By GEORGE NOBLE

J. D. Wineland will build a new house in Picher, Okla. William Lewis has bought the State, White Deer, Tex. Davidson & Hayden opened their new Rialto, Alva, Okla., April 25. W. C. Francis is building a new theatre at Blanchard, Okla. The Grand, Holdenville, Okla., is having its seating capacity increased. The Cozy, Shawnee, has been renamed the Ritz. W. E. Walker has sold the Empire, Eldorado, to Odell Kingery and Archie Kennedy. Hubert Carrigan has joined the Universal staff here. Charles Kessnich, district manager, Metro-Goldwyn-Mayer, was here last week.

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BILLS NEXT WEEK

(Continued from page 37)

Layman McGly C
Sybil Vane
Raymond Pike
York & King Co
(One to fill)
MORRISTOWN, PA.
Lyon's Park
2d half (5-8)
Vic Plant Co
(Others to fill)
MT. VERNON, N. Y.
Proctor's
2d half (5-8)
Ed Pardo
Grace Dore
Keane & Mig'm'ry
Daisy Marie
(One to fill)
NASHVILLE, TENN.
Princess
2d half (5-8)
Ernest Evans Co.
Folly & Oz
4 Readings
Herbert Faye Co
(One to fill)
NEWARK, N. J.
Proctor's
2d half (5-8)
Lottie Altherton
Raymond & White
Jack Norworth Co
Sinclear & LaMarr
(One to fill)
NEWBURGH, N. Y.
Academy
2d half (5-8)
Nita Vernille
T & B Waters
Ann & Frank
Raymond Barrett
(One to fill)
N. HAVEN, CT.
Palace
2d half (5-8)
P & B Coscia
Davis & Darnell
Wilton & Weber
Gintaro
(One to fill)
N. LONDON, CT.
Capitol
2d half (5-8)
Marie Mang
E & M Hook
Geo Alexander
Danny Dugan
(One to fill)
NIAGARA FALLS
Bellevue
2d half (5-8)
Brenck & Bel'dona
Brenck & Durkin
Vernon
Lord & Day
Baldwin Blair
NORFOLK, VA.
Norva
2d half (5-8)
Parker & Hurst
Pearson & Anson
Lady Oden Pierce
Robert & Velle
Avalons
N. ADAMS, MASS.
Empire
2d half (5-8)
E. Sheriff
McCon'l & Moore
Hall & O'Brien
Alexan'r & Peggy
(One to fill)
OTTAWA, CAN.
Keith
2d half (5-8)
3 Weber Girls
Fulgura
Bezadman & White
Healey & Garnella
(One to fill)
PASSAIC, N. J.
Montauk
2d half (5-8)
Lane & Harper
Marimba Rev
Solly Ward
Donahue & Lasalle
T & D Ward
PATERSON, N. J.
Regent
2d half (5-8)
Bert Lytell
Shaw & Lee
Benny Rubin
Sawyer & Eddie
(One to fill)
PHILADELPHIA
Allegheny
2d half (5-8)
Boyle & Della
Lumm & White
Dance Tours
Bob & Bobbie
(One to fill)
Broadway (2)
Esmond & Grant
Glenn & Jenkins
Carpis Bros
Am Nite in Lon
(Two to fill)
CROSS KEYS
2d half (5-8)
Ora
Billy Beard
Meyer Davis Orch
Racine & Ray
(One to fill)
Earle (2)
Warren & O'Brien
Skelly Helt
Cardini
A'n't'l Friedl'nd Rv
Brooks & Rush
Schwartz & Clif'd
LeRoys
Grand O. H.
2d half (5-8)
Dalton & Craig
Nathano Bros
C & M Dunbar
(Two to fill)
Keith (2)
Belmont Boys & J
Harrington Sis
Sheldon Heft & L
Willie Solar
Marion & Ford
Nazimova
Harris & Holley
3 Bellis
(9)
Chevalier Bros

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2d half (5-8)
Kenny Carvey
Haynes Lay'n & K
Fred Ardath
(Two to fill)

PITTSBURGH

Davis (2)
Martin & Martin
Crafts & Douglas
Rest Cure
Clifford & Marion
Ledova
Brown & Whit'ker
(9)

Art Henry Co

Norman & Norman
D'Appollon Co
Runaway
Harrington Sis
(One to fill)

Harris

2d half (5-8)
Texans
Ernie & Ernie
Dance Revels
Bert Coleman
Winch'l & Brisco
Arthur Devoey

East Liberty

2d half (5-8)
Sang & Chung
Jack Merlin
Karie & Rovel
7 Stylish Steppers
General Pisano

PITTSF'D, MASS.

Palace
2d half (5-8)
Purdy & Fain
Thompson Sis
Charles'n Dancers
Shuffle Along 4
Frederick Santley

PLAINFIELD, N.J.

Strand
2d half (5-8)
Jerome & Gray
Mme. Verebell
Bren Family
(Two to fill)

PITTSB'G, N. Y.

Strand
2d half (5-8)
Janis & Chaplow
(Others to fill)

PORTLAND, ME.

Keith (2)
Kelso & Demonde
Carlton & Hellew
Jimmy Burchill
Jerome & Evelyn
Ann Ruter
Cronch Richards

PORTSMOUTH, O.

Leroy
2d half (5-8)
Dorothy Bush
Mardo & Wynn
Mack & Tempest
Del Orton
(One to fill)

POTTSVILLE, PA.

Hippodrome
2d half (5-8)
Chilton & Thomas
Lillian Fitzgerald
Senna & Weber
(One to fill)

PHILADELPHIA, N. Y.

Avon
2d half (5-8)
Viola May
Myers & Sterling
Rogers & Wynn
Sidney Dean
(One to fill)

READING, PA.

Rajah
2d half (5-8)
Jinks & Ann
Petite Rev
Fenner & Char'l'd
Bernard & Marie
(One to fill)

RED BANK, N. J.

Palace
2d half (5-8)
Co-Eds
(Others to fill)

RICHMOND, VA.

Lyric
2d half (5-8)
Ferry & Corwey
Morgan & Sheldon
Misses & Klases
Harriet Nawrot
John Berkes

ROCHESTER, N. Y.

Temple
2d half (5-8)
Helen Carlson
Milton & Hamilton
Gilfoyle & Lynn
Bert Lytell
Ellis & Latour
4 Flashers
1st half (9-11)
Lehr & Belle
Allen Stanley
Dyer & Lew
Swan's Eagles
(Two to fill)

2d half (12-15)

Jim Jam Jems
Paul Brilliant Co
Vaude Doctor
(Two to fill)

SARATOGA SP'GS.

Congress
2d half (5-8)
Marion & Dado
Mitkus 2
Carney & Pierce
(Two to fill)

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Hyde & Burrell
Renée & Calverts
Pietrie 4
Frank Richardson
(One to fill)

SCANTON, PA.

Poll
2d half (5-8)
4 of Us
Ann Codes Co
(Three to fill)

SHAMOKIN, PA.

Capitol
2d half (5-8)
Baby Egan Co
Dutton & Rance
V & O Nelson
Phillon & Duncan
(One to fill)

S. NORWALK, CT.

Palace
2d half (5-8)
Cooper & Lacey
Cardo & Noll
Frances Starr
(Two to fill)

SP'G'FLD, MASS.

Palace
2d half (5-8)
Theo Roberts
Donovan Girls
Gomez & Gomez
Granadas Holbrook
Artie Mehlinger

STEUBENVILLE, O.

Capitol
2d half (5-8)
Masked Voice
Chas Wilson
9 Musical Magpies
Claude DeCar
(One to fill)

SYRACUSE, N. Y.

Capitol
2d half (5-8)
Parlsian Art
Billy Farrell
Owen McGivney
Vaughn Comfort
W & J Mandell
The Wager
1st half (9-11)
Paul Brilliant Co
Jim Jam Jems

2d half (5-8)

R & D Deane

Vaude Dr

(Three to fill)
2d half (12-15)
Swan's Eagles
Allen Stanley
Lahr & Bill
Eddie Pardo Co
Dyer & Lee
Sterling Saxo 4

TOLEDO, O.

Keith
2d half (5-8)
Willis & Holmes Co
Rock & Blossom
Adams & Rash
Fred Lightener Co
The J Ryan Co
Doc Baker Rev
1st half (9-11)
Back to Hacksville
We 3
Roder & Malero
(Three to fill)
2d half (12-15)
Country Club Girls
A P Gypsies
Mitchell & Dove
Marion & Fine
Sun Pong & Lin Co
(One to fill)

TORONTO, ONT.

Hippodrome (2)
Wheeler & Wheeler
Small & Mays
Roger Imhoff Co
Venita Gould
The J LaRue
(Others to fill)

(9)

Frank Richardson
Paul Kirkland
Roy Cummings Co
(Others to fill)

TRENTON, N. J.

Proctor's
2d half (5-8)
Marie Rialto
Spotlight Rev
(Three to fill)

TROY, N. Y.

Proctor's
2d half (5-8)
Snoozier Jr
Billy McInerrett
Brown & Car'n G's
John Elton
Bobbo & Johnson

UNION CITY, N. J.

State
2d half (5-8)

R & D Deane

WATERBURY, CT.

Palace
2d half (5-8)
Diaz & Powers
Wyeth & Wynn
(Three to fill)

WHEEL'G, W. VA.

Victoria
2d half (5-8)
9 Musical Magpies
(Others to fill)

WILKIN-BARRE

Palace
2d half (5-8)
Ray Huling
Musical Hunters
Levan & Boles
Grace Edler
Haunted

WILMING'N, DEL.

Garrick
2d half (5-8)
Dolly Davis Rev
Miller & Murphy
(Three to fill)

WORSTER, MASS.

Palace
2d half (5-8)
Cabill & Wells
5 Harmonicas
For Your Approval
Colonial 6
Goetz & Duffy

YONKERS, N. Y.

Proctor's
2d half (5-8)
Val Harris Co
Gruber's Oddities
(Three to fill)

YORK, PA.

York O. H.
2d half (5-8)
Mutt & Jeff
(Others to fill)

YOUNGSTOWN, O.

Keith-Albee
2d half (5-8)
Carl Rosini Co
Lorraine & Neal
1st half (9-11)
B & E Newell
Shadowgraphs

WASHINGTON, PA.

State
2d half (5-8)

WASH'TON, D. C.

Earle (1)
Jack Hanley Co
Groody & Davis
Canter Rosenblatt
Clifton & De Rex
Welch's Minstrels
(8)

WHEEL'G, W. VA.

Victoria
2d half (5-8)
9 Musical Magpies
(Others to fill)

WILKIN-BARRE

Palace
2d half (5-8)
Ray Huling
Musical Hunters
Levan & Boles
Grace Edler
Haunted

WILMING'N, DEL.

Garrick
2d half (5-8)
Dolly Davis Rev
Miller & Murphy
(Three to fill)

WORSTER, MASS.

Palace
2d half (5-8)
Cabill & Wells
5 Harmonicas
For Your Approval
Colonial 6
Goetz & Duffy

YONKERS, N. Y.

Proctor's
2d half (5-8)
Val Harris Co
Gruber's Oddities
(Three to fill)

YORK, PA.

York O. H.
2d half (5-8)
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(BRUNSWICK STUDIOS)**Brunswick-Balke-Collender Co.**

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Director Chicago Brunswick Recording Laboratories

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VOL. LXXXVII. No. 4

NEW YORK CITY, WEDNESDAY, MAY 11, 1927

80 PAGES

FULL LENGTH TALK FILMS

CHEAP ROAD HOUSE PARTIES RUINED CHICAGO'S NIGHT CLUBS

Two Couples Discovered How to Spend Evenings
Dancing, Drinking and Necking at \$2.93 Each—
Pop, Ginger Ale, "Alky" and "Lizzies"

Cheap Night Life

Approximate cost of a road house party of four, two couples of young people, around Chicago.

Explanatory of the main reason why the downtown nite clubs of Chicago have passed into oblivion via bankruptcy:

Gas (3 gals.)..... \$0.66
12 bots. pop..... 1.20
2 bots. ginger ale..... 1.50
1 pint alky..... 2.50

Total..... \$5.86
Or \$2.93 per couple.

Chicago, May 10.

Seeking material for a series of articles on flaming youth, a special writer for one of the Chicago papers approached this reporter—still young enough to be classed with the hotter generation—and solicited inside information concerning the nocturnal activities of his subjects.

The special writer, a free drinker and thinker, generously intended to create a set of straightforward, unbiased and unsensational articles wherein the mothers and fathers of

(Continued on page 53)

NOT ONLY THE BAR BUT BOTTLE'S BACK

In a Times Square hideaway, where any and all kinds of drinks are served or mixed by aproned bartenders, the request for Scotch or rye is now met by the barman pushing over the bottle, allowing the consumer to help himself.

It's a return after eight years of the most unsuccessful dry era.

Since the fleet got into the river, some of the sailors at the bar have been taking doses of liquor through settling their own that have made the bartenders gasp, but the bottle at the bar continues.

A Free for All

Los Angeles, May 10.

Joe Vegivard, formerly a truck driver with Universal, has been made a director by Carl Laemmle.

Vegivard has been an assistant director for nearly a year.

His first two reel western will be "The Fighting Texan," starring Fred Gilman.

VAUDEVILLE PLAYING "DOWN" TO AUDIENCES

Standard Acts' Diagnosis Is
That Elementary Hokum Es-
sential to Get Over

Standard vaudeville acts playing the straight vaudeville are complaining that the calibre of the audiences has changed so much that they are being forced to reduce their material to the least common denominator to get it across.

According to one act, towns in which it has always previously clicked loudly remained apathetic until the act experimented with the most elementary brand of hokum, after which they once again were received with open arms.

The diagnosis of the acts is that the former intelligent vaudeville patrons have stopped going to vaudeville. Their places have been taken by patrons who never entered a vaudeville house until prices were reduced to their current level. These replacements are 90 per cent. moron, in the opinion of the acts, and have to be kept in mind when material is being assembled.

This condition explains the number of small time comedy hokum acts that are being signed to long term contracts by the K-A and Orpheum Circuits, according to the veterans, and is one reason for the

(Continued on page 51)

A Leading Man's Kiss

Pawtucket, R. I., May 10.

A candy butcher at the Star theatre here, while selling his 10c boxes during matinee intermission, announces that in one package is a white slip. The woman holder of it will be entitled to a kiss from the leading man of the dramatic stock at the house, playing to 50c top.

The leading man is George B. Nolan.

The butcher sells out.

VITA STARTING ON 2-REELERS

Jessel and Cantor Rosenblatt in First at New Studios—Movietone After "Names"

REGULAR SCREEN TESTS

Ultimate talking picture production of story and plot films is indicated by Vitaphone and Movietone's "shooting" operations and plans. Vitaphone, for one thing, will produce a two-reel comedy on the coast as soon as its new studios are opened in 30 days. George Jessel and Cantor Josef Rosenblatt will most likely participate in the twin-reel movie talker as a corollary to Jessel's regulation film activities in

(Continued on page 53)

RED CROSS SAID 'NO' TO SUNDAY PERFORMANCE

After City Official Had
Approved of Flood Ben-
efit on Sabbath

Pittsburgh, May 10.

Heeding the pleas of picture theatre owners and casting aside the moss covered blue law of 1794 for the first time in over 125 years, Director of Public Safety James M. Clark issued a general order permitting all theatres in Pittsburgh to give special benefit shows on the Sabbath Day to help swell the fund being collected by the American Red Cross for the flood sufferers in the Mississippi valley.

The director's only stipulation was that the particular theatre that was desirous of giving a Sunday show must first obtain consent of the local chapter of the Red Cross. A few minutes after Director Clark's decision was made public in the

(Continued on page 53)

RADIO CONTINUITY

Writing radio continuity is the task of R. Dana Noyes who has joined the staff of WJZ.

He will conceive the ideas for the commercial broadcast features.

WOOLWORTH SPRINGS 10c RECORD ON CUT-RATE ROYALTY RETURN

Hit Song on One Side—Non-Royalty Piece on the
Other—Dime Disk Has Tremendous Outlet—
May Cause Revival of 10c Sheet Music

FANNY'S 62 BECOMES MERE 55 IN ST. LOUIS

Daily in Capital of 'Show Me'
State Digs Up Miss Ward's
Birth Certificate

St. Louis, May 10.

Fannie Ward's widely heralded publicity bubble got a rude puncture just before she left here after her engagement at the Orpheum theatre. Her stock-in-trade "52-year-old Flapper Grandmother" stuff was given a rude awakening. In fact, Fannie left St. Louis at least seven years younger than when she arrived seven days before.

It all goes to prove that St. Louis is still the capital of the "Show-Me State." There were a lot of suspicious liftings of eyebrows and such when Fannie hove into sight, widely heralded. The dailies were nice to Fannie, but when she started her stage speeches and began rubbing it in on some of her old St. Louis schoolmates (she was born and went to grammar school here) somebody got a hunch. A reporter on one of the afternoon papers spilled the beans.

This reporter knew that if Fannie were born in St. Louis, she certainly wasn't old enough to ante-date birth records hereabouts. There it was in black and white, faded somewhat, nevertheless there, and here it is: "Fannie Buchanan, infant daughter of John and Eliza Buchanan,

(Continued on page 51)

Cars as Decoys

Road house owners around New York have grown to believe that the transient automobilists are following the cars in sight around a road house, to pause for food or else. Flash-looking autos in the road house yard—lead the unknowing to believe that that is the place.

Accordingly, one road house man contemplates hiring four or five high priced and powered cars to place in the front yard instead of the rear, as decoys for business.

A 10-cent disk record has made its appearance on the market, with the Woolworth 5-10 store syndicate as its largest single outlet. Considering the magnitude of the chain store system, it means a vast source of revenue, although the royalty returns to the music publishers are cut-rated.

Only one hit song is featured on the "a" side, with a non-royalty payer, bought up for a few dollars, furnishing the companion piece.

It is expected the Woolworth patrons' reaction to the pop-priced "canned" music, may bring back sheet music to the 10-cent syndicate. With popular music tilted from a dime a copy to 25 and 30c, the Woolworth's 10-cent top scale forced out this commodity.

1ST NAT'L PAYS WOODS \$150,000 FOR 'MIRACLE'

Clears World's Film Rights
Title to Spectacle—Stood
Woods \$78,000

A. H. Woods has accepted \$150,000 from First National for his world's film rights to "The Miracle," the Max Reinhardt stage production abroad which Morris Gest so successfully presented on this side. In return for the consideration, Woods will turn over to the picture distributor the 7,400 feet of "Miracle" made in Germany years ago and never exhibited on this side by Woods. It is said to have represented an investment by Woods of \$78,000.

Woods' foreign-made had the Madonna wearing high-heel French shoes.

It's unlikely First National will employ any part of the already made picture, but will produce its own version, an adjustment also having been reached with the foreigners holding claims to the Woods' version.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 5th AVE. N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Attended the second annual dinner of the Sport Writers' Association at the Hotel Astor. In the crowd were 800 newspaper men, fighters, fight managers, sport promoters, with a mixture of gamblers and politicians. Have seen many a banquet in that same room, and many others rooms, always of business men. The most impressive fact about the entire affair was the almost utter absence of liquor and the uniformly gentlemanly behavior of practically everyone in the room. Have never seen as orderly and quiet an affair, of the scores attended among business men, in our capacity as broadcaster. Almost invariably at business dinners it is impossible for the toastmaster to keep order. The newspaper men and their guests of the sport world might well be proud of the affair.

Mayor Walker made a tremendous hit with the boys from his opening, which started—"Boxing writers, distinguished guests, Mr. Toastmaster—and gentlemen: As Mark Anthony said when he came into Cleopatra's tent at three o'clock in the morning, I didn't come here to talk."

Gene Tunney's Attitude

A remark by Gene Tunney which seemed vastly important to us completely evaded the writers. He as much as said that he isn't popular and knows it, that he will never change merely to attain popularity to please the mob, and if he has to change his thoughts and ideas and behavior just to be a popular champion he'll resign the championship.

Willie Collier was in form as toastmaster. His opening address was "I don't feel myself tonight. I am recovering from a very bad case of Scotch. I have been asked to remind the speakers to make their remarks like ladies' skirts—just long enough to cover the subject."

In talking about Jim Corbett Collier said he is a "smart author." "A smart author," said Willie, "is one who reads a lot and remembers it but forgets where he read it."

Bert Savoy's Answer

Apropos of Collier's definition of a "smart author," a local column writer was pouring a bitter tale of woe and ire into this writer's ear in a night club one morning regarding his gags being lifted by another writer, and talk the story of Bugs Baer's gag on Jay Brennan and Bert Savoy. They had come into a night club and Bert spotted an old friend and started gossiping, very much to Jay Brennan's annoyance. Finally Jay came over and called, in his deepest masculine voice, "Bert, come here!"

Whereupon Bert, putting his hand on his hip, answered, "Oh, stop baritoneing me."

Which reminds us of a hitherto untold story of Bert Savoy, which happened eight years or more ago. We were helping Ned Wayburn arrange his annual show on the lawn of the Bayside Yacht Club to the extent of loaning him our car to take Ziegfeld stars to and from the affair. It ran late, and Savoy and Brennan were due on the stage of the "Midnight Frolic" at 1 a. m. It was 12:30 when they finished at Bayside, and Wayburn asked us to rush them in. We did, with the result that squeals and yells of fright emanated from the rear seats, where Bert Savoy was almost hysterical with fright at our driving.

Nearing the bridge the expected happened. A tough Irish cop on a motorcycle overhauled us with the customary "Pull over there you!" He sure was mad. Savoy and Brennan were still in make-up and costume, Bert with that wild hat and feminine attire. He stuck his head out of the car in the half light and started making the cop. The blue-coat fell like a ton of brick for the "dame" who explained "she" would lose "her" job in the "Follies" if he held them up. The cop smiled, patted Bert's gloved hand, and waved us on.

"Chief" was There

Which reminds us again of a similar happening over 15 years ago Marcus Loew was opening his Avenue B theatre as a picture house. On the opening night acts were drawn from his theatres in the vicinity. A standard act on the circuit were Brady and Mahoney in "The Fireman and the Chief," a little Hebrew fireman and the straight man made up as a fire chief. They were playing the Bijou, Brooklyn, and were tearing across the bridge at 40 miles an hour when a motorcycle drew alongside. The "Chief" stuck his head out the window and yelled to the cop, "We're going to a fire!"

And the cop rode ahead and cleared the way for them to the end of the bridge.

Little Pat Rooney, 3d, was doing an impromptu dancing bit. The footing wasn't any too secure, and the kid remarked: "Gee, I'm slipping."

"So's your old man," gurgled a drunk.

A flock of night club kids were playing a benefit at the Astor. There was one mirror for 30 girls. One was taking too, much time in front of it and another yelled: "Get away from that mirror, will you. What do you think it is, an hour glass?"

"Double Dan" Doubtful

London, May 10.

Edgar Wallace's "Double Dan" came into the Savoy Saturday designed as a crook melodrama told farcically. It falls between farce and melodrama, the result being an unsatisfactory conglomeration which will undoubtedly fail.

In the cast are Alfred Drayton, Clive Currie, Reginald Bach, Peter Haddon, Wish Wynne, Sylvia Leslie and Cecily Byrne.

Voluntary Withdrawal

Paris, May 10.

Madeleine Massy voluntarily withdrew from "Rose-Marie" at the Magador when it was found her accent handicapped her success.

Management agreed to her returning at once to New York, paying her month's salary and return passage home.

GERTRUDE LAWRENCE'S TEST

Gertrude Lawrence was given a test by Fox Movietone last week and signed to record. The test was held at the Fox Case Studio, New York.

Odeon Revue "Over"

Paris, May 3.

A revue has again been mounted at the classical Odeon, this time being signed by Jean Bastia and Tristan Bernard. Almost the entire troupe of this state subventioned house is listed, with the producers being Firman Gemier and Paul Abram.

Particular mention goes to Chabrier, Balpetre, Lucien Dubosq (who joins the Comedie Francaise in June), P. Oetly, Robt. Arnoux, Mmes. Raymonde Delaunoy (from the Metropolitan Opera), Germaine and Margaret Laugier, Anderson, G. Cave, Duhem, Fallette, Vera Korene.

The show is sure to have a satisfactory run.

Ocean Flier for Tour

Capt. Charles Nungesser, the French ace who made the trans-Atlantic hop, is being negotiated with by William Morris for a lecture tour.

The agency plans playing the aviator in two cities a day, making the jumps by plane for ballyhoo purposes.



We are compelled to refuse the many wonderful offers received in town last week, owing to our enormous success, account of sailing to Europe again, S. S. "Republic," May 28.

The International Artists
LEON and HELEN
KIMBERLY PAGE
The World Is Our Market

Piccadilly Cabaret Closing Is Inside Surprise

London, May 10.

Directors of the Piccadilly (hotel) cabaret have voted to close the establishment May 28 and are apparently out of the Kit-Cat Club reorganization. This latter place will reopen shortly as a public restaurant controlled by the Charles Labin interests. Labin is the George Kessler of England.

Closing of the Piccadilly came as a complete surprise to Major Leadlay, who ran the show; Jack Hylton, who furnished the bands, and also A. J. Clarke, American representative. Each of these three men say they will issue writs for breach of contract and damages.

Leadlay claims \$27,500, Hylton \$15,000 but Clarke is so busy honeymooning he hasn't had time to compute his damages.

PARIS RECEIPTS

Paris, May 10.

From a general estimated view of the boxoffice local vaudeville theatres are alone making money at present, with few exceptions. Last Saturday night the Moulin Rouge took over 54,000 francs and 21,500 at the Sunday matinee; the Casino de Paris, with a revue which has been running five months, 42,300 francs Saturday evening, and 13,800 francs Sunday matinee; Folies Bergere, with its new Easter show, 59,000 francs and 20,000 francs; Palace (also a brand new show), 42,000 francs and 23,500 francs; Mogador, with "Rose Marie," 45,100 francs and 36,000 francs; Gymnase, with new play by Bernstein, 21,400 and 12,700; Theatre de Paris (piece running four months), 12,000 and 10,100; Bouffes ("Mercenary Mary"), 10,000 francs and 8,000 francs; Madeleine ("Rain"), \$100 and 7,000; Michodiere, new work of Gerald, 11,000 and 6,000; Palais Royal, 16,000 and 12,000; Capucines, 5,700 and 3,600; Comedie Francaise, 13,500 and 11,300; Opera Comique, 21,600 Saturday evening and 22,300 Sunday matinee.

Suing Desiree Ellinger

Vernon Newcomb, Chicago attorney, must amend his complaint for \$3,112 damages against Desiree Ellinger (Stirrett), the musical comedy prima donna who was in "Rose-Marie" and "Wild Rose." Newcomb claims three weeks' salary at \$500 a week, and \$1,612 for expenses for services rendered in securing Miss Ellinger's prolonged stay in America.

She is a British subject, coming over on a limited permit as a theatrical performer.

Selwyns Want Georges

Paris, May 10.

The Selwyns, through Edgar, who has been in Paris for some time, are reported carrying on negotiations for the American appearance of Georges Carpentier.

The ring idol of the French republic has been appearing in a Paris revue, doing very well in a comedy role.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, April 22.

Frederick Lonsdale is in trouble, he tells me, because he said of a Great Man, the other day, "If he were not a second-rate actor, he'd be a first-class crook."

The remark, repeated, was taken seriously.

"I am not going to make any more jokes," said Lonsdale.

Anne Nichols gets 75 per cent of the profits of "Ables Irish Rose" in London and 33 1/2 when the play goes on tour! Its first indication of success is that, in Manchester, where it was staged a week, John Hart, the best-known local manager said it could have stayed for 20 weeks.

I Meet Anne

Miss Nichols herself is very confident.

I was rather surprised when I met her in the manager's office, during the show. She seemed rather cold and indifferent, I thought.

"This woman's got swelled head, perhaps," I reflected.

I wondered, because she looked a nice sort of woman. At the end, however, she said she had not caught my name.

When I mentioned that I was the Hannen Swaffer who wrote for "Variety," she said, "Oh, you are the man that I was afraid of! Everybody in New York warned me about you."

The Real—and the Fake

I immediately told Miss Nichols there was nothing to be afraid of in me, that I regarded "Ables Irish Rose" as a well-written play of its kind, which would do credit to any author who wanted to please a great mass of the public.

"What I object to are these fake highbrows like Noel Coward," I replied. "Coward couldn't write a play like this if he wrote for 50 years."

In London, the Irish like the play much less than do the Jews. The part of the Irish father is badly played. Irishmen do not understand remarks about "A. P. A." which has no meaning in England, and there are too many Yiddish remarks for London, where fewer Jews understand Yiddish than is the case on your side.

When Jew Meets Greek

The chief success of the London production of "Ables" was Joseph Greenwald, who played the old father so well that a self-satisfied London producer went up to him, when the curtain fell and said: "You're a star over night."

Greenwald, with the knowledge born of years of touring in the states, merely replied: "What do you mean? I've been a star long before you ever thought of being a producer. On our side, producers like you are three a penny."

Pity Poor New York!

I thought Horace Liveright was a sort of a highbrow. He has disillusioned me. When I saw him yesterday he had just come from "Dracula," and had half determined to take it back to New York.

"Dracula," you may remember, was a shock novel written about a were-wolf by Bram Stoker, Irving's old manager. It has been on tour three years and now brought to London by a bum company. They say 20 women have fainted since the first night with shock. It is some bunk.

"It is the worst company I have ever seen," said Liveright, "but that play can be re-written into a New York success."

Heaven help you!

Little Boys Play at Charades

The New Arts Club was opened the other night with a silly revue by Beverley Nichols and Herbert Farjeon, two critics, with music by Harold Scott, who is anything but that.

I am told it was dreadful. I did not go. In fact, although they made me an honorary member, I am seriously thinking of returning my honorary membership.

I cannot understand why people want to multiply the number of places at which fatuity is perpetrated.

No, Not Another "Rose-Marie"

I doubt if "The Desert Song" will repeat the success of "Rose-Marie." If I were the Drury Lane management, I would improve the scenery immediately. It may be good enough for a New York production, but it is not worthy of Drury Lane, where Arthur Collins put on lavish spectacles years before America knew about such things.

Woods Sure of a Winner

Al Woods is very cocky about a German play he has bought called (Continued on page 56)

Colored T'pe Must Leave England—No Extension

London, May 10.

"The Blackbirds," an American colored troupe at the Pavilion, must close Saturday and leave the country. An extension of their playing permit has been refused by the Home Office.

Up to this time of cabling today the company's management is still hopeful of favorable action. If the order is rescinded the show will open at Golders Green next week, later coming into the Strand (West End) for a run.

"We" Act Revived

London, May 10.

"We," former Liddle Cliff act of five men, now includes Frank Masters who scored a personal hit upon the revival of this turn.

Leslie Sarony is another addition to the personnel, also excellent, and Roy Royston now decisively puts over his portion of the entertainment.

3 in Australia

Los Angeles, May 10.

Olive Hasbrouck will make three pictures in Australia for Universal and P.D.C.

They are "Winds of Fate," "The High Adventure" and "The Trans-Pacific Flight."

Ula Sharon for Dillingham

Ula Sharon will leave "Sunny" shortly, having been booked for a new Dillingham show in New York. She is also booked for Germany in 1928.

'FOREIGNERS' IN AUG. IN N. Y.

London, May 10.

Frederick Lonsdale sails shortly for New York to produce with Arch Selwyn his new play, "Foreigners." This piece was formerly named "League of Nations." It contains eight characters divided into seven men of different nationalities and a woman. It is due in Manhattan the first week in August and will be seen here next October.

SAILINGS

May 10 (New York to Paris) Arch Selwyn, George White, Leo Holtz (Aquitania).
May 14 (New York to London), Elsie Colson, Lillian Hinton, Ernest Selley, C. B. Purdom (Tuscania).
May 14 (New York to London), Jack McKeon (Majestic).
May 14 (Hoboken to Paris) Mr. and Mrs. Bart McHugh, Frank Donnelly (Veendam).
May 7 (London to New York), Elga Treskoff (Berengaria).



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ENGLISH PLAYERS WIN CUP

WELWYN'S GROUP BEAT 17 OTHERS

Lone Company and Play From Great Britain Led in Little Theatre Tournament Last Week in New York—May Bring About International Competition—150 Little Theatres in England

"MR. SAMPSON," PLAY

Beating a field of 17 Little Theatre contestants, 16 of which were American groups, the lone British representative, known as the Welwyn Garden City Theatre Society of Welwyn Garden City, England, unanimously won the National Little Theatre Tournament staged all of last week at the Frolic, New York.

The three Welwyn players, accompanied by C. B. Purdom, their director, represent a community of 5,000 population. Welwyn Garden City is an independent city, incorporated in 1921, and situated 21 miles outside of the city limits proper of London.

Not only proving themselves superior of the 150 Little Theatres at present in England, the sturdy trio bested the best of America's art theatre groups.

Besides the \$200 award, which is but a nominal prize, the English players took a leg on the Belasco trophy.

An English group participated in the tournament held in New York last season, but did not finish among the selected. The Dallas (Texas) troupe won the trophy then, as it had the year previously. It did not compete last week.

An international little theatre tournament of more extensive proportions than the current practice of sending of a British group over to compete in the Little Theatre Tournament conducted in America at a Broadway theatre by Walter Hartwig, is but a matter of one or two or three years. The little theatre movement has grown and flourished in England to such great proportions that from a few local tourneys the last tourney conducted by the British Drama League saw 150 little theatre societies in competition.

C. R. Burdom, director of the Welwyn little theatre society, is the financial director of Welwyn Garden City.

The players who competed in Charles Lee's play, "Mr. Sampson" have no professional aspirations, all being talented amateurs. Elsie Colson and Lillian Hinton, the two women of the cast, are married and are not otherwise professionally engaged. Ernest Selley, playing the title role of "Mr. Sampson" is a journalist, now a secretary of the National Press Agency, engaged in research work, and likewise does not aspire to the professional stage. Were it not that their theatrical genealogy was obtained first hand, Variety's reviewer was of the opinion all had had some professional experience.

Mr. Selley has his second book, "The English Public House" coming out in America this week, published by Longman's. His first, in 1919, was titled "Village Trade Unions."

The English players return May 14 on the "Tuscania," the same boat they came over on.

English Judging

The system of judging the little (Continued on page 56)

LAUDER'S REQUEST

Asks Audience to Save Him Advertising Expense

London, May 10. Sir Harry Lauder celebrated his first appearance in London 27 years ago by coming into the Victoria Palace (vaudeville) yesterday and making a speech.

Lauder stated he would remain a second week and asked that the audience tell friends because he wouldn't advertise, and would always be the same.

The Daily Mail remarked that Sir Harry's speech was lengthy and discursive and that the audience listened with humor and patience.

Another opening was Herbert Mundin at the Alhambra. With a company of three, Mundin is making his variety debut in bits from former Charlot revues.

The act scored strongly and is a splendid acquisition to vaudeville.

GUITRY'S SCORE IN DREAM PLAY

Paris, May 10.

Sacha Guitry and Yvonne Printemps, returning to the Edouard VII for their first production since their return from the American tour, scored in "Desire," a light comedy by Guitry based on a Freudian theme of dream wishes, but handled in a jaunty spirit of Gallic humor.

The two-act piece deals with a romantic butler and his demimondaine mistress (Guitry and Mile. Printemps), who are in love with each other, although they do not realize it. They maintain their own social positions during their waking hours, but in their dreams express the unconscious situation.

The title means "Wishes," but Desire also is the name of the valet, leaving the real significance open to speculation. The subject which has received serious treatment in novels is here dealt with in a semi-humorous way, deftly avoiding all Freudian arguments. In the end the butler comes to realize what he deems to be a compromising situation and resigns his position.

Guitry is excellent as the valet and Mile. Printemps charming as the demimondaine. Louis Gauthier gives a vigorous performance in the role of the heroine's protector.

Ibsen Outdone

The private society called the Grimace went flat in their special performance of "Nocturne" at the Theatre Michel Saturday (May 7). It is a gloomy drama by Henri Bancel, modelled after Ibsen in his most pessimistic mood.

The plot has to do with a blind war veteran who is drawn to a woman of the streets whose voice reminds him of his dead sweetheart. They live together, due to the illusion, but because of the mystic horror of the situation the soldier goes mad and strangles the woman. Principal parts are played by Greta Prozor and Herbert Preller.

With this choice morsel there is a one-act piece entitled "Gegene" by Philippe Faure Fremlet. A kindly and upright workman rears his child after his wife elopes. The woman returns to him and is forgiven, but when he learns that the child is of another's blood, his happiness is shattered. This melancholy recital was received with much greater favor than the longer play on the same bill. Andre Berley plays the disillusioned man, giving a powerful performance.

Grown Ups

"Nous ne sommes plus des Enfants" (We're No Longer Children) made a fair impression at the Theatre de l'Avenue. It is a



WILL MAHONEY

Keith's, Washington, This Week The BALTIMORE "SUN" last week said:

"Will Mahoney, headlining at the Maryland, last night proved himself a genius in the fine art of jiggling. And betwixt his clogging spells he travestied the mammy singers and the home-going yodelers in a way that was heart-warming. The customers were so insistent for more of Mahoney that they were almost impolite. Before he could abandon his successful efforts, Mr. Mahoney had to remind them that he was not working by the hour."

Direction

RALPH G. FARNUM

(Edw. S. Keller Office)

sentimental essay by Leopold Marchand concerning the meeting of childhood sweethearts when they have grown up and are married to different mates.

The pair think they still love each other, but realize that the fragrance of their young love has vanished. The tragedy of unromantic reality pains them and they separate sadly, returning to their respective homes to resume their humdrum lives. Jacques Baumer is clever in the role of the grown up lover, ably supported by Blanche Montel.

L'Amour Conjugal

"Married Love," three-act comedy by Mucien Mayrargue, finally found a home at the Theatre Michel, where this risky recital met a cool reception. A woman with a flirtatious husband encourages a lover of her own to come to board in the couple's home. The boarder really takes the husband's place in the household, with the husband accepting the situation complacently.

This continues until the jealousy of the wife is aroused when she learns that the husband is about to elope with a girl, who up to this time has been regarded as a man hater. The wife thereupon casts off her boarder-lover and salvages her husband. Paul plays the lover, Pierre Guingand the husband and Simone Delac the wife.

The Sandwich Man

"Bonzique, Phomme sandwich" is the new farce at the Eldorado, featuring Dorville, the vaudeville comedian. The piece is by Matrat and Fernad Rivera.

Our Love

"Notre Amour" was disclosed at a special matinee at the Gymnase under the auspices of Aide et Protection, a prolific group group directed by Pierre Aldabert and Gabriel Imbert as a fair farce by Max Frantel. The plot is a confused story of a timid author who rejects the disinterested love of a woman admirer. He has been married and divorced and mistakes the intentions of the woman.

On second thought he regrets his hasty action and returns to the woman with a proposal of marriage. The girl refuses to listen to him and he dies of a broken heart. Paul Otlet plays the author, Juliette the infatuated girl.

Colored Dancing Permit

London, May 10.

George Raft has secured a labor permit for his little colored partner and both are now dancing at the Florida Club.

14 FLOOD BENEFITS IN DENVER GROSSED BUT \$1,264 ON ONE NIGHT

23 Theatres Participated—All Midnight Shows Saturday—Two Parks Opened Same Evening—Other Benefits Postponed

DANCE TEAM O.K'D BY SCOTLAND YARD

London, May 10.

Scotland Yard has notified the Embassy Club about complaints being received in regard to Rosemary and Cappella, dancers. Luigi Facotum, of the Embassy, and Albert DeCourville, who booked the team, visited the Yard and requested a reason, but none was forthcoming.

Friday the police commissioner returned to town and a private performance was given by the dance couple for him. He decided there was nothing indecent in the routine and notified the management to resume immediately.

No explanations were made to members of the press.

Act Minus Pianist and "Whispering's" Panic

London, May 10.

Yacht Club Boys opened at the Holborn Empire (vaudeville) and the Cafe de Paris yesterday (Monday) minus their pianist (George Walsh) whose boat was delayed by fog. He will not arrive until today. Walsh's sailing in New York was held up by an alimony action and his wife, Josephine Davis, is now said to be on the water, threatening to walk in on a performance and create a disturbance.

Lee Morse's pianist substituted and the act went over splendidly but minus sensationalism. Walter Batchelor wanted to postpone the opening but both managements refused and expressed themselves as satisfied.

Over at the Metropole Midnight Follies, "Whispering" Jack Smith took off to a loud and continuous reception which demanded a speech, the singing of four numbers and then a quartet of request songs. He could have remained on all night.

Betty Balfour's Return

London, May 10.

Betty Balfour, English film star, will return to the legit stage in a musical version of "The Glad Eye." It opens provincially in July and comes into the Garrick, London, Aug. 29.

The cast will include Joe Coyne, Leslie Sarony, Robert Michaelis and the John Tiller girls from the Plaza cinema.

William Mollison will produce, the Plaza troupe meanwhile touring the Moss Empires circuit with Jack Hyton's band.

New "Chauve Souris" Gets Over in London

London, May 3.

With one exception the "Chauve Souris" entirely new program was well received at the Vaudeville upon opening Saturday.

As a whole, the playlets are deficient compared to the original buffoonery exhibited here, and there is no melodious distinction, such as the "Wooden Soldiers." More dependence is currently placed upon the elaboration of scenery, costuming and harmony singing at the sacrifice of humor.

Morris Gest will take the troupe for an American tour next season.

Al Woods Trips Over

London, May 10.

Al Woods has tripped across the Channel for a few days to see what it's all about in Paris.

Denver, May 10.

Anxiety to aid the Flood sufferers brought about a confusion in benefits Saturday night, when 23 theatres contributed toward 14 distinct benefit midnight performances at the same time. Only \$1,264 gross was realized as a total from all of them.

On the same evening two of the local parks opened for the summer, probably leaving the city folks weary for another and later stage performance.

Other managements contemplating relief shows took warning from the Saturday night occurrence and will adjust their benefit dates to evade such heavy competition.

Of the midnight shows the Aladdin, a neighborhood house with Vitaphone as attraction, got first with \$410; Universal's America did \$188, and the Rialto (Publix) \$140. The two latter houses made a straight admission charge of 50c.

Remainder of the total gross contributed by various neighborhood theatres.

ALL-AMERICAN BILL, BUT IN LONDON

London, May 10.

Inasmuch as the Palace, New York, has had its all-English bill, John Hayman is endeavoring to secure an all-American layout for the Victoria Palace the week of July 4.

The bill is to be constructed around Kimberly and Page.

French Show Girls Can't Get Permit

London, May 10.

A labor permit has been refused eight French show girls to appear here. They had been engaged for "White Birds."

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COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

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President

27-28 PICTURE PRODUCING CALLS FOR PRODUCTION COSTS OF \$100,000,000

Paramount's Estimated Program Running to \$25,000,000 With Bookkeeping Included—M-G-M 18 Millions, U. A. 12½, Fox and 1st Nat'l 12, Warners 9 and F. B. O. 3 Millions for New Pictures

Over \$100,000,000 will be spent on picture production during the next 12 months, according to a summary of appropriations, excluding Producers' Distributing Corporation-Pathe, Inc., which has not yet been determined, owing to reorganization.

Paramount leads with over \$25,000,000, as compared to \$22,000,000 last year. Last season's appropriation included the cost of "Old Ironsides," "Wings," "Wedding March" and "Rough Riders." As these four productions are on the present season's schedule, the cost has been switched into this year's accounts. Money actually spent by Paramount will be less than last season, through consideration of this bookkeeping order.

Metro-Goldwyn-Mayer follows with a probable expenditure of \$18,000,000, and Universal is third with a probable \$15,000,000.

Fox and First National are figured for a \$12,000,000 production program each, with the lowest number of productions. United Artists will release around 25 productions costing over \$12,000,000 to produce. The average cost of a U. A. production has been estimated by officials at \$750,000. Few drop under \$500,000.

Warner Brothers will spend in the neighborhood of \$9,000,000 and F. B. O. around \$3,000,000; besides the other independents of the better class.

CHURCH SELLS 50c MONTHLY FILM TICKET

Exhibits Each Thursday—Exchanges Supply Pictures

Bridgeport, Conn., May 10. First Methodist Episcopal Church, in the downtown area, is offering film show bargains. The church has movies once a week and sells tickets by the month.

For 50 cents the bearer of the sanctified ducat can attend four or five movies, according to the number of Thursdays in the month.

Last week the feature film was "The Iron Horse" (Fox).

This seeming invasion of show business is conducted without conflict with local exhibitors. Film service is given to the churches only when there is no opposition from the exhibitors. In most cases the exhibitors help out the church or school shows and in return the local institutions recommend certain attractions offered at local picture houses when the pictures are deemed worthy.

This practice has become pretty general, the situation being handled by the local exchange, in touch with the inside situation. In the case of such a picture as "The Iron Horse," no local exhibitor could object specifically to the playing of a subject which has been out in circulation more than a year. Current subjects offered or to be offered to regular theatres are not available for such institutions.

CLIFTON-DE MILLE SEA STORY

Los Angeles, May 10. Elmer Clifton, who directed "Down to the Sea in Ships," has been signed by DeMille to make a sea story.

Clifton will have a hand in the writing of the story, to be an original.

NAVY UNHAPPY OVER 'CONVOY' PICTURE

Naval Dept. Men Don't Consider Kane's Film as Good Propaganda

Washington, May 10.

The Navy Department is not pleased with the manner in which Robert Kane (First National) has handled "Convoy," subtitled "The Big Parade of the Navy."

Seen here as a preview at the Mayflower Hotel under auspices of the National Press Club comment was decidedly adverse as to the plot, cast, etc., though the navy shots, secured from the government, were praised. This was particularly true of the actual sinking of an Austrian battleship in the Adriatic Sea.

Reports had it that as a result of this picture the department may refuse to furnish any more film material to producing companies. A check-up disclosed, however, that "the department did not wish to go quite that strong," although it was frankly admitted that the picture was not up to expectations.

One of the local reviewers stated that if the Navy was depending upon the film to get recruits there would be but few men in blue if, and when, the next war breaks.

Educational's International Convention in Montreal

Los Angeles, May 10.

Following the finish of the Educational Film convention here it was announced that the next annual gathering will be held in Montreal, upon invitation from Prime Minister W. L. Mackenzie King. This will be the first international convention of an American film concern to be held there.

It was announced during the convention that Larry Semon, now under contract to Paramount, had signed an agreement to make six two-reel comedies in which he will act and direct.

Propositions for Griffith

Los Angeles, May 10.

Raymond Griffith, Paramount star, who has been trying for four months to obtain his release, was successful at the completion of his picture, "Time to Love" last week. Griffith contemplates producing on his own in the future. He may join United Artists.

Griffith also has had a proposition from First National which is along the lines of the one that Harry Langdon has with that organization, which he may accept if the U. A. deal does not go through.

Roland's 2 Contracts

Los Angeles, May 10.

Gilbert Roland is supposed to be under contract to United Artists. It became known that Sam Rork has his signature affixed to a contract for two pictures. The first one will be "The Man in the Moulding," Elmer Glyn story.

It is likely that Rork will call upon Roland to work for him before the actor gets a chance to play the lead opposite Norma Talmadge in "The Darling of the Gods."

COLLEGE FILM RECRUIT IN PICKFORD SUPPORT

Kansas City, May 10.

Buddy Rogers, of Olathe, Kans., one of Paramount's youngest players, has been chosen for the male lead in Mary Pickford's next picture. The announcement that he had been selected by Miss Pickford as her leading man came in a message to Rogers' father.

Buddy is 22 and a couple of years ago was a student in the Kansas University. He submitted his photograph when Famous Players was seeking students for its school for film actors and was chosen. He had a part in "Fascinating Youth" and is in the cast of "Wings."

'10 Commandments' May Be Revived—Report

It's reported Paramount has an intention of reviving "The Ten Commandments" at such time as Cecil B. DeMille's "King of Kings" commences to generally trickle through the \$2 run houses.

DeMille also directed "The Commandments," likewise a Biblical picture. P. D. C. is the releaser of "The King" picture.

Chinese Theatre Sell Out

Los Angeles, May 10.

The advance sale for Grauman's Chinese, opening May 18, cleaned out the house on the first two days. Only courtesies are extended to newspapers.

Total receipts for the first performance at \$11 top is \$20,000.

LOCAL TIE-UP FOR AMATEUR FILM DOUBLE ATTRACTION IN ST. PAUL

F. & R. Trying It in 20 Other Towns on Circuit—Complete Force and Equipment—More Pictures Taken on Stage From Scenarios

Minneapolis, May 10.

Ruben & Finkelstein have a circuit-wide tie-up on making amateur movies. Berkova Productions Co. of Hollywood is producing the pictures. Results were extremely gratifying in the first city where the stunt was tried out—St. Paul, the firm reports. Twenty other cities will be visited—Austin, Fairbault, Albert Lea, Waseca, St. Cloud, Brainerd, Hibbing, Fairmount, Crookston, Virginia, Duluth, Winona, Rochester, Mankato and Minneapolis, Minn., Eau Claire and Superior, Wis., Sioux Falls and Mitchell, S. D., and Fargo, N. D.

Direct newspaper tie-ups already have been made in all the cities. The picture makers, including a director, assistant director, cosmetician, camera men, business manager and their helpers remain from two days to a week in each town, according to its population. While there they make a picture, usually two reels in length. The casts are selected by the newspaper from locals. Whenever possible, a scenario written by a local is used as the picture's basis.

The stunt was found to have a double attraction for theatre patrons in St. Paul, according to officials of the firm. First, they say, it brought many into the Capitol to see the pictures actually made on the stage and completed at each performance. Then they came two weeks after it was made to see it shown on the screen. The outside shots made during the morning hours formed a fine ballyhoo for the show, the F. & R. officials assert.

Sunlight arcs, heavy duty trucks, cameras and stage lighting effects carried by the Berkova company form a complete producing unit. About \$40,000 of equipment is



ROSCEO AILS

says: "Thou Shall Not Kill" is a just commandment, but it sinks into insignificance where a \$96,000 insurance policy arises, such as in the Ruth Snyder-Judd Gray atrocity. To elect anyone except your mother as beneficiary to such enormous responsibility invites bestial desire that substantiates Darwin's theory. Allow your beneficiaries to learn the magnitude of your policy only after your natural demise."

Headlined solid through Messrs. Lubin and Schenck

BETTY BRONSON IN AND OUT WITH PAR

Los Angeles, May 10.

Betty Bronson, who sprouted on the screen as "Peter Pan" for Paramount two years ago, is no longer with that organization.

Her relations with the company were severed as it was unable to provide her with stories suitable to her personality.

Miss Bronson will free lance for the present, despite she has several offers.

"MAKING LIARS OF CHILDREN," SAY SHOWMEN

Sensible Protest of Minor Enforcement by Hartford Managers

Hartford, May 10.

Vigorous protest against alleged undue activity on the part of policemen and a policewoman in the state law regarding on admissions of children was made by six managers of picture houses to the police board.

"This law," said Manager Joseph Walsh of the Rialto, "is making liars out of children. A boy or girl appearing over 14 and who is but 13 or less will not hesitate to falsify his or her age." A week ago the police insisted that an adult accompanying children must be more than 21 and even present a written authorization from the child's parents. The state holds a boy of 16 is old enough to drive a 90-horsepower automobile, yet the same boy may not chaperone his younger brother or sister to the theatre.

Disruption of performances by the policewoman who walks through aisles and rows questioning children, was charged. "She also issues orders to the regularly detailed policemen in the theatre," Mr. Walsh said. "The officers, fearful that they might unknowingly admit some person who has no legal right to enter have affronted many of our patrons. Unless there is a reasonable and fair enforcement of this law some of us may have to close. The situation is intolerable."

"The policeman's continual questioning of children makes them uneasy and restless," said Manager Abraham Schuman of the Lyric. He pointed out the danger of causing a panic when the children are suddenly disturbed. Other managers told of the efforts to live up to the law to the letter.

The police board took the protest under consideration.

Estimates on British Films Under New Quota Law

Washington, May 10.

Estimates to the effect that from 35 to 50 film productions will be made annually under the proposed British quota law now before Parliament are being considerably discounted, reports Assistant Trade Commissioner C. Grant Isaacs, London, to the Department of Commerce.

Those not so optimistic set the actual number as less than 20 a year, says Mr. Isaacs.

Godal Has Funds to Make Wells' "World"

London, May 10.

It is reported that Edward Godal has promoted the financing of the making of H. G. Wells' "Future of the World" as a picture.

About \$200,000 is the present estimate of its cost.

Publix and Saxe

Chicago, May 10.

Although nothing more is said about the Publix theatre taking over Saxe chain in Wisconsin, it is known that Publix is looking for a permanent stage band and director for the Wisconsin theatre, Milwaukee, Saxe's ace house.

STOKES, JR., IN FILM

Los Angeles, May 10.

Sylvanus Stokes, Jr., relative of W. E. D. Stokes, will appear in "Dearie" (Warners), which Archie Mayo is directing.

Pathe's Scenario Writer

Olga Printzlau, who wrote the scenario for "Camille," has been signed by De Mille to do her stuff for Pathe.

EXHIBS DEFY ARBITRATORS

UNIVERSAL - F-R IN THEATRE DEAL?

\$3,500,000 in Cash, \$480,000 Annual Rental and \$100,000 in Salaries

Chicago, May 10. An offer of \$3,500,000 in cash, an annual rental of \$480,000 for all of their theatres and a yearly salary of \$100,000 for the two partners to remain in charge is the proposal to Finkelstein & Ruben from Universal, from report.

It is said here that F & R looks upon the plan with much favor. Trading between F & R and Publix is said to have eased off when Publix wanted something for nothing of the northwestern circuit. At that juncture Universal is reported to have stepped in.

An unexplained but rumored connection between F & R of Minnesota and Saxe of Wisconsin apparently is entirely without the U proposition.

Finkelstein & Ruben has a large chain within its territory with some big theatres in St. Paul and Minneapolis.

At the offices of the Universal in New York yesterday it was stated: "Absolutely nothing in that story."

Will Hays Statement On Notorious People

Los Angeles, May 10. Will Hays was quizzed here by an A.P. reporter as to what happens to prevent notorious characters ever making the screen after they claim to have received fabulous offers. General Hays stated that no reputable company would deal with a notorious person and that evidently small producers wouldn't gamble on the consequences.

Griffith's U. A. Films

Los Angeles, May 10. D. W. Griffith immediately upon his arrival here stated that he was going to make preparations for the production of three pictures at the United Artists studio. He brought with him the story, "The White Slave." It is possible that this will be his first picture under his present arrangements with U. A.

In case he does not make this, it is possible that he will make "The Torch." It is a story by Thomas Dixon. Dixon is asking \$25,000 for the picture rights. It is understood that Griffith would not pay this amount but has made an offer which he figures Dixon will accept for the story. In case this story is purchased, it is understood a production costing around \$800,000 will be turned out.

Regular program pictures which will come under the Griffith Supervision will be all of the romantic type.

Cobb's Story Jammed

Los Angeles, May 10. "Turkish Delight," an Irvin Cobb story done into the films by Paul Sloane, with Julia Faye featured, will rest on P. D. C.'s shelves pending decision as to remaking all or part of it.

DE MILLE BUYS "CHICAGO"

Los Angeles, May 10. Cecil De Mille has bought the screen rights to "Chicago," the Maurine Watkins play. It is understood Phyllis Haver will be featured in the screen version.

'King's Sign, 60 Ft. High

"The King of Kings" sign fronting on Broadway is 37 feet wide and 60 feet in height. The letters are 18 feet high.

There are 2,000 lamps in the frame, radiating a lighting power of 300 kilowatts per hour.

The picture's corner sign contains 1,400 square feet of frame.

Compared to the others on the street the "King of Kings" sign has a square footage of 2,010; "Big Parade," 1,811, and the Criterion, 1,920.

INGRAM FAVORS FRANCE FOR FILM MAKING

Claude Fielding Lands in Pr'd'nce with Letters—May Influence Big Producers

Providence, May 10. Bearing letters which may cause Paramount and Douglas Fairbanks to establish permanent studios on the Riviera, Claude Fielding of London, private executive secretary to Rex Ingram, Metro-Goldwyn-Mayer director, arrived here today on the Fabre liner "Providence" from Ville Franche, France.

Ingram has been surveying the picture producing possibilities of Nice and other points along the Riviera for some time. Results of his observations are contained in the letters borne by Fielding, who is unaware of their contents.

It is understood the communications contain details and cost estimates of producing large films in France. Fielding will visit the Paramount offices in New York tomorrow (Wednesday) and leave immediately afterward for the West Coast.

Climate and natural sunlight along the Riviera favor the making of pictures quite as much, if not more, than the California climate, said Mr. Fielding, who has been with Ingram for two and one-half years. In addition natural society or world famous backgrounds are within easy reach, and the directors have found that extras are better and can be obtained more cheaply than in the states.

Possibilities of southern France as a producing center first came to the attention of the larger companies when Ingram produced "Mare Nostrum" there at an expense considerably less than the same film would have cost here. "The Magician" is another film directed and produced by Ingram in France.

It is understood that Ingram advises his American associates to await the reception of his latest European effort, "The Garden of Allah" before making final decision as to whether or not they will locate in France, the director feels confident. It is stated, that this picture will prove beyond a doubt that fine pictures can be made in France and with a post sheet that will "open the eyes" of producers on the North American continent.

With Fielding is his brother, Michael Fielding, also of London who has been on the reportorial staff of the Chicago Journal and who is now on his way to New York to join the city staff of the "World."

Zukor Conferring With Lord Ashfield

London, May 10. Since his arrival here Adolph Zukor (Paramount-Publix) has been holding conferences with Lord Ashfield, chairman of Provincial Cinematograph Theatres. Indications point to a working agreement of magnitude, if not an outright purchase of interest or more. Graham, Paramount representative here, sails on the "Aquitania" tomorrow (Wednesday).

N. J. OWNERS ASK COURT JUDGMENT

Charge Independent Representatives on Board of Arbitration Powerless Against M. P. P. D. A.—Letter Sent All M. P. Theatre Owners in New Jersey

FUND FOR ACTION

At the meeting of the Board of Arbitration in the Film Board of Trade last week the Motion Picture Theatre Owners of New Jersey stated they would no longer submit to present system of arbitration with producers and distributors because of biased and unfair judgments and inadequate representation on the Board.

A formal demand is to be presented shortly asking that the M.P.T.O. of New Jersey be placed under another clause of the constitution of the Board of Trade providing that "exhibitors not represented on the Board by a local body may seek arbitration through Mayor James J. Walker who will appoint two legal judges."

At present the M.P.T.O. of New Jersey is affiliated with the Theatre Owners' Chamber of Commerce of New York. Members of this latter organization are on the Board of Arbitration to represent both New York and New Jersey exhibitors. While the New Jersey exhibitors are satisfied that the T. O. C. C. is able to take care of its own members the former protest that their 350 theatres are not represented with sufficient strength.

In addition the New York exhibitors have certain obligations to certain people while the New Jersey exhibitors are free of any binding influences and want freedom of expression on the Board through their own members.

May Start Suit
If the request for arbitration through two judges appointed by Mayor Walker is not acceded to the New Jersey theatre owners will bring suit through the established courts. In doing so will be issued a flood of charges of conspiracy, restriction of trade, ruination through "freeze-out" combinations, and "enforcement of illegal contracts."

The independent organization charges that the few representatives (Continued on page 59)

25 MILLIONS IN CASH TO CLOSE K-A-STAN DEAL

That Much Reported Required, Besides 40% Stock Transfer

Financing to the amount of \$25,000,000 in cash will be required for the Stanley Company of America to take in with them, as reported pending by Variety, the Keith-Albee and Orpheum circuits. This amount is needed, it is said, to appease the stockholders of the two circuits.

Additionally, the stock division of the merged concerns will be about 60-40, with the K-A side demanding at least 40 per cent of the stock, besides the cash, from accounts. It would not surprise anyone, said Variety's informant, were the K-A people to insist upon an even division of the stock.

DETROIT'S SURVEY OF 1 SEAT FOR EVERY 9

Detroit, May 10. Dave Palfreeman, manager of the Detroit Film Board of Trade, has completed an analysis of the theatre seating situation in Detroit.

It shows a total of 189 picture houses with a total seating capacity of 169,388. This is an average of one seat to every nine persons.

Of the 189 theatres 96 are circuit controlled. There are 17 other theatres with a total capacity of 28,635.

U. A.'S ENGLISH MADE PICTURES

London, May 10. United Artists has announced that if and when the British film quota bill becomes a law it will engage a British director and make pictures in England for quota purposes.

Chi Gals Mob Sills

Chicago, May 10. Milton Sills, an attraction of the movie ball of the Chicago Motion Picture Theatre Owners' Association at the new Stevens hotel, met his Chicago public—and how!

Sills was mobbed in the lobby by a wild pushing and pulling contingent of Boul Mich lassies, who apparently had never before seen a picture star in the flesh. The actor tried to grin it off, but when they started tearing off his tux collar and tie for souvenirs (after smearing his face and ears with much rouged kisses), Sills appealed to the house detectives, who rescued him.

Once in the ballroom another and larger howling mob of gals swirled around him, brushing aside the detectives. In another corner of the big room a mob of slick-haired cowboys were pushing each other around trying to get within speaking distance of Jettie Goudal, Doris Kenyon, Eleanor Boardman, Virginia Valli and other picture actresses. King Vidor, Victor McLaglen, George O'Brien and Billy Dooley were among those on view. John Philip Sousa was guest of honor and Paul Ash and band furnished the music.

It was a great battle.

Salacious Billing for 'Is Your Daughter Safe?'

Los Angeles, May 10. The Motion Picture Producers' Association are greatly incensed at a 2-sheet card which is being used to advertise a picture which is called "Is Your Daughter Safe?" and now playing the California theatre, which belongs to West Coast Theatres.

The house was leased by S. T. Millard, remembered as the man promoted a performance for the Queen of Roumania at Seattle. Millard also promoted a pageant in Detroit, but was unable to go through with the deal as he was called back here for trial two years ago on a felony charge and sentenced to San Quentin, from which institution he was released on parole about 15 months ago.

The 2-sheet card to which the M. P. P. A. protest shows a naked woman lying on a couch with breasts exposed and on the sides of the card is the caption, "For men only."

Producers claim that it is salacious. When Will H. Hays arrived here he took steps to prevent the further distribution of this sort of advertising.

It is understood that Hays will request the local authorities to take action against Millard and those interested with him in the picture for the display of this alleged obscene advertising matter.

ASCHERS GOING OUT OF THEATRE OPERATING

Entering Real Estate—Once Attempted to Dominate Chicago Field

Chicago, May 10. Ascher Brothers, reported in last week's Variety as about to unload many of their theatres, will leave the show business as soon as they can sell their properties, including the new Sherman theatre. The brothers will enter the real estate business. Thus is forecast the end of one of the biggest attempts of a picture theatre firm in Chicago to dominate the field.

The firm has been reported in financial worries, a condition more or less recurrent since their tight squeeze in 1921, when Samuel Goldwyn was said to have come to the rescue.

Whether the present decision to unload and get out completely is a result of money troubles may only be guessed at.

On the surface, the affairs of the firm would indicate merely the desire of the Aschers for a change from picture shows to subdivisions. As a matter of fact the brothers entered the real estate business, indirectly, some time ago, when they began negotiating to sell some of their properties.

Last week, as previously reported, the Frolic and Lane Court, were sold to Jack Miller and the Crown put on the market.

Attorney Harry P. Munns is representing several buyers, who want an in on the Aschers holdings.

Geo. Sidney at \$5,000 As Free Lance in Film

George Sidney, who arrived in New York Monday for the "shooting" of "Hell's Kitchen," Frank Capra's production for First National, is getting \$5,000 a week for the three weeks. It represents an increase of \$2,000 weekly over his "Cohens and Kellys" salary.

Sidney is finding it more lucrative to freelance. He has just completed the "Clancys' Kosher Wedding" for F. B. O., in which he was solely starred.

Publisher and Actress

Los Angeles, May 10. Dr. Frank P. Barham, publisher of the Los Angeles Evening Herald, is faced by a divorce suit filed by his wife, Jessica G. Barham, charging desertion. The "Herald" is a Hearst newspaper. The couple have one daughter about eight years old. It is understood a property settlement has been made, with Barham leaving immediately for New York to become engaged to a picture actress.

"Chang" at Egyptian

Los Angeles, May 10. Joseph M. Schenck has decided to follow "Old Ironsides" at the Egyptian, Hollywood, with "Chang" instead of "Camille" as planned. The house will remain dark for 10 days following the loss of "Old Ironsides."

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\$15,000, HIGH IN MINNEAPOLIS; BUSINESS CONDITIONS BAD

Vita Has Helped to Hold Up State's Shows—Orpheum's Poor Bills Have Kept Trade Away from Its Two Houses—Hennepin, \$9,500 Last Week

Minneapolis, May 10.

Although weather conditions are highly favorable, business here continues at a record low ebb. This time of the season always brings somewhat of a decline but seldom before have local show houses encountered a slump as bad as the present one. The municipal election campaign may have something to do with it but the principal explanation lies in the generally bad times, due to the agricultural depression. Very little prosperity in any line of endeavor here.

Fortified by the pick of pictures, the Vitaphone and all-around pleasing shows, the State, F. & R. ace movie house, alone has been getting respectable grosses. Even at this house the takings, while highly profitable, are not as large as normally.

With unusually big attractions, Pantages is running ahead of last season, but it is extremely doubtful if its business is sufficiently large to give it any profit or even keep it out of the losing column. Hennepin-Orpheum and Seventh Street takings are far under those of last season. In fact, they are the poorest in the history of these Orpheum circuit theatres. Bad bills greatly accelerated the tobogganing pace at these houses. Takings elsewhere are negligible.

Such pictures as "The Fire Brigade," at the Strand, and Harry Langdon's "Long Pants," Garrick, did very little. It had been expected that "The Fire Brigade" would run for at least two weeks, but it bowed out in favor of "The Scarlet Letter" after seven lean days. At one week-day matinee this reporter counted a little over 100 people at mid-afternoon when ushers were taking a Red Cross collection for food sufferers.

Hennepin-Orpheum had a moderately good show, but its clientele has dwindled because of the fact that so much poor entertainment has been perpetrated on it this season. And on this occasion the bill, headed by Lou Tellegen, who doesn't mean a thing at the box-office here, had nothing with any pulling power.

Estimates for Last Week

State (F. & R.) (2,500; 60) "Evening Clothes" (Par.). Menjou big favorite here. Picture well liked and Vitaphone and Gold Medal quartet, stage attraction, helped draw. Around \$15,000. Good under circumstances.

Strand (F. & R.) (1,500; 60) "Fire Brigade" (M.-G.-M.). Containing all elements of popular appeal, should have knocked 'em but didn't. Pleased the comparatively few who came. About \$4,000. Disappointing. Adverse business conditions factor.

Garrick (F. & R.) (2,000; 50) "Long Pants" (F.N.). And "Alaskan Adventures." Corking picture program but public remained away. Alaskan picture in itself more than worth admission price. Around \$3,000.

Lytic (F. & R.) (1,350; 35) "Taxi Driver" (M.-G.-M.). Picture okeh for house but business bad. About \$1,200.

Grand (F. & R.) (1,100; 25) "Somewhere in Sonora" (F.N.). Good western, but attracted little attention. Under \$1,000.

Hennepin-Orpheum (Orpheum) (2,890; 50-55) "Bachelor Baby" and vaude, headed by Lou Tellegen. One of season's poorest weeks. Around \$9,500.

Pantages (Pantages) (1,600; 50) "Tracked by Police" (Warner) and vaude. Rin-Tin-Tin picture only box-office magnet, although show, as whole, provided good money's worth. About \$5,000.

Seventh Street (Orpheum) (1,480; 40) "Desert's Toll" and vaude. Populace continued to remain away. Around \$4,000.

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Cowboys in Westerns

Los Angeles, May 10.

Buzz Barton and Bob Steel, two cowboys, have been signed by F. B. O. to make Westerns.

Tom Tyler is being groomed to take Fred Thomson's place.

Miss Garbo's Illness

Los Angeles, May 10.

Greta Garbo, reported to be seriously ill, will be out about two weeks before returning to work in "Love," in which she is co-starred with Ricardo Cortez.

'NOTORIOUS LADY' OUT; PULLED OUT OF BILL

"Fashions" Couldn't Hold Up in Seattle Last Wk—"4th Commandment," Average

Seattle, May 10.

(Drawing Pop., 450,000) Downtown business in the show shops was nothing to rave about the past week, with the slump at the Fifth Avenue putting the gross there at a low mark for months. This was hard to account for, as the bill was of fair strength, "Fashions for Women," the picture, with a Fanchon and Marco "Dutch Idea" stage presentation. In addition an elaborate style show was put on, and some heavy exploitation, this including a page-operative advertising in a local daily.

Blue Mouse continued strong with "The Better 'Ole" and excellent short Vita subjects. This comedy is surely getting gales of laughter and has real pull power. Matinees are off, not comparing with "Don Juan," which got the women's trade, while "Ole" gets the men with the ladies in the evening. There seems no end in sight of the indefinite run.

At the Coliseum Manager Raleigh pulled "The Notorious Lady" after three days, business being poor. The first night was helped by the finale in the Blonde and Brunet contest. Then it flopped. "Paradise for Two" succeeded the "Lady" and did better.

Estimates for Last Week
Fifth Avenue (N. A.) (2,700; 25-40-65). "Fashions for Women" (F. P.). Good stage and style show, but failed to hold up business. \$9,500.

United Artists (U. A.-N. A.) (1,600; 25-35-50). "The Love of Sunya" (U. A.). Gloria Swanson liked in this, business holding fair during first 10-day period. \$5,900.

Columbia (U.) (1,100; 25-35-50). "Fourth Commandment" (U.). Went for average business. \$4,500.

Coliseum (N. A.) (2,100; 25-50). "Notorious Lady" (F. N.) and "Paradise for Two" (Par.). Former did but little business and manager ruthlessly took it off, finishing week with Richard Dix picture, which did \$7,200 for seven days, running into this week. "Lady," \$3,000 for four days.

Blue Mouse (Hamrick) (950; 50-75). "The Better 'Ole" and Vita (Warners). No denying Vita caught on here with box office hitting high marks nightly for second week. \$9,000.

Pantages (1,500; 40-50-65). "Cruise of Jasper B." (P. D. C.). Cast and story register. Business not at all bad. \$7,500.

President (Duffy) (1,350; 50-125). "Why Men Leave Home" (Duffy Players). Closing week found Seattle turning out generously. \$9,000.

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"Mr. Wu," \$17,000, Big in Montreal—All Else Down

Montreal, May 10.

(Drawing Pop., 600,000) "Mr. Wu" was a wow at the Capitol with a gross bigger than anything this year; \$17,000 for the week.

Other houses suffered perhaps for above reason and also because the two legits ran full weeks, though one was something of a wash-out. Vaude at Loew's and the Imperial was fair at the former and distinctly cheap at the latter.

Estimates for Last Week
Capitol (2,700; 60-85). "Mr. Wu" (M.-G.-M.). One of biggest hits in season; \$17,000.

Palace (2,700; 55-85). "Venus of Venice" (F. N.). Even Constance Talmadge couldn't get away with this one; \$8,000.

Loew's (3,200; 45-75). "Women Love Diamonds" (M.-G.-M.). The women liked picture, too, judging by \$10,000.

Imperial (1,900; 30-85). "Nobody's Widow" (P. D. C.). Good filler for mediocre vaude show; \$7,000.

Strand (800; 30-40). "Hills of Kentucky" (Warners). "Love Makes 'Em Wild" (Fox). "Taxi-Taxi" (Univ.). and "Broncho Twister" (Fox). \$3,500.

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DAYLIGHT SAVING HURT; VITA COULDN'T HELP

"Cabaret" Best Last Week in Providence, \$7,900—"Fashions" Fell Down, at \$5,500

Providence, May 10.

(Drawing Pop., 300,000) Business in the local theatres took a slump last week. Debut of Daylight Saving Time was one cause for the slide downward, for the added hour of sunshine kept the patrons from the theatre lobbies. Good weather and a general business slump were also responsible for the slump.

Gilda Gray in "Cabaret" at the Strand drew unusually good crowds throughout the week. "The Fire Brigade" at the Victory did well, though not as might be expected from the advance ballyhoo.

Majestic with "Fashions for Women" fell off from the string of fairly good totals in the past few weeks, and even Vita failed to be much aid.

Estimates for Last Week
Strand (Ind) (2,200; 15-40). Gilda Gray in "Cabaret" (Para.). "Birds of Prey" (Col.) supported; \$7,900.

Emery (Fay) (1,448; 15-50). "The Broken Gate" (Tiffany) made little impression in this very dull week; \$3,000.

Rialto (Fay) (1,474; 10-15). This second run loop house eked out but meager existence in dull week; \$1,000.

Majestic (Fay) (2,500; 15-40). "Fashions for Women" (Par.) failed to register. Vita program not much of draw; \$5,500.

Fay (Fay) (2,000; 15-50). "Too Many Crooks" (Par.) had proper comedy theme and did fair business. More comedy with "Wise-crackers" (F. B. O.).

Victory (K.-A.) (1,950; 15-40). "Fire Brigade" (M.-G.-M.) did not reach expectations, but drew well. Daylight Saving Time hurt box office. Advance ballyhoo failed to beat fair weather. Harry Langdon helped along with "There He Goes" (Pathe); \$7,000.

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'3 HOURS,' \$11,000, LOW; REISSUE GOT \$15,000

Washington, May 10.

(White Pop., 450,000) "Monte Cristo," Fox re-issue, meant much to the Rialto principally because John Gilbert and Renee Adoree were starred. House jumped into actual money class.

Taking "The Fire Brigade" from a different angle, that of the love story, and ignoring any tie-ups with the local fire department, brought the Palace up an extra thousand. Frank Silver's orchestra also had something to do with it.

Swanson film, "Love of Sunya," did as it has elsewhere—flopped on the second week, while Corinne Griffith in "Three Hours" dropped under the usual figure for this player at the Metropolitan. Picture, not star, blamed.

New Little with leanings toward foreign films, is now seemingly set. Advent of Hagenbeck Wallace circus on Monday and Tuesday not felt.

Estimates for Last Week
Columbia (Loew) "Love of Sunya" (U. A.) (1,232; 35-50) (2nd week). Took week to find out picture not right with corresponding drop in business; \$7,000.

Little (Theatre Guild) "Crainque-bill" (UFA) and "Madame Wants No Children" (Fox) (225; 35-50). Dropped about \$500 under previous week but no complaints at \$2,469.

Met (Stanley-Crandall) "Three Hours" (F. N.) and Vita (1,518; 35-50). Corinne Griffith usually gets more than \$11,000.

Palace (Loew) "Fire Brigade" (M.-G.-M.) and Frank Silver orchestra, also Sid Gary (2,390; 35-50). Handled from different angle with house staff profiting from flunks in connection with this same picture elsewhere. All of which, plus author of "Bananas" with his orchestra, looks to have run things up an extra thousand over preceding week, or \$17,500.

Rialto (U.) "Monte Cristo" (Fox re-issue) and Lita Lopez, Spanish dancer (1,978; 35-50). Management reports ticket sale stopped Saturday (opening day) and Sunday. Lock outs ruled throughout week. Surprise money getter at \$15,000.

This Week
Columbia, "Rookies"; Little, "Chained"; Metropolitan, "Better 'Ole" and Vitaphone accompaniment; Palace, "Casey at the Bat" and Hal Kemp Orchestra, also Sebastian and Nord; Rialto, "Fourth Commandment" and Lou Zoeller and Janet Bodwell.

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Fay Lanphier's Job
Los Angeles, May 10.

Fay Lanphier, "Miss America of 1925," has been signed by Hal Roach for the feminine lead in a comedy.

WEATHER TOO NICE ON COAST; 'REILLY' ONLY \$27,500 AT MET.

"3 Hours" Even Worse at State, L. A., Last Week—Town Walloped Sexy Title Film at Figueroa—"Mr. Wu," 3d Week, Off

Los Angeles, May 10.

(Drawing Population, 1,350,000)

Business was quiet last week. Weather was nice and mild. Those boys who operate the first-run houses wept copious tears in the crying room.

Metropolitan, with the best picture in many a moon, could not touch \$30,000 with the Richard Dix picture, "Knockout Reilly," and even with Dix making one personal appearance. The dailies raved about this one, and those who saw it did likewise, but the road hounds just did not get around to look it over. Corinne Griffith's final for F. N.—"Three Hours"—also sprang a cropper at Loew's State, over \$3,500 behind the Met picture, and was most fortunate in having the "All Girl" Fanchon and Marco show on the stage.

"What Price Glory" finished its six months' run at Carthy Circle, and in its final six days managed to do remarkably good business, with most of the trade at night. "Seventh Heaven" opened Friday, night to a most distinguished turnout at \$5 a copy, with the house sold out 48 hours before. "Mr. Wu" in the third week slipped considerably below the second week at its \$1.50 top, and could not make \$9,000. Criterion, downtown, with "Resurrection" in its third week, beat it out by almost \$2,000 on its third week at less than half the gate charge.

"Casey at the Bat" closed a four weeks' stay at the Million Dollar and just hit the five-figure line. "Fire Brigade" came in at end of week with \$1,500 opening that was a "paperhangers" affair, with the triplugged ducats being supplied to anyone who chose to become a guest of the management.

Egyptian had one of those "so-so" weeks with "Old Ironsides" in its next-to-last week. House will finish run of this one May 12, and then be dark until May 22, when "Camille" is set to come in for a run with a Grauman prolog.

"Figueroa" looks to be having tough time with its present policy of using the "Death Trail" vodvil. Then they had a picture on the screen, "Her Father Said No." That seemed to indicate from the vacancies that prospective occupants had their fathers, sweethearts and husbands say "No" when suggestions were made to give the show the once over.

"Tell It to the Marines" for some unknown reason was shunted for second run downtown into the Broadway Palace. Guess the M.-G.-M. bookers by this time have realized their mistake, as no one seemed to know that pictures are run in this house from the way they straggled in to look it over at long intervals.

Estimates for Last Week

Grauman's Egyptian (U. A. Cir.)—"Old Ironsides" (P. F. L.) (1,800; 50-150). Jogged along at fair gait and nothing exciting with \$11,500.

Carthy Circle (F. Miller)—"What Price Glory" (Fox) (1,500; 50-150). Final six days very good. Trade most at night. \$13,500.

Forum (B. & H. Cir.)—"Mr. Wu" (M.-G.) (1,700; 50-150). Third week showed decline, around \$8,500.

Loew's State (W. C. Loew)—"Three Hours" (F. N.) (2,200; 25-51). Corinne Griffith drag not so much here any more, with stage show helping it to get around \$23,750.

Metropolitan (Publix)—"Knockout Reilly" (Par.) (3,595; 25-51). Hot weather killed this big bet. Had house remembered in its advertising and exploitation that it had most perfect cooling system in town would have been around \$33,000 instead of \$27,500.

Million Dollar (Publix)—"Casey at the Bat" (Par.) (2,200; 25-85). Very good four weeks' run, with final week even \$10,000.

Uptown (West Coast)—"See You in Jail" (F. N.) (1,750; 25-75). Abe Lyman blew out here in blaze glory after 20 weeks, with picture only incidental as far as the \$10,100 intake concerned.

Criterion (W. G.)—"Resurrection" (U. A.) (1,600; 25-75). Third week for Del Rio starring vehicle; great at \$10,575.

Figueroa (Far West)—"Her Father Said No" (F. B. O.) (1,600; 25-75). Looked as though everyone said no when it came to seeing this so-called sexy picture and Association vaude bill. House showed plenty of red at \$5,200.

Broadway Palace (Orpheum)—"Tell It to the Marines" (M.-G.) (1,545; 15-50). From \$3,300 intake there were not many able to tell it to the leathernecks.

Negri's Changed Story

Los Angeles, May 10.

Pola Negri will be starred in "They Knew What They Wanted" instead of "Rachel" as her next Paramount production. The story is by Sidney Howard. Lajos Biro and Roland Lee are writing the screen adaptation.

Lee is also to direct the picture, starting production on June 6.

The production of "Rachel" is indefinitely postponed due to the story not being properly handled to the satisfaction of production heads.

B'WAY TUMBLED OFF LAST WEEK; SOME NEW LOWS FOR BIG HOUSES

Paramount Slid to \$58,000 with "Cabaret"—Capitol at \$47,500 for "Venus"—Roxy at \$102,000 With Yankee Clipper—"Chang" Talk of B'way

In spring a young manager's fancy turns to the box office, but it didn't do the Broadway youths (giving the boys a break) much good last week. Fair weather finally stuck its nose around the corner and money jingled in the pockets of those who scamped to Coney, took bus rides or lingered in Central park to talk it over. Those who did remember that Broadway confesses to a few picture houses shopped before laying it on the counter, and the result was some anaemic totals. Coin is tight. Even the gambling faction along the Stem was squawking a week ago, and there are still a few plaintive wails intruding on the traffic whistles. Big Sunday matinees are gone, and it's no struggle to get into a house on Saturday up to the time the sun sets. Among the regular houses "Chang" signaled itself as being here for awhile by rolling up \$30,162 in its first full week at the Rivoli. Plenty of talk around about this one.

No "angles" or anything else on conditions. Business has just started to slow up for the summer. The fleet is still over in the Hudson, but the grey monsters can't hurt the theatres every day. As an example of the general calm the Paramount failed to reach \$60,000 with "Cabaret," and the Capitol was under \$50,000 in displaying "Venus of Venice." Neither picture caught more than ordinary rating among the mob, and the public evidently agreed.

The Rialto staggered in its third week of "Children of Divorce," and finally called it a week at \$16,400, while the Strand could get only \$27,300 with Langdon's "First Flame." This was the comedian's second appearance here within six weeks, which may have had some effect. The Roxy is planning its summer campaign and is about convinced that big grosses are over until fall. At that the house kept its head way up, even improved a little, by getting \$102,153 net.

"Kings" remains its majestic self at the Gaiety, and again clicked at over capacity in running up \$14,534, while holding its advance sale to around \$6,000. "Camille," at the Globe, also climbed in reaching \$16,354. The Street's long-distance champ, "Parade," has yet to pant for breath, as it got \$15,426 in its 76th week, while "Glory" trailed at its recent average of well over \$1,000. Barrymore is holding up at Warner's, \$13,735 last week, and the other W. B. house, Colony, saw \$5,774 for six days of "The Climbers." "Ironides," was down to \$7,905 at the Criterion, and M-G-M's baseball picture finished to \$7,872 at the Embassy, "Annie Laurie," in tonight (Wednesday).

The Cameo slipped under \$5,000 in holding "Flesh and Blood," the Chaney reissue, and "Rough Riders" showed little life at \$6,370.

Estimates for Last Week
Astor—"Big Parade" (M-G) (1,120; \$1-\$2) (77th week). Hasn't tired yet in face of entrance of warm weather and money tightening up; no thought of picture to follow at this time; long-run leader easing along at \$15,426.

Cameo—"Flesh and Blood" (Com.) stand off general slump; \$4,707; currently playing John Gilbert again, this time in "The Snob." Capitol—"Venus of Venice" (F. N.) (5,450; 50-\$1.65). Picture not there and, with everything else off, also hopped on toboggan; \$47,459 doesn't call for a celebration here at any time.

Cohan—"Rough Riders" (Par.) (1,112; \$1-\$2) (9th week). Can't seem to get second wind; Easter week last healthy total; way off at \$6,370.

Colony—"The Climbers" and Vita (W. B.) (1,980; 50-75). Only stayed six days because of benefit performance premiere of "The Missing Link"; in that time gathered \$5,774; new Syd Chaplin film here indefinitely with Vita's accompaniment.

Criterion—"Old Ironsides" (Par.) (812; \$1-\$2) (22d week). Moving down six blocks hasn't helped as yet; trickled by last week with \$7,905.

Embassy—"Slide, Kelly, Slide" (M-G) (598; \$1-\$2). Quit after seven weeks to make way for "Annie Laurie," by same firm; latter film comes in tonight (Wednesday); athletic picture bowed out to \$7,872.

Gaiety, "King of Kings" (P. D. C.) (808; \$1-\$2) (4th week). Undisturbed by weather or conditions, and still as quiet as a floating ship letting the tide take it; no pulp arguments, but over capacity again at \$14,534 and \$6,000 to the good in advance.

Globe—"Camille" (1st N.) (1,416; \$1-\$2) (4th week). Only stayed six days because of benefit performance premiere of "The Missing Link"; in that time gathered \$5,774; new Syd Chaplin film here indefinitely with Vita's accompaniment.

IT' CLEANS TOPEKA, 'KATE' DIES THERE

Even "Fire Brigade" Passed Up in Kansas City

Topeka, Kans., May 10. (Drawing pop., 85,000)

Picture business didn't do so well last week. Jayhawk theatre is using a portable broadcast station for its stage offering with a big newspaper tie-up.

"The Fire Brigade," at the Orpheum this week, failed to stack them in, and "Corporal Kate," at the Cozy, proved a flop. Best business of the week was at the Isis, where "It" was on the screen.

Estimates for Last Week
Jayhawk (1,500; 40) (Jayhawk Theatre Corp.). Week's dancing programs staged by local school brought out papas and mamas. Above normal. "McFadden's Flats" the first four days and "See You In Jail" the last two. Slightly over \$3,400.

Orpheum (1,200; 30) (National Theatres Co.). "The Fire Brigade" failed to even approach any record, despite all advance publicity and pushing volunteer Red Suspenders. Under \$2,000.

Isis (700; 40) (National Theatres). Clara Bow in "It" made the flappers fall out in numbers, piling up gross Isis has not had in years. Would have done more but not enough seats. About \$2,200.

Cozy (400; 30) (Lawrence Amusement). Vera Reynolds about all there was to "Corporal Kate" and fans failed to "see" it. Just \$750. (Copyright, 1927, by Variety, Inc.)

HARRY POPPE CHANGES

Los Angeles, May 10. Harry Poppe, who has been associated with the Marlon Davies unit for the past five years and also in the production department of M-G-M, has resigned to become production manager for the C. Gardner Sullivan units at the DeMille studios.

\$1-\$2 (4th week). Only has house seven weeks and won't stay beyond that time no matter what happens; surprised by improving previous week's gross to \$16,354.

Harris—"What Price Glory" (Fox) (1,024; \$1-\$2) (25th week). Sticking along with sailors and marines from visiting fleet helping; may blow before hot weather arrives, but no decision until Winnie Sheehan gets here; judging by advance reports looks like "Seventh Heaven" will follow, if anything; last week "Glory" got \$12,856, while over at the Shubert-Teller in Brooklyn same film beat Broadway showing by doing \$15,875 in first week across bridge.

Paramount—"Cabaret" (Par.) (3,600; 40-75-90). Previous week low, and last week was under that; house probably hit lowest mark to date in getting only \$58,000 with Gilda Gray picture; in last two weeks totaled \$121,000.

Rialto—"Children of Divorce" (Par.) (1,960; 35-50-75-99) (4th week). Finishing month and will withdraw Friday; has gone down scale since opening from \$31,000 to \$22,500 and now \$16,400; "Beau Geste" in grind, but for run this Saturday.

Rivoli—"Chang" (Par.) (2,200; 40-60-75-99) (3d week). Live one and causing lots of talk around. Filling in steadily; comparatively made best showing among grind houses last week at \$30,162.

Roxy—"The Yankee Clipper" (P. D. C.) (6,250; mats., 50-\$1; evens, 75-\$1-\$1.65). Laying out summer schedule of pictures and about convinced big grosses are over for season; this picture generally deemed ordinary, but house increased over previous week to get \$102,153 net; playing double-header this week and next week "Is Zat So?" (Fox), plus new jazz band, which will be house fixture.

Strand—"His First Flame" (Pathe) (2,900; 35-50-75). Twice within six weeks possibly too much for Langdon here; pretty quiet week at \$27,300.

Warners—"When a Man Loves" and Vita (W. B.) (1,360; \$1.65-\$2) (14th week). Making no fuss, but going along at neat clip; last week, \$13,735. (Copyright, 1927, by Variety, Inc.)

2 MILWAUKEE HOUSES \$16,000 EACH LAST W'K

"Mother" Picture Got Rapped and Only \$3,000—Chaplin Revival Didn't Help Strand

Milwaukee, May 10. (Drawing Pop., 650,000)

"Fair to middling" weather during the past week and the theatres all used every power known to theatredom to drag them in. Davidson held over "What Price Glory" and did fairly well with it, but by no means up to the first week's business. Richard Dix at the Wisconsin got a good draw with his fight picture, while "Fashions for Women" got a good woman draw.

Estimates for Last Week
Alhambra (U.). "Fashions for Women" (Pa.) (3,000; 25-50-75). Picture on stage and this Paramount picture got quite a few. Picture gag, tie-up with local sheet, had drawing effect, and Universal "Newlywed" baby star, "Snookums," Thursday and Friday, helped house fill up. Close to \$16,000.

Davidson (Brown). "What Price Glory" (Fox) (1,400; 50-75-\$1-\$1.50). Second week for the "two-a-day" policy, and it came well above the red, but didn't crack any house records with \$11,000.

Garden (Uhieln). "Mother" (Fox) (1,000; 25-50). Hackneyed stuff for sentimental lot didn't draw "Mothers' Day" advocates in so very strong. Picture got terrific lambasting from critics. Around \$3,000.

Majestic (Orpheum). "Play Safe" (Pathe) (1,600; 10-15-25-40). Monty Banks' film in conjunction with grind policy vaude. Got grind records of about \$2,200.

Merrill (Saxe). "The Demi-Bride" (M-G-M) (1,200; 25-50). Silpped Shearer from Wisconsin down street hoping to bolster business, and did, few cickels, to \$5,100.

Miller (Saxe). "Fire Brigade" (M-G-M) (1,400; 15-25-40). Second run for this film, previously at Merrill. Used here together with Loew acts and hit close to \$7,200.

Palace (Orpheum). "Little Adventuress" (P. D. C.) (2,400; 25-50-75). Orpheum big time house and film just opens and closes show. House as usual around \$18,000.

Strand (Saxe). "Telephone Girl" (F. N.) (1,200; 25-35-50). Ran feature harness with a rehash of Chaplin's "Shoulder Arms" for no good reason at all. Perhaps Chaplin's absence from screen for so long made management think public longed for him. Did around \$5,000.

Wisconsin (Saxe). "Knockout Riley" (Par.) (3,500; 30-50-60). Fair play with fans going cuckoo over fight scenes. Did well and with stage presentation good, about \$16,000. (Copyright, 1927, by Variety, Inc.)

CHANEY'S \$32,000, 'WU,' WITH 'DIVORCE,' \$21,300

San Francisco, May 10.

Kick of the week was the walk-away of Lon Chaney in "Mr. Wu" at the Warfield. Chaney—just seven days ahead—had finished a three weeks stay at the St. Francis theatre (just across the street) in "Tell It to the Marines" to ordinary returns and then the West Coast people brought him back, with only the seven-day layoff, to one of the wallopers of the year. Home coming of Edna Covey, Fanchon and Marco protegee, who had made good in the "Follies," helped at the box office but the main drag was Chaney.

Estimates for Last Week
Loew's Warfield—"Mr. Wu" (M-G-M) (2,630; 35-50-65-90). When piling up better than \$32,000, which Lon Chaney did in this one, plenty of business in seven days—enough to cut the rest of the town down to rock bottom. Rube Wolf and his band with Edna Covey in "Fan Ideas," stage attraction.

Granada—"Children of Divorce" (Par.) (2,785; 35-50-65-90). This one pegged to pull lot's dough because of success of Clara Bow in "It," but couldn't stand the Chaney pace and finished to \$21,300. Vavara and a Jack Partington act on stage.

St. Francis—"Night of Love" (U. A.) (1,375; 35-50-60). Not holding up in second week. Gross below \$11,000. "Don Juan" to follow May 14—minus vitaphone.

California—"Whirlwind of Youth" (Par.) (2,200; 35-50-75). Didn't click quite as strong and finished with \$13,200. (Copyright, 1927, by Variety, Inc.)

JESSE GOLDBERG IN N. Y.

Los Angeles, May 10. Jesse J. Goldberg, production manager for Chadwick studios, is en route to New York to handle the domestic and foreign distribution of product for that organization. He will return to the coast about Aug. 1.

SOUSA AND MENJOU AT CHICAGO \$60,000 LAST WEEK—NEAR RECORD

Swamped State-Lake Across Street—Oriental Got \$45,000—"Fire Brigade" and "Ironides" Both Low—Reissue Running 3 Weeks

LOPEZ SENT STANLEY TO \$32,000 WEEK

Kept Fox, Philly, Down Last Week, to \$25,000—"Fire Brigade" Held Over

Philadelphia, May 10.

Another synopsated organization put over big business here last week, showing, for the third time inside of a month and a half, that the film fans here are hungry for jazz melodies if they are rendered by famous and talented groups.

The bunch that stood them up last week was Vincent Lopez, featured at the Stanley on a par with the film, "Lovers," and which drew the crowds in droves. Business on the week was reported at between \$31,000 and \$32,000, the best gross the house has had in some time. In fact, so successful was the Lopez gang that the Stanley announces their return late in May for at least another week.

The Fox had a picture above its average in quality and in drawing power and a good bill of variety. But they could not compete with Lopez, and even the picture didn't help that much. Gross was around \$25,000 or a little better.

The two road show, long-run houses suffered some more, with their grosses dropping another peg, due to the length of stay and warm weather.

"Fire Brigade" was plugged heavily at the Stanton and collected something like \$14,000. It is being held over for a second week and should do better than anything the house has had since the last Lloyd picture.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Lovers" (M-G). Picture meant something because of Ramon Novarro and Alice Terry, but Vincent Lopez Orchestra real magnet. Between \$31,000 and \$32,000.

Fox-Locust (1,800; \$1.65)—"What Price Glory" (Fox, 7th week). Matinees still weak, with last four nights saving gross to some extent. Not over \$12,000.

Aldine (1,500; \$2)—"Don Juan" (Warner's, 8th week). Dropped another peg, with about \$11,000 claimed. This week is last. As six weeks generally figured enough, nine-week engagement highly satisfactory. "Better Ole" and new Vitaphone Monday.

Fox (3,000; 99)—"The Red Mill" (M-G-M). Picture more important than most of film house has been getting. Bill had plenty of variety, but house could hardly compete with Stanley and Vincent Lopez. Around \$25,000 or little better.

Arcadia (800; 50)—"Venus of Venice" (1st N.). Fairly good draw to \$3,500; better than preceding three pictures.

Kariton (1,100; 50)—"Too Many Crooks" (Par.). Pretty good week, with almost \$3,000 claimed.

Stanton (1,700; 50-75). "The Fire Brigade" (M-G-M, 1st week). Started promisingly and ought to beat two weeks' business house has had in couple of months. Around \$14,000. (Copyright, 1927, by Variety, Inc.)

Howard Off "Angel"

Los Angeles, May 10.

William K. Howard today refused to direct "The Angel of Broadway" for Cecil de Mille on the grounds that the story was impossible, that it would hurt him to make and hurt the distributing organization to release it. Leatrice Joy was to be starred.

In August Howard was slated to make "Shepherd of the Hills" for Sol Lesser, but was called off on account of the Joy picture.

It is likely that de Mille will select some other picture for Howard to direct before the contract expires. Alan Hale may do "Angel of Broadway."

Howard's contract with de Mille expires in November, when the latter can exercise his option to renew. Production on "The Bar Sinister," which Alan Hale was directing for P. D. C., was stopped at Culver City this week. No new starting date has been set.

It is understood another director will be chosen to replace Hale.

Chicago, May 10.

It took Sousa, the old master, to lift Chicago out of Chillicothe's sphere. Not since Paul Whiteman knocked the locals groggy has there been such a hurrah over an orchestra. Also not in the last year has the Chicago theatre reached a gross of \$60,000 at 75c. top. That's good money at any scale.

With a combination of Sousa and "Evening Clothes," legit draw in itself, and more on the name of Adolphe Menjou, the house couldn't miss. H. Leopold Spitalny's "class" orchestral production and the "Songs of France" unit added to the combo permitted the Chicago to outclass the rest of the street in caliber of show as much as in gross.

Mostly affected by Chicago's T. N. T. performance was Orpheum circuit's State-Lake, across the street. The vaude-picture house has been floundering around in below average depths lately. "No Control," one of the P. D. C. weakest sisters and an ordinary variety bill played to themselves most of the week. Trini, supplying the bill's lone classy spot, pleased them when they got in but didn't help to bring them in. \$17,500 is just slightly above the overhead.

The rest of the street showed money making ways and registered better than average money in most spots.

Oriental and Paul Ash kicked in with another delicious receipt slip. What this house needs do other than place "Paul Ash and His Gang" on the board and hire two long-winded ticket sellers and a strong armed taker is not apparent. The picture, whatever it is, seldom means more than nothing and sometimes less than that. "Senorita," a Bebe Daniels one-girl film, might just as well have been Pathe News.

"Fire Brigade" took a dip in its second week at the Roosevelt. Just why Chicago didn't respond to it is not known. Babe Ruth's "Babe Comes Home" is in the Roosevelt this week. The engagement is opportune with the Yankees in town the early part of the week. The little Randolph rode on high for the second week straight. "Monte Cristo," Fox re-issue, came through as well as expected and is held for a third.

McVicker's held onto "Slide, Kelly, Slide," for three weeks without capacity trade. Baseball yarn in film form created interest to a good \$20,000 the first week but hit a decline and waned \$5,000 under that sum in the final. "McFadden's Flats" this week.

"Old Ironides," still the lone "special" in town, jumped \$2,000 in its fifth week at the Auditorium, but showed little strength even at that. This week is curtains for the boat picture. "Rough Riders" next week.

Estimates for Last Week
Auditorium (Shubert)—"Old Ironides" (Par.) (3,000; 50-\$1-\$1.50) (6th week) \$15,000; \$2,000 over previous week but not real money. One more week and "Rough Riders" succeeding.

Chicago (Publix). "Evening Clothes" (Par.) (4,100; 50-75). Sousa and picture (Adolphe Menjou) brought \$60,000. Big money and near house record. Tough week to follow.

McVicker's (Publix). "Slide, Kelly, Slide" (M-G.) (2,400; 50-75). \$15,000 gross below average for third week here. No click on baseball angle after first seven days.

Monroe (Fox). "Hills of Peril" (Fox) (973; 50) Monroe gang likes their cowboys and Buck Jones is one; \$4,200, not bad. Tom Mix, standby, back this week.

Oriental (Publix). "Senorita" (Par.) (2,900; 30-60-75). Excellent steady biz holding \$45,000 pace. Paul Ash.

Orpheum (Warner). "Better Ole" Vita (Warner) (776; 50). Third week of former special duo on grind. Nice money at \$7,800. No ill effects from program's previous two-a-day run. Strong enough for fourth week but ducked for "Yankee Clipper."

Randolph (Fox). "Monte Cristo" (reissue) (Fox) (850; 50). Sufficient in two weeks to warrant third. Last week's \$7,400 brings total to \$15,700 for run so far. Easy money for this house.

Roosevelt (Publix). "Fire Brigade" (M-G-M.) (1,400; 50). Almost-special so-so at half a buck. Opinion only fair after two weeks. Dropped from \$16,000 to get \$11,000. Babe currently inhabiting.

State-Lake (Orpheum). "No Control" (P. D. C.) (2,800; 50-75). Too much show across street (Chicago) to let Orph house tap over \$17,500. (Copyright, 1927, by Variety, Inc.)

4 M-G-M FILMS IN K. C. LAST WEEK; NEWMAN, \$10,000; PANTAGES, \$9,000

"Big Parade" on Return at \$1.50, Only \$8,000—
Mainstreet Ran to \$12,200 With "Venus"—Near-
ly Everything Seemed Off at B. O.

Kansas City, May 10.
Four Metro-Goldwyns—"Slide, Kelly, Slide," "Lovers," "Altars of Desire," and "Big Parade"—on the downtown screens last week made it pretty near unanimous.
The baseball opera at the Royal had the best of things, considering the small capacity, and was about the only house in town that had 'em standing during the week. The picture will stick for its scheduled two weeks.

Quite the reverse was the story at the Shubert with "Parade." Although the picture went into the forty-thousand-dollar class on its three weeks' run last fall, it flopped this time, but will be held for the second week, as booked. It is in at road show prices, \$1.50 top nights and no buyers. There seems to be no explanation for the slump in business other than the one stated in this column last week—they are simply not buying amusements.

Estimates for Last Week
Newman (Publix)—"Lovers" (M-G-M) (1,980; 25-40-60). Stage show "Sea Chanties." Presentation got fair breaks in press, but never got real start at box office, just a slow drag. \$10,000. Flood benefit \$1,650; suburban theatres' flood benefit \$800.
Royal (Publix)—"Slide, Kelly, Slide" (M-G-M) (920; 25-35-60). Great man's picture, although girls are strong for it too. In for two weeks. First week \$6,000.

Mainstreet (Orpheum)—"Venus of Venice" (F. N.) (3,200; 25-50-60). When Constance Talmadge can't draw 'em here no question about business being off. She sure failed to fill the seats at many of the shows. Vaude, in front of stage band, being continued and looks like regular policy, if it sells tickets. \$12,200.

Liberty (Ind)—"Altars of Desire" (M-G-M) (1,000; 25-35-60). Jack Riley's Hotel President band added, replacing Emil Chacquet's orchestra. Picture and Mae Murray, star, pleased reviewers and the few who bought tickets. \$5,800.
Pantages—"Magic Garden." Screen with regulation Pan vaude bill. House has reduced balcony prices to 30c nights. It has helped the shelf. Business fairly uniform. \$9,000.

Shubert—"Big Parade" (M-G-M) (1,600; 50-1.00-1.50). Return for war thriller. Great things expected, but customers failed to come. Week was one of worst ever done by a picture in this legit house. \$8,000.
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BUFFALO DROOPING

Charitable Benefits and Drive
Affecting Grosses

Buffalo, May 10.
Business at Buffalo picture theatres looks to be badly shot at present.

Some idea of the benefits for the Mississippi Flood Fund can be gained from the following. Loew's at a special midnight performance last week grossed \$3,900. Garry McGarry at the Court Street Sunday night drew \$1,500. Saturday afternoon all of the local neighborhood houses held special benefit performances. Shea's Buffalo has a special benefit performance scheduled for the night of May 13, and the Lafayette Square is out with another for May 20.

In addition the annual Joint Charity Drive is now on, with the newspaper and every other publicity medium plugging hard to go over the \$100,000 mark.

Last Week's Estimates
Buffalo (Publix) (3,600; 30-40-60)—"Knockout Reilly" (Par.). Art Landry and "Way Down South." Picture feature without appeal to women with result matinees went begging. Night business good and feature went strong with males. Business off at \$25,000.
Hip (Publix) (2,400; 50)—"Three Hours" (F. N.) and vaude. Takings held fairly well here though showing slight drop. House probably felt general depression least last week. \$16,000.

Loew's (3,400; 35-50)—"Rookies" (M-G-M). Irene Franklin and vaude. Topnotch card failed to excite unusual business. Over \$13,000.
Lafayette (Indep.) (3,400; 50). "Heaven and Earth" (M-G-M) and vaude. House experienced decline to \$14,000.
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Crozier, Davis' Asst.

Emmett Crozier is now assistant to Owen Davis, head of the Authors' Council, for Paramount.

PAN'S, PTLD., \$13,000 WITH 'MONKEY TALKS'

Better Business Last Week—
Cantor Film Got \$10,500
at B'way, Very Good

Portland, Ore., May 10.

Business in local houses improved considerably over previous weeks, possibly the result of a better supply of pictures. Pantages, as usual, was among the leaders, having as its picture Fox's "The Monkey Talks," with six acts.

The Broadway also came through with a winning week, although not clicking as big as it should. Eddie Cantor in "Special Delivery" was the chief draw, with a good Fanchon and Marco presentation thrown in.

Estimates for Last Week
Liberty (2,000; 25-50) (North American). "Mysterious Rider" (F. P.). Jack Holt good draw, but \$5,000 left house in red.

Broadway (2,500; 25-40-60) (No. Am.). "Special Delivery" (Par.). Eddie Cantor brought fairly good week. Fanchon and Marco's "Operatic Idea" well liked, also responsible. \$10,500.
Pantages (2,500; 25-40-60). "The Monkey Talks" (Fox). Good business and fine vaude. \$13,000.

Rivoli (1,250; 25-50). "Midnight Lovers" (F. N.). Stone-Nilson combination brought little improvement. \$4,000.

Columbia (850; 25-50). "The Love Thrill" (U.). Laure LaPlante always popular. Picture nothing to rave about. \$5,200.

Blue Mouse (Hamrick). "The Better Ole" (Warners). Registered strong at money-office, falling off little over opening of "Don Juan." "Ole" in for four weeks, with Barrymore's "When a Man Loves" following. \$7,300.
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Sheehan Due East

Los Angeles, May 10.

Winfield R. Sheehan is now east, attending the convention of his organization.

At its conclusion he will go to Europe, sailing May 29.

He is to remain abroad until the end of July, returning here early in August to again head the production units of his company.

Sheehan remained over one day to attend the premiere of "Seventh Heaven," which was produced by Frank Borzage under his supervision.

LeBaron West

Los Angeles, May 10.

William LeBaron is here to take over his duties as vice-president and production associate of the F. B. O. studios.

It is understood he contemplates making several changes in the production personnel, with the possibility a new casting director will be named for the company.

At present LeBaron is laying out the schedule for three new western units, expected to go into production within the next two weeks.

Reisner Directing Keaton

Los Angeles, May 10.

Charles (Chuck) Reisner, who has directed all the Syd Chaplin pictures for Warner Brothers, is leaving next week on the expiration of his contract.

Reisner has been signed up by United Artists to direct one picture with Buster Keaton. He may be contracted for by U. A.

Syd Chaplin will probably also join the ranks of United Artists.

Wood Directing Miss Davies

Los Angeles, May 10.

Sam Wood, who recently severed connections with F. B. O. will direct Marion Davies in "The Fair Co-Ed," instead of Robert Z. Leonard as scheduled.

MINN. M. P. T. O. ASS'N MERGES WITH MGRS.

Takes in All Theatres of Twin
Cities—New Title—Al.
Steffes, President

Minneapolis, May 10.

At the convention of Motion Picture Theatre Owners of the Northwest in St. Paul, the Twin City Theatre Managers Association merged with the exhibitors into a single organization to be known as the Theatre Owners of the Northwest. It is believed the combo will present a stronger front in the protection of mutual theatrical interests than the single bodies did heretofore.

As the result of action taken by the managers, every theatre owner in the Twin Cities will turn over the proceeds from one show this week to the Red Cross flood relief fund.

The organization decided to take the lead in a fight to head off a proposed 10 percent gross receipt tax expected to be considered at an extra session of the South Dakota legislature. Success of the measure there, it is feared, would lead to its introduction into Minnesota and North Dakota.

A story to the effect that the Fox Theatres' corporation was to build a new theatre in Huron was blamed by the delegates for the calling of the extra session to consider the measure, which had been tabled at the regular session on the theatrical interests' plea that the business could not stand the tax. The Fox announcement, it was charged, caused the governor and leading legislators to believe they had overlooked a bet in their search to bolster up the state's finances.

Max Roth, representing Fox, denied on the convention floor that Fox plans to enter Huron or any other Northwest city as an exhibitor.

Al Steffes, of Minneapolis, was elected president of the new organization. Other officers are Otto Rath, St. Paul, vice-president; A. A. Kaplan, secretary, and Harry Dryer, treasurer. The two latter are both of Minneapolis.

LYMAN'S PERCENTAGE CONTRACT AT UPTOWN

Los Angeles, May 10.

Abe Lyman and his Brunswick Band, who just completed a 20-week engagement at the Uptown, breaking all records, returns Sept. 23 to this house to take up his new contract with West Coast Theatres. He is to play 52 weeks at the Uptown at a salary of \$3,000 a week and 50 per cent of the gross over \$12,000 weekly.

Lyman opens at the Dells, Chicago, May 19 for 16 weeks.

SOLD DE FOREST STOCK

Karl Henle Alleged to Have Held
Out \$1,500 on Co.

Karl Henle, 35, salesman, of 225 West 70th street, was arraigned in West Side Court before Magistrate Henry Goodman on the charge of grand larceny and held in ball of \$2,500 for the grand jury.

Henle seemed astounded when held. He was arrested at his home by Detectives Pat Hartly and Joe Fitzgerald of the West 47th street station. Henle stated, the detectives said, when they placed him under arrest that he was going to startle Broadway by revelations he intended to make.

The sleuths arrested Henle on the complaint of Henry S. Hart, said to be president of the De Forest Talking Pictures Corporation, 1560 Broadway. Hartly and Fitzgerald told reporters that Henle had been charged with collecting \$1,500 that he failed to turn over to the company. The transaction took place in 1925. Henle is alleged to have sold stock in the corporation to a servant girl. He is said to have sold one domestic 1,500 shares at \$1 a share.

Hays at Art Banquet

Los Angeles, May 10.

Will Hays is here to attend the quarterly meeting of the M. P. P. D. Association. He will speak at the banquet of the Motion Picture Academy of Science to be held at the Biltmore Hotel May 11.

Independent Make "Quickies" In 12 Days, for \$35,000—2 Directors

Los Angeles, May 10.

According to people who have worked in the so-called "quickies" or independent picture, the shooting schedule though limited to 12 days is far more convenient and easier for them than some of the 28-day schedules with the larger releasing companies.

One independent concern which turns out its product at around \$35,000 negative cost, has its method of production systematized in such a way that not a moment of time is lost to either the concern or the actor in getting through their work, with very little overtime being asked of the player.

The shooting schedule is so arranged that two directors are required to make the picture, one known as the inside director and the other as the outside director. The inside director shoots his scenes at the studio at an average of 18 or 19 a day, using the people arranged in the schedule. Those people in the picture not on this schedule are used in the outdoor scenes that day of which there may be 15 or 20 taken.

In this way a producer is able to do in one day what is sometimes done in four at the larger studios where only one director does all the work, inside and exterior.

In cases where some of the people are working in studio scenes at the studio, not directed by the first director and requiring different sets, the second director also handles these sequences.

In that way this particular studio is able to purchase names for a minimum period and get from them three times the service without over working them, at a smaller cost than the large studios do.

1927 Looks Banner Year for Exporting

Washington, May 10.

Though adverse legislation is being considered by many of this nation's best film customers, exports from the U. S. continue to fulfill the early indications of this year attaining a new high figure.

As reported January and February shipments exceeded those months last year. New records of the Department of Commerce disclose the first quarter of 1927 as approximately 6,000,000 feet over the first three months of 1926.

Positive have moved up from 49,963,678 feet in the first quarter of last year to 55,373,313 in the same quarter of 1927. Negative exports have increased from 1,473,755 to 2,625,347 feet.

The United Kingdom, with its quota bill demanding much attention increased its imports of U. S. films from 2,611,237 feet in the first quarter of 1926 to 3,952,094 feet this year; Australia has jumped imports from an approximate 5,000,000 last year to 7,140,000 feet this year, while Canada is the only British market to show a drop—5,835,000 feet to 3,332,000 feet.

OHIO THEATRE MERGER

Silvermans of Altoona Form Va-
riety Amusements, Inc.

Altoona, Pa., May 10.

Jacob and Isaac Silverman, owners of the Strand, this city, figure in a merger involving theatres and new buildings in Cleveland, Canton, Akron and Mansfield, O.

The Silverman-Ohio Theatres Co., controlled by the Altoonians, and the M. S. Fine and A. Kramer interests in Cleveland, united in forming the Variety Amusements, Inc.

Jacob Silverman is president of the new company, Isaac Silverman is secretary-treasurer and M. S. Fine is vice-president. The deal includes four down-state theatres, one Cleveland house now operating, one nearing completion, two to be built in that city and one theatre site.

One of the new theatres to be built will be shown as The Variety. It will have a capacity of 3,000.

LOEW TAKES O'REILLY'S 6

New Arrangement on Partnership
Basis—Park Lane Included

Charles O'Reilly, past president of the Theatre Owners Chamber of commerce disposed of his holdings to Marcus Loew, Inc., early this week. The houses are taken over on the usual partnership basis, which includes operation by Loew. O'Reilly turned over the new deluxe Park Lane on First avenue, three 600-seaters, a house being constructed in Englewood and another being built on the west side uptown.

GILDA GRAY'S SON ACTING

Milwaukee, May 10.

Gilda Gray's son, Martin Gorecki, is playing one of the lead roles in "Trapped By Radio," film being put on here by the Hearst paper.

Interiors are being shot on the Alhambra stage. Don C. Newland is directing.

10 FRENCH FILMS OF IMPORTANCE MADE IN 1926

Only One Shown Over
Here—8 Exhibited
in France

Washington, May 10.

France produced but 10 films that would come under the head of "important productions" during 1926, reports Vice Consul Harold L. Smith, Paris, in a review of the French picture industry for 1926, to the Department of Commerce.

But one of these, "Michael Strogoff," received distribution in the United States, adds Mr. Smith, while but eight, to the time of the report, had been shown in France. "Michael Strogoff," "The Chess Player," "Carmen," "Naked Woman," "Man With the Hispano-Suiza," "The Wandering Jew," and "Infatuation." The two yet unshown productions are "Napoleon," produced by Abel Gance, known as the "Griffith of France," and "The Adventures of Casanova."

It is estimated that 70 per cent of the running time of all French theatres was given over during 1926 to American pictures.

During the year much British capital was in evidence backing French productions. The most important of these combinations being the entry of Wardour Films, Ltd., an English company into the production field. In conjunction with production Natan, S. A., Rapid Films was created with \$250,000 as the budget to be spent on a series of film. The first production under this scheme is featuring an American woman star who has been working in the film for the past four or five months.

Many Franco-German films have been made both in Germany and in France, but to date the French makers of pictures have been unable to interest American capital in any of their pictures, it is stated. Smith makes no predictions for 1927.

Quota Amendments

London, May 10.

Amendments to the British Quota Bill (films) provide that British-made pictures only may be blind-booked and then but for pre-release.

Also that the ban on blind and block bookings comes into operation over an extended time instead of immediately.

Also that a committee be appointed to guard the quality of British-made pictures.

American distributors prefer not to discuss the Quota Bill. If passed they say, they will fulfill their obligations under it.

SOUTH'S SLOW RECOVERY

INDE EXHIBITS ABANDON IDEA FOR GREATER N. Y. BUYING POOL

Bronx Group of 40 Houses Unite, However, as One Result—Terms Offered Combination Unsatisfactory—Also Want More Assurances

At the last meeting of the independent exhibitors of Greater New York, held at Nathan Burkan's offices, the movement for a united front, forming for several weeks, was abandoned for the present.

An outcome of the numerous meetings has been the formation of a united group of Bronx exhibitors, including less than 40 houses. The original plan took in all the theatres in New York, Brooklyn, Jamaica, Queens, Long Island, Bronx and Staten Island, over 150 houses.

The Bronx theatre owners are to be served through a buying corporation made up of representative exhibitors, with the Suchman Brothers as the leaders. While no great hopes are held out for this organization, it is regarded as a tryout move which should show New York whether such a combination would be desirable.

The exhibitors of Greater New York turned down the buying combination because, according to the plans formed, each theatre owner was being asked to turn over his house to a group of managers and receive in return 50 per cent of the stock of his own theatre, not an interest in the combination of houses. It meant that each theatre owner was to be deprived of his house for operation for 10 years.

Alternative

Rather than agree to this plan, exhibitors figure they could sell to large chain operators and get the same 50 per cent stock share in their houses, while they would be assured a reasonable amount of security through management by a nationally known organization.

Three or four years ago was formed the A. B. C. (Associated Buyers' Corporation) on lines much alike to those proposed by the Burkan group.

Publix

Recent plans failed to show how the individual exhibitors would be protected through the formation of the buying corporation and met with almost unanimous disapproval, excepting from those who figured to act in an official capacity.

Another reason for the abandonment may have been the reported change in plan of Publix to build neighborhood houses in the five boroughs of Greater New York. When it was first stated that such had been Publix's intention, the outlying exhibitors started to get together. It is now rumored that Publix will have no new neighborhood houses and cling only in construction to its announced downtown Brooklyn theatre. Eight others had been contemplated by Publix in the boroughs, with sites selected.

Exhibits at Convention At Handicap Golf

At Columbus Monday, June 6, the day prior to the opening of the national convention of the Motion Picture Theatre Owners of America, June 7-9, an exhibitors handicap golf tournament will be held on the Elks' Club's course, just outside of the city.

J. Real McNeth of the James Circuit, Columbus, is chairman of the golfing committee.

Vera Veronina Chosen

Los Angeles, May 10.—Vera Veronina leaves here Thursday for New York to sail for London. She is being loaned by Paramount to British First National Pictures to play the lead opposite Harry Lauder in "The Hunting Tower."

Julian Petroleum Under Scrutiny—M. P. Way in It

Los Angeles, May 10.

Motion picture theatre owners, film executives and actors around here have around \$3,000,000 tied up in Julian Petroleum Stock which has been ordered taken off the Exchange pending an investigation by the State Corporation Commissioner. Adolph Ramish is one of the heaviest stockholders in the oil company, having invested in the neighborhood of \$1,000,000 for himself and a syndicate.

Jack Bennett, general manager of Julian Petroleum, who left for New York just before the order came from Commissioner Friedlander, is said to be one of the financial backers of Louis O. Macloon's theatrical enterprises on the coast. The other is Alvin Frank, a pawnbroker.

Chaplin on Witness Stand

A decision may have been reached late last night (Tuesday) in the Leo Loeb plagiarism suit against Charles Chaplin over "Shoulder Arms."

The comedian resumed the stand yesterday morning in Federal Court before Judge Bondy and the jury probably got the case in the late afternoon unless Chaplin's stay on the witness stand was prolonged.

Loeb, Bronx salesman, complains that he submitted an original film story, "The Rookie," to Chaplin and alleges that "Shoulder Arms" is an infringement of his work.

The decorum of the court was shattered Monday morning when Chaplin projected his "Shoulder Arms" film for the better edification of the judge and jury. This was done despite Loeb's objections, he fearing that "the defendant's artistry" might influence the jury. Loeb asks \$50,000 damages.

Raglands Get Moran Child

Los Angeles, May 10.

The superior court, by an order signed by Presiding Judge Walton J. Wood, awarded the custody of Priscilla Dean, eight-year-old screen actress, to Mr. and Mrs. John C. Ragland of Los Angeles. Ragland is business manager for Raymond Hatton. Bond for the custodians were fixed at \$5,000 pending the hearing of a petition next July.

The ruling ended the complicated controversy over the child, who was entrusted to the Raglands by her father, the late Leo F. Moran, picture actor, before his death.

A further complication was brought into the case before the trial, when Ferris Miller, manager of the Better Business Bureau of Los Angeles, received a wire from Louis Lefko, manager of the bureau at Muskogee, Okla., saying that the child had been kidnapped from her "lawful guardian, Ella Schaber of Tulsa." Mrs. Mary Moran Becker, sister of Moran, had previously laid claim to the child, petitioning for a writ of habeas corpus.

VERA REYNOLDS' DECREE

Los Angeles, May 10.

Vera Reynolds, with De Mille, has obtained her divorce from Earl T. Montgomery, director.

Miss Reynolds accused her husband of association with another girl.

3 MONTHS BEFORE FLOOD AREA SAME

\$1,000,000 Estimated Damage to Physical Theatrical Properties—Box Office Losses Around \$3,000,000—Only a Few Towns Wholly Submerged—Farmers Heaviest Losers

NEW ORLEANS NOT BAD

New Orleans, May 10.

With the general chaos which has pervaded the flooded Mississippi Valley now diminishing, it appears that the total damage to theatrical physical properties between Cairo, Ill., and New Orleans will not go above \$1,000,000.

Only a few towns were entirely submerged and in these places everybody was prepared for the worst.

Meanwhile, show business has been carrying on as best it could except in some of the small towns.

Sunny weather has smiled on the flooded valley and things are beginning to improve.

The total loss in business suffered by theatres during this catastrophe has been around \$5,000,000, but it is safe to consider that loss as relatively small in comparison to the losses suffered by farmers. It has been the farmer and his family who were swept away, together with their homes and most of their worldly possessions. The great tension created, however, has decreased theatrical business about 40 per cent.

3 Months to Recover

In those small towns where everything suffered, it is believed that many managers will be unable to operate before October. The overflow from the Mississippi will subside by June 1, according to general belief, but the waters will hardly drain from flooded lands before July 1, thus making it three months before some of the houses will entirely recover.

Inasmuch as these floods cause a general financial depression, it is going to take some time to restore confidence so that they will want to attend the theatre generally. That will further delay some of the small-town theatre owners from getting on their feet.

At New Orleans the river has dropped nearly a foot and business in the local houses is improving daily, now that the great fear of a civic disaster has left the public mind. In another two weeks, it is believed, patronage will be back to normalcy and though the summer months will naturally see a drop in receipts, it is anticipated here that with the rehabilitation in the fall and winter, the theatres will reap a harvest. But two small towns, Indianola and Leland, Miss., failed to operate during the past week.

Want Higher Levees

Following the flood and the potential dangers which it revealed, the entire Mississippi Valley is clamoring that the Federal Government lose no time in giving the inhabitants of the valley a levee at least 10 feet above former levels and the most practical spillways possible. The real tragedy of this flood lies in the fact that it should never have occurred. Most of the towns in the valley have remained small because the inhabitants have continually lived in fear of an overflow.

Yet even with the flood, railway transportation has been excellent considering conditions and but few theatres have missed performances because of flooded areas.

Fort Smith, Ark., May 10.

Flood conditions in Fort Smith, Northwestern Arkansas and Eastern Oklahoma resulted in damages

estimated at several millions of dollars and temporarily disrupted every line of commercial and industrial business.

A number of legitimate shows booked for Fort Smith were cancelled, vaudeville schedules were stopped and picture bookings for local motion picture houses were delayed.

For several days Fort Smith and a number of nearby cities were practically isolated. Railway traffic was disrupted and for many days only one railroad was available out of the city.

Thousands of acres of land were inundated and hundreds of houses in the lower sections of the city flooded.

Jackson, Miss., May 10.

Theatres in flooded towns are dark but a check on the present situation shows that other lines of business are almost as good as usual in the stricken territory. After a severe attack of the blues the show people are now optimistic. Rehabilitation plans are going forth rapidly and are expected to bring show business almost back to normal late in the summer or early next fall.

Picture houses are expected to reopen in two or three weeks. Tent shows will probably invade the flooded territory as soon as the transportation problem is settled. Many towns not actually flooded have no means of transportation except by boat.

Film service has been temporarily stopped. The legit season in this section was already closed and was therefore not affected by the flood.

Columbus, Miss., May 10.

Columbus, 150 miles east of the Mississippi, is not suffering from business depression on account of the flood, as this part of the state is not affected. Theatrical business here is as usual at this time of the year.

Montreal, May 10.

Nothing is being done here by motion picture houses in the way of benefit performances for the Mississippi Valley flood sufferers. B. M. Garfield, secretary of the Theatrical Managers' Association, says: "We have had no word on the matter and the United States associations have never asked us for help before."

\$3,000,000 From Theatres

It is estimated that over \$3,000,000 will be raised for the Mississippi flood sufferers through the theatrical benefit performances. About 2,500 towns may be counted on to stage special shows.

To date it is reported around \$300,000 has been raised, but no reports are yet available on hundreds of benefits held during the past two weeks. None of the big circuits have received word regarding the amounts collected in the various houses. These circuits represent 1,400 houses. In addition the M. P. T. O. of New Jersey account for 350 and the T. O. C. C. add 250, making 1,950 theatres of which around 80 per cent may be counted on to stage benefit performances. Public theatres, about 600, are staging or have staged flood fund shows almost without exception and from this source alone may be estimated another \$300,000 or \$400,000.

All Universal theatres, around 270, with the exception of those stopped through Sunday legislation rulings, are holding benefits and are expected to contribute around \$100,000 to \$150,000. Stanley, West Coast and First National may be figured for a similar amount.

Milwaukee's Pledge

Milwaukee has been pledged to raise \$50,000 for the fund by the M. P. T. O. of Wisconsin. It has been arranged to stage a benefit on May 18 from 11 a. m. to 11 p. m. The Board of School Commissioners has granted permission for the school children to dispose of 100,000 tickets at 50 cents.

Loew houses in various parts of the country are staging special performances, but the New York houses are to give benefits in conjunction with Fox and other vaudeville circuits around May 14 under the management of the Vaudeville Managers' Association. As far as can be ascertained

STENOGRAPHIC GIRLS FROM \$20 TO HUNDREDS

Shorthand to Continuity Writers—Paramount Gives Contracts

Louise Long and Ethel Doherty, who worked their way up from the bottom of the Paramount ladder in the stenographic department to continuity writers, have had their contracts extended for another six months.

These girls have been with the Par outfit for a number of years, starting at \$20 weekly salary each. Both are now getting weekly checks which run up well in three figures.

John Waters, assistant director to Raoul Walsh until a year and a half ago and then made a director, has also clicked with the same organization. As a rule, director's renewal options with the company run for six-month periods. However, Par thought so well of this young director that instead it has stretched the period to a year.

Against Paul Kelly

Los Angeles, May 10.

An all-woman jury is the aim of attorneys defending Paul Kelly, screen actor, for the barefist murder of Ray Raymond, stage actor, on April 17. The empanelling of the jury in Judge Burrell's courtroom indicated clearly that defense counsel was after 12 good dames and true, and not unromantic business men.

S. R. O. prevailed in the courtroom throughout the case, bringing out a big battery of sob sisters and brothers.

What is expected to be an important factor in the trial of Paul Kelly for the murder of Ray Raymond, is the discovery of two new witnesses, Mr. and Mrs. Perry Askrom, of 1929 Curson avenue, who visited the Raymond home after the fatal slugging bout.

Askrom, with Raymond in "Castles in the Air," and his wife, have signed affidavits concerning a statement issued by the actor before his death.

The statement follows that Raymond had related to the Askroms about the quarrels with Dorothy Mackaye because of Kelly's attentions to her, and in talking about the fight said, "I didn't have a chance, Kelly beat me out of me."

FRANKLIN FINALLY GOING

Harold Franklin is still in town with his latest intended date for starting for the coast this Friday (May 13).

Franklin has been "pushing off" weekly since March.

Donohue Recovering

James N. Donohue, newspaperman and some time ago with the editorial staff of the Kinograms News Reel, when he had a nervous breakdown, is recovering and will probably be back on the job within a short time. He was incapacitated last June by a recurrence of gas poisoning from the war while serving with the 27th Division on the other side.

Kennedy at Convention

Los Angeles, May 10.

Joseph P. Kennedy, president of F. B. O., arrived here today to preside at the western coast convention of the organization.

May 13 is the date set for the meeting.

Neither the Keith-Albee or Orpheum houses have made any move to help and are not apparently co-operating.

CECIL B. DE MILLE IS NOT A MYTH BUT MAN OF MANY INTERESTS

Los Angeles, May 10. Is Cecil B. De Mille man or myth, is question frequently asked of people who come from Hollywood.

Cecil B. De Mille is in the flesh. He also is not a god, knows what he wants and he gets what he wants. He is a forceful and determined constructionist. Came into the picture business in its infancy. Took it seriously. Did not make the dollar mark his goal. He knew that pictures properly made and presented were just as interesting as the most gripping and romantic drama of the spoken stage.

Far sighted and finding few of the same opinion when he expounded his theories, he found many would say "yes" to his ideas.

check they had decided to step along on their own and see what the flickering operas would do for them.

He turned out pictures so good and so fast that the Lasky company attracted the attention of Adolph Zukor and then came the combine which is now Paramount-Famous-Lasky.

During De Mille's career he has directed personally 49 pictures. He took as much pains and used as much energy in making those early ones, "The Squaw Man," "The Man From Home," "The Virginian," "Girl of the Golden West," "The Arab," "Marie Rosa," "The Call of the North," "The Golden Chance," "Dream Girl," "The Unafraid,"



CECIL B. DE MILLE

One of the Picture Industry's Most Famous Figures

Cecil De Mille as picture producer and director is noted as a creator. His latest and greatest work in film art is the magnificent "King of Kings," now at the Gaity Theatre, New York, indefinitely, at \$2 top. It's the same picture which will inaugurate the new Sid Grauman's Chinese Theatre at Hollywood, Calif., May 18 next, also at \$2, and on an indeterminate engagement.

These "yes" people did not fool De Mille. He knew that they did not agree with him.

De Mille was practically a young man, only 32, when in 1913 he decided to come into the new "racket" with Jesse L. Lasky. Within two months he was out here on the Coast and getting ready to make "The Squaw Man." That was his first picture and a box office natural. He kept on making them and each and every one right up to his present and biggest epic, "The King of Kings."

He is the son of Henry C. De Mille, who started to be an Episcopalian minister and through association with David Belasco found he was a playwright and became a partner of the latter in a number of plays, including "The Charity Ball" and "The Wife." Henry C. De Mille was also a professor at Columbia University and an instructor of dramatic art at the Sergeant School in New York. Mrs. H. C. De Mille headed the De Mille play agency for years.

De Mille has an older brother, William De Mille, who was a well-known playwright and is now an associate producer with his brother at Culver City.

Became an Actor

Cecil B. De Mille was educated at the Pennsylvania Military College, served in the Spanish-American War, then studied at the Sergeant School of Dramatic Arts under his father. After getting out of the school De Mille began his stage career as a stock and road actor. He played the lead in "The Prince Chap" and "Lord Cholmondeley." He also organized the Standard Opera Company, touring with it and producing "Martha."

Then came that day in the Hotel Astor restaurant in New York when Jesse L. Lasky told him of how they were making badly written two-reelers and producing them just as badly. De Mille saw the turn of the amusement tide quickly and before the boys had paid their

other in Hollywood and also a director in two of the biggest banks in Los Angeles. Still all of his time is not taken up with these duties. He is a big realty holder and operator. He has sponsored a number of Hollywood sub-divisions and owned at one time several hundred acres of land now located in the residential district of Hollywood and Beverly Hills. He still owns several of the most valuable business corners in Hollywood. He also was a principal stockholder in the Mercury Export Co., which has been "providing various governments with airplanes. He possesses a large share of stock in a valuable deposit of commercial salt. Besides he has oil properties and a cattle ranch. To show that he is a far sighted business man whether the venture be large or small, but just that it is sound he and Douglas Fairbanks own an interest in a flourishing sporting goods store in Pasadena.

On His Own

Several years ago after having been with Lasky and the Famous Players-Lasky organization, De Mille decided that he would embark on his own. He tied up with the P.D.C. distributing organization and bought the Thomas A. Ince studios in Culver City. There he started making more than his own personally directed pictures. He had a program to turn out for weekly consumption and always found time to get away from his own task to see that the tasks of his subordinates were properly carried out.

During all this time he was carrying an idea to produce the biggest picture of the age. It was to do with Biblical history and the thought was bigger than his "Ten Commandments." He did research work alone, called in his assistant, none of whom are "yes" people, as the world has been led to believe and in time had his plan of operations ready. He was the General and had a "General staff" executing his orders. The orders were evidently right as the product seemed to have been voted by the New York press as the biggest thing on the screen, with possibilities of a two-year run on Broadway, New York, at a \$2 gate.

Though he has turned out the biggest thing of the screen up to the present time, De Mille is not going to stop; he is going on and turn one and more of them out bigger than this one.

With all the work that he has heaped on his shoulders, with all of his responsibilities De Mille is not a "risky" guy. He has developed talent innumerable in the line of players, writers and directors. He has taken time to bring them to the front. He never overlooks a detail that may prove of value to him in the future. He is far-sighted and uncanny in his judgment and above all he is a regular fellow. He is a listener and a very good one.

Group Mgr. for U

Kansas City, May 10.

Kenton Franklin, for the past year exploitation manager for the Newman, has been appointed general manager of the six Universal houses, which are operated by the Sears Amusement Enterprises.

Chadick Managing Saenger

New Orleans, May 10.

Aubrey Chadick has been appointed resident manager of the new Saenger theatre here.

Chadick managed the local Strand for a number of years.

COLORFUL CAREER OF GRAUMAN; GREATEST PICTURE SHOWMAN

Los Angeles, May 10.

Sid Grauman the genius and world's greatest picture house showman, is the father of the \$1.50 straight atmospheric film theatre with a consistent policy along that line, is dedicating next week the dream of a life-time, his \$1,200,000 Chinese theatre, in the heart of Hollywood and just a stone throw or two away from his original deluxe picture palace, the Egyptian.

Grauman is a born showman. He is the son of D. J. Grauman, who was a tent man in the days when the mid-west was wild and woolly. Little Sid saw the light of day first in Indianapolis, around 40 years ago. The kid according to Mrs. D. J. Grauman, his mother and closest confidant as well as adviser, had something romantic and expressive about him from the instant he was born. There was that bit of artistry in his being which became so predominant in his future life accomplishments.

Sid was not a pampered kiddle by any means. His father after marriage having tired of the road moved from Indianapolis to Kansas City, when the youngster was in swaddlings. Grauman, Sr., went into the railroad business operating a general ticket office there. K. C. looked good to him and he bought several thousands of acres of land, which he also sold in wholesale lots. Before leaving the town after getting the call of show business again, saw the City Council vote to name a thoroughfare "Grauman avenue" in honor of him.

When D. J. started to take to the road he organized the Georgia Minstrels about 30 years ago. Sid who was a pal of his father's, heard all the talk about the new venture and insisted on going along. Though they travelled by wagon and the best way they could Sid was always ready to go when and where the troupe went. They appeared in halls and under canvas. Sid even at that time had little suggestions that would give atmosphere to the outfit. Father let him go ahead with them. He wanted to encourage the lad.

The youngster's ideas seemed right and practical and never were they suppressed. The minstrel show went out into Colorado to Cripple Creek where the gold rush was on. They used the stage coaches to get there. A cleanup. Then they followed the trail of the crowds. They heard that the government was going to open up some land in Oklahoma City. They got a covered wagon and journeyed there and again cleaned up.

To the Klondike

Then came the Klondike gold rush. To Dawson City and Nome went the Grauman's father and son. Show business was their line and they immediately went into the game. Sid did a little of show operating on his own in Nome while his father was doing likewise in Dawson City. Sid put on a show for the miners. They liked it and slipped him plenty of gold. Then in addition to operating his show, Sid sold San Francisco newspapers on the side and got from 75 cents to \$2 a copy. After things blackened up a bit in Alaska the Graumans sailed for their home town, San Francisco.

Close to 25 years ago they opened the first picture theatre in San Francisco. It was a store, large and roomy enough for 800 kitchen chairs, screen, scenery and piano. They called the place the Unique. There Sid showed his first trait of artistic conception by taking this crude establishment and giving it a novel and colorful touch so that it would appeal to those who attended.

100 Feet of Film

Out in the front of the house they had a big banner planted which read "One Hundred Feet of New Film Now Being Shown." They also put on some "vodvil" on the stage. They played around five or six acts which did five shows on week days and 12 on Sunday. All for a dime.

One of the acts which played the house in those days was the Musical Laskys, none other than Jesse Lasky and his sister. Lasky now is vice-president of Paramount. Nellie Revill is another one of the acts, and she played it whenever she felt like hopping into San Francisco, booked in advance or not.

D. J. Grauman was known as the proprietor and Sid was the manager. Manager Grauman was always doing something in the house that would attract attention. When the acts had the 12 shows to do, Sid worked out a plan that would keep them in the theatre. Restaurant close to the theatre provided either a steak or chicken dinner for 25 cents. Sid had this restaurant provide the meals.

A big sign hung in front of the house saying that the acts were the best as they were given only chicken and steak to eat. To show his patrons he was not fooling them along these lines Sid would stop the show when the food came in and raise the curtains to prove to his audience that the actors were eating what the signs in front said they were getting. The audience enjoyed seeing the actors eat and did not mind the 20-minute or so delay by them so doing.

This policy of the Grauman's theatre operation drew the attention of Marcus Loew, Sullivan & Considine and Alexander Pantages, all of whom decided that the picture "vodvil" racket was the way to get quick and plentiful money.

Sid Branched Out

As manager Sid saved around \$1,500, and decided to branch out as a showman on his own. He went to San Jose, California, and took hold of a house there which he called the Unique. He remained there for five years, sold out for \$25,000, coming back to San Francisco six months before the fire. Meantime his father had opened houses along the line of the Unique in Stockton, Sacramento, Oakland. Also another house in San Francisco.

After the big fire the Graumans found that their Unique was among the buildings that had disappeared. Sid at once set out to find a place to continue providing entertainment. He located an establishment on Filmore street and they opened Grauman's theatre there, within a few days after the fire started, and while the city was still suffering from flames. It was the first theatre opened after the fire.

They gave one show when politicians who wanted to be cut in had the authorities condemn the building as unsafe.

No Stopping the Boy

That did not stop Sid. He got hold of a piece of land, walled it with canvas and then put out a sign "Safest place in the city; nothing can fall here; show always going on." This was another cleanup for the Graumans.

Then Sid went to New York. He leased the theatre on East 125th street opposite the present Proctor's, which he called Grauman's Family theatre. There he put on the first vaudeville-picture show in New York city. He introduced for the first time there his prolog idea. He would take four or five of the acts and put them in a colorful presentation where they would do their specialties.

New York did not take kindly to Sid's idea. He was too far in town and losing around \$500 a week, despite that Freeman Bernstein and Barney Myers had booked in his first bill.

As a good sport he tried to organize a circuit with Hurtig & Seamon, who had their old Music Hall further west on the street, and Sullivan (Continued on page 53)



SID GRAUMAN'S NEW CHINESE THEATRE
(Hollywood)

SID GRAUMAN'S NEW UNIQUE CHINESE THEATRE---SID'S 2ND NOVELTY \$2 HOUSE

Opening May 18 in Hollywood for Cecil De Mille's "King of Kings" for Run—Seats 2,200 All on One Floor—Cost \$1,000,000—Entire Theatre Suggestive of Earliest Chinese History

Los Angeles, May 10.

Sid Grauman's Chinese theatre will be dedicated to the \$1.50, two-a-day motion picture amusement seekers Wednesday, May 18. On that evening Cecil DeMille's "King of Kings" will have its Hollywood premiere in this 2,200-one-floor-seat house, with the opening night topped at \$11 per person.

The Chinese theatre is the second movie theatre Grauman has built in Hollywood. His first, the Egyptian, is also of unique architecture and design.

All of the principal players of "King of Kings," with Cecil B. DeMille in the vanguard, are to be present at the initial performance. The studio has taken over half the seats, with the balance sold to the public. About 95 per cent of those attending will be actively engaged in the picture industry.

The architecture of the theatre is of the early Chinese dynasties, authentic in structural detail. It fronts on Hollywood boulevard at Orchid avenue, about four blocks west of Grauman's Egyptian. It is a most imposing structure, with all of the mystery of the Orient suggested by its towers of minarets of burnished copper. A solid facade of masonry, 40 feet high, surmounted by four ornate obelisks, presents the effect of a huge gate of entrance to a most imposing and attractive Oriental garden that opens to the view as a gigantic forecourt with 40-foot walls, planted with full-grown cocoa palms and rare tropical trees, after the custom of the Chinese in bringing forestry and woodland life into the heart of their cities.

Chinese vines and verdure droop from the summit of the towering walls and hang from bronze baskets. Beneath, on opposite sides of the forecourt, are two colossal fountain bowls, 10 feet high, fashioned to represent flowers. They catch the spray from bronze gargoyles high above and will be illuminated at night by gorgeous jeweled lamps. An ornate and dainty pagoda garden house forms the box office.

Suggestions

Front of the house reaches 90 feet above the forecourt. The bronze square pagoda roof, aged to the color of green jade, is underlaid by two immense octagonal piers of coral, with the tops covered with wrought iron masks. Underneath the roof and deep set between the piers is a mammoth stone dragon modeled in relief on a slab 30 feet square. Immediately in front of the dragon a bronze statue symbolizes the human genius of poetry and drama, while surrounding aura of golden flames suggest the ever-burning fires of dramatic fancy and creation.

Directly under the statue is the entrance to the main foyer through intricately wrought lacquered doors. This spacious vestibule is flanked on four corners by gigantic red lacquer columns, four feet in diameter, reaching 30 feet to the ceiling. The effect created by these pillars is magnified by the walls themselves. They encompass the foyer with a fairy world that includes gardens, cities and iridescent human figures and animals, all in artistic soft color tones.

The flanking vestibule of the foyer, or rather its extension on each side, presents an amazing reversal of the main vestibule. Here the ceilings are of the same red lacquer as the columns, panelled and decorated with silver flowers above plain walls of bright gold which transforms into old gold through the radiance shed by a ceiling chandelier.

Going Back Some

Seating 2,200 on one floor, the main auditorium gives the impression of entering a gigantic shrine of the Five Emperors of the Dynasty of Hsia when the world was

very young. The massive effect is created through two rows of colossal stone columns on each side of the auditorium, octagonal in shape and seven feet in diameter, reaching the ceiling. The columns with the side walls form corridors as side entrances to the seats. The centre of the ceiling, 60 feet in diameter, is entwined with immense silver dragons in relief bordered with a circle of gigantic gold medallions. Extending to the side walls are a myriad of panels, each presenting some fanciful scene of Chinese antiquity, with emperors, generals and domestic animals and birds incorporated in detail.

From the center is suspended a chandelier of bronze in the form of a large round lantern, with its only ornaments rows of incandescent bulbs giving the effect of huge crystal stands. The interior of this chandelier is a solid mass of light bulbs making possible a thousand different color combinations.

The decorative features of the entire theatre come to a focus in the proscenium arch, formed of beams with a sculptural composition occupying the middle point. The central figure brings to view a piece of sculpture in life size of the Chinese

ambassador of dramatic philosophy.

Behind the figure is a bronze medallion incarnating the six immortal philosophers of dramatic genius. The stage is flanked by two gold lanterns, 30 feet high, wrought to suggest the shimmering of sunlight upon waterfalls. The decorative scheme of the house is a color symphony based on the dominating color of Chinese art, red, interpreted in ruby, crimson, pale scarlet and coral lacquer, with complementary hues to provide contrasting values and accents, and bronze, gold stone and silver in their natural colors as principal embellishments.

Chinese Furnishings

The furnishings are the finest that China could send forth. Carpets and rugs in the foyers were woven in China after designs prepared to harmonize. The chairs are of a special design, upholstered in red with fancy flower designs on the seat backs. The asbestos curtain of the stage stimulates the twin doors of an immense lacquered cabinet, painted to recall a fantastic mimic world of gilded and romantic Chinese fancy against a peacock blue background. Stage is 150 feet wide, 71 feet high and 46 feet deep. Its flooring is built in sections, making it possible to drop a portion or the entire stage to a 20-foot pit beneath, for disappearing or appearing sets of any magnitude.

All the power and lighting used on the stage are developed by the theatre's own plant, with an auxiliary dynamo system making the theatre independent of outside electricity.

Total cost is around an even \$1,-

Atmospheric Theatre

The first "atmospheric" theatre in Greater New York is nearing completion on New Utrecht avenue, Brooklyn. It is a Universal house.

The walls are like open air views of backyards, alleys, chimneys, etc. Ceiling is an impression of blue skies with stars and clouds.

The first "baby atmospheric" theatre ever to be constructed is being built by Universal at Grand Island, Neb. It seats 1,500.

Pre-Production "Stills" of "Must" Scenes Law Idea

Los Angeles, May 10.

Harold Dean Carsey, doing special photography of picture stars, has sold several of the larger picture producing companies the idea of taking pre-production "stills," these pictures are taken before a picture goes into production.

Carsey directs important scenes at his studio with the leading players of the film in them and has a working script of the picture for this purpose. This method enables the publicity department of the studios to send out their stills long in advance of the completion of the picture.

The scenes which Carsey directs are the so-called "must" scene. These are scenes that are certain to be left in the picture at the final cutting.

000,000. A single flash at it in and outside convinces a person that Sid Grauman has built the finest two-a-day motion picture house in the world. It will be a long, long time before another house of this unique design and structural novelty is built. If this is done Sid Grauman will undoubtedly be the one to do it.

BRONX BOOKING POOL BY THREE CIRCUITS

Standing Off Inroads Into Neighborhood—Jack Steinman, Head Booker

Animated surface indications are that a big deal will be consummated soon in independent film circles whereby a merchandized booking combination will include the Joelson, Suchman and Steinman circuits.

The reported getting-together of these three is taken by the local exhibitors as a proposed fight against the inroads being made on the neighborhoods by the Loew and Consolidated circuits.

According to the new deal Jack Steinman, head of the Steinman houses, will be the general booker with headquarters at the Congress, 149th street and So. boulevard (Bronx).

Joelson circuit has five houses, Parkway, Melrose, Crescent, Ritz and Belmont, all in the Bronx.

Suchman chain of four theatres includes the Blenheim, Webster, Bennesson and Golden Rule.

Steinman operates two houses with a new one building. He runs the Congress and Daly in the Bronx and his new house will be at 173d street and Webster avenue.

This would place 12 houses under one booking regime. Its combined booking strength may bring a longer period of contracted pictures, Steinman, representing the new combo, buying them in blocks.

Czechoslovakia and U. S. Agree on Copyrights

Washington, May 10.

Czechoslovakia and the U. S. have exchanged mutual declarations of reciprocity in copyright relations same to be effective as of March 1, last, the date upon which the new Czechoslovak copyright law went into effect.

It enumerates the works which are to be protected, including books, plays, motion picture films, musical works, etc. It also reserves for the author, or copyright holder, all rights in connection with broadcasting.

Other highlights of the law include no registration or deposit, no requirement of publication, with the life of the author and 50 years after his death period of protection.

Infringement is not only a civil wrong but also a criminal offense.

Any pirated prints of motion pictures in circulation prior to Mar. 1, and which were considered lawful at that time, may continue to be sold and exhibited, states Bernard A. Kosicki, copyright expert of the Dept. of Commerce.

Paramount's Auditions

Morris Silvers, B. & K. booker, starts his auditions this (Wednesday) morning at the Paramount theatre, New York, preparatory to A. J. Balaban's advent from Chicago the early part of next week. Balaban was to have come in today, but had to postpone it. Silvers will look over the talent and hold a review when Balaban gets in.

Spiros Skouras, the St. Louis exhibitor, is also in Silvers' company, for the same purpose.

U's Fall Broadway Films

Universal's "Cat and Canary" will be the opening picture at the Colony in September when the U regime commences with Dr. Hugo Riesenfeld as managing director. U's "Uncle Tom's Cabin" opens for a \$2 run at the Central, Aug. 1, also Riesenfeld-presented and scored.

Riesenfeld's U contract does not bar him from musically treating other productions.

Mrs. Reid's Film-Act

In conjunction with her newest picture, "The Satin Woman," Mrs. Wallace Reid will appear in a new act now being written. The act will not have any connection with the film but both will go together.

Studio Near R. R.

Los Angeles, May 10

First picture studio to be built on a transcontinental railroad line will be erected by the Victor Adamson Productions, Inc., at Monrovia.

It is opposite the new Santa Fe station.



SID GRAUMAN AND HIS NEW CHINESE THEATRE

AMUSEMENT STOCKS CLIMB OUT OF LOW GROUND; SALES NORMAL

Paramount, Close to 111, Leads Mild Recovery—Improvement Covers Nearly Whole Group—Even Roxy Issues Out of Slump—Fox Holds Near 60

An improvement in the amusement stocks came into sight late last week, accompanied by larger turnover in the principal issues. Gained ground was being held around noon yesterday, led by Paramount-Famous at its best in a long time of 110½, compared to a high for the year above 114 and a low of 105½. Next in line for activity and betterment was Fox, firm at and close to 60 from its recent bottom of 54½.

Roxy Looks Up

Roxy units shared in the upturn in Fox, with a net advance in bid quotation in over-the-counter dealings of about 3 for both the preferred and the combined unit. This breaks the uninterrupted decline of the Roxy shares since their introduction in trading.

Several factors were seen in the turn of the tide. One was the general clarifying of the future outlook with a fairly definite swing to bullish views among Times Square speculators. Another influence was the larger participation of public in the market.

Paramount having done about the best of the group, explanation was looked for in that direction. In this connection a story was afloat that one of the insiders in company affairs had been for several months quietly renewing a long line that had been pretty generally reduced around 120, and the operation had been about completed.

Whether the individual named in the gossip was correct or not, the story seemed to square with the facts of movements in Paramount over the last three or four months. When the retreat from around 120 began it was a matter of comment in brokerage offices that plenty of stock was coming out in the range 116-118. Thereafter the decline had all the evidences of a deliberate operation, and the situation has continued right along. Little spurts of

buying seemed to meet counter-selling.

The situation has been that, although everybody expressed bullish opinion on Paramount below 110, the ticker continued to express pessimism or, at best, indifference. Last week Paramount, Loew and Fox led in turnover, strangely enough reflecting almost equal volume between 25,000 and 30,000 shares.

Orpheum and Pathe

The accomplishment of the new deal involving Pathe and Orpheum had the reverse of the expected effect in those two issues. While Orpheum got up to 35 in preparation for the ballyhooed announcement and Pathe touched 50 before the news came out, both stocks have declined almost progressively since the publication of the terms. Pathe seems to have established itself around 44, while Orpheum came out Monday at a new low on the movement of 31½. These two stocks took no part in the improvement of last week and the two days of this week, almost the only one in the group that did nothing.

Shubert had a moderate upturn to 60 in relatively brisk dealings, one day the turnover reaching more than 1,500 shares. This looks like a clique operation. At this season of the year speculative play in the legit theatre stock ought normally to go into a lull, with a dull summer ahead and a theatre building and renting situation existing that calls for a good deal of study by investors.

Warner Bros. did nothing either way, although the stock was the subject of several hot tips based on rumors of an elaborate merchandising campaign impending.

The two leading out-of-town stocks—Stanley Co. in Philadelphia and Balaban & Katz in Chicago—acted favorably. Stanley stood at 70½ Monday in normal dealings and Balaban & Katz had gotten back to 61.

Summary for week ending May 7:

STOCK EXCHANGE

High	Low	Sales	Issue and rate	High	Low	Last	Chge.
147½	129½	6,000	Eastman Kodak (S).....	140½	141½	146	+4
103½	97	200	First Nat'l, 1st pref. (9.44).....	103½	103½	103½	+½
74½	54½	37,850	Fox Film, Cl. A. (4).....	60	55½	59½	+2½
67½	46½	37,400	Loew (2).....	58½	55½	56½	+1
28½	24½	300	M-G-M 1st pref. (1.80).....	25½	25½	25½	-½
10½	9½	2,100	Met. Pict. (Corp. 1).....	114	109½	109½	-½
37	30½	3,600	Orpheum (2).....	32½	31½	31½	-½
114½	105½	37,900	Param-Fam. (8).....	111½	107½	109½	+1½
124½	116½	500	Do pref. (8).....	118½	116½	118½	+1½
50	37	5,700	Pathe Exch., Cl. A (3).....	43½	43½	44½	+½
66	56½	700	Shubert (3).....	58½	56½	58½	+½
101½	98	100	Univ. Pict. pref. (8).....	102	102	102	-1½
47½	23½	16,200	Warner Bros.	36½	33½	34	+½

CURB

High	Low	Sales	Issue and rate	High	Low	Last	Chge.
46½	41½	6,000	Amer. Sent (4).....	46½	44½	46½	+1½
8½	4½	200	Film Insp.	5½	5½	5½	+½
120½	115½	4,200	Fox Theat., Cl. A.....	18½	18½	19½	+½
99	95½	200	Unit. Art. Theat. (C).....	99	99	99	...
45½	29½	900	Univ. Pict.	35	33½	33½	-3½
33½	15½	10,600	Warner Bros.	24½	22	23½	+1

BONDS

High	Low	Sales	Issue and rate	High	Low	Last	Chge.
96½	98	\$9,000	Keith's 6's (Stock Exchange).....	96½	96	96½	+½
105½	101	197,000	Loew's 6's (Stock Exchange).....	104½	102½	103	+½
111½	98	8,000	Warner Bros. (Curb).....	102½	102½	102½	+½

*Loew bonds, ex-warrants, sold \$12,000 at 96 to 96½, off ½.

ISSUES IN OTHER MARKETS

Quoted at Monday Close

Over the Counter

New York

(Quoted in Bid and Asked)

Bid	Asked	Sales	Issue and rate	Bid	Asked	Sales	Issue and rate
16½	18½	...	Auto Movie Pict. ....	...	...	...	+½
29	31	...	Roxy, Cl. A. (See note) (3.50).....	...	...	...	+3
31	35	...	Unit do. ....	...	...	...	+3
9½	10½	...	Unit do. ....	...	...	...	+1½
2	4	...	Technical ....	...	...	...	...
83	100	...	Un. Ch. Th. (2).....	...	...	...	-1
...	...	...	Loew's Theatre, Boston.....	6½	6½	6½	...
...	...	...	710 Stanley Co. of America.....	70½	70	70½	+2
...	...	...	75 Balaban & Katz.....	61	61	61	-½
...	...	...	Loew's O., Pt. ....	...	...	100½	...
...	...	...	Skouras .....	...	...	40	...

Class A Roxy represents the pref. stock alone. The first unit is the preferred, carrying its gift of one-third share of common, and second unit quoted is the common per share.

*Stanley is selling ex its 20 per cent stock dividend. Price of 70 represents net unchanged from quotation of 84, carrying the rights. Rights had been selling around 12. Stanley was high in January, above 90.

Note—Balaban & Katz preferred sold 50 shares at 105, coming out for the first time in months.

BULGARIA'S 116 HOUSES

Washington, May 10.

Foreign films have jumped the picture houses in Bulgaria from 48 in number in 1925 to 116 in 1926, according to the Department of Commerce.

It is estimated in Bulgaria that 50 percent of these foreign films were made in the U. S., while Germany, France and Italy, in the order named, supplied the remainder.

CATHOLIC GUILD ELECTIONS

Los Angeles, May 10.

John W. Considine, Jr., general manager of United Artists studio, has been elected president of the Catholic Motion Picture Guild.

Other officers elected were Johnny Hines, Tom Gallery, Colleen Moore, James Ryan and Charlie McHugh, vice-presidents; May McAvoy, treasurer, and Dolores Del Rio, Malcolm McGregor and Ina Mae Merrill, corresponding secretaries.

Up and Down Town N. Y. Circuits Negotiating

Negotiations are being carried on between the M & S Circuit and the Steiner-Blinderman Company for the purchase of five houses owned by the latter on the East Side. Steiner-Blinderman have constructed the houses within the past year and in doing so created themselves a competitive buying power for pictures.

The deal reported under way is, in effect, that if the Steiner-Blinderman company will relinquish its hold in the East Side, giving M & S a large saving yearly in rentals, the M & S circuit will turn over the five houses in Harlem which, through film buying competition, have cost the S-B theatres a big increase in rentals for pictures in that section.

The S-B company is a newcomer on the East Side, infringing on the ancient territory of M & S. Similarly, M & S is a new arrival in Harlem.

If the deal goes through it is intended to move Vitaphone from the Commodore, M & S house on 2d avenue, to the Apollo, S-B house on Clinton street, which would be turned over to M & S in the switch. Should the deal fall through, Vitaphone will be moved into the Clinton, a less desirable theatre, which is to be remodeled for an autumn opening.

The only drawback to the deal, from report, is the presence of Blinderman in the Steiner organization. Blinderman was previously one of the owners in M & S.

The Commodore goes into a split week policy, starting this week. It will be operated by Loew's for M & S, starting in September. Vaude and picture policy is on the schedule.

CONN.'S 4% TAX

Hartford, Conn., May 10.

A bill reported favorably by the Connecticut legislative finance committee provides for a four per cent tax on gross receipts of any person, partnership, association or corporation engaged in conducting a theatre, opera or other place of amusement. Repeal of the present film tax of 10 a reel was also favored by the committee.

State revenue will be increased more than \$400,000 by the new tax, it is estimated. Admissions which now pay a tax to the Federal government are exempt so long as the Federal tax is imposed, but not after that.

Montreal's 'Sunday' Status

Montreal, May 10.

One-third of the gross business of the week is done on Sunday, said Manager Rotsky of the Palace, in evidence before the Royal Enquiry into the Laurier Palace fire disaster of last January, which sat practically every day last week. Rotsky added that "Sunday closing would ruin business entirely." Ernest A. Cousins, president of the United Amusement Corp., operating 12 first-run and neighborhood houses in this city, endorsed this view "We pay our expenses in six days of the week," he said, "and by our Sunday proceeds manage to pay dividends." The case against Toronto was not on all four with this city. Five Torontonians were theatregoers to every Montrealer and so Toronto theatres were able to close Sunday without going out of business.

Manager Dahn of the Capitol told the commission that 29.09 of his admissions were on Sundays, although evening prices prevailed all day. To close on Sunday would mean putting back the industry in this city 20 years and would mean curtailments all along the line.

Olympic, Buffalo, Closed; Couldn't Renew Lease

Buffalo, May 10.

Olympic, one of the oldest theatres in Buffalo, burlesque house, and devoted to pictures for 10 years, has closed permanently. For several years it has been operated by Universal and recently figured in the Universal-Schline deal. Marine Trust Company, which owns the site, refused to renew the lease and is reported contemplating an office building on the location on Lafayette square.

Pincus' Shorts

Short Films Syndicate, Inc., has been organized by the Pincus brothers, to do a series of 21 single reel comedy shorts.

INSIDE STUFF ON PICTURES

A very big subject in picture producing is receiving apparently very little attention. That is the frequent claim of plagiarism. It's not only becoming extremely bothersome and annoying but expensive to the producers. To avoid much of the present annoyance and "settlements," it does seem as though the entire matter should be placed with Will Hays. A single organization fighting all of the claims. No doubt the majority are spurious and mostly encouraged by no less than shyster lawyers, to be classed about the same as ambulance chasers.

Producers may only know of their own instances but they are growing too general to be entirely overlooked by the industry as a whole and as represented by Hays. It mostly comes from the submission of scripts by outsiders or claims to that effect. It's hardly likely the scripts were ever looked at, much less read, but the claim is made. A settlement may be arrived at for \$1,000, more or less, with the producer believing it's worth that to stop the bother.

On top comes the claimant for the title of a picture, not as frequently nor as much annoyance, but still there.

Producers could well claim that this extortion on the charge of plagiarism is driving them to original stories, although that is far from true, though producers accepting originals probably are pleased to know that with them at least there is a minimum of danger from such claims.

Shyster lawyers race after easy money and a settlement to them is easy money, especially when received through a threat of a suit only. If those claims were placed with an organization and publicity gotten on the strength of it, with the fact publicly and universally made known that the Hays organization would fight every such claim, up to the U. S. Supreme Court if necessary, there's a very large chance that at the very least it would greatly reduce the number of claimants if not discouraging them altogether. For as these cases are mostly of the contingent fee kind with the worthless lawyers, none of the latter would start something he knew he would have to go to the highest court with before his client could secure payment of a judgment, if given, for the contingent lawyer meantime would have to pay the costs himself going upwards.

A similar plan for self-protection and conservation of blood pressure might be utilized by the dramatists through their Dramatists' Guild. Picture producers are cold business men in these things, but playwrights are high tensioned idealists and take a plagiarism accusation much to heart. Charges of plagiarism are growing too prevalent. If better means may be found to curb them, they could be tried but something should be done.

Both the picture industry and the Dramatists Guild should consult M. L. Malevinsky of O'Brien, Malevinsky & Driscoll. Mr. Malevinsky is conceded to be a highly specialized legal authority on plagiarism and probably the only one of that classification in the world.

Are pictures, the weekly program releases, a matter of excellence or gross through circulation? Or, for another question, can a good picture costing \$300,000 secure a larger gross if forced to seek circulation than an ordinary picture costing not over \$150,000 but circulated by a distributor certain of its average gross on any product?

From this might be lined out an opinion why Publix is annexing so many theatres, through a buy, partnership (preferred) or a percentage purchase. The Publix plan, dissected in business trade ways, seems destined as a huge buying market for Famous' pictures, supported and protected by first runs.

Before the proposed Pathe-P. D. C. K-A film merger the Will Rogers series of one reeled pictures were turned down by the film pickers of the K-A circuit, the belief for this turn down said to have been the price. Now the Rogers series is going through the entire K-A chain. Pathe handles the Rogers bookings.

An aftermath of the deal whereby Herb Lubin unloaded his controlling stock in the Roxy to William Fox is the selling by Lubin of his \$275,000 Larchmont home and his departure for California for a six months' rest. Lubin has temporarily cut loose from all business ties, including a severance of the partnership with Arthur H. Sawyer, which started 11 years ago.

Sawyer, who will receive more than \$500,000 for his bit in the Fox transaction, has retired from the film business and is living in Brookline, Mass.

An up-New York state exhibitor controlling the town used an idea of his own as propaganda to procure a Sunday opening and eventually got away with it. Each application to the Common Council for a referendum for Sunday movies was rejected. The first time the exhibitor caused to be thrown upon the screens of his theatres the names of the aldermen who voted against the measure. It brought many protests to the aldermen from their constituents.

Meanwhile with agitation and the subject more acute, again upon the rejection the theatres mentioned the names of the adverse city fathers. Protests became so vehement to the dissenters that the exhibitor had no further trouble in having his application approved, and the people voted for an open Sunday.

The Capitol, New York, has installed a loud speaker in its lobby to amuse the waiting throngs when they wait. The hookup is such that the program going on inside can be transmitted or the radio performance in the theatre's broadcasting room.

In a pinch the horn can pick up outside aerial entertainment, but this will be tabooed unless absolutely necessary to pacify the standees.

A studio where a habit of retaking pictures on the West Coast exists had a picture made by a director who is known to make the outdoor and men's type of story. He finished his picture and it was previewed by an associate producer-director. The latter suggested changes be made and wanted the opportunity to make them. The changes were different from the red-blooded man stuff and the new director worked on the story for four days.

Rushes of his scenes were shown to other studio executives who immediately stated that the scenes would take the punch and kick out of the story, with the result that the second director was taken off. Then it was decided to allow the original director to remake the picture with the ideas proposed by the second director done in his own way instead of the style suggested by the other man.

It is understood that Paramount got Wallace Beery to agree to the re-teaming with Raymond Hatton on a basis whereby the former will receive a bonus on each picture in which he appears with the latter. The bonus it is said will run around \$25,000 a picture, with a minimum of three pictures to be done with Hatton during the first year.

The average Vitaphone record cannot be played more than 10 times and then must be discarded. In booking a Vitaphone subject five or six extra records are part of the shipment to insure perfect reproduction and allow for the usual breakage, almost nil because of the disk thickness. A Vitaphone record operates opposite to the average phonograph disk, the needle moving out from the centre in centrifugal fashion.

By way of following up a plan whereby recognition of results and promotion from the ranks will add impetus to the services of the salesmen handling Universal film from the U. S. New York exchange, Lou Metzger

(Continued on page 22)

PHOTOPHONE BY PATHE MAY BE K.-A.-ORPHEUM'S W. E. 'TALKER'

Engineers Reported Examining Keith-Albee House for Installation Information—Paramount Also Considering Talking Picture

Two engineers have recently engaged in examining a number of Keith-Albee houses for the purpose of determining the possibilities of offering through Photophone installation. K-A are giving consideration to proposals made by the General Electric Company that "film vaudeville" be instituted in those Keith houses which have been flopping throughout the season.

In the event of such an arrangement it is understood that through the Keith affiliation with Pathe the latter organization would produce pictures to go with Photophone. At present General Electric has no picture hookup, but is angling for a number of producers. Its best prospect, from accounts, is Paramount.

From reports in the Paramount organization it is understood that some kind of talking film is a necessity in order to offset the numerous opposition draws of this kind making their appearance on the market.

Owing to the wallop handed many of the Keith-Albee houses during the past two years it is not at all improbable that Photophone or some similar attraction will be sought to displace vaudeville in numerous spots. The Keith office would bank on Photophone to act in the nature of a business getter, following the Vitaphone accomplishment with many "dead" houses.

With a number of Orpheum houses going into the presentation policy next season and several of the B. S. Moss houses doing likewise, it is thought that Photophone will be installed in these theatres as an added draw at the beginning.

The installation of Photophone in other Keith-Albee houses would be, in effect, a change of policy to pictures and presentations.

Gary Cooper Elevated; Beyond "Westerns"

Los Angeles, May 10. Gary Cooper, made a Western star by Paramount, is set exclusively for dramatic productions. In his place for Westerns will be Jack Luden, who was farmed out for the past six months to F. B. O. Luden is to be elevated to stardom in the Western division. Cooper's last Western product will be "The Last Outlaw," which John Waters is directing.

Then he will play the male lead in "Beau Sabreur," a Paramount special directed by William Wellman.

Luden has been added to "Outlaw" so that he can get his bearings in this line of work before placed in a position where he will have to carry the picture.

Also in this cast are Betty Jewel, Herbert Prior, Bill Butts and Edward Burns.

Cameraman Finds Bride

Davenport, Iowa, May 10. Burr D. Nickel, cameraman-explorer, whose film, "Wonders of the Wild," is booked in this territory, with the author giving an "introductory" talk of his escape from the wild men of Borneo, discovered his bride out here.

Burr and Marie Haagen, 20, home-town office girl, met through a mutual acquaintance one day and the next, at lunch, decided to get married. The event will happen late this month.

Nickel is 33, his bride says, and they will spend their honeymoon in the wilds of Minnesota, where he will make nature pictures.

KID TWINS FOR "OUR GANG"

Los Angeles, May 10. Richard and Robert Smith, two kid twins, have been signed by Hal Roach for "Our Gang" kid comedies.

Golf Tournament Today At Great Neck, L. I., today (Wednesday) is being held the Spring Golf Tournament. Entry fee is \$10, including everything.

OSWALD-WATSON IN DITCHED CAR; UNHURT

Picture Men Saved Woman on Road—Then Took Plane to Omaha

Kansas City, May 10. C. L. Oswald, special representative for Publix, and W. C. Watson, manager of the new Missouri, St. Joseph, Mo., had a miraculous escape from death or severe injury when their motor car was wrecked near St. Joseph Friday afternoon.

They left here about two in a high powered car to drive to St. Joseph, where they were to take a plane for Omaha. The car was hitting it up when a woman stepped into their path. To avoid striking her Watson turned the car into the ditch. The auto was wrecked, but both men escaped without injury, crawled out, were picked up by a passing motorist, who took them to Rosecrans's Flying field, where they took the air and were in Omaha early in the evening.

It was imperative that they reach the Nebraska city for a business meeting.

It was the second auto wreck for Oswald within the week. He had been in a bad smash in New York a few days before, when the taxi in which he was riding was demolished by a street car near the Grand Central station.

De Forest's New Capital; Cutting Installation Cost

Cost of installation by De Forest's Phonofilm is leaving its impression on the selling forces. It is understood De Forest's installation price may be cut.

In order to be enabled to do this a larger quantity production will be necessary. Powell Crosley, of Cincinnati, recently elected to the board of directors of De Forest's corporation, arrived Monday to discuss the investment of an additional \$200,000 or \$300,000 in cash for this purpose.

At the last meeting, held about 10 days ago, three members of the board of directors of De Forest were replaced. It is said the move was made for the purpose of obtaining fresh capital with which to do battle to rapidly growing competition in the talking picture field.

Powell Crosley owns the largest radio store in the Middle West and has a large interest in the De Forest Radio Corporation in New Jersey.

REFUSED DAMAGES

Los Angeles, May 10. Harold (Red) Sly, picture actor at Universal City, was refused compensation for the loss of his right index finger nipped off by a lion cub May 7, 1926.

The State Industrial Accident Commission held that as Sly was not acting in performance of a duty when attempting to pet lion cubs through the bars of a cage he could not claim compensation under the State compensation act.

Semon Prepares for Shorts

Larry Semon is lining up his own company to shoot a brand-new series of two-reelers for Educational. With Semon back in the "shorts," another player also resumes a stellar place in the same field after having appeared in features. Dorothy Devore.

Vitaphone in Uniontown

Uniontown, Pa., May 10. Vitaphone will be introduced to theatregoers of Fayette County at the State theatre here on May 23. The opening picture will be John Barrymore's "Don Juan."

WIFE'S OWN INCOME NOT TAXABLE TO HUBBY

I. R. Decision on Joint Theatre Ownership in Mich.—Establishes Precedent

Washington, May 10.

An existing partnership between a man and a woman is not nullified by their marriage, the income of the wife continuing in her own right with income tax payments to be made separately.

In handing down this opinion, attorneys here state, the Board of Tax Appeals has created a seeming precedent.

The case upon which the opinion was rendered involved close to \$13,000, which the Commissioner of Internal Revenue claimed K. F. Sunlin, Flint, Mich., should be assessed. He had made a return for his own earnings from the partnership and his wife in accordance.

Proceedings hinged upon the partnership of Sunlin and the then Hazel Peters, in the operation of a picture house in Flint. Miss Peters, a professional musician, was employed by Sunlin. Later she invested \$25,000 in a theatre on a 50-50 basis with her employer, he putting his experience against her capital.

Jointly managed the venture proved successful. Later the husband, 30 years older than his wife, was stricken with a serious illness throwing the responsibility of the theatre on the wife.

The board, though touching this phase, cited the Michigan Married Woman's Act, which aims to set up the wife's rights away from the generally accepted common law status, but added that "no decision is cited and none has been found which, when properly interpreted and applied to the question here presented, would warrant the holding that either the wife's interest in the business in which she and her husband were engaged or her income from her property and services become that of the husband."

Continuing the opinion states: "If the wife devotes her property and services to the production of separate income, such income is her separate property, and if she elects to make a separate return thereof for income tax purposes, the commissioner would not be authorized to tax such income to the husband. We think the income of the wife is none the less her income merely because she joined her property and services with those of her husband in producing it."

"In these circumstances the petitioner and his wife were each the owner of one-half of the income arising from the operation of the Savoy Theatre during the period April 9, 1919 (date of marriage) and Dec. 31, 1923 (end of taxable years involved). The commissioner therefore erred in including in petition profits belonging to the wife."

Filming Lourdes Shrine

Pittsburgh, May 10.

Rev. James R. Cox, rector of Old St. Patrick's church, will conduct the only American pilgrimage to the famous shrine of Our Lady of Lourdes at Lourdes, France, this summer. He has arranged for the production of a seven-reel picture of most of the historic and dramatic incidents in the life of the founder of the shrine.

The entire cast will be made up of Pittsburghers, who will accompany Father Cox to Lourdes. It will mark the first time since the inception of the shrine in 1858 that permission for the filming of the site of the Lourdes grotto has been granted. A scenario for the film has been written by Mrs. Mary A. Gallagher, of 741 Fordham avenue, Pittsburgh.

First showing of the film is scheduled for December.

N. Y. to L. A.

Max-Marcin, Herman Manczewicz, Joseph Schnitzer, Lea Marcus, E. P. Durr.

L. A. to N. Y.

Mrs. Bert Levy, Luther Reed.

U THEATRES INDEPENDENT OF U PICTURES, SAYS MICHALOVE

Understanding Reached Through Universal's Theatre's Newly Appointed Gen. Mgr.—U Pictures Will Have Preference Only

Liberal Minded Pastor As Chi's Morals Comm'r.

Chicago, May 10.

Appointment of Dr. Johnston Myers, former pastor of Immanuel Baptist church here and avowed friend of show folks, to serve as morals commissioner of the city received approval of those mentioned when Mayor Thompson made public the announcement.

If Dr. Myers accepts the job it is considered certain there will be no blue laws in Chicago for the next four years. The pastor has gone on record with the statement that, "if a man has his money invested in an enterprise, even if the enterprise is questionable, he should be given a chance."

The doctor was a friend of the late George Silver, former proprietor of the Friars Inn, and says he is proud to pal around with Al Tarnsey and Ike Bloom, eminent figures in Chi's night club racket. "Their hearts are as big as grandma's warming pan," he says.

He declared himself opposed to padlocks, although officially dry. "If the liquor interests or the brewers can show me a better system than prohibition I'll support it," he said.

On censorship the preacher likewise has definite views and they coincide with those of liberal-minded managers. He believes the smutty play and dirty picture should be eliminated, but he is sure theatre men who deserve a place in the profession think the same way and are always open to conviction in a controversy.

Dance and Pictures At Loew's Open Air

A combination dance and picture exhibition is the feature at Loew's Kameo in the Bedford section of Brooklyn, N. Y., on Parkway and Nostrand avenue. The open air movies on the Kameo roof cannot be projected until it grows dark at 9, hence Phil Fabella, who conducts the permanent novelty orchestra at the Kameo plays for an hour's dance session from 8 till 9.

Another stunt Fabella stages Thursday nights is broadcasting via WHN from 11-11:30 p. m., the audience being requested to remain after the show and watch the program being broadcast.

Business reaction has been strong.

Henley, U. A. Director

Los Angeles, May 10.

Hobart Henley is to direct Corinne Griffith in her first United Artists' picture, "The Garden of Eden."

June Mathis wrote the scenario.

WAMPAS' GROUP INSURANCE

Los Angeles, May 10.

Wampas, the picture press agents' organization, has taken out group insurance with a Canadian company, which it is presenting free of charge to its members.

For each year a man has been a member of the organization, he is given \$1,000 insurance, which will be carried by the organization. There are around 100 enrolled, of whom 25 have been members for six years, which will entitle each of them to \$6,000 insurance under this plan.

Remaking "Boulevard"

Los Angeles, May 10.

Louise Lorraine has been added to "On Ze Boulevard," being remade by Metro-Goldwyn-Mayer. Lew Cody and Rene Adoree head the cast.

Miss Haver Opposite La Rocque. Phyllis Haver will play opposite Rod La Rocque in "Brigadier Girard."

The battle between Universal Film Corporation and the Universal Theatre Corporation has been settled, following the appointment of Dan Michalove as general manager of the latter organization. Michalove has laid down the law, with the final approbation of Carl Laemmle, that the theatre department is to function as a distinct and separate organization.

Universal theatres are not to be forced to accept Universal pictures in territories where such productions will be deemed insufficiently strong. Every Universal house will be operated as an independent proposition, booking such stage attractions and pictures as deemed advisable for neighborhood consumption. Universal films will be given preference but not forced.

Michalove proposed this system on the grounds that it was the only way in which the theatre chain could be made profitable. He assumes supervision of approximately 270 theatres, with 23 new houses now under construction, also to come under his wing.

Big U Loan

In addition, it is understood that a loan of about \$7,000,000 is to be floated this week. This sum will be used to finance the construction of 20 de luxe high-grade Universal houses.

According to the present relationship between the theatre and the distributing departments, any houses owned by the latter, if unprofitable, may be turned over to the theatre corporation for management. The Universal Theatre department will not buy the houses from Universal films, but will charge a fixed weekly sum for operation.

In the event of this arrangement these houses would be operated as other theatres in the chain with independent film buying affiliations.

Publix Takes Bandsman For Year at Olympia

After favorably "showing" his elaborate band act at Keith's Broadway, New York, the Publix annexed Alex Hyde, leader, at \$20,000 a year, with renewal options at a graduating scale, to do a Paul Ash at the Olympia, New Haven.

In breaking up the act Hyde and the Publix took care of Hyde's supporting company of 18. Hyde will solely go into the Olympia and take charge as the maestro and production conductor.

Johnny Hyde, agent, and Alex Hyde's brother was working with K-A on the elaborate Hyde band act, with a view towards making Hyde's orchestra a K-A feature, but the usual "stalling" and the Publix' quick action resulted in the new contract.

Kane's "Hell Kitchen"

Frank Capra will direct Robert Kane's "Hell's Kitchen," scheduled to start this week at Cosmopolitan Studios, New York.

Ford Sterling has a role. Jack Conway (Variety) will write the titles.

The Kane unit finished "Dance Magic" last week.

HEARST GOING ABROAD?

Los Angeles, May 10.

It is reported William Randolph Hearst will sail for a three months' sojourn in Europe on May 24.

Gurney on "His Dog"

Los Angeles, May 10.

E. O. Gurney, production manager of the Walter Woods unit of the De Mille organization, assigned to "His Dog," featuring Joseph Schildkraut and Julia Faye.

Pelham Linton in London

Pelham Linton, for six years with the Pathe film exchange, New York, has resigned. Linton is returning to London, where he has accepted another proposition.

7th HEAVEN

Fox production. Adapted from Austin Strong's stage play by Benjamin Glazer. Directed by Frank Borzage. Edited and titled by Katherine Hilliker and H. H. Caldwell. Settings by Harry Oliver. Lou Borzage, assistant director and Ernest Palmer, camera man. World premiere at Carthay Circle, Los Angeles, May 6. Running time, 115 minutes.

Diane.....Janet Gaynor
Chico.....Charles Farrell
Col. Brisson.....Ben Bard
Gobin.....David Butler
Madame Gobin.....Marie Mosquini
Roul.....Albert Gran
Nana.....Gladys Brockwell
Pere Chevillon.....Emile Chautard
Sewer Rat.....George Stone
Aunt Valentine.....Jessie Hackett
Uncle Georges.....Brandon Hurst
Arlette.....Lillian West

Abundance of war pictures that have hit the clear and been placed in the road show or \$2 class. With anything new coming along with a tinge of war in it, there is a bit of skepticism as to its success. However, no fear in any direction as to the success of "Seventh Heaven." It is a great big romantic, gripping and red-blooded story told in a straight to the shoulder way and when the last foot of some 11,000 or so feet is unwound, if there is a dry eyelash on either man, woman or child, they just have no red blood.

This Frank Borzage production is an out-and-out hit and one on the \$2 order. It is going to click as big if not bigger than any of its predecessors. Though "The Big Parade" got a big start on it, there is no reason why this one will not turn in the shekels just as fast and as consistent as the M-G-M product.

Borzage is entitled to the blue ribbon for this one. He has made a great picture which is going to do the William Fox bankroll lots of good; secondly, he brought to the

fore a little girl who has been playing parts in pictures for two years and made a real star out of her over night. They have been saying that ever since Irving Cummings selected Janet Gaynor for a role in "Johnstown Flood," that she had it on the "ball." But it took Borzage to take this young woman and let her smack the ball full on the nose by elevating herself into the Lillian Gish grade. She has become a little comedienne over as pretty a scene when Charles Farrell on being called to war, as could be made.

Borzage can also take credit for bringing Farrell over the hurdles. Farrell, of course, had the youthful lead in "Old Ironsides." They said he was excellent. But his work in that opus did not come one-two-forty with his performance in this picture.

David Butler comes into his own as Gobin. Butler has always been considered a good character lead, but now he can step out as an excellent one. George Stone, until recently a vaudeville, has his first shot at a part in the cinema. He played the rat in the devoted and cringing fashion it should be, and gave a realistic performance that could easily have been distorted. Stone got one chance at comedy and went over on all six. This youth is another of those comedy finds that Fox has like Sammy Cohen and Ted McNamara.

Ben Bard was a most unconvincing menace. As a rule there is something sympathetic or appealing in the make-up of a heavy. That was lacking in Bard's performance.

Emile Chautard was a sweet, sympathetic and loyal character as the priest. He played it as those French priests enact the part in real life, and had the sympathy of the audience throughout. Albert Gran as "Papa Boul," taxi driver, made one believe they were in actual contact with a "one lunger" bandit of the Paris highways. Gladys Brockwell as the drunken and cruel sister did well in her short appearance on the sheet. Marie Mosquini, Jessie Hackett, Brandon Hurst and Lillian West were among those flashed on for a bit and away, upholding their acting dignity in what they had to do.

A new trick shot that Ernest Palmer introduced was showing the couple walking up seven flights of stairs. It was by synchronizing two cameras, one overlapping the other as the shots were taken, giving every movement of the couple as they climbed.

There were not more than 2,500 feet of actual warfare in the film. Balance of the story is romance. A big punch is the march of the taxi cabs and trucks and pleasure cars with troops 30 miles from Paris to the Marne to stem the advance of the Germans. This scene was a great kick but might have been better had the cabs been more compactly placed in the advance to the front, and had not they been so evenly spaced in the miniature. This, however, would not be so noticeable to the lay person as it is to one who sees the technical stunts performed.

The first 2,000 feet seem a little slow, but from that spot on one cannot take his eyes off the silver sheet. The story just holds and grips from then on to the finish. Folks will wait for it always, due to the intensiveness of the anti-climax footage.

This one cost Fox around \$1,300,000 and took over six months to make. But the investment was well made as it will be bound to run six months in some of the bigger city theatres and bring home the bacon aplenty.

SENORITA

Paramount picture starring Bebe Daniels. Features James Hall and William Powell. Story by John McDermott, with Clarence Badger director. Titles by Robert Hopkins. At the Paramount, New York, week May 7. Running time, 71 mins.

Senorita.....Bebe Daniels
Roger Oliveros.....James Hall
Ramon Oliveros.....William Powell
Don Hernandez.....Josef Swickard

A feminine "Mark of Zorro" and a corking light comedy with plenty of action. Able cast support, with a more or less hectic South American ranchers' feud as the background. Miss Daniels swings from chandeliers, duels eight or nine men at a time, hops off balconies and is

generally all over the place disguised as a boy. Good material for this girl, and she can handle it.

Miss Daniels hasn't been around in some time, although, her last couple of pictures have sent her well along the road to revived box office interest. This one will add to its rejuvenation.

"Senorita" is swift, amusing and clean. These 70-minute light comedies aren't so easy to turn out, but this one runs 71 and checks in as an exception. If a familiar story, Clarence Badger has cut it to the bone and paced it so fast that there's always something on tap. Whether they know what's coming or not, they'll wait to see it just the same. The climax is the picture's weakest point. It can't follow the preceding action. A comedy finale would have made this release pretty close to 100 per cent.

Miss Daniels romps, and how. The number of times "doubles" have been called in for the stunts doesn't matter. The footage is too busy clicking off its even time for every hundred yards to make this a defect. And the star is particularly well foiled by William Powell as the light comedy "heavy," who would steal her grandfather's cattle and sell them without his cousin's knowledge.

Being the granddaughter of a proud South American grandfather, Miss Daniels is smuggled into the world as a son. The grandparent sends in a call for his supposed boy when matters get too hot between the Hernandez and the Oliveros. Being more boy than girl, Francisco changes clothes upon arrival so as not to disappoint her relative. The scrap between the two ranching factions and the ultimate love affair between the rival young leaders takes up the rest of the time, a duel of swords between Roger and the girl winding up when she is injured and her tightly wound bandana loosens.

Nice program material aimed for laughs and getting them. No howls, but steady giggles and bound to keep a house smiling. Miss Daniels plays it for full worth under Badger's supervision, and has evidently reached that point where the film-going mob is looking ahead for her pictures, wondering when she doesn't show every so often.

The musical comedy James Hall is not the standout here that he has been when previously opposite Miss Daniels. In this instance he simply suffers from being buried under the performance of Powell, who has turned in a corking piece of work. Other cast members, unprogrammed, also handily contribute as to comedy values.

Sturdy sets give the action adequate background, while nice photography and titling, despite a couple of well-worn gags, add to the total.

Neither Paramount nor Miss Daniels can go wrong on "Senorita." In those localities where the latter is weak this picture figures to start filling in that handicap. Sid.

CONVOY

Robert Kane production in association with Victor H. and Edward R. Hapner. Dorothy Mackall and Lowell Sherman featured, with Lawrence Gray, William Collier, Jr., and Ian Keith, sub-featured by Strangetown. Pictures directed by Joseph C. Boyle. Scenario by Willis Goldbeck from adaptation from story of "The Song of the Dragon." At Strand, New York, week May 7. Running time around 75 minutes.

Ernest Drake.....Lowell Sherman
Sylvia Dodge.....Dorothy Mackall
John Dodge.....William Collier, Jr.
Eugene Wyeth.....Lawrence Gray
Joseph C. Boyle.....Ian Keith
Mrs. Wyeth.....Gail Kane
Mr. Dodge.....Vincent Serrano
Smith's Assistant.....Donald Reed
Eddie.....Eddie Gribbon
Jack.....Jack Ackroyd
Jones.....Ione Holmes

"Convoy" is a series of sea warfare scenes surrounded by a structure of a very light melodramatic secret service story. Neither the sea sights nor the tale carry weight, leaving the picture barren of sensationalism and weary in plot.

A slide stated the U. S. Navy co-operated in the making. Just what the Navy did should be specified for the sake of the Navy. As a recruiting propaganda picture, this one won't. What sparse comedy is in it is made to come from the gobs or recruiting.

What the Navy must have done is to provide some sea war films, about the best of which is the genuine sinking of a warship (not American). Other scenes of this sort appear to be mostly the w. k. applause.

In story the single point is that a girl of social standing was induced to do some secret service work to uncover the deliverer of the enemy of transport departures from this side. The man she had to land was in love with her. Upon instructions from superiors to "remain with him for 24 hours without leaving him for a minute," the girl did so, with intimations that she "gave more than her life for her country."

Nice stuff for pictures and for the Navy, whether the Department's staff, gobs or the intelligence department. A little more of the intelligence department of the Navy upon the scenario of this film and it might have turned out a better picture.

And if not enough, they killed the girl's brother over there but

brought back her boyish sweetheart, who discovered the girl standing beside the flag-draped coffin of the brother, in full view of the audience.

Dorothy Mackall is the girl. She always appeared as desperately striving for expressions she could not register. Startled or abashed, whatever it was, Miss Mackall's face gave only the impression of a big but unsuccessful effort. And that's all she had to do except to be arrested for street strolling in front of the Navy Yard while seeking information about her brother from the gobs, instead of Washington. Miss Mackall's best bit was when she bade her brother good-bye. Still that was a little over-ferve.

Lowell Sherman plays the spy, one of those 'high at guys' of the villain-still-pursued-her type that Charles Withers loves to reproduce in his "Op'ry House" travesty. Several names are feature in roles wholly unimportant. Any sort of an actor could have done them. Otherwise production cost looks low enough for a First National program release.

A large chunk of continuity appears missing just before the spy was captured and immediately after the girl is presumed to have spent the 24 hours "without missing a minute with him." This may have been censored.

Some of the sea pictures could have been taken from the news reels or taken from boats in any bay.

Very weak picture for its purpose and publicity.

Billed as "The Big Parade of the Navy," "The Big Parade" has justifiable action. Sime.

Understanding Heart

Romantic drama made by Cosmopolitan, released by Metro-Goldwyn-Mayer, screen version of the Peter B. Kyne novel. Directed by Jack Conway; titled by Joe Farnham. Running time, 67 minutes. At the Capitol, New York, week May 7.

Mona Dale.....Joan Crawford
Bob Mason.....Rockliffe Fellowes
Tony Garland.....Francis X. Bushman, Jr.
Kelsey Chase.....Carmel Myers
Sheriff Bentley.....Richard Carle
Uncle Charley.....Harvey Clark
Bardwell.....Jerry Miley

For some reason pictures that have for their dramatic punch episodes of a forest fire do not get anywhere. This is no more satisfactory than others on the subject. The story doesn't "build" to a cumulative climax, doesn't particularly engage sympathies and generally is dull.

No particular fault seems accountable for the meagre result. It's just one of those stories that lags. The forest fire is effectively enough screened and the scenic details of snow-capped Rockies are strikingly fine. The acting is always satisfactory in an artless and unobtrusive way, with Francis X. Bushman, Jr., standing out as a jaunty young forest ranger and Joan Crawford playing a rather picturesque role with her usual grace, looking more like Pauline Frederick than ever.

Ordinarily, Kyne is strong on the he-man, red-blooded romance, but this one falls down on vigor. A fan public that has been surfeited with World War trench and artillery battles, lies back yawning when they try to pump up action out of getting a force of rangers off to combat with advancing flames in the woods.

The heroine and two suitors are marooned by the fire on a remote mountain peak with no escape except down an impassable cliff. At the last minute an airplane, sent by the government, maneuvers overhead and drops parachutes so they can float to safety. They are one parachute short, but a rain-storm arrives in time. It leaves the thrill seeker blah.

Screen translation must have been considerably revised. The meaning of the title is vague and its application foggy. Two comedy characters, a western sheriff, soured throughout the picture, and his pal, get more footage than the straight characters, some of it funny, but funnier in the titles than in the action. Their antics weaken and cheapen the drama rather than sharpen it by contrast.

All the "big" scenes seem to come as an after thought and accidentally rather than being built up in strength and emphasis.

Action is rather perfunctory. For

instance, there is a scene in which the two rivals have one parachute between them. Which will be saved? But before this situation has had time to sink in one suitor socks the other in the jaw and proceeds to fasten him in the device. He is still at the task when the rain begins to fall. Things just happen.

Just a program picture. Rush.

THE LOVE THRILL

Universal-Jewel, starring Laura La Plante. Story by Millard Webb and Joe Mitchell, with Webb directing. Gilbert Warrington, cameraman, and titled by Albert DeMond. At Roxy, New York, week May 7. Running time, 62 minutes.

Joyce Bragdon.....Laura La Plante
Jack Sturdevant.....Tom Moore
J. A. Creelman.....Bryant Washburn
Paula.....Joceelyn Lee

Probably "Love Thrill" had to do a nip-up to get into this theatre, and would never have "crashed" if it hadn't been that the Roxy has had "Alaskan Adventures" pencilled in for some time. At that this U-Jewel is as good as some of the stuff that has been lately bouncing along the Alley. But that doesn't mean it rates de luxe house leadership. Strictly a lightweight and somewhat inane.

Story rambles without getting anywhere. It has no personal "menace." Bryant Washburn threatens to do the dirty over a dinner table for two in his apartment, but this turns out to be a phoney, so the only suspense is whether Joyce is going to sell an insurance policy to save her father and the old homestead.

Assuming the widowship of a supposedly dead author to get to the latter's wealthy friend is the formula. Miss La Plante and Mr. Moore simply walk through the script. It all takes place indoors, (Continued on page 16)

"THE CALIFORNIA CLOWN"



EDDIE MORAN

Says:

So a Fanchon & Marco Idea am I also, believe it? You should sometimes be a Fanchon & Marco Idea. Howard Pierce says Fanchon & Marco are also already good, too. What is it they want? My 12th week already am I making people give out laughs at State, Detroit. Jack North is already Master of Ceremonies at Capitol here—what kept him so long? Marco, I will be there—so what?

Ah—Few—Few—Few—Few!

PAUL ASH

says

LUBIN, LOWRIE and ANDRE

were the hit of the bill at the Oriental, Chicago, and should prove a tremendous box-office attraction for a return date, which will be soon.

Now playing Balaban & Katz Uptown Theatre

Next Week, Tivoli

Direction MAX TURNER

CHARLOTTE DAWN

(Late of Publix Units)

Blues Singer—Dancer

AVAILABLE

LEO TERRY

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ORIGINATES HIS OWN ORGAN SOLO PRESENTATIONS

Formerly Capitol and Piccadilly Theatres, Chicago

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We Will Rent Your Theatre
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IT'S

HENRI A.

KEATES

Solo Organist

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ORIENTAL

THEATRE

CHICAGO HAS

Albert F. Brown

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Staged by Raymond Q. Dalton
GRANADA THEATRE

ELLEN DONOVAN

(Soloist of Marie MacQuarrie Harp Ensemble)

PRIMA DONNA

with Frank Cambria's "Vienna Life" Unit

NOW at the PARAMOUNT, NEW YORK (Week May 7)

With 20 Weeks on Publix Circuit to Follow

FILM NEWS ALL OVER WORLD

Washington, May 10.

George R. Canty, motion picture trade commissioner, with headquarters in Paris, reports the following to the Department of Commerce:

The Irish Censor has published the number of films passed during 1925. Total of 1,719 films representing 1,788,887 meters were censored in the Irish Free State in 1925. Of this number, 392 films representing 95,432 meters were educational films, 16 films were refused and seven were cut considerably. Twenty-seven films were presented to the censor as educational films in order to have them exonerated from taxes, but 19 only were recognized as such.

Under date of Nov. 30, 1926, the Minister of Justice decreed that educational films would not be subject to import tax nor to censor tax. Upon this decision six films only out of twenty-seven have been definitely recognized as educational films.

Directors' Ass'n

Plans for the forming of an association of European film directors are taking form and body, and it is expected in France that the first meetings will be held in Paris. Promoters of this idea are on the French side, Marcel L'Herbier and Abel Gance; on the German side, Karl Grune and Fritz Lang, who will probably represent during the Paris negotiations. The names of the English representatives are not yet known.

The Central League of German Film Distributors had a board meeting recently, when the joining of Emelka and National was confirmed. Ufa will remain a member of the League. It is said that the League intends to forward a petition for a contingent of 2:1 for 1927, which action will probably be decided in the next general meeting.

20% Increase Demanded

The technical staff of the Frankfurt picture theatres (Germany) such as projecting-men, porters, cashiers, attendants, belonging to the German Film Organization, together with the musical staff, organized under the "German Musical League," submitted a demand for a 20 per cent increase in their weekly salary effective April 1, 1927, on the ground of "increase in rent and generally bad economic conditions." This demand for a 20 per cent increase concerned cinemas with seating capacity less than 500 seats. Picture theatres with more than 500 seats would have to pay an increase of 30 per cent.

The demand was unanimously rejected by the theatre proprietors on the ground that all the staff employed in picture theatres were better paid than in other establishments.

In Yugoslavia

Assistant Trade Commissioner John A. Embry, Vienna, Austria, reports:

According to the March report of the Hrvatska Eskomptna Banka, 20 film booking agencies, capitalized at a total of 35 million dinars, have been established in Yugoslavia to the end of 1926.

The number of theatres in the country is estimated at 250. The annual imports amount to 450 to 500 films. There appears to be an over-supply of films and the trade is complaining of high taxation, severity of censorship, and high import duties on films and advertising material.

The United States ranks first in the source of Yugoslav film imports (250 films imported in 1926), followed by Germany (180), France (40), and smaller quantities from Austria, Italy and Sweden.

More Serials

Pathe in addition to releasing "The Crimson Flash" in June is getting ready to bring forth subsequent serials in quick succession. Among some of these are "The Hawk of the Hills," "Still Face," "The Man Without a Face" and "Terrible People."

Universal evidently sensing the demand for serials is out with quite a series of what U terms "chapter plays." Among these are "The Vanishing Rider," which has William Desmond featured; "Blake of Scotland Yard," with Hayden Stevenson; "The Trail of the Tiger," "The Scarlet Arrow" and "Haunted Island."

FILM EXCHANGE NOTES

With summer almost here the New York exchanges of the various film concerns are announcing special drives. Salesmen find the selling gag hard when Old Sol bears down.

Fred M. Jack has been appointed assistant manager of the First National Exchange, Atlanta.

E. A. Rambonnet, with United Theatres, Inc., in Texas and Oklahoma, has severed connections with that concern.

Saul Trauner and Morris Markowitz are with Jack Bellman's Hollywood Exchange, New York.

Ben Schwartz is now attached to the Harry Thomas staff at the Merit offices.

Echo, Brooklyn, has been taken over by M. Gordon.

Tip Top, Wilson avenue, Brooklyn, sold by A. Tweel.

Hendrix, Pitkin avenue and Hendrix street, Brooklyn, has changed hands.

The following appointments on Tiffany Exchanges are announced by General Sales Manager Ed. J. Smith: Ed Blotson, branch manager in Philadelphia; George P. Jacobs, manager of the Cincinnati Exchange, replacing Harry Goldstein, with the latter assigned as special representative in the cen-

tral territory; George Jeffries, special representative with jurisdiction over New England; Abel Davis, manager of the Denver Exchange, and office at Salt Lake City; J. E. Huey, manager of Dallas Exchange.

New Circuit's Progress

Des Moines, May 10.

Harry Weinberg, of the new Commonwealth chain, has purchased three theatres, Princess, Twin Star and Ames, at Ames, Ia., from Joe Gerbracht, formerly of Des Moines, who will continue as their manager.

Weinberg will erect a cinema house seating 1,200 in the Ames business district, at a cost of \$150,000.

Commonwealth chain now owns nine Iowa theatres and one in Omaha.

Wood Handling Convention

P. J. Wood, business manager for the M. P. T. O. of Ohio, has assumed charge of convention details for the annual M. P. T. O. A. meeting to be held in Columbus June 7-9.

Exhibitors going to Columbus for the convention should get a certificate at point of departure and show it to Sam Sonin when in Columbus. Sonin will check it and exhibitors will receive a 50 per cent fare refund on presentation of the certificate on their return home.

Usher Now Ass't Mgr.

Omaha, May 10.

From usher to assistant manager of a Publix house in nine months. That's the record of Robert Vore.

The promotion came after a wrecking of the managerial personnel, due to cutting of overhead after slashing prices.

Harry Watts, manager, will be manager of the Capitol, biggest house in Des Moines and a part of the A. H. Blank circuit. Russell Terhune, assistant manager, goes to the Columbia at Davenport, Ia., also a Blank house. Thelma Pettit, publicity, goes to the Riviera, Omaha.

No succeeding manager at the Rialto has been announced.

Gerbracht With Blank

Ames, Ia., May 10.

New Commonwealth Theatres of Des Moines has acquired a half interest in the Joe Gerbracht theatres here, Princess, Ames and Twin-Star with Gerbracht president and secretary of the local holding corporation and continuing as manager of the houses.

Commonwealth Theatres, recently organized, is headed by Harry M. Weinberg, general manager of the Blank circuit the last five years, is affiliated with the Blank outfit.

The new organization, three months old, now operates nine theatres, three in this city, three in Oelwein, two in Albia, one in Decorah and one in Omaha.

COAST STUDIOS

John Ford to direct "Hangman's House," by Donn Byrne. Fox.

"Beauty Shoppers," directed by Louis J. Gasnier and first one reel color comedy, direction Harold R. Hall, have been completed. Tiffany.

"Horse Trader," by Henry Irving Dodge, slated for Hoot Gibson.

Max Barwyn added to "Bridadier

Girard," M-G-M. Donald Crisp direction. Rod La Rocque and Phyllis Haver.

Barbara Bennett for Buck Jones, leading lady in next Fox picture.

"Hard Boiled Haggerdy," with Milton Sills, completed.

"The Rose of Monterey," with (Continued on page 59)

JOHN HAMRICK

Famous Seattle Exhibitor

says:

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Seattle, Wash.

Morris Safier, Extended Run Dept., Warner Bros. Pictures, 1600 Broadway, N. Y.

Most phenomenal run any picture ever playing Northwest was "DON JUAN," which just finished fifth week my Blue Mouse Theatre, Seattle. Out of thirty-five days only one day, the thirty-second, that we did not have big standing line—terribly stormy weather. Picture would easily have gone another week except that we had advertised "THE BETTER 'OLE," which started same as "DON JUAN." Impossible to get within block of theatre account of crowds. Another sensational run! In all my experience in show business have never known of any picture with such magnetic drawing power as "DON JUAN" and "THE BETTER 'OLE." IF ANY EXHIBITOR IN THE UNITED STATES IS IN NEED OF FINANCES THESE TWO PICTURES ARE JUST THE SAME AS MONEY IN BANK. More power to Warner Bros., who certainly know how to make big pictures with big pulling power.

JOHN HAMRICK

JOHN

BARRYMORE

in DON JUAN

with MARY ASTOR

Directed by ALAN CROSLAND

SYD CHAPLIN

IN

The BETTER OLE

Story by BRUCE BAIRNSFATHER and ARTHUR ELIOT

Directed by CHAS. F. REISNER

Count on

WARNER BROS. to

Deliver Hits Like These!

WARNER BROS.

EXTENDED RUN PRODUCTIONS

THE LOVE THRILL

(Continued from page 14)
and the four-wall handicap about signifies the amount of action.
Put it to music and the summation would be: Not for just a week, not for just three days, not for just two, but one day.

THE MISSING LINK

Warner Brothers picture, starring Syd Chaplin. Story by Chuck Reisner and Darryl Zanuck. Directed by Reisner. Dev Jennings cameraman. At Colony, New York, with Vitaphone accompaniment, for run on grind policy starting May 6 at benefit performance. Running time, 71 mins.

A jungle comedy that never actually gets into the heavy foliage, but has Syd Chaplin the scared explorer having to overcome lions, a comedy monk and a huge man-played gorilla, from which the film

gets its title. It's a laugh program leader.
The picture is in at this house for a run on a grind. How long it will stick is problematical. Four weeks looks to be top.

It's all Chaplin, with no other cast member cutting any particular figure. Gags, and more gags through the real exploring scientist hiding his identity in the person of his valet (Chaplin) because of a timidity toward women and the host's daughter. Chaplin, of course, eventually captures the desired gorilla and the girl.

Most of the comedy surrounds Chaplin and his difficulties with Akka, a great monk, without which the film would be lost. As the household pet this animal attaches itself to the fear-stricken valet, and a chase around the house, with the monk pursuing, is the standout laugh sequence. The film has been well cut through this passage, and they'll howl at the antics of the animal.

Not much to the story. Chuck Reisner evidently had a tough time getting it under way. Chaplin starts out as a starving poet who bumbles himself on board ship after a series of mishaps and is saved from the crew by Lord Dryden when the latter gets the idea to change places. Starting in London, the locale switches to Africa.

Five or six lions are turned loose on Chaplin, the majority of this action taking place within the African homestead. This is provocative of some excellent fake camera work, as also a couple of phoney sets of the ship's landing.

Plenty of laughs, and Chaplin works his head off. They liked it at this opening benefit performance and the grind audiences will also approve. The picture has its slow moments, but that standout strip between the comedian and the large-sized monkey will carry it.

Erno Rapee has capably scored the feature for its Vitaphone accompaniment, using the jungle motif, which all Broadway film houses have evidently adopted, and which is currently and heavily stressed through "Chang." Sid.

HIS FIRST FLAME

Mack Sennett production, Pathe release. Harry Langdon starred. Directed by Harry Edwards from story by Arthur Ripley and Frank Capra. At Strand, New York, week April 30. Running time, about 65 minutes.

A gag picture, running through a story of no consequence, but with laughs enough from the Harry Langdon gags to make this picture stand up as that kind of a comedy. It's the last full length Langdon made for Mack Sennett, and its release (Pathe) at the Strand, New York, shortly, follow Langdon's latest First National ("Long Pants").

It's about a blundering boy home from college with a bachelor uncle, foreman of a fire company and deadly on all women, trying to thwart his nephew's ambition to marry.

As a rule—and it seems inviolable in pictures—all dead pan comics

must follow the gag line. That means padding to lead up to the laugh punch. It's so here, but Langdon, when he laugh-punches, does so with a kick, and you laugh, no matter who you are or what you think.

Still there's quite a lot of padding as in the fire rescue scene. Here the comedy punch is the weakest.

For immobility Langdon holds to about the most stern mug of all and all of the time. He barely broke into a slight smile once during the running. A funny guy who seems to be steadily forging forward, one of those slow but sure sort that eventually lands in the Chaplin-Lloyd circulation class.

Quite a nice production even to exteriors, with support correspondingly. A couple of misses with reminiscent vaudeville names, Natalie Kingston and Ruth Hiatt, prettily show before the camera as sisters. They care nicely for their comparative little, and the same for the others. It's a Langdon picture.

Wherever Langdon has made himself this can follow right in, either before or after "Long Pants." Sime.

THE CLAW

Universal production directed by Sidney Olcott. Norman Kerry and Claire Windsor co-starred. Running time, 59 minutes. At Hippodrome, New York, week May 9.

This picture looks as if it was planned to be great shakes, but failed. It seems almost impossible that Sidney Olcott, big timer, should be so careless about detail. Picture is dotted with sloppily handled scenes.

It's a peculiar dish of stew. British frontier stuff in Africa, javelin-throwing savages, rich weakling who has come from England to make a man of himself. Material wasn't so bad and should have made a better picture. Olcott has failed to get suspense, and there isn't a laugh, despite the presence of Nelson MacDowell to supply comic relief.

Three principal characters are not clearly defined. Arthur Edmund Carewe is a sympathetic villain, and Norman Kerry an unsympathetic hero. Claire Windsor's contribution is her usual attractive appearance and little else. Not a gown or any feminine interest.

Scenes, supposed to be in the jungle, are "studio" all over.

Briefly, the plot concerns the coming to Africa of the rich weakling and later the girl he loves, who is infatuated with the charming menace.

Not for fastidious audiences.

DOUBLE FEATURE DAY
AT LOEW'S NEW YORK"CONFESSION"
"BRONCHO BUSTER"

Once in a while at Loew's New York theatre, upstairs and down, on double feature days, Tuesday and Friday, you may see a moving picture. It has been known to happen. Otherwise you watch about 11,000 feet of celluloid with images on them, wondering why and what they were made for, by whom.

There must be trade for the two pictures at once. Marcus Loew or someone else picks to annoy his New York patrons twice weekly. At other times the New York plays a single feature and it seems to please as much as the double.

Of late at the New York the double day picture scheme appears to have been to find out how close a pictured person may get to death or marriage. It's harrowing either way. That is the scheme. Tension. High tension or voltage, as usually it is an innocent convicted of murder and to die in the chair.

On May 3, though, it was hanging, the old-fashioned style of jumping off. Even to the black hood so the guy couldn't see those watching him, while those watching couldn't see, of course, if the person to be hanged was the one announced, which made it a perfect stand off.

He was to have been hung at 6 a. m., shortly after the w. k. dawn. It was 5:59, also a. m., when he was saved.

With the marriage it was to occur and in another picture, the other half of the double, at 12 noon. It was 11:58 when Fred Humes burst into the room with the same

suit, hat, shirt and probably underwear he had worn in the first 100 feet, yet this was 5,300 feet afterward, to yell, "You can't marry that dame" or something near.

On the double days the good captions are missing, so you read the ones that don't tell anything excepting the names of the all star cast.

Fred married the dame instead. As the audience failed to applaud, the next was the news weekly, with the orchestra now playing, then back to the hanging guy, with the organ, only.

Tough boy from the north, Canada, the bad un of "Confession," billed as a revival with no one caring. Perhaps "King of Kings" recalled it. In the days long before and in Canada, his sister as she was putting up the wash on Monday, toppled over. Calling a doctor, he held her wrist and said she was going to have a baby.

Evidently sister had neglected to get married, for the fierce looking brute went after the unwed father. He found him somewhere in the U. S. A., in a barroom trying to force a young fellow to have a drink. Resisting to the last, which meant outdoors, the young fellow still fighting forced the unwed father into the woodland, to be kayoed for that. As his victor stood above him in the moonlight, whiskers from the north, who had followed, shot and killed his sister's kiddler.

Then whiskers called on the nearest priest, and whiskers immediately went right into a confession under the Catholic rites, all explained on the screen, too much so, but still explained so that even the 8 per cent net intelligence of those liking these pictures could understand it.

One caption said a priest can not reveal any portion of a confession. When the priest's brother was convicted of the murder there remained nothing for the priest to do but to go to Canada, find the confessor, bring him back and make him tell, to save bruh. He did, with much difficulty, stalling, padding, and more "suspense" anguish on the screen than elsewhere in the theatre.

That was "Confession," featuring Henry B. Walthall, who has played them all and everything. This film was produced by the National Film Co., with George H. Davis getting mention on the first slide. That means it's an independent and it can be. It should be all by itself all of the time.

Bertram Bracken directed, but don't blame Bert. To close that picture with a hanging scene was quite almost too suggestive.

In the other, a U western, directed by Ernst Laemmle, is a girl named Gloria Grey, the heroine, and she has long hair. Important. It's called "Broncho Buster," and is No. 8,799 of the Kentucky Derby Series, including the Colonel, Sah, and the horse, besides the granddaughter.

Must have been running short of stock on the lot where this was made, between New York and Los Angeles, so they grabbed the first horse Hal Roach had overlooked, and it looked like that. It couldn't have won the Ky. Darb in a racing automobile and, as far as the picture went, it didn't.

To make this formula more complex they stuck in a phoney gold mine to victimize the heavy. He was heavy, too, lads, like shot the way he played it.

Still, it's the only western ever made where there was no gun in sight. That's rather a novelty and should be played up by the shooting galleries this one is named for.

Mr. Humes is young and makes love per caption. As a caption lover he does fairly well, saying "Darling" mostly, but the girl remembers. Also each time Mr Humes strolls in front of the camera and looks either way, you know there is going

to be action. He looked either way three times. At one time he was having a desperate fight with the villain in the front parlor of the home of the girl he loved, and about 30 people standing around. They all let them fight, and not a bit of furniture was turned over, not even a custard pie. Humes won. That's when he got married. That's a U western, so you know. 30c a dozen and don't use the same sets twice, only the repeat on the exteriors. Universal probably carries its own western plains, including the hills. Mr. Humes featured and William Malan played the Colonel, and looked it. No one programmed as playing the horse.

But Miss Grey really should not

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Sammy Clark
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F. B. O.

BORN
and
LAWRENCE

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What the papers said about Ballet Moderne at the Princess Theatre last season:
New York "Times": "At last somebody has translated the ballet that comes from Russia into terms that are American. Gavrilov's Ballet is amazing."
New York "Telegram": "Ballet Moderne is far from being the 'ultra' brand in the fifty-seven varieties of modern endevor."
The dancing of Gavrilov is quite what one might have expected from the man who debited the great Nijinsky.
The "Star" (by W. J. Henderson): "It is not often that this town has the opportunity to see ballet revealing so much invention and, indeed in some instances, real imagination."
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be in this kind of a western. She seems intelligent, in playing especially, and looks very nicely enigmatically. Her lovely long hair is against all western love. Let's hope it's her own, but it's lovely, wig or wigless. In fact, Gloria should have been started, whether she really can ride a horse or just sit on one. It looked much like treadmill riding all of the while, but that's too tough on Mr. Holt. He probably can ride, for he didn't do much of anything else as an actor.

In the Ky. Darb Series, this one doesn't even finish. Just a fish. Still, they make 'em, so there must be a place. Probably the 15-centers, where they grind, with a comedy here and a piano there. They are all funny if you feel that way, and if you don't, then you deserve them.

Loew's New York theatre is on the east side of Broadway, between 44th and 45th streets, admittedly the greatest block in all of the world, whether for people or price per front foot. And there they go, these \$3.50 a dayers, or get what you can, for the double days, week in and week out, with the theatre downstairs and the roof upstairs, both places playing the same pictures for the one price, whatever that may be, making as much money almost as any theatre on the Loew circuit, whether it's the State, at Broadway and 45th street, that cost \$7,000,000 to build, or the American, at 8th avenue and 42d street, the second best Loew money maker.

Showing that there are as many boobs in Times square as there are chumps in Pookaloosa, or the mugs waiting for the street car or train in the shooting galleries, not mentioning the gals.

You must go in the New York on double feature day. It's a great nerve test, both for Mr. Loew and his patrons.

Outlaws of Red River

Fox western starring Tom Mix. Scenario by Harold Shumate from a story by the late Gerald Beaumont. Direction by Lew Seiler. Titles by Malcolm Stuart Boyan. Photographed by Dan Clark. Running time, 62 mins. In projection room, April 14.

Tom Morley.....Tom Mix
Mary Torrence.....Marjorie Daw
Ben Tanner.....Francis McDonald
Sam Hardwick.....Arthur Clayton
Dick Williams.....Duke Lee
Mr. Torrence.....Lee Shumway
Mrs. Torrence.....Ellen Woonston
Capt. Dunning.....William Conklin
Mary (as a child).....Virginia Marshall
Tom (as a child).....Jimmy Downs

The pictures of Tom Mix do not vary greatly in plot or entertainment average. In this one Tom is seen as the boy who grows up cherishing a vendetta for the men who murdered the people with whom he came west as a lad. The daughter of the chief bandit when Tom finally discovers the gang proves to be his boyhood sweetheart who was kidnapped by the outlaws.

This is practically identical all the way with plots that have previously served Mix, not to mention other western stars. In this instance, thanks to a well thought-out scenario by Harold Shumate and brisk direction by Lew Seiler, the hackneyed plot skeleton is not noticed.

"Outlaws" opens with Mix chasing a group of bandits. Pretending to be shot and falling from his horse he lures the bandits from their ambush and plugs the chief, escaping before the others can cover. From then on there's an abundance of action, escapes, shootings, high-handed villainy and some good free-for-all fighting between the outlaws and the Texas Rangers, of which Mix is a member in the picture.

Marjorie Daw did not show to good advantage. Miss Daw, once a prominent film ingenue, has not been in the fore for some time. In a couple of shots she was her old girlish self but mostly the camera revealed her a little wan.

Francis McDonald, handsome enough to be a leading man, got a lot of nastiness into the menace role. It was while fighting with McDonald during the making of this picture that Mix was accidentally burned by gun powder from which it is understood he is still laid up.

A rip-snorting wild west melodrama, the Mix fans will go strong for "Outlaws of Red River."

The Mysterious Rider

Paramount production supervised by B. F. Pineman. John Waters director. Adaptation by Wyndham Gillette. Titles by Alfred Hustwick. Cameraman, Edgar Schoenbaum. Running time, 65 mins. One half double feature bill at Columbus, New York, one day, April 20.

Bent Wade.....Jack Holt
Harkness.....Charles Sellen
Tom King.....Tom Kennedy
Miss King.....David Torrence
Harkness.....Betty Jewel
Rancher.....Guy Oliver

Up to standard as a western, with the masked rider angle subordinate to the issue of the struggle of settlers to keep their homes and ranches against the forces of the law.

The ranchers have arranged with Harkness, a lawyer, to buy an old Spanish grant held by him on their property. They raise \$20,000 but in the meanwhile Harkness accepts an offer from the millionaire for a hundred grand.

Bent Wade (Holt) is framed. Acting for the ranchers he has received from Harkness a receipt for the \$20,000 but the receipt has been written in disappearing ink. That's

a little like the old Craig Kennedy "Exploits of Elaine" stuff. There may or may not be such a thing as disappearing ink and the public may or may not be disposed to place any credence in it. But that's the plot, anyhow.

The big punch of the picture is when the settlers are evicted from their property. The millionaire has brought in gangsters from the city and has had them sworn in as deputies. The gangsters wear city clothes but ride horses in true western style. They have cleared the land and the settlers are almost out of the valley when one settler, maddened by the injustice, turns back and is shot cold by the city gunmen. That determines the settlers to fight. They put up a barricade and a pitched battle ensues.

In the end Holt forces the truth from the lawyer and the millionaire relinquishes his claims. Holt and the millionaire's daughter clinch.

Direction good.

A Princess on Broadway

J. C. Barnstyn Production released by Pathe. Directed by Dais M. Fitzgerald from the story by Ethel Donahar. Starring Pauline Garon with cast including Johnnie Walker, Dorothy Dwan, Ethel Clayton, Ernest Wood, Harold Miller and Neely Edwards. At Loew's New York, one day, April 8, one-half of double feature program.

Pauline Garon draws some attention with appearance in the chorus

girl part, but loses out as a Russian princess. Other members of the cast play aimlessly under apparently lax direction. A try for comedy is unproductive.

The picture has been cheaply produced and shows it. Photography poor and story ancient, of the chorus girl who becomes a princess to gain publicity to carry her through the lead in a new play.

Miss Garon receives some rough treatment from the camera under certain angles, giving her face an elongated appearance. The same happens to Miss Dwan.

Neely Edwards shows possibilities if provided with material.

The Bachelor's Baby

Columbia production. Adapted from "The Girl Who Smiles" from an original story by Garret Elsdon Fort. Directed by Frank Strayer. Cast headed by Helena Chadwick, Harry Meyers, Midget Gustav, Edith Yorke and Pat Harmon. At Loew's New York Theatre, one day, April 1, as part of double bill. Running time, 62 minutes.

In this Columbia independent an old formulae has been employed. Deceit practised by a young couple in love to fool the old folks plus a series of farcical stuff made by trick photography.

A young man and his sweetie to put on a front they are married and have a baby reaches a climax where they palm off a midget as

their offspring. Of course the hiltupian is married and there is the devil to pay when the expose makes things merry for all hands.

There's a comedy chase that finally lands in the clouds, with the trick cinema stuff good for laughter for those who like that sort of screen dish.

Not very well connected, overdone and overdrawn, but successful in a measure of causing some light enjoyment.

As summarized at best, it will stack up best where another feature is also offered the patrons at the same admission.

The story may have read well, but didn't come out that way on the strip.

ALL ABOARD

C. C. Burr presents Johnny Hines in a First National production. Directed by Charles Hines from a story by Matt Taylor. Cast includes Edith Murphy, Henry Barrows, Habs London, Frank Hagney and Soila. Running time 66 mins. At Hippodrome, New York, week April 18.

Neither First National nor Johnny Hines will gather any prestige with this picture. It looks cheap and it's not funny.

Opens with Hines reading a book, "How to Remember Not to Forget." Beside him his breakfast toast is burning. He is pictured as an abnormally forgetful young man but

as the emulsion unwinds this idea is lost track of in the avalanche of hokum.

Although a shoe clerk Hines has studied foreign travel. Without previous experience or qualification is able to become guide of a "conducted tour" to Egypt. He enlists himself to the travel bureau magnate by discovering—a map—a shorter route to the Pyramids.

A sheik abducts the girl and Hines' business is to rescue her. It's all very dull, very mechanical and very badly directed.

Trading on Hines reputation may not leave him any.

RICH BUT HONEST

William Fox comedy-drama of the fast-lights. Story by Arthur Somers Roche; scenario by Randall H. Faye. Directed by Albert Ray, assisted by Horace Hough. Set for release May 22. Running time, 56 minutes (5,480 feet). In perfection room.

Florence Candless.....Nancy Nash
Rob Hendricks.....Clifford Holland
Dick Carter.....Charles Morton
Diamond Jim O'Grady.....J. Farrell MacDonald
Barney Zoom.....Tyler Brooke
Helle.....Ted McNamara
Maybelle.....Marjorie Beebe
Archie.....Ernie Shields
Mrs. O'Grady.....Doris Lloyd

Amusing light story with sexy angles, heavy emphasis on silk stockings and shapely legs, and for a surprise twist at the finish rather sophisticated angle on stage door (Continued on page 20)

ON THE CREST OF A PUBLICITY WAVE!



GREATER FBO'S

The GREATER THIRTY

"The Gingham Girl." Lois Wilson and George K. Arthur.
From the musical comedy.

"The Great Mail Robbery." George B. Seitz directing
Railroad melodrama.

"The Harvester." Novel by Gene Stratton-Porter. Leo Meehan direction.

"Freckles" Gene Stratton-Porter novel.

"Judgement Of The Hills." Frankie Darro and Virginia Valli. By Larry Evans. Leo Meehan direction.

"The Little Yellow House." By Beatrice Burton. Serialized in McCall's Magazine.

"Wallflowers." Novel by Temple Bailey. Ran in Good House-keeping.

"Clancy's Kosher Wedding" Starring George Sidney Jewish-Irish comedy smash.

"Not For Publication" Ralph Ince directs and stars.

"Skinner's Big Idea" Masterpiece of Henry Irving Dodge. Saturday Evening Post story.

"The Devils Trade Mark." All-star cast. By Calvin Johnson.

"Little Mickey Grogan." Frankie Darro star. Story of New York newsboy, by Arthur Guy Empey.

"Shanghaied." Ralph Ince will direct and co-star with Patsy Ruth Miller. Melodrama of the sea.

"A Legionnaire In Paris." Al Cooke and Kit Guard. Two veterans back in Paris for Legion convention.

"Crooks Can't Win." Melodrama of police.

"Chicago After Midnight." Melodrama of Chicago's night life. By Charles K. Harris.

"South Sea Love." Ralph Ince in star and directorial roles. Melodrama of South Seas.

"Coney Island." Drama of Coney Island and its people.

"Hook and Ladder No. 9." Melodrama, fireman hero. John A. Moroso story.

"Loves Of Ricardo." Stars George Beban. Played Rivali, New York.

"Jake, The Plumber." Burlesque of Jewish plumber.

"In A Moment Of Temptation." Laura Jean Libby novel.

"Dead Men's Curve." Auto racing drama.

"Her Summer Hero." Comedy of a lifeguard.

"Sally Of The Scandals." Comedy-drama of New York show world.

"The Coward." By Arthur Stringer. Fashionable New York and North Woods melodrama.

"Alex The Great." By H. C. Witwer. Comedy of a small town "show off."

"Red Riders Of Canada." Northwest Mounted Police melodrama.

"Kent Of The Navy." Ensign and his adventures on shore leave.

"Beyond London's Lights." J. J. Bell's great novel.

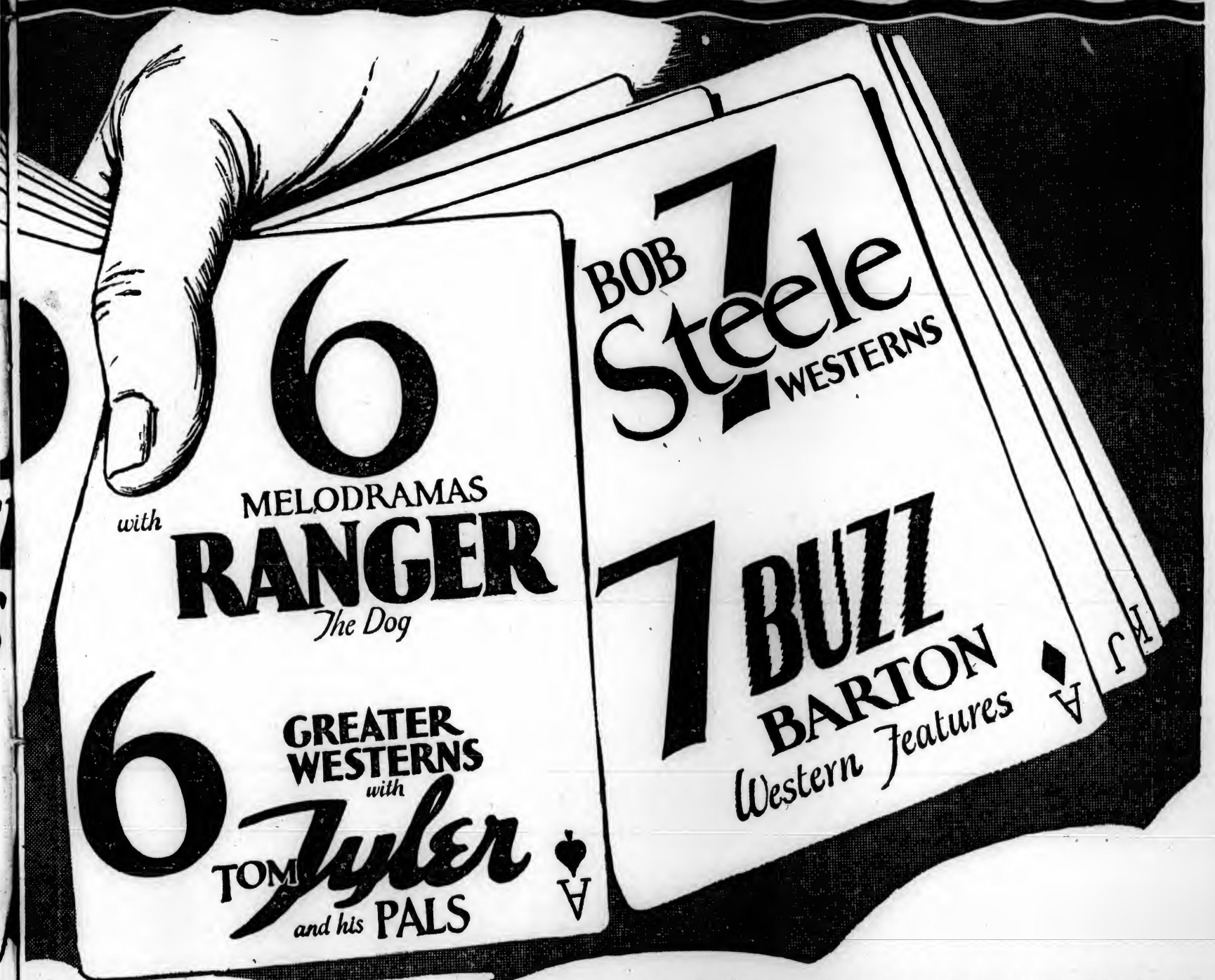
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including H. C. Witwer's "Beauty Parlor" featurettes; Standard Fat Men Comedies; Whirlwind
Fontaine Fox "Mickey M'Guire" (himself) real life comedies based on the famous cartoon strip in

MEN OF THE WORLD

RICH BUT HONEST

(Continued from page 17)

Johns vs. humble chivalry. Picture has good entertainment quality for all grades of audiences and takes special interest from its wise backstage material done in the "inside stuff" intimate style popularized by the stage play, "Broadway."

Characters are modern. Hereine, Florence, is a young "Charleston" fan who frequents dance halls and takes part in dance contests, but below the surface appearance of worldliness a bit of a Puritan. Her pal, Maybelle, is the "Patsy" type. Both work behind the counter in a department store. Florence's beau is an auto mechanic.

Her figure and dancing talent bring Florence to the attention of a theatrical manager and she joins the chorus. A bright bit is the scene where Florence falls down on

the steps at rehearsal and by chance the manager "discovers" that the humble Maybelle is a natural comedian and dancing clown. The resplendent Florence is relegated to the living pictures, where she needs only dumb beauty, while Maybelle, the Patsy, gets in the show as a featured principal.

This reverses the conventional formula and makes a shrewd bit of wise action. Another touch that does violence to hoke romance is the development that the rich John who falls for Flo turns out to be a suitor of honorable intent, while it is the poor mechanic who was playing all the time for an informal honeymoon at the seashore.

The Charleston contests and the rehearsals of the "Follies" gives opportunity for much footage showing the girls in all their unadorned shapeliness and rounded knees and curving legs get more closeups than usually go to the movie queen's

profile.

The picture has capital comedy values besides the cynical slants mentioned. The John takes the heroine out in his roadster and they park in a country lane for the usual business in that familiar screen situation. But here it has a novel outcome. To carry out the stall that the car had broken down, the John phones for the wrecking car from a distant garage. When the wrecker arrives at the spot, who should be in charge but Florence's mechanic sweetheart, Bob.

Bob, suspicious, takes the John's car in tow and brings it in in the wildest and most thrilling tow the world ever saw. The tow car hits it up to 60, snapping the roadster about behind on sharp turns like the tail of a kite, the John and the girl holding on for their lives.

Brisk modern comedy with plenty of sex kick, variety of incident that never flags and first-class, novel

comedy angles. Production on the order of same company's "Ankles Preferred," but better in many respects. **Rush.**

Mountains of Manhattan

Gotham Feature, distributed by Lumas. Featuring Dorothy De Vere, Charles Delaney and Kate Price. Directed by James P. Hogan from the story by Herbert Clark. At Loew's Circle, one day (May 9), as half of double-feature bill. Running time, 65 minutes.

Gotham just missed making "Mountains" into a good program picture desirable for the better independent trade. As is, it can't be classed above fair.

The film story was there: the former boxing champ of the army discards the gloves for his mother's sake and takes up engineering, putting in his days laboring on uprisings in Manhattan skyscrapers. But the kid brother gets sick and the pros-

pective engineer takes on one more fight to send the youngster to Denver. Also, there is a fist fight with an agitator on the girders of a building skeleton. With several fights under his belt, our hero has become superintendent of construction and son-in-law of the constructor.

Cast was there: Charles Delaney, comparatively new, puts up a nice front in the male lead and registers very favorably. Dorothy De Vere photographs as a logical desire for marriage; and Kate Price does her customary Irish mother in considerable unwasted footage.

Photography was there: good shots in the skyscraper sequence and a rating average throughout.

But the direction wasn't there, out to lunch or someplace in several spots where it was in demand. Too much strain for dramatic and comic effects, made more noticeable by the quality of the normal scenes.

Which is why the picture is not better than fair.

DON DESPERADO

Pathé western directed by Leo D. Maloney. Story by Ford I. Beebe. Camera-man, Ben White. Running time, 62 mins. In projection room, April 20.

Leo McHale.....Leo Maloney
Doris Jessup.....Eugenia Gilbert
Nathan Jessup.....Frederick Dana
Joe Jessup.....Morgan Davis
Franchy.....Bud Osborne
Aaron Blaisdell.....Charles Bartlett

Nothing unusual about this Western except that it was taken on location with snow on the ground. It stacks up as better made all the way than Maloney's previous productions.

There's a moral to the plot. Men who advocate lynching change their ideas when the person nominated for the hemp happens to be one of their own family.

Nathan Jessup is a hot tempered mine superintendent, leader of an agitation to lynch "Frenchy," brought in by the deputy sheriff (Maloney) as a highwayman and murderer. By a subterfuge Frenchy frames a stranger as the real bandit. The stranger is Jessup's son.

A love affair between the deputy and Jessup's daughter has been broken up because of the deputy protecting "Frenchy" from the mob led by Jessup. With the new complication involving his son, Jessup admits his ideas were wrong and appeals to the young deputy, who makes everything come out okay.

Ford I. Beebe, who has authored many scripts for Maloney, is responsible for "Desperado." Eugenia Gilbert is an attractive feminine lead and again opposite Maloney. Frederick Dana, an unknown, gave a very competent performance as Jessup. Maloney did some good tramping. He has been characterized by more acting and less "action" than many of his contemporaries in cowboy opera.

RED SIGNALS

Sterling Pictures production, directed by John P. McGowan. Adapted by William Armstrong from novel by William Wallace Cook. Earle Williams starred. Eva Novak and Wallace McDonald featured, with cast including Thomas Moran, J. P. McGowan, Robert McKenzie, Billie Francy, Frank Rice. At Loew's Circle, March 28, one-half double bill.

Fair program filler for double bill houses.

Railroad picture, no different from any of the innumerable others. Usual train wreckers, actual wrecks, scheming foreman and weakling district boss, honest old engineer, charming daughter and newly appointed superintendent.

Although Earle Williams is featured, Wallace McDonald shoulders the major burden of the story as the super's hobo brother who turns out to be a detective.

McDonald is skillfully planted early in the story. The two tattered tramp companions with him, Frank Rice and Billie Francy, drive away all suspicion that the boy is anything but tramp. Incidentally these two boys are comedians of no mean ability.

J. P. McGowan, the director, gave himself the role of heavy No. 1. He does well with it, looking ferocious in spots. Eva Novak will take some swallowing as the sweet young thing, even from soft lens.

Code of the Range

Rayart picture, presented by W. Ray Johnston through arrangement with Morris Schlink. Directed by Schlink and Ben Cohn from a story by Cleve Meyer. Photographed by W. Ilyers. At Loew's New York one day (May 6) as half of double feature bill.

The mild Jack Perrin, his horse, and dog, carrying on in a considerably unreasonable western that still manages to entertain. Its entertainment values will support it in the regular western haunts, and, as here, it looks okay on a double feature bill.

One or two spots grate on the average customer; particularly the murder of the villain by Rex, the dog, in a brutal affair. Another is the cowering of the assistant villain by Starlight, the horse. This assistant villain has a gun on him, but apparently prefers to be mauled by hoofs rather than be cruel to a dumb animal.

Other mythical spots are enter-

tops 'em all!

In
LOS ANGELES—

"Loew's State
LED THE TOWN
with HARRY LANGDON
in LONG PANTS!
Only down-town
house that had
line each night"
—says VARIETY'S
dollars-and-cents
box-office report!
Led nearest competitor —
and some competition —
by thousands!

~ now it's
your turn!

HARRY

LANGDON

in
**LONG
PANTS**

Produced by the
**HARRY LANGDON
CORPORATION**

A
**First National
Pictures**



taining enough to be consumed with ease.

Perrin is a cowpuncher out for revenge on the gent who seduced his sister into a dance hall by advertising for a school teacher and then finished her off before he blew town.

Casting good. Nelson MacDowell, an old two-gun character with a weakness for animal crackers, turns in an exceptional account of himself. Pauline Curley, with little to do besides look frightened during fights, does that effectively. Lew Meehan is the chief bad man, with fair support in Chic Olsen.

Perrin, while working mildly, carries the burden handily. A juvenile, name uncaught, registering well in a minor role.

This line-up could have stood a better story.

DESTINY OF RUSSIA

Written, directed and produced by K. S. Rymowicz, of Warsaw, Poland. Released by the United Import Film Corp. of New York. At the Commodore, New York, May 6. Running time, about an hour.

Only possible market for this film lies in neighborhoods populated with Ukrainians, Russians, Poles and Slavs. Picture very badly done, the titles are written in ungrammatical English and the camera work sloppy. At the Commodore this film drew some business be-

cause of the nationality drag in the East Side neighborhood.

Picture is told mostly in the titles. Every flash of a scene on the screen is followed by reams of explanations in bad English. The story for the most part is historical, of the downfall of the Czar, the rise and fall of the various governments succeeding and the final establishment of the red rule.

The producer throws the Bolshevik into the light of an overbearing group of men crazed with sudden power and wreaking vengeance on all those who were not totally in accord with their aims. Production is made up of clips from various news reels showing Lenin, Trotsky and the former Russian royal family at public functions.

In these scenes the faces and figures are seen only from a distance. The actors playing the political personages for the balance of the picture make very poor impersonators and know nothing of screen work. Make-up is like huge black smears on their faces, and all carry themselves with a hunted, unnatural appearance.

"Love" interest centres round a professor and his daughter. Two students, one an evil Bolshevik and the other a peaceful scholar, both set out to get the girl. The "gal" in this picture is clumsy, unspeakably ugly, walks like Big Bertha on roller skates and in every one of the five shots shown breaks into tears for no special reason.

The names of all the people in the cast are mercifully omitted. But for those interested in making a study of how not to act and how not to make a picture, this film offers a lesson with a million laughs.

Rymowicz is now in America and probably has seen enough of real pictures to know just how impossible his is.

UNEASY PAYMENTS

F. B. O. release, starring Alberta Vaughan. Directed by David Kirkland. Story by Walter Sinclair. Photographed by Charles E. Boyle. At Columbus oge day (May 4) as half of a double feature bill. Running time, 55 minutes.

Strained farcical treatment of a fairly humorous story fizzes this into a melancholy flop. The picture will have a tough time getting by anywhere alone.

It's a tale of a young gal who wins a Charleston contest in Farmdale, Mo., and comes to Broadway for recognition. Getting a job as a chorine in a cabaret, she takes the advice of one of the owners, buying a truckload of furnishings and finery on the installment plan so that she can put up a front.

But the other owner of the cabaret, repulsed in his efforts to do wrong by the girl, withdraws his okay on all her accounts. The installment boys clean out her apartment and track her to the cabaret. There they take everything off her but a breastband and a pair of panties.

With the show in full progress, the girl slips onto the floor in her negligee, does her Charleston, and cops the hit of the show.

Then for no particular reason the youthful and heroic part owner of the cabaret says: "What a fool I've been," and takes her into his arms for a necking fadeout.

Picture's best bet and one hope for getting by is the semi-nude comedy in the cabaret. Alberta Vaughan wears as little here as she can, and the effect was visible among the boys at the Columbus. Jack Luden, juvenile, carried on

as though he had never faced a camera before, and most of the support was similar. Gino Carrado, light-heavy, exception. Miss Vaughan, considering the story, did well enough.

Photography ranges from average to bad.

Situations are handled too ridiculously even to rate as farce.

The One-Man Trail

Presented by Westwood Productions through the Hollywood Producers Finance Ass'n. Featuring Monte Montague and Eva Gregory. At the Arena one day (May 9) as half of double-feature bill. Running time, about 50 minutes.

Something peculiar about this one.

On a hunch that most of the photography in it looked prehistoric, "Variety's" records were resorted to.

In 1921 Fox released a picture of the same title featuring Buck Jones. The story also was identical—the cowboy out to find the guy who abducted his sister.

That reviewer thought it was terrible.

In the present release the subtitles are antique affairs. In a close shot the hero will be riding a white horse and in two seconds will be galloping along on a black one (in a long shot). In a few shots the hero is recognizable as some other fellow. All action lacks sequence.

If the Westwood boys didn't use all of the 1921 film, in which Buck Jones couldn't be recognized, they wasted money.

Because the 1927 version is also terrible.

Pirates of the Sky

Pathé, released from Productions, Inc. Directed by Charles Andrews; photography by Leon Shamroy. Adapted by Elaine Wilmont. In projection room May 4. Running time, 50 minutes.

Bob Manning.....Charles Hutchison
Doris Reed.....Wanda Hawley
Bruce Mitchell.....Craufurd Kent
Jeff Olding.....Jimmie Aubrey
Stone.....Ben Walker

Charles Hutchison, stunt man, not as active as usual in an average adventure picture. Too many preliminary "stills" handicap the few major action scenes. Customers will accept "Pirates," but won't talk about it.

Hutchison is a wealthy amateur criminologist who is called upon by the U. S. secret service department from time to time when a case becomes too difficult for them. Air mail robberies have baffled them.

Hutchison's two main bits are a mid-air change of planes, and a drop from a plane to a haystack.

He has comparatively good support in Wanda Hawley and Craufurd Kent as the refined gang leader, Jimmie Aubrey, playing Hutchison's service man, lends considerable to the picture in his comedy as a Sherlock Holmes student addicted to disguises.

Picture hurt by the lack of early action, but still rates as average.

HEART OF A COWARD

Duke Worne production presented by W. Ray Johnston. Released through Rayart Pictures. Directed by Duke Worne. Starring Billy Sullivan. Cast includes Edith York, Jack Richardson and Myles McCarthy. At the Arena, New York, one day, May 4. Running time, 48 minutes.

Lack of good story material and plot construction, inferior direction and poor cast limit this picture to a small sphere of houses. Continuous production of hackneyed themes of this sort in this crude manner will eventually break up the market now being sold.

Billy Sullivan looks fairly presentable in the lead, but shows no ability as an actor in the present instance. Supporting cast not good. Story is of a country boy, a coward because of his literary ambitions, which keep him immersed in a world of make believe. This would be a fine theme if carried through to its logical conclusion, but the directorial megaphone steps in with a girl, the usual necessary "menace" and the wealthy publisher, turning the story into the dime novel class.

Fist fights are unconvincing and amateurishly staged. An automobile wreck does not score for the desired effect. The gal is lustreless and insipid and the denouement entirely divorced from the story that

the script originally started out to tell.

Only novelty is that the arm of the law gets a break. When the girl runs out to get help the cop is standing on the corner.

The Devil's Masterpiece

Presented by Stanford F. Arnold. Hand-died by Goodwill Pictures. Story by Mason Harbringer. Directed by John P. McCarthy. Photography by Lyman Broening. Running time, 50 mins. Double feature bill at Loew's New York, one day, April 29.

A short bank roll, an unknown cast and a star (Virginia Brown Faire) of little name or note do not produce pictures that mean much. This one is a state rights proposition designed for a limited market and for that market good enough to suffice and even satisfy. There have been a lot of worse "quickies" than "The Devil's Masterpiece."

A melodramatic plot with a background of Royal mounted cops and dope smugglers manages to sustain interest fairly well. The leading man (Gordon Brinkley) on the trail of the man who murdered his father is unable to explain to the girl he meets and loves that he is a mountie working in civilian clothes to trap the dope gang. She misunderstands and believes him one of the gang.

While "The Devil's Masterpiece" is fourth rate as a picture in the times where they play fourth-rate pictures, this one will possibly seem pretty good.

The Kentucky Handicap

W. Ray Johnston presentation, directed by Harry J. Brown and released by Ray art. Story by Henry Roberts Symonds. Starring Reed Howes with cast including Alice Calhoun, Josef Swickard, Robert McKim, Lydia Knott, Will Malone and James Barabury, Jr. At the Arena, New York, one day, May 5.

A new race story telling of the old southern estate falling into ruin and finally passing into the hands of receivers until even the boy's only race horse is mortgaged and almost prevented from running at the last minute.

Further innovations consist of doping the horse and the male lead being ruled off the racing books for trying to lose his race and kill his own horse. For a pathetic touch there is the blind old mother who thinks all is well.

No action, no story, no trouping. Direction could be worse.

Alice Calhoun seems to have possibilities, but wears bad clothes and gets rough camera treatment, making her look unattractive.

SALVATION JANE

F. B. O. production, starring Viola Dana. Directed by Phil Rosen. At the Stanley theatre, New York, one day, May 5. Running time, 62 mins.

For some unaccountable reason this picture seemed in bad shape in its projection presentation at the Stanley theatre. Latter part, in particular, was murky and apparently much used or sadly in need of retakes. Either way the impression was unfavorable to the film. And, furthermore, it gave the star much the worst of it.

Where closeups of Miss Dana were shown it made the star appear old, with her makeup somewhat bleary, which no film lady likes at any time and especially when her film is being shown to New York fans.

The story at best is a threadbare theme; the old gag about the girl

who became a thief so that her grandpa could have the things to sustain life.

Cast shows no exceptional screen speed or class beyond carrying the characters along at a rate that does not build up the climaxes effectively.

What chance the picture might have had was killed by the condition of the print.

Mark.

SHORT FILMS

THE WEAKER SEX

Fatter Novelty Picture, running about five minutes at Rivoli (Publix), New York, week April 23.

An assembly, in main part, of women of yesteryear described by caption against the woman of today seen in the picture. Views mostly of athletic girls. Idea entertaining and skilfully worked out.

Time.

YELLOW DOG

Scenic poem by Edgar Guest, with the American Cinema Association's name on it. At the Paramount, New York, week April 2. Running time, 6 mins.

Sentimental "short" on the plight of a stray mongrel finally rescued (Continued on page 23)



ABE LYMAN

and His Brunswick Recording Orchestra

After Breaking House Records for 20 Consecutive Weeks at the Uptown, Los Angeles

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Indefinitely

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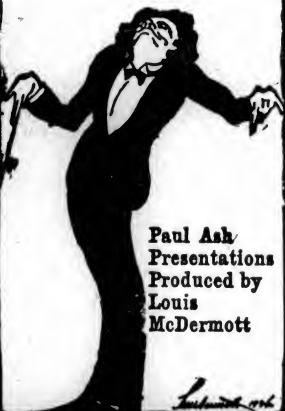
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UPTOWN, Los Angeles, for 20 Consecutive Weeks
This achievement they will be sure to repeat
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ROXY'S CHIEF ORGANIST



Showmanship and
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are perfectly mated by Lew
White—on his Brunswick Rec-
ords—as a member of Roxy's
Gang, broadcasting regularly
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AT THE PARAMOUNT, NEW YORK (WEEK MAY 7th)

FLORENCE RUDOLPH

LATE SOLO DANSEUSE OF METROPOLITAN OPERA COMPANY

Now with Frank Cambria's "VIENNA LIFE" Unit with Entire Publix Circuit of 20 Weeks to Follow

Compliments to

CECIL B. De MILLE and SID GRAUMAN

JUNIOR COGHLAN

INSIDE STUFF ON PICTURES

(Continued from page 12)

general manager for U, at U's Chicago convention, called Marton Van Praag to the floor and commended him personally before the entire U delegation of managers and salesmen.

Van Praag was given credit for having chalked up the biggest week's sales in the history of the New York exchange. And the strangest part of the Van Praag commendation was that he has only been with U about a year and a half. Van Praag was formerly a salesman with the Chicago U branch and when shifted to N. Y. quickly amazed even Metzger by his results. He is now manager of the N. Y. exchange.

In the middle of the floor of the U exchange hangs a sign board which at the end of each week carries a standing of the salesmen in what is called the "Go-Getters League." Last week the leader was Stern with the remainder of the standing as follows: Second, Rustel; third, G. Liggett; fourth, Winnick; fifth, Rothenberg; sixth, Durst; seventh, Collins; eighth, Liedskin; ninth, Levy; tenth, Friedman; eleventh, Price; twelfth, Ross; thirteenth, Sherwood; fourteenth, Crouch.

As a result of the expressions at the recent Film Salesmen and Film Board luncheon in New York by the heads of the two bodies, representative committees have been chosen for what will be termed Conference Committee sessions.

These conferences will be to bring about changes in film work that cannot be settled by either alone.

The Salesmen representatives are G. W. Wolf, ex-officio; R. Gledhill, M. Markowitz and G. Felder; Film Club, Charles Rozenweig, ex-officio; Harry Thomas, Louis Phillips and J. C. Fergeslich.

At the Paramount, New York, for the first performance of the day on Saturday and Sunday (perhaps all week), a section of the loge seats in the mezzanine is roped off with a sign reading: "Reserved for the Press." On Saturday two front rows in the centre section are held out, 28 seats in all; on Sunday, one row, 14.

A father and several sons who had made a fortune off of running small, hideaway, cheap picture houses, recently built a \$2,000,000 theatre with 2,000 seats. The house is in one of the finest residential sections of Chicago. Its policy, presentation bands, press agent and house manager have been changed regularly about every three weeks, after the sons told the organist what numbers to play, and how the father, 68, went back stage and told the ballet chorus how to dance and kick.

Bootleggers who have been selling Scotch around Hollywood have been giving their customers short measure. The containers for Scotch whiskey are what is generally known as fifths, or one fifth of a gallon to each bottle. Recently a man who bought a container of this liquor decided to measure the contents and found out that his bottle was five quinces short.

As there are two and two-fifths gallons to every case of fifths, the customers find out that they are cheated out of two bottles on every case. The reason that the short measure bottles are being used is that the local bootleggers are now making their own Scotch and also, they have their own short measure bottles made for them.

Picture executives are not prone to talk on probabilities or predict of the eventual effect of the swiftly growing list of super and special pictures upon the regular picture house and its program releases. Specials probably will continue to run in houses at an advance over the usual picture house case, as contemplated by United Artists. Supers rated as road shows will employ the legit house scale of \$2 or more.

Any result may be two-sided. In favor of the picture house will be the new faces drawn to pictures. There isn't much question but the special or super picture in past years, dating from "The Birth of a Nation" has brought millions of new patrons to the picture houses. On the other end is that the numberless specials may divert a large number

of regular goers to the better class of picture, usually in production and offtime in story, regardless of stars' names.

This looks like a definite arrival within a comparatively short while of two distinctively marked class of picture exhibition, which may be relatively ranked as the big and small time of picture exhibition, leaving the super in its own class.

John Farrow, who arrived here two years ago from Sidney, Australia, and is now under a five-year contract to C. B. DeMille, to write original stories, began his screen career one year ago as a \$7.50 per day extra. When Farrow arrived in America, he attempted to break into the picture business as a writer, but found it impossible. He then began writing stories and poems for Vanity Fair and The American Mercury. Finding no chance of getting work as a writer, Farrow figured that it would be a good idea to try to come into contact with directors and studio officials through working as a picture extra. In this way he got himself a job on the C. B. DeMille lot and came into contact with Louis Goodstadt, business manager for DeMille.

Goodstadt was in sort of a dilemma in getting the proper titles for "Gigolo," after three sets of titles from different writers had been rejected. Farrow was given the fourth chance and his titles were used. Then he was placed under contract and left the acting ranks. His next assignment was to title "White Gold," after which he made three adaptations; sold the company two original stories and has finally been assigned the post of original story writer for the DeMille outfit.

Within eight months after Farrow joined the ranks of the DeMille organization, he has had his salary raised four times and is now half way to the four-figure mark with his weekly earnings.

Farrow is just 22. Recently C. B. DeMille added a clause to his contract which provides that within one year's time the youthful writer is to be given an opportunity to direct for the organization.

A concern on the West Coast which has been financing picture producers is expanding in its so-called altruistic endeavors to see that no one is without money. It is loaning money to directors, actors and writers who seem to be a bit hard pressed for ready cash. This concern, of course, keeps its transactions secret and does not necessitate even a pledge of the contract of the person obtaining a loan for security. Operating in this way they find it necessary, however, to charge a bonus as well as interest for the loan. The bonus charge is 10 percent of the principal with the interest asked at eight percent. To keep themselves within the law they make out one note which covers the 10 percent bonus. This is a separate item from the loan of the transaction, it is said. The other notes call for monthly repayments, with the eight percent interest added.

The concern is doing a land office business and seems never to lose, as it is said they have methods of covering any possibility of a loss through reminding the debtor it would be a good idea to pay.

Jimmie Morrison, one time Vitaphone juvenile and idol of old time movie fans, has turned novelist. His first, "Drifting," has been accepted for publication and he is now working on another book, with film plot twist. Morrison and Tom Powers were the best known film leading men of a decade ago. Powers has since scored as a Broadway leading man and Guild star.

Fritz Lang, the German producer, is reported to have recently refused \$500,000 to direct four pictures in America. Without going into figures he confirmed, to a Paris interviewer, that he had declined an offer to go to Hollywood as he did not feel he was necessary for America.

"I want to start a company of my own," said Lang who is of the opinion that the foreign producers who have settled in America have lost their own personalities, being influenced by the conditions of life in the U. S.

Lang assured that his wife, Frau Theo Von Arbou, will write all the scenarios for his own Berlin company, when it is formed.

Gladys Lehman, recently added to the scenario department at Universal, was formerly a stenographer at the U. Studio. She conceived an idea for a story for Reginald Denny and submitted the script to the scenario department. Denny and Wm. Selter put the o. k. on it with the result that the story is now being put into production.

Recent arrests of proprietors, ticket sellers and door tenders of New York picture houses has made it tougher than ever for the boys and girls to get in the houses. Of late a number of lines have been held up where kids were trying to get past the door but were quizzed and turned away.

The other night at Fox's City, two boys, apparently under the age limit, handed the door tender a pass, given in exchange for window card (Continued on page 42)

Ill., assignor to the Tribune Co., Chicago. Filed July 22, 1925. 1,624,959.

Intermittent film feed. Alexander P. Victor, Davenport, Ia. Filed Dec. 10, 1923. 1,625,065.

Method and apparatus for producing films for color photography. Jean Audibert, Villeurbanne, France, assignor to Corporation Societe des Films en Couleur Keller Dorain of France. Filed Dec. 9, 1926. 1,625,588.

Electric lamp for cinematographic apparatus. Jacques Marette, Vincennes, France, assignor to Pathe Cinema, Anciens Etablissements, Pathe Freres, Paris, France. Filed Aug. 8, 1922. 1,625,619.

Photomicrographic camera. Francis F. Lucas, East Orange, N. J. Original application filed Nov. 22, 1921. Serial No. 517,017. Divided and this application filed Dec. 29, 1923. Serial No. 683,290. 1,625,952.

Phototelegraphic apparatus. Denes von Mihaly, Budapest, Hungary. Filed Dec. 29, 1923. 1,625,967.

Photographic shutter. S. M. Fairchild, Oncoanta, N. Y. Filed June 1, 1922. 1,626,032.

Music

Violin case. Theodore H. Stark, New York city, assignor C. Bruno & Son, Inc., New York city. Filed June 18, 1924. 1,624,994.

Banjo. Arsene J. Bouchard, Providence, R. I. Filed July 10, 1925. 1,625,387.

Musical instrument of the stringed type (with horn attachment). Rupert Alexander Hazell, Melbourne, Victoria, Australia. Filed April 21, 1926. 1,625,538.

Reed holder. Frederick Gretsche, Brooklyn, N. Y. Filed March 22, 1926. 1,625,651.

Banjo. William L. Lange, New York city. Filed Nov. 11, 1922. 1,625,811.

Music-leaf turner. Charles L. Knapp, Shenandoah, Pa. Filed April 6, 1926. 1,625,898.

Top adjustable banjo tailpiece. Robert H. Page, New York city. Filed May 4, 1923. 1,626,094.

Tuning peg for stringed instruments. U. Sherman Avery, Union Hill, and Albert K. Trout, Bradley Beach, N. J., assignors to Waverly Novelty Co., New York city. Filed July 26, 1922. 1,626,380.

Outdoors

Amusement apparatus. Edward Wood, Wilmington, and John Metzger, deceased, Venice, Cal., by Constance L. Metzger, administratrix, Venice, Cal., assignors to Amusement Engineering Corp. of California, Los Angeles. Filed Nov. 10, 1925. 1,625,877.

Miscellaneous

Method and apparatus for television. Otto B. Blackwell, Plandome, and Joseph Herman, New York city, N. Y., assignors to American Telephone and Telegraph Co., New York city. Filed May 7, 1925. 1,624,918.

Escape trick device. Theodore P. Brunner, Los Angeles. Filed Nov. 24, 1925. 1,625,452.

Kick back for bowling alleys. F. Gessert, Jamaica, N. Y. Filed Jan. 8, 1927. 1,625,599.

Means for forming news and tabloid sections from a continuous web. Earl L. Martin, New York city. Filed June 2, 1926. 1,625,862.

Machine for setting tenpins. J. W. Bishop, Muskegon, Mich., assignor to Brunswick-Balke Collender Co., Chicago. Filed March 18, 1925. 1,626,446.

Ironing board attachment for wardrobe trunks. G. D. Jones, Petersburg, Va. Filed May 2, 1923. 1,626,468.

Apparatus for displaying changeable pictures. A. Archipengo, New York city. Filed June 2, 1925. 1,626,496.

Trade-Marks

An FBO (with the three initials linked) production. Film Booking Offices of America, Inc., New York city. Filed Jan. 28, 1927. Serial No. 243,486 (Class 26). No claim made to the exclusive use of the word "Production" apart from the other features shown in the mark. Motion Picture Films. Use claimed since Sept. 12, 1926.

Henry McCrae directing "The Trail of the Tiger" for U. Jack Daugherty in lead role.

Bernardo De Pace

MANDOLIN VIRTUOSO

in "MILADY'S PERFUMES" UNIT

THIS WEEK (MAY 2)—TIVOLI, CHICAGO

NEXT WEEK (MAY 9)—UPTOWN, CHICAGO

Victor and Vitaphone Artist

Direction WILLIAM MORRIS OFFICE

(Miss) BILLIE GERBER

Impersonating the American Boy in "Songs and Steps"

Week May 2—Oriental, Chicago. Week May 9—Uptown, Chicago. Week May 16—Tivoli, Chicago.

With Harding and Senate Theatres to follow

Direction Max Turner and Phil Tyrell

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Pictures

Motion picture photography and projection. Arturo Hernandez-Mejia, New Rochelle, N. Y.; Margaret N. Hernandez, administratrix of said Arturo Hernandez-Mejia, deceased, assignor to Colorgraph Laboratory, Inc., New York city. Filed Dec. 6, 1918. 1,624,947.

Plate carrier for multicolor cameras. Godfrey Lunberg, Winnetka,

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MARTY BECK

And HIS PLAYBOYS

MANY THANKS TO MR. HARRY W. CRULL, MGR., BRANFORD

Personal Direction BEN LUNDY, Mgr. HARRY PEARL ENTERPRISES, INC.

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LITERATI

Nathan's Simile

George Jean Nathan in the current "American Mercury," in reviewing a play translated from the Italian, since taken off, in which Frank Morgan was the lead, refers to the actor "as completely suggestive of Broadway as Variety."

\$25 for "True Stories"

The New York Daily News "true stories" are now being signed by their authors. The writers for the main are staff men and women on the News, getting \$25 per story.

Getting a Snyder Edge

During the Snyder-Gray trial the New York Daily News appeared to be getting many exclusives, particularly in photos, to an extent that burned up the other papers. The favoritism was attributed to Red Dolan, in charge of the press "stand" at the trial, and with Dolan quite friendly with the county sheriff.

It grew so irksome that Swope of the World is said to have wired the sheriff to stop it. At recess time Dolan is reported to have taken Garrett of the World out to lunch. While eating Dolan displayed Swope's wire.

Also during the trial the News played up the sketches of S. J. Woolf, one of New York's artists. He is a brother of Edgar Allan Woolf, playwright.

Anticipating no unusual news events, it seems, and readying itself for the summer months, the New York Evening Graphic has sliced its editorial, advertising and composing room staffs. Over a dozen employees received blue envelopes or departmental transfers.

Dailies Retain Steuer

Max D. Steuer has been retained by the Daily Mirror (Hearst) to defend that publication in the forthcoming libel suit brought against them by the Hall-Stevens people of New Brunswick, N. J. It was the Mirror which investigated and caused a reopening of the Hall-Mills case, from which the Halls and the Stevens were acquitted for a second time. The Mirror's discoveries, heavily exploited, were all against the Hall-Stevens crowd.

Steuer also has been retained by the Graphic (Macfadden) to defend them in the criminal action brought by Charles S. Sumner, secretary of the Society for the Suppression of Vice. Sumner complained against the Graphic's composite picture, the particular instance being one which depicted Harry Thaw choking a girl. The picture was based on a story given out by a girl who alleged the attack.

Emil Gavreau, editor of the Graphic, is also listed as its publisher these days. Bernarr Macfadden yielding that post to him shortly before the notices of the suit were served. Macfadden also seemed to agree that new officers of the publishing corporation be named. These mostly were from his uptown staff.

\$18 Sub Rate

The United States Daily, published in Washington and selling itself on the claim that it is the only complete daily record of the government without editorial comment, has boosted its annual subscription price from \$15 to \$18.

A rate of \$25 for two years is offered old subscribers. The daily has now reached the point of carrying some advertising practically every issue.

Carl Van Doren has purchased an entire house in Greenwich Village, intending to make his home in New York permanently. His wife, Irita Van Doren, is literary editor of the New York Herald Tribune.

Tom Powers, the actor, who is also an author, sculptor and painter, is shortly to have a book published by Macy-Masius, entitled "Flights." The volume is to contain bits of poetry, music and prose sketches.

Not So Bad!

John Anderson, critic on the "Post," leaves for Europe shortly, there to spend the summer months. Gilbert Gabriel, critic on the "Sun," will sail May 21 for Munich, where he will put in the summer.

Jack Townley Syndicating Jack Townley, for the past two years picture editor of the Hollywood "News," a daily, has left that publication to syndicate his own column.

Townley has already placed his material with 28 newspapers and will run the column under the heading of "Hollywood News."

Don Skene, dramatic editor on the Portland "Oregonian," has been elected president of the "Preview Nighters." This organization, composed of Portland theatre and newspapermen, meets every Monday night to discuss and comment upon pictures that are to be booked into local houses.

History of Film Industry

Margaretta Tuttle, the novelist, who recently signed to do three original stories for Cecil B. DeMille, may write a history of the motion picture industry, sponsored by Will Hays. Mrs. Tuttle and Hays have had a number of conferences concerning the matter.

Tabs in Quandary

New York's tabloid "newspapers" were in a panic Monday when it seemed as though the Parisian

flers would reach New York about the time that the Snyder-Gray verdict might be rendered. Conferences were held in the tabs' offices regarding the possible headlines and if the front page were large enough to carry one about each event.

Unbeknown to the other tabs, "The Graphic" is said to have planned a beat, and at the same time leave room for a composite. Its scheme was to have a double streamer reading "Ocean Filers Arrive in Time for Verdict."

Mirror's Ballotless Contest

Hearst's New York Daily Mirror is holding a ballotless contest for the most popular girl and boy of musical comedy. It's a vote as you please on any kind of paper, signing any name. For one day the Mirror carried a ballot, but discarded it immediately. The contest has been running a month and continues until June 15. No total of votes as yet printed, but daily reports of leaders given.

The bunk of the newspaper voting contest apparently does not seep through to the public, but never was there a wide open one like this. And it's running into the summer when the furnaces are not lighted.

FILM POSSIBILITIES

"Wall Street"—Favorable

"WALL STREET" (Melodrama, The Stagers, Hudson). A very serious play about the bulls and bears, double-crossing among big men of the stock ticker and mainly the rise of a farmer boy to millionaire. Might serve well for young screen heavy.

"Goat Alley"—Doubtful

"GOAT ALLEY" (Drama, Toussaint Players, Princess). This drama of negro life with all-colored cast limits appeal to racial production. Theme is crude stuff, with tragic curtain. **Abel**

"Mixed Doubles"—Unfavorable

"MIXED DOUBLES" (Farce, Shuberts, Bijou). Obvious farce with some questionable situations. Familiar stuff included scrambled husbands and mixed identities; generally unsatisfactory. **Abel**

"The Lady Screams"—Unfavorable

"THE LADY SCREAMS" (Charles J. Mulligan, Selwyn theatre). Trite melodrama, in which there is almost no action and almost all the complications are spoken in and spoken out again; love interest secondary; title poor for films. Not likely to attract competitive bidding. **Loft**

"Julie"—Unfavorable

"JULIE" (Drama, Homeric Productions, Inc., Lyceum). Play of flinty New Englanders and French Canucks. Too drab in story and little to indicate picture possibilities. **Ibee**

In Your Hat

Paste this:

YOUR business can't wait 'till September
YOUR theatre needs good shows
RIGHT now
YOUR public doesn't know about fiscal years
THEY want to see good pictures
WHEN they get the urge to go

So take note of these facts:

1. METRO-GOLDWYN-MAYER
product is clicking at the box-office today, right now—in May.

Have you seen "Rookies"
"Slide, Kelly, Slide"
Lon Chaney in "Mr. Wu"

"Captain Salvation"
Ramon Novarro in "Lovers"
Lon Chaney in "The Unknown"

2. METRO-GOLDWYN-MAYER
Studio is geared for consistency—what with such stars as Lon Chaney, Norma Shearer, William Haines, Ramon Novarro, Marion Davies, John Gilbert, Greto Garbo, Jackie Coogan, Tim McCoy—and oodles of others.

3. METRO-GOLDWYN-MAYER
has been working ahead and has prepared

THE GREATEST PRODUCT IN THE HISTORY OF OUR INDUSTRY

M-G-M NOW—AND IN 1927-1928!

YELLOW DOG

(Continued from page 21)

by a male juvenile. Titles are flashed by stanzas, the canine trail being followed until he's scrubbed and sports a ribbon 'round his neck. Nothing of particular scenic value, human interest angle between the boy and the dog being stressed. Women and boys should like it while its briefness won't annoy a majority of the male adults. *Sid.*

Will Rogers in Holland

No. 2 in the series of "Our Official Ambassador Abroad," distributed by Pathé, presented by C. S. Clancy.

A fine bit of screen entertainment with interesting travel shots and titles in Will's best form. One of the bits is picture of a billowing Dutch matron, with the explanation she's not fat but it's the petticoats that make her look so.

Then exhibition of thick woolen Dutch petticoats with witty titles based on the utter absence of such

a thing as a petticoat in all America. Good shots of roly-poly Dutch kids and, of course, the canals.

Rogers himself figures in most of the views, dove-tailing in neatly for the gag titles in Rogers' familiar arresting way, of joining nonsense with striking truth. *Rush.*

A Dog's Pal

One of the Fox "Animal comedy series." Directed by Zion Myers. Story by Edward Moran and Virgil Hart. With Jerry Madden, Leliah Lewis and Jack McHugh (children). Running time, 15 mins. In projection room, April 14.

Better than it sounds. Cute little boy of the Jackie Coogan type with a pet dog. Boy lives in a packing case in a warehouse and sells papers for a living. There are the expected complications, a tough kid that tries to drive the little boy off the corner, the dog catcher that tries to take away their friendly pup. In the end the little boy is adopted by a rich banker whose small daughter becomes the boy's sweetie. It's

sugar-coated hokum, some respectable laughs and a good picture for residential neighborhoods or Saturday matinees.

SHOOSH

F. B. O. short, called "Whirlwind" comedy, featuring Charlie Bowers. At Rivoli (Public), New York, week April 28. Running time not taken.

A haphazard comic full of tricks that gives it a tinge of magic besides. Action very fast and the short sufficiently entertaining for its purpose, besides having the different angle for better value. *Sime.*

AN AFRICAN ADVENTURE

UFA picture programmed as edited by Major Bowers for the Capitol, New York. At that house week of March 6. Running time, 11 mins.

Nicely condensed hunt reel includes the shooting of a hippopotamus and rhinoceros in addition to some interesting views of a big elephant herd, zebras, etc. The title

didn't mean anything to those who started to walk as it was flashed, but it held the ones who were undecided and might have gotten a few who were on the way out, if they looked back.

Natural animal stuff always has a pull and as screened here is suitable top notch program fare. *Sid.*

An Old Flame

Will Fox production, directed by Harry Sweet, with Allan Forrest and Kathryn Pary. A chapter from the "Married Life of Helen and Warren." At the Stanley (N. Y.) March 10. Running time, 15 mins.

Okay as a program filler. Three good laughs, anyway, thereby topping a lot of alleged comedies by three. The first break is the approach of two hoboes and the way they alight on Warren for his clothes.

Balance made up mostly of gaging on Warren's refusal to be made by a banker's flapper daughter. He socks the girl on the chin twice—the other two laughs.

George Friedrich Handel

One of James A. Fitzpatrick's Famous Music Masters Series. Running time, 14 mins. At Paramount, New York, week April 9.

Publix is using shorts of this nature quite frequently, following overtures. This tells simply a little story of the famous composer. He is seen first as an old man in England where he spent most of his life. He is blind, but comfortably circumstanced and having heard of a boy who has musical ability, but no funds sends for the lad and agrees to provide for his musical education.

Very pleasing and can fill any spot where a polite filler is needed.

ROSES AND RUSES

Two-reeler from the Fox list, issued in the O. Henry series. In the cast: Ralph Sipperly, Marcella Day and Grace Goodall. Directed by Jesse Robbins. At the Academy, New York, March 31.

Holds rather more closely to the O. Henry original than most of the jazzed up adaptations in this series. Some solid laughs and lively surroundings in a gay night club.

Flirtatious husband presents bouquet to pretty girl in the adjoining apartment, then has to cover himself by pretending bouquet was meant for wife. Both have identical bouquets.

Husband picks up girl in night club; her escort gets peeved and old boy has to agree to get him another girl. Calls up pretty neighbor and arranges to have boy call for her, the cue being the bouquet in her window. Of course boy gets wife instead of sweetie and brings her back to the same night club for a rowdy roughhouse finale. *Rush.*

Dumb Belles

Christie-Educational comedy featuring Billy Dooley. Cast includes William Irving, Jack Duffy and Ruth Perrine. Running time, 15 minutes. At Paramount, New York, April 9.

Billy Dooley looks like a comer. Corking good hoke comedy, fast moving and full of laughs. Particularly good for any house wanting to offset a heavy dramatic feature.

Action in a girls' seminary. Dooley and William Irving, cousins, are joint heirs with the one who shows himself the best prof to cop everything.

Lots of slapstick but picture never grows just silly. Bit is played by Ruth Perrine who gets screen credit with an explanatory note she is the winner of a beauty contest conducted by Film Fun magazine.

Rustle of Spring

Tiffany Production. At the Capitol, New York, week April 9. Running time, 5 minutes.

Good photography and pretty color reproductions of country scenes at this time of the year.

Must have appropriate musical accompaniment.

HOT DOG

UFA short, running about six minutes. Edited and titled by Major Bowers for presentation at Capitol, New York.

This film is of that type of dog circus so familiar around amusement parks in America and Europe. In this the dogs are dressed up; they enter bar rooms for comedy, they go wooing and drive off their lady friends in fast automobiles, etc. In cutting the picture down to six minutes for the Capitol, Major Bowers has titled it with several allusions to house features, a fact which unites it for showing elsewhere without substitute titles.

Even at that, this film is hardly more than a mediocre filler.

Cruise of the Jasper B

Bertram Milhauser presents Rod LaRoque in Don Marquis' story adapted by Zella Sears. P.D.C. release. Photography by Lucien Andriot. Directed by James W. Horne. Running time, 29 mins. At Columbus, New York, one-half double feature bill, one day, April 20.

Jeremiah Clegett.....Rod LaRoque
Wickie.....Jack Aronson
Agatha Fashion.....Mildred Harris
Reginald Maltravers.....Sully Edwards

Unfunny hoke farce carelessly

written and directed without finesse or restraint. A big yawn all the way.

In the course of the action a man is supposedly killed. His body lies in a coffin-like box. And this is the basis of "comedy"! Ghouls and murderers as a subject for flippancy!

About three minutes after LaRoque and the heroine meet they are in a clinch with LaRoque announcing his intention of immediately taking her to wife.

PAIS

Short picture, called Castle Films Novelty. At Paramount (Public), New York, week April 30.

Terming the dog as man's best pal, picture goes into all sorts of dogs, with some comedy bits. One or two scenes such as marcelling a shaggy mut and manhandling another, in an endeavor to bring out the whims of the wealthy, look foolish for a picture house audience, but otherwise lovers of dogs will like the picture.

With news weeklies and dog films this short could hardly be classed as a novelty. *Sime.*

Not the Type

Fox comedy featuring Earle Foxe. Directed by Jesse Robbins. One of the "Van Bibber" series. Cast includes Virginia Whiting, Henry Armetta, Howard Truesdale and George Stone. In projection room April 21. Running time, 15 mins.

The name of Richard Harding Davis is used as author of those Van Bibber series. It's a pipe he didn't write this one. It's one long hide-and-seek hit-and-duck fight. Hard to judge comedies in a projection room, but it is estimated that "Not the Type" is good for some laughs before an audience. It got a few snickers even in the projection room.

Virginia Whiting, nifty, plays the lead and gets across a lot of sex appeal. It helps.

WARNER B'way NOW

2:30—TWICE DAILY—8:30

JOHN BARRYMORE in**"WHEN A MAN LOVES"**

with DOLORES COSTELLO and NEW VITAPHONE

SYD**CHAPLIN**

in "The Missing Link"

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"CONVOY"

with DOROTHY MACKAILL and LOWELL SHERMAN

CHARLIE CHAPLIN in "EASY ST."

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STRAND SYMPHONY ORCHESTRA

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& 46 St. MATS. 2:30, 4:15, 6:30, 8:30

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

ORIENTAL

(CHICAGO)

Chicago, May 3.

This Paul Ash is the picture house champ of the world. It's just a year since Ash and the Oriental opened together. In nearly every day of the year Ash has packed the theatre. In his absence through need of rest or illness the name of Ash alone has sold the tickets.

Today, after a year, Paul Ash and the Oriental are one synchronous sound, with Ash on top. When one mentions the Oriental one thinks of Ash. When one mentions Ash one just mentions Paul Ash.

Outlook for the day of parting—it is inevitable, as this is show business—is extremely dark. What the Oriental will do without Ash is something for Balaban & Katz to worry over. No more Paul Ash will be something for Chicago's flappers to worry about.

And still, with all his popularity and a year's basking in it, there are many adverse to Ash, many who condemn his type of audience, who say he is a one-way showman. That's the funny thing. Ash really is a one-way performer. He is the same Ash week in and week out; he is always himself, the same and never anybody or anything else. And still those who say he is one-way come back to see him every week, and they see the same guy, the same manner, the same work, the same conducting pose, the same smile. But wotta pose! Wotta smile! That's the gimmick. The flaps love it and go to see it. Others just go. But un-flap dough is just as good as any.

Stage shows at the Oriental are naturally excellent. Two legitimate reasons: the public demand inspires them to be so and actors are willing that they be so. Today the Oriental has first tap on quality and quantity of talent.

A former vaude turn, Lubin, Lowrie and Andree, is this week's wow. Never before has this act looked so well as at this engagement, with stage band and picture house set behind it. Trio surefire for any show, vaude, film house or production. Latter is certain to grab if the picture people let slip. Vaude is again the loser, just as it has been some hundreds of times in the last two years.

"Jazz Babies," 60 minutes of show (Presentations), included the 18-piece Ash band, Lubin, Lowrie and Andree, Billie Gerber, Ilomay Bailey, Dillon Ober, Ben Bernie's laugh xylophonist (doubling here) and the eight Abbott Girls, permanent at this house. A variation of talent with a lone flaw in the Abbotts. Replacing a better group of girls with the Abbotts was not a good move.

Giving them something out of the ordinary this week, something "classy." Response to the class stuff recently inaugurated at the Chicago theatre the probable cause. Preceding the presentation proper, Ash and his cellist, Morris Fell, gave an impromptu concerto in "one." The rare occasion of Paul pounding the piano put it over. The music didn't mean a thing.

General atmosphere of this theatre and audience reflected during Henri A. Keats' organ numbers. They respond to the congregational work about 90 percent and with enough energy to send the Century from here to New York. Very clannish audience and very much at home. That "feel at home" all theatres attempt to attain. Few do.

Henri titled his stuff "A la Cafeteria" and served it that way. "Hedp Yourself" was the key line to every side, so they helped themselves, and how!

"Senorita," Bebe Daniels' starring Paramount, can give thanks that there is such a theatre as the Oriental in Chi. It is just the type for the place and was eaten whole. In another house it probably would look prett' thin, a light film comedy of the improbable school.

What doesn't seem to be wholly known around here is that pictures are placed at the Oriental to stand up because Ash can make them stand up. If you look up the record, find one real tested picture boxoffice card that was sent in with Ash to Chi. Those pictures went into the Chicago. Others had to be carried along at the Oriental by Ash because the bookers knew Ash could carry them.

Some time when not a Paramount picture the producers of the others might prefer the Oriental for the gross Ash would roll up for them or to attempt to take prestige by saying that a fair outside film had played to \$14,000 at the Oriental, with the salesmen hoping to heavens the exhibitor he was trying to sell would temporarily not connect Ash with that house.

The outstanding instance is Mary Pickford's "Sparrows." That's not a Paramount. Of course Paramount can switch its own and other pictures as it pleases in Public houses. When "Sparrows" was about due to play Chicago Par bookers said Oriental. The Pickford's representative said no. "Don't try to condemn this picture by placing it with Ash" was his retort. That tells the entire story of Paul Ash's phenomenal Chicago success and run.

Business at the Oriental capacity. Loop.

VITAPHONE

(COLONY, N. Y.)

New York, May 6.

This new program precedes "The Missing Link," Syd Chaplin's picture, which is here indefinitely on a "grind." The current image-plus-sound schedule includes five numbers consuming 43 minutes. Not a particular wallop during any part of the presentation with rather light applause after each.

Vitaphone Symphony orchestra started off by unwinding "Light Cavalry" in seven minutes, during which the synchronization included closeups of the particular instrumental sections emphasized by the score. Leo Carrillo followed, doing his Italian dialect ball game in a set imitating the Yankee Stadium. Flashes of the stands, Babe Ruth, etc., were set around the monolog. Clear and distinct all the way but with Carrillo obviously taking it slowly while concentrating on his diction. The Hearst Newspaper Radio Kids, seven of 'em, followed for five numbers in 10 minutes. All songs and all semi-ballads. Lack of a change of pace hurt after the first four numbers when the interest began to wane. Could easily stand cutting.

George Jessel's name won applause as did his entrance on the screen. Doing his theatrical book-ling office routine, Jessel got a couple of snickers out of the crowd, but his finish was surprisingly light. It may be they're getting used to him and the futility of applause. Aided by three or four cast members, this bit had a little action in it with Jessel getting his chance to warble in advising the youngster who wants to go on the stage.

At the finish was placed John Charles Thomas and Vivienne Segal doing "Will You Remember?" from "Maytime." Opening up by a brief reading of dialog in a garden set the pair were on and off in seven minutes. Not aided by their facial makeup, they had to overcome the appearance problem by straight singing. The melody has become a standard number and with the known quality of voices rendering it the results drawn were the best of the night.

Mechanically this bill sounded good. In fact the voice was far superior to the photography. Heavy concentration of light is evidently making the performers plaster on an abundance of makeup. It doesn't look good and with Thomas was most noticeable, through a very white face and neck and dark arms. This was especially prominent as Miss Segal had her arms well powdered. On appearance Jessel topped the crowd, the Hearst contingent also being at fault in this department.

The camera thing is as important to Vitaphone as any other film. From the current program it looks as if some additional experimenting should be undertaken. Sid.

BOULEVARD

(LOS ANGELES)

Los Angeles, May 6.

Outlying neighborhood theatres always present a problem, and with this West Coast second run house it's no different. While getting its share of trade over the week-ends, it fails to hold up the rest of the time.

Folks living in close proximity to the downtown district prefer to take in the ace houses and get first raps at feature pictures and stage shows. This holds good particularly at the Boulevard, within easy distance from town, where both picture and Fanchon and Marco presentation can be seen several weeks in advance at the State.

Not that the Boulevard patrons don't get a break with a 50c. top for practically the same brand of show that sells for double the amount downtown, but the house gives full value. Ventilation well regulated, operating with a washed air system, and atmosphere is congenial and roomy, holding a capacity of over 2,000. Policy calls for a split-week, with Fanchon and Marco ideas for the first half and specialty programs the last. Three shows a day with one more Saturday and Sunday.

Lynn Cowan (formerly Bailey and Cowan), heading the stage band, recently replaced Herb Wiedoff and is more than holding his own. Cowan is a versatile young chap. Besides being a song-writer and singer, he possesses a streak of comedy that proves valuable and waves his baton in a manner suggesting a knowledge of things musical. The band is an 11-piece combination that does nicely with what they do, which in the main consists of straight music and fills the requirements of this house handsily.

Fanchon and Marco's "Spring Idea" is a worthy subject. Participating are Henry Fink, songs; Maurine and her brother, kid dancers; Edythe Evans, songstress; a tenor; The Rees, gymnasts; and six specialty girls. Numbers were smoothly routine and ran well. Henry Fink (New Acts) held the spot and strong. His contributions were convincingly accepted. This is Fink's second tour around the West Coast Circuit.

Miss Evans, formerly of Bronson and Evans in vaudeville, still maintains the same nonchalant and

blase delivery, a surefire style for her. Opening with a blues number, she followed with a pop ballad, doing a piece of business on the side with Cowan, good enough for another synopacted tune. The two kids were stoppers, setting a fast pace and holding it to the finish. The children's parents are The Rees, who appear in the finale. Their routines, mainly acrobatics, are well done and easily executed.

A spring song by the tenor using the six girls in specialty numbers looked good. Cowan inserted his specialty, comedy number, to good returns. This boy seems well liked here, working hard to help the other acts, and should have no trouble. The trapeze finale held the Rees, with the woman doing a song on the bar and four of the girls perched on the poles. No flash, but neat.

"The Taxi Dancer" (M.-G.-M.), feature picture, with Lloyd Hamilton comedy and International News.

METROPOLITAN

(BOSTON)

Boston, May 6.

This mammoth Publix house with its 5,000 capacity and 65c evening scale continues sturdily on in its new policy of trying to give popular shows. Vulgar applause, which for the past two weeks threatened to loosen some of the purple plastering started up all over again this week and the common people in leaving after their 143 minutes of listening and looking were heard to say loudly in the lovely lobby "darned good show, although not up to last week."

Much of the popularity at the Met seems to be due to the adding to the weekly program of Gene Rodemich and his team of 14 jazz players. Youthful and full of pep, Rodemich is digging himself in for the summer apparently, despite that some of his oiling of the customers is pitifully crude and his speaking voice fails to carry to the back of the house. And the singing of his team will be treated mercifully by this good natured reporter by dismissing it with the comment that it is merely terrible.

Rodemich is using for a third week little Evelyn Hoey, a blonde with a magnetic way of putting over numbers and with a loose hip that intrigues prosaic Boston. A sister team and a billed accordionist who did not appear, completed his novelties.

The unit this week was Cambria's "The Sampler" and it proved to be the least spectacular and yet one of the fastest in months. A male dancing team, dressed in dirty navy dungarees, and a couple doing a rag doll dance both succeeded in stopping the show.

This departure from the costume and scenic flashes and the acquisition of fast and capable stage teams seems due to end the problem of the deadly monotony of the Anderson output so far this season.

Harold Ramsey, at the organ, had a flat bit that failed to click through lack of material rather than lack of technique. The James Fitzpatrick musical film, "Rossini," was handled by the house orchestra more effectively than usual.

The film program consisted of Florence Vidor in "Afraid to Love" which held the house almost solid, a single news and a short footage cartoon.

Projection was almost blurred at three different intervals during the evening and the handling of the curtains was poorly timed, something almost without precedent at the Met since it first opened.

The capacity house at the early show last night did not seem to notice and certainly did not care.

It was the kind of show it liked and after that what matters? Libbey.

ROXY

(NEW YORK)

New York, May 9.

Spilling over the two-hour mark this week, with the screen leader, Universal's "Love Thrill," using up but 52 minutes. A short feature and a long program unusual, but the house is also currently displaying "Alaskan Adventures" for New York's first flash at this much-heralded Pathe picture. The film is actually the program leader for value received.

Besides this footage Mischa Levitzki, the pianist, is in his second and last week, and an overture, plus choral effects from the Roxy ensemble, precedes him for 13 minutes. Then there are two presentation items and the news weekly. That allowed the second show to push off at exactly 9:56 Monday night. If sounding like too much show, lobby comment on the way out was to the effect that "they certainly give you your money's worth in here"—so that's that.

Undoubtedly a long and big program, but no one walked on it. The only place where cutting was possible loomed up in the overture of various selections from "Faust." However, the management has the entire orchestra on the stage for this item backed by the vocal chorus divided on each side of the stage. Under an amber and red lighting scheme the audience had a good chance to look everything and

everybody over. And they were interested, for they both looked and listened. Levitzki rendered the rather long Concerto in E Flat, and went to an encore at the initial night performance. A darkened stage for the prominent musician who was picked out by an overhead spot. Putting around 220 people on the stage was quite a flash, and is a procedure which the house intends to repeat every so often.

Nothing particularly lavish in the presentation line, although another silhouette interlude carried a novel touch in that the figures were back-grounded by a moving picture of waves breaking on a beach. A boy and girl danced before the surf for four minutes, pantomime and props relating that he was an artist, while she was etched in customary Hawaiian attire.

The nine-minute newsreel saw Fox and International hitting the screen three times and Pathe once, more than an ordinary score accompanying the current events. This was just ahead of the standard "Dance of the Hours" ballet. In this instance 33 girls were used, headed by Gambarelli on her toes. The latter found a chance to solo and also maneuver with a male partner. After this the screen leader, and thence the rewind for the re-run of the entire schedule.

Shown in San Francisco as a 6,100-foot picture, "Alaskan Adventures" tied up but 33 minutes here, so there's not too much mathematics concerned in figuring out about how many feet are missing. Unquestionably some great stuff in this north country celluloid episode, and enough to create the desire to see all of it among those who know there is more in the cans. Numerous "shots" sent a murmur through the house, particularly when Robertson and Young throw trout out of a stream with their hands and snare sea gulls from the air by hand nets. The ice jam is a great punch and the salmon run, closely cameraed, caused a lot of neighborly conversation. Quite a picture, despite the cutting and equal to leading many a major theatre program.

Business Monday night was to the brim downstairs with empties pretty well to the fore in the loges. Too far to go upstairs to take a look, but plenty of applause coming from that section.

No Vitaphone or Movietone. Sid.

PARAMOUNT

(NEW YORK)

New York, May 8.

An okay layout for the current week with a program leader that can look any exhibitor in the eye without flinching. Bebe Daniels' "Senorita" is the film.

Frank Cambria is credited for "Vienna Life" (Presentations) plus another rostrum item out of respect to Mother's Day. This had Marion Green singing "Mother o' Mine" in front of a scrim that lighted to show a replica of Whistler's famed painting. Slipped in here was "Ma and the Auto," programmed as an Edgar Guest scenic poem but went out for laughs on the theory of the wife driving the car from the back seat. No hysterics during the seven minutes but all right if reduced a bit.

The Crawfords cut loose on their consoles and buried the song slides through their excellent rendition of the numbers. Hence the news for the week with International and Kinograms monopolizing the reel through three and five clips respectively.

For an overture the house orchestra turned out a collection of popular melodies that had at least one modern ballad superbly scored. This musical aggregation has been taking to the light melodies of late and it's not hard on the ear. Getting away from the classics every once in awhile isn't bad, especially as the other Broadway houses have educated film goers to expect the heavy first course.

Business capacity on a fair and warm Sunday but with no standees or line. Sid.

COMMODORE

(NEW YORK)

New York, May 6.

This is an M. & S. house on Second avenue, East Side, on the rocks until Vitaphone was installed. A result of this experiment, which cost \$25,000, as the Commodore is a deluxe 2,800-seater, was 100 percent increase in patronage, following also an increase in admission price to 50 cents.

Vitaphone program this week not up to the usual standard although Beniamino Gigli brought the house down with his "Cavalliera Rusticana." It is understood this Gigli number got more approbation on the East Side than any other Vitaphone artist yet presented. His selection is exactly the sort of operatic music an audience of this neighborhood desires to hear. In addition, the piece is fairly well acted on the screen.

Technically there is one fault that almost ruined the act. This is where someone, either Gigli or another member of the cast, is heard to make a peculiar clucking sound with the tongue which sounds very funny.

Ruth Glynville, saxophonist, opens

the Vita bill. Rather anemic and not suited for this particular house. The Revelers, singing quartet and pianist, were much better received. Good vocalists, singly and in combination.

Bert Lewis, next to closing, started getting them into something like good humor with monologs and the small hat. He got laughs with a number entitled "I Wonder What I Look Like When I'm Asleep." Delivery counted.

Gigli closed the Vita program and "The Destiny of Russia," an impossible creation, followed. The other two flicker attractions, "Naughty Nanette" and a comedy, were both dull.

GRANADA

(CHICAGO)

Chicago, May 4.

Business slumped a little at the Granada, if Monday night was a fair example of recent averages. Entertainment, however, was full value for the box office contributions. Charles Kaley and band (replacing Benny Meroff), stage show, Vitaphone, better than average organ solo number and the picture, "The Heart of Salome," balanced nicely.

Yet, between first and second evening shows were plenty of good seats empty and no line outside.

A warm night, threatening rain, plus the absence of Benny Meroff, whose draw in the neighborhood has been before noted, might have been responsible.

Vita unit included George Jessel and hit solid. Not a flaw. First Vita program was two weeks ago at this house and it is now established in the favor of the Granada clientele.

Albert F. Brown used the nearness of Mother's Day as the topical reason for his solo number, "Mother of Mine." Lyrics on a transparent screen fade revealing a picture tableau, gray-haired mother sitting before fireplace, over which is a big framed painting of a boy. Berne Grossman sings from behind the painting. His voice is all that's required for this sort of number. Easy sentimental mother slush was avoided and results more substantial as a consequence.

The picture, though probably not figured as much of a draw, qualified as up to standard for this neighborhood.

Charles Kaley, who has evidently been learning how to bat 1,000 with Chicago audiences since his recent arrival from the east, seems to be making friends at the Granada. His show (Presentations) held its own and then some with the rest of the line-up.

STRAND

(NEW YORK)

New York, May 8.

With a 75-minute feature and a reissue of Chaplin's "Easy Street," along with the Tom Brown sextet giving their full performance it seemed the Strand's Presentation this week has been cut to a minimum.

The orchestra joined in immediately on the Presentation, opening the performance, titled "Columbine's Rendezvous." First portion had Margaret Schilling singing Totoli's "Serenade" and the later end a brief but pretty ballet, with Klemova leading.

From the customary six Browns with Tom leading in blackface, the Browns have evolved into a 15-piece band called Merry Minstrels. The original six first appear. After doing their musical, the minstrels appeared to go through the full routine, by applause request. Tom Brown's comedy sax bit got enough laughs and his latter specialty bit even more. The Browns appear to be heavy favorites at this house and the ensemble of 15 may be new besides.

"Convoy," the feature (Kane-First N), might have been aimed for this week at the Strand with the fleet in the Hudson, but there was no rush of gobs Sunday afternoon, with the house about 80 percent, at the close of the first de luxe performance. Question how the sailor boys liked the picture. It's far from novel in any sense and does nothing to glorify the American Navy or its lads.

The Chaplin reissue got the laughs it was first built for, followed by the organist. May help the gross, too, although it recently played three weeks at the Cameo.

News reel held four from Pathe, one from Fox and one from International, with nothing startlingly new in either, any or all. Sims.

CAPITOL

(NEW YORK)

New York, May 8.

Unusual situation for the Capitol this week. Supporting entertainment takes precedence over the picture in interest. Metro-Goldwyn-Mayer has turned out a quality of product right along that reversed this order. Current feature, "The Understanding Heart," by Cosmopolitan, is a dull picture, but the surrounding program is bright and engaging.

Running time of 67 minutes for the feature called for a well knit incidental show. Bill filled by two (Continued on page 62)

**HENRY HULL-JUNE WALKER-
GEOFFREY KERR**
"Our Little Wife" (Comedy)
Full Stage (Parlor)
Palace (St. V.)

Rather a shame for so much talent to be wasted on such a trifle, a little bit of a comedy playlet by Frank Conlan that a community amateur bunch could handle.

Yet a greater pity is that such players as Henry Hull, Geoffrey Kerr and June Walker should have consented to be tripled in this manner and used up for a week or so by the Keith-Albee circuit, perhaps for only a week at the Palace, New York. This bunched scheme of "names" is a bad precedent for legit into straight vaudeville. The condition as is, is quite bad enough. No comment required on the playlet or the players in it. It's a wonder that they didn't fall over each other in attempting to go through what must have seemed such a mushy and messy thing for them to seriously take. *Sime.*

DE MARR AND LESTER Revue
Song and Dance Revue
14 Mins.; One and Full (Special)
American Roof (V-P)

De Marr and Lester have embellished their former two-act by adding four young, peppy, good-looking girls who can dance. One of the high lights, in addition to the excellent dancing of all concerned, is the speed of the numerous changes.

The turn opens in "one" with the male principal backed by the four girls for "Four O'Clock Tea," a fast song and dance waltz clog number. They go to full stage, where the girls enter for tea and a number, "Tea Leaves." The cup officers then go into vaudeville, and they are back in "one" for a kicking dance led by the girl principal. On this number she leaves long enough to make a quick change and return in time for the last few steps of the girls' dance.

Featured pair next handle a song and dance in clever fashion while the line changes to Spanish costumes, he playing violin to her Spanish dance and then the duo waltzing to his violin accompaniment.

The girls again, this time in phosphorescent dresses for a jazz number.

His sailor's hornpipe next clicked loudly and all on for a dancing finale with the girls doing black bottom, etc.

Corking good act of its kind. *Con.*

BELLE BENNETT (2)
Sketch
27 Mins.; Full
Orpheum, Los Angeles (St. V.)

Belle Bennett came to the fore in the picture "Stella Dallas." Orpheum thought as it was shy of local draws Miss Bennett would be good boxoffice. They framed this turn using John Sainpolis and Crauford Kent as supports in an uncredited sketch, "The Man in the Stalls." It is of the eternal triangle type where man goes to theatre and leaves his wife with the friend.

Miss Bennett seems to have been away from the stage too long to give a convincing performance. She appeared a bit self-conscious and measured her lines and actions as though she were in front of the camera. Kent was a corking good heavy while Sainpolis played the husband role in a nervous but natural way.

With Miss Bennett figured as b. o. and having two good picture names in support no audience will want to find fault with what they have to offer. And no circuit need be too particular as long as the act draws which it should east of the Rockies. *Ung.*

McRAE AND MOTT
Comedy Talk and Songs
14 Mins.; One
American Roof (V-P)

Tom McRae and Ada Mott comprise this veteran looking duo. McRae essays a hair lipped boob while she does an excellent straight. Act opens with the usual argument, the topic being his resemblance to her brother. The talk gets laughs and they laugh at his trick vocalistics. The burlesque whiskey sampling bit follows and pulls a laugh.

"Goldenrod," another burlesque bit, next and then a duo song of an old introductory lyric slightly rewritten to motivate burlesque drama and some likeable humor that put them away solidly.

For a finish she sings and he duplicates the melody through a vocal trick. *Con.*

MORTON DOWNEY

Songs
One
Palace (St. V.)

Morton Downey had to make himself before Keith-Albee would play him at \$600 a week. He's no better a singer now than when in the nite clubs at considerably less. Then he got on the ether and radio did it.

Some day perhaps straight vaude will find out how to make its own acts. Now it waits until a turn has been put over by someone or something else and then claims to have discovered it.

Mr. Downey is a tenor singer of sweet quality who apparently has a natural voice. He should become the leading Irish tenor of the country, for the boy has appearance also, nice deportment on the stage and up to Monday night had not been wrecked in the latter, refusing to make a speech after taking many bows. He only started in vaude Monday afternoon, so who can say?

In songs the singer ran somewhat away as to routine, his first three being the light ballad sort, too similar. They were "Depends On You," "I Miss You" and "I'm In Love." Next he did a lullaby, then an Irish "comealike" as he said "That I have been singing at wakes around New York." It had a bit of comedy, with Downey obliged to return with "If You See Sally," and again for another encore, "Irish Eyes," the latter trio getting to the whole house.

It's just a matter of routining with this boy. He plays his own piano accompaniments and in toto sizes up extremely well.

There are few voices like Downey's with appearance and presence behind. How could a boy like Morton Downey have been around New York so long to have to wait so long, with producers yelling for talent? Perhaps they should engage scouts who know talent when they see or hear it, and not boy scouts either. *Sime.*

HENRY FINK
Songs
10 Mins.; One
Boulevard Los Angeles

Henry Fink is a cinch bet for presentation bills and can be used to advantage anywhere. Fortified with a smooth, strong and pleasant voice, he can't miss with the picture house audiences. Although omitting talk from his routine when caught, Fink can chatter with gags and stories and put them over. His forte lies in comedy numbers where he chalks up on dialect, as well as being capable of extracting a tear in a ballad. His Yid and Irish numbers are punch-overs with a lot of salesmanship behind them.

Fink does not set out to take them by storm. He goes about his business reserving his punches for spots where they tell most. His material is clean, entertaining and goes over with the young and old alike.

Fink is known for his song compositions, being the author of "The Curse of an Aching Heart" and several others. An old vaudevilian his training stands him in good stead and with appearance, stage craft and salesmanship in his favor, can be spotted in any house.

ZUTHUS (1)
Juggler and Wire
10 Mins.; Full Stage
American Roof (V-P)

As an inebriated juggler and wire walker Zuthus offers nothing new in tricks, but he has a bunch of novel props which help sell him.

Props are disguised as rugs, etc. When the drunk staggers against them they spring upright. By this methods he produced two chairs, practical couch and a table with a prop meal on it. An animal rug uprights itself into a piano.

A few juggling routines with balls and hats follows. Zuthus then mounts a slack wire for mild stunts, the best being a swing used for a finish. Pretty, graceful girl assistant. Good small time opener. *Con.*

PETER HIGGINS
Tenor
14 Mins.; One
81st St. (V-P)

Peter Higgins is billed as "America's youngest Irish tenor." He may be all that whether it means anything or not. That Irish lilt is there in the voice which has a nice high range, is melodious and handled as though the youthful Mr. Higgins had done some heavy studying.

He sang "Mary Lou" and warbled an Irish ballad that started him off favorably.

Frank Dixon was at the piano; not a flash player but one who is on familiar terms with his ivories. *Mark.*

ALLYN MANN and CO. (5)
Revue
17 ins.; One and Full (Special)
5th Ave. (V-P)

Allyn Mann is a female impersonator who clicks both on appearance and ability, the latter mainly in the acrobatic dance division. His latest opus is captioned "Blondes Preferred" with the idea merely used for a brief opener, the remainder of the act going into the usual dance revue routine. Yet it is novel and clicks hard.

Bonnette Sisters, attractive brunet harmony singers, open in one with the lyrical plaint about gentlemen's preference for blondinas, working up a flirtation bit with Jay Russell, singing juvenile, and going into a trio dance built up for introductory in full of Mann. Russell and Mann go into a vocal and waltz, giving way to the sister team for more harmony. The pianist then has his inning while the four change to harem costumes for a song by Russell, topped by a corking acrobatic Oriental by Mann. The latter went heavy and Mann here lifted the wig.

Another harmony double and dance by the girls and a black-bottom by Mann with everybody on and stepping brought the act to a peppy finish.

Has both flash and genuine entertainment, with the principals youthful and the sister team lookers. Closed here and did remarkably well. *Edna.*

DOROTHY KAMDIN and Co. (7)
Music and Dances
15 Mins.; Full
81st St. (V-P)

This act packs a lot of musical and dancing entertainment. It also has a sweet introduction for the Frivolity Five, playing the music for the dancing, done by Miss Kamdin, and the Bacon Brothers.

Act opens with one man at the piano; then the remainder of the musicians and the two dancing boys enter in formal evening dress and silk katie. In a light stepping introduction they pave the way for Miss Kamdin. A quick shift to the instruments and the effect is noticeable and by no means stereotyped.

Miss Kamdin is a tall blonde, a graceful dancer and does some neat kicking and toe spins. She also goes in for a bit of acrobatics at the close.

While the band has talent it is the Bacon Boys who are the outstanding feature. Here are youngsters, who know a lot about their particular style of dancing. Class, speed and ability.

The act can step right into picture houses and score. An all-round combo that is a worthy asset to any vaude bill. *Mark.*

BARD AND AVON
Songs
9 Mins.; One (Special)
Hippodrome (V-P)

This pair is from operetta, according to a statement made by the man prior to their get-away number, a selection from "Blossom Time." Both possess strong voices, have poise, class and finesse but haven't much of an act and were out of their element in the Hipp.

On a basis of their nifty pipes and attractive appearances they figure as sure-fire for the movie houses. Might at least talk business with the presentation purveyors.

FRANKLYN BAUR (2)
Songs
12 Mins.; One
Riverside (St. V.)

Billing of "popular recording artist and radio star" fails to make Baur popular. He's another male songster added to the list of hundreds of others who are heard in the deuce spots and then fades from memory.

Attired in evening clothes and aided and abetted by Milton Rettenberg, a pianist, Baur works through a routine of four or five numbers and earns light applause.

Ability as a vocalist not above the average and repertoire badly chosen.

MARIO SILVA (2)
Songs
15 Mins.; One
5th Ave. (V-P)

Mario Silva is a robust tenor in both size and voice. An untrained girl pianist accompanies for the numbers and also plants a piano solo.

Silva has framed a repertoire that will readily find appeal including "Pagliacci" as the only operatic contribution and with remaining numbers light classics and pops.

Liked here in No. 2 and good for this spot all around. *Edna.*

MARY CARR and Co. (3)
"Devotion" (Dramatic)
17 Mins.; Full Stage
Pantages (V-P), Los Angeles

The screen mother's latest vaude sketch does not measure up to her latent ability as an actress. The author, uncredited, apparently overestimated the calibre of his material for Miss Carr's one-acter. Some of the situations approach indifference and fail to convince, with the climax a miracle affair that borders heavily on the melodramatic.

Miss Carr plays a mother stricken with blindness, yet possessing an almost uncanny knowledge of things around her. Her main interest in life is centered in her boy, a year from graduation medical college. The son enters in a nervous and agitated state with a mysterious ail about him. A signal whistle is heard, the boy hides, and the mother is confronted with a detective.

In the ensuing argument the boy comes out, is grabbed by the copper and in the melee a shot is fired, with the mother falling into a dead faint.

Upon reviving she regains her sight; the dick turns out to be a doctor, and the whole thing a frame-up by the son to aid his mother.

Miss Carr is supported by her son, Steven, and Richard Lancaster, both in pictures. Counting on Mary Carr's screen rep, the act will get over on Miss Carr's sheer personality.

At the local Pantages she was given a big reception on both entrance and exit.

RODEO FOUR
12 Mins.; One
American Roof (V-P)

Four ordinary male voices with material reminiscent of the paper tearing era. Dressed in cowboy outfit they open with "Long, Long Trail" hitting some sour barber shops, followed by "Hello Swanee" which also went democratic in spots.

An old Yoddlie next and then the bass solo's "Great Divide" with the others in on the second chorus. "The Cows in the Meadow They Go Moo Moo" was next dug up as was the academic comedy that the quartet's did before Harry Cooper tried a single.

A violin and banjo duet next by two of the men, the number registering fairly well followed by "Who's Your Lady Friend," a limberick song with all the old gags in. They were encoored and obliged with a pop song.

Harmony only fair and the comedy is for the easily satisfied. They had no trouble on the Roof deucing it. *Con.*

ADOLF TANDLER (9)
Little Symphony
21 Mins.; Full
Orpheum, Los Angeles (St. V.)

Real music by real musicians is a treat any time. Adolf Tandler with his string ensemble will give any vaude audience an interlude that is bound to be accepted. He has a hand picked group of six violins, cello, harp and bass viol. These men are all master musicians with the first violinist, harpist and cellist hardly having any peers in the solo line.

Tandler is a great arranger of symphony programs and makes sure to see that color and softness, as well as richness of tone are in all rendered compositions. Most are of the classical order, but abbreviated. They do 10 numbers a performance.

Antoinette Frederiksen, cellist, and Jay Clark, harpist, the two women of the ensemble, have opportunities to solo and get over in great style.

With the public now a bit hungry for the sweet and colorful rendition of melodies, there is no better aggregation than this. Tandler though not playing an instrument, does his work in a consistent and easy manner without being self-conscious or feeling that he has an unusual burden to carry. He is dignified while proving to the audience that direction of an orchestra of this type is an art.

Selling this turn as a feature should be a cinch. *Ung.*

FIVE TRAVELLORS
Arab Tumblers
8 Mins.; Full Stage
American Roof (V-P)

Typical Arab turn opening with pyramids and closing with the rapid ground tumbling that is standard with this type of act. Averages up with the other Arab acts seen around.

Closed show here doing nicely. *Con.*

PALACE

(St. Vaude)

Nine acts.
Five in "one."
Three with piano.
And who do you suppose ran riot on this bill?
Trixie Friganza.
Isn't that the nuts?

It's two o'clock Tuesday morning now, but that Trixie Friganza thing is worth a little extra space. She's the living example of how straight vaude has allowed itself to go bust.

Instead of making Trixie and others of her grade as performers big favorites to hold up vaude, st. vaude wanted Trixie Friganza and others to take a cut or keep to the old salaries, with finally audiences making Trixie and the others their own favorites.

Straight vaude allowed Trixie Friganza to go into the picture houses. They didn't care where she went unless accepting their conditions and terms.

And yet that artiste Monday night swept the Palace bill so thoroughly and completely that there was not another turn within striking distance of her. And she had to go on next to closing, leaving the stage after 11.

On the same bill is a two-act in its third holdover week—Trahan and Wallace, and in No. 4. A good enough comedy two-act and one certain to become standard in vaude, but not a three-week holdover, so what is it? Catching a turn at small money and after getting it hooked trying to rib it up for position at the smaller price? Vaude will get a lot with that kind of stuff. It's been done before by the same bunch that wants them to swear by instead of at the N. V. A.

Fair enough show at the Palace this week. Irene Bordoni is another holdover, with Miss Bordoni wearing enough jewelry to suggest a portion of Cartier's stock. That will make the layoffs feel good.

And two New Acts—Henry Hull, June Walker and Geoffrey Kerr—all wasted and bunched in a trifling skit, for them—with Morton Downey, a sweet tenor singer, the other. Both scored. The three-star combo couldn't have missed if trying, while Downey is a natural for vaude or elsewhere.

Jack Joyce in the hideaway spot also got over, although he mentioned the early hour. The monoped is working well in everything he does, even to the opening picture screen, but he let loose a remark about picture people that should be rewritten or omitted.

Next and in No. 3 were Valentine Vox and Emily Waters, a duo of ventriloquists, fairly interesting and well liked for their work. Vox is trying the illusion of a double voice, his own and the dummy's simultaneously. The best that may be said for it is it is entirely original in that character of work. Gets over, too, seemingly. A little bit of the talk is rough. Vox should recall at all times he has a good-looking girl opposite, and what might be fly stuff by himself alone roughens up a bit when she is near, though only the dummy is used for it. This act is much beyond the old Walters and Walters turn, and improves greatly Vox's former single.

Al Trahan looks like a real comic, but to gain a place and rep by himself other than as a vaude comedian he will have to go after more material of his own. Not because of the piano or Herb Williams or the musket. It appears to have been forgotten around Broadway that there ever was a Will H. Fox, who still lives in England. He's the daddy of all comedy piano players, from the roll of the stool as done by others, including Trahan, to the other business. In fact, there hasn't been hardly a bit of new rough piano comedy for some years that was not done by Fox.

Yet he seems an inherently adaptable comedian who should work out his own problem of advancement. The turn got a lot Monday night. When Trahan returned in the Jack Redmond golfing act to sub in the role Frank Tinney had in the same turn with Redmond in "Vanities," the audience again extended applause to him. Yet that is another bit he should overcome, a suggestion of Tinney in his work, although it fits Trahan nicely.

A strong suspicion of plenty of paper for two or more of the acts Monday night, and not neatly distributed, either. Receptions were altogether too cordial for that evening. The actual reception Miss Friganza received when entering was nearly more than all of the finishing applause for some of the others. A couple of attempts also made to "hold up the show." One almost succeeded.

Miss Bordoni did "My Man" in French and Frenchly, also another French number that amounted to a single Apache dance. Quite novel in that conception, the artiste carrying the simulation effectively. She sang in English the song bits of her last three productions without the audience raving. It looks as though vaude prefers Miss Bordoni in the French. What her act may have consisted of last week is unknown. It possibly accounted for the change to native this week.

"Parisian Art," opened. *Sime.*

Attendance Monday night not capacity in orchestra, and with only a few standing.

RIVERSIDE

(St. Vaude)

Old-fashioned vaudeville lineup, a novelty at the Riverside considering the numerous headliners recruited from radio and side shows, confronted the patrons this week. Almost every act on the bill was warmly received.

Franklyn Baur, billed as the "popular" recording artist and radio "star," two-spotted to light returns. About the only one on the bill not a vaudevillian. Baur has a fair voice, poor judgment in selecting numbers and a faked-to that should be made more use of.

Bill Robinson, who entered rather inauspiciously, made 'em sit up and howl for more and more before he got through with his dancing.

A number of spots on the schedule were changed. Ned Wayburn's "Buds of 1927" closed the first half instead of closing the bill, as should have been. The "Buds" could have done just as well there.

Al K. Hall was the one who suffered, shot into closing from the comfortable niche of finishing the first half. Al made good, though, keeping them there until quite late.

Franklyn Ardell failed to show, and Frank Sinclair and Co. doubled into a mediocre reception. Jerome and Grey, who followed, really turned on the laughing gas, and the mob made merry thereafter.

Ethel Davis opened the second half with chatter, including a phoney cough and the usual "wife strike." Got over to heavy applause.

Dextrous Trio, acrobatic bicyclists, opened.

Attendance still off.

81ST ST.

(VAUDE-PICT.)

No vaude name to consider a box-office draw. Probably "Casey at the Bat" (Par.) was expected to pull 'em in.

The vaude section, six-act affair, seemed to run unusually fast, due perhaps to the brevity of several of the turns.

Business was nothing to brag about, but the show, of a quiet nature, proved highly pleasing. Bee Jung opened. Her first few trapeze swings failed to elicit a hand but the audience took more kindly to her eventually.

Francis, Ross and Du Ross have a rather disjointed turn wherein they hoke things up, reel off a little music and feature eccentric dancing with some acrobatic steps thrown in. Barring the slow start the act closed nicely. Marlon Murray, who has been in vaude sketches for some time, appeared to be remembered as she got a hand on her entrance. Miss Murray jazes up the present day English and keeps up a verbal temp that has some good laughs. Miss Murray works hard and fast. She's been in vaude long enough to know her lessons. Kathleen Mullen is the only feminine support and she dresses the daughter plenty. Two men add their mite although the act is Murray all the way.

Peter Higgins (New Acts) bowed off at the finish by saying he was off for a flood benefit. Nelson B. Clifford and Marie Marion found a spot just ripe for a comedy and ripped the show to pieces. Miss Marion is developing into one of the leading comedienne in vaude as we've come to know it. This girl bears watching. Closing were Dorothy Kamdin and Co. (New Acts) splendid act of its kind.

Mark.

STATE

(Vaude-Pcets)

Biz good Monday, sailors turning out generously for the pug flicker, "K. O. Reilly" (Dix), and a good fight it was; it all but had 'em yelling, that final bout. No question about it being the real thing, and if the estimable Jack Renault and Dix are friends off screen it's a secret before the camera.

Herbert Clifton, female impersonator, is the topliner, with Billy Hamilton and orchestra sub-headling. Clifton has been over there for quite a while, and his clown man Friday, who makes those announcements, features a decided cockney dialect that is a matter of one's tastes. That also goes for the Clifton style of entertainment. He seemed to please, but strained too much for effect. It's a peculiar idiosyncrasy that most all dame impersonators overdo the basso profundo affectations ever and anon to impress their masculinity.

Clift, next to shut, and the Hamilton jazzists snapped through their stuff in 13 minutes for the bow-off. Hamilton was formerly the comedy clarinet-saxophonist of Vincent Lopez's original orchestra and also one of Lopez's business associates. This accounts for the "Pineapple" and "Galahad-Sheep" rollovers from the Lopez routines, and explainable through having been Hamilton's creations while with Lopez.

This accounts for the friendly rivalry between the two and the absence of any questions over material.

Hamilton has built his organization for versatility, and accomplishes his purpose well enough to

warrant generous bookings in the three-a-day. The elevation and the "class" will come with smoothing out. The numbers are well chosen, although the koshier version of "50,000,000 Frenchmen" sounds like a special version written in Dearborn, Mich., and not in Shapiro-Bernstein's song factory wrote it. That sort of comedy is questionable.

Hubert Dyer and Co., comedy flying-ring act, teed off the show laughingly. Nancy Decker, following, was a cute personality who probably has had some revue or production experience. She's a cute trick and is great on the rag numbers. The ballad cylinders miss, but the sob song is permissible, considering that it leads into the false-to specialty that ultimately "sells" the number.

Faber and McIntyre, nut comic and straight gal, work conventional routine. Faber would heighten his effect by assimilating repose and ease up on his efforts.

Gilbert and Avery Revue is a fast dance act of seven—five male. The stars' adagio routine is remarkable, as is the woman's toe work. Abcl.

HIPPODROME

(VAUDE-PICTS.)

The Hipp's "symphonic" pit orchestra is doing an "interpretive" overture this week with military effects. On top of an organ solo with slides it almost seemed like the corner of Broadway and 43d instead of in the shadow of Sixth avenue's pillared tramway. Jules Lenzberg, conducting the orchestra in the percussion orgy, and Frederick Kinsley, handling the console, both bowed as if they felt they weren't in the right theatre. They are still playing vaudeville at the Hipp.

The outstanding impression derived from the five acts was Ned Wayburn's happy faculty for song and dance entertainment. After that the thought carried away is that Seed and Austin need a new routine and need it badly.

Paul Remos, with his half-sized and quarter-sized assistants, took first crack at the jury and won their case hands down. Smart dumb act. Bard and Avon (New Acts), mixed team of straight singers belonging almost anywhere except at the Hipp, clocked nine minutes. The lady received roses, but instead of handing them up over the footlights an usher suddenly stuck himself out of the tormentor and jammed them into her arms. The perfect Hippodrome touch.

Ray Huling's trained seal, Charlie, was on 16 minutes. All due respect to the act's clean-cut entertainment qualities and value, but that's too much time for an animal turn. The imagination is a little staggered at the amount of time and patience it must have required to bring Charlie up to be an actor. The obituary on Seed and Austin needs only the remark that they died fighting and with their boots on.

Ned Wayburn's Promenaders closed with a load of class. It's a pipe this act will be around these parts most of the summer with numerous repeats likely. The principals rate mention. They include Blanche and Elliott, adagio performers and bows; John Byam, neat juvenile; Bernice Ackerman, statuesque prima donna; and Shirley Richards, cute.

The film feature was "The Claw" (U). The main floor held capacity.

5TH AVE

(Vaude-Pcets)

The panic must be on aplenty in the Proctor neighborhood houses in general, if not in particular.

The fact is that minute men are being dispatched to address the audiences on alleged quality of coming attractions in the hope of keeping them interested and holding patronage. A new stunt, even for vaudeville, this feeble ballyhoo.

One appeared on the stage of this house Monday night delivering a more or less impassioned plea for continued patronage. His argument was based upon coming feature pictures rather than vaudeville, which may mean that vaude can't bring them into the Proctor houses or some of the other K-A circuit neighborhoods. The ballyhoo fell upon desert air. The slim house was the answer.

The show for the first half, however, holds much good entertainment and plenty of laughs. Comedy is there in abundance and well spotted. Frank Shields, opener, planted laughs in a mild way, chattering between his route of globe balancing, roping and ladder stuff. The combination got Frank over for better returns than an average opener. Marie Silva, dramatic tenor, followed with a song repertoire also well liked (New Acts).

Sully and Houghton, on next, capped the show stopper notch with their delightful tab musical, "Arms and the Girl." Sully recently hopped out of "The Ramblers" to revive this one for vaudeville and in it the couple have one of the classiest offerings of its kind in vaudeville. Sully carries the burden, both on comedy and dancing. Miss Houghton is charming throughout as the burnt of the wise-cracking caddy's drolleries and is in two dual numbers with him. Robert Pithin, also from legit, rounds out the support

PRESENTATIONS

"CIRCUS DAYS"

Dance Ensemble

12 Mins.; Full Stage

Capitol, New York

Colorful spectacle staged in straight dance production without musical embellishment. Stage represents a circus marquee in "one" at the opening, with ballyhoo by clown (John Triesault) and parade of chorus girls into tent, representing cavalcade of horses, with red-coated property men and other attaches in attendance.

Drop rises to disclose tent interior. Yama-Yama girl dance by Capitol ballet, solo dance by Roland Guerard and Joyce Coles, and then ring maneuvers of Chester Hale girls, bare-legged and plumed like performing horses, in brisk and inspiring ensemble number representing liberty drill with unison stepping of great precision. This is done to the air of "Horses-Horses" and furnishes the kick of the presentation.

Before the circus display and separated from it by the news reel, was a pretty setting for William Robyn's tenor solo, "Under the Moon." Stairs lead from right to left to pedestal done in black and silver. Stage draped in midnight blue and lighted by futuristic blue moons. Tenor, dressed as a pierrot, stands upon pedestal strumming guitar and sings, while girls appear from door in pedestal for appropriate maneuvers, ending with the score or so chorophées grouped on double stairways.

Picturesque setting for attractive number, both pictorially and musically. Rush.

"JAZZ BABIES" (33)

Paul Ash, Band, Specialties

60 Mins.; Full (Three Stages)

Oriental, Chicago

More entertainment packed into the 60 minutes of presentation than in the two hours of any vaude show in town. Also no curtain waits, as in the latter, and no flops. If they don't sell themselves, Paul Ash endorses and they're sold. Can't miss that way and it's a break besides.

If the staging, production and general layout department of "Jazz Babies" has been beaten around town, this reporter is not aware. Effect gained by the triple stage and usual gorgeous trimmings was tremendous.

Specialties were performed on the stage proper, the band on a movable full-length elevation and the flash finale on a stage 10 feet above the first stage and 15 above the orchestra floor. A manner of freak-ing and flashing an ordinary blow off number, heretofore used, only in revue production.

If theatregoers can see a production for 35, 60 and 75 cents they won't stay away. If they can see talent for that price they'll come in faster. And 35-60-75 against \$4.40 tickles the palate.

With the Oriental's staging surrounding, the acts looked like a million bucks apiece and better by far than they would anywhere else. For instance, Ilomay Bailey wowed and took an encore after two pops. Ilomay is nice looking, has an unusually sweet and pleasing voice and has served with intermediate success in local cabarets this season. Ilomay is a nice entertainer but no riot, especially in a picture house. Paul Ash introduced her as one of his "discoveries." That set the audience in a better receptive mood than would the classiest talent in the world. If Ilomay sticks to the Oriental, she's great for picture houses. If she moves it had better be into a safe.

If any act accomplished all on its own, it was Lubin, Lowery and

and handles the assignment of the would-be hard-boiled army major capably. Sully tied them in knots with a getaway acrobatic and left them wanting more.

George Whiting and Sadie Burt were close runners-up, on next, scoring easily with their song-sayings. Unique delivery counts for more than singing voice in their plantings, which never miss. The wedding song was a panic for comedy, as was the Mexican bit. Two ballads, sandwiched between, also helped. At the wind-up the house wouldn't let them quit until Whiting bowed out with a speech.

Shaw and Lee followed and did themselves proud. The boys also contributed some additional clowning in the follow-up and closer, Allyn Mann and Co. song and dance revue (New Acts).

"The Brute" (W. B.) was the screen feature. Edna.

Andree, Blackface comic and dancer. Lowery, straight, Lubin, and the girl, looker and toe dancer, comprise the turn. It was sure fire earlier in the season in vaude, was here and would be anywhere. Lubin's hard shoe work topping off his comedy actually pulled the audience out of its chairs. They stood up and applauded in the balcony. Foot stuff went double for an encore and the fellow was forced to a speech. Applause continuing, Ash put up his hand like a traffic cop and that was that.

Billie Gerber's two numbers and encore were also accorded the palm on their own merits. Miss Gerber has been doing her boy impersonation this many years. She retains that zip and cuteness. On stage, Billie is a better boy than a girl. She is a fit type for her work. Off, Billie's okay as is.

Dillon Ober, loaned to Ash by Ben Bernie, who is here with his band on the Congress hotel date, put over a fast one with his comedy xylophone bit. Ober does a nance, skipping over the bones in that manner. A wow when they know what he's doing and a laugh anyway. He carried his character right through to the speech and could have come back to do another or more. How he is on straight xylo was not demonstrated.

The eight Abbott Girls, permanent "ballet," provided the show's lone slow spot. The girls are well versed in routine work, a credit to themselves, but show nothing new in group dancing, which speaks not so well for their trainer. If the numbers were not lifted bodily from revues seen this season, they are near enough to be over-suggestive.

Girls garbed beautifully, as were the rest of the outfit, in accordance with the Paul Ash policy. Loop.

"A FANTASY OF INDIA" (36)

Stage Band Presentation

60 Mins.; Full Stage (Special)

Granada, Chicago

Berno Grossman singing "Shallamar" before a mosque balcony drop, with muted band accompaniment provides the first, last and only connection of this show with its title. Full stage set is the standard presentation equipment of the house. Musicians are costumed in flashy red, gold and black bellboy uniforms.

Kaley walks on fast, nods a greeting and right into the first band number, "Following You Around." The eight-girl chorus, called the Tommy Atkins Girls, step in front of the band for the encore.

Next is Dot Sarche, introduced by Kaley, who sings one number and dances a black bottom for one chorus which takes her off. Not much voice, but good enough to get over jazz and the gal can step with the best of them. Comedy dancing team, Williams and Ross, followed. Very good for laughs and their clown stepping ability is nothing to be sniffed at. Two encores.

Bell and Coats, harmony singing team, boys, pull their own piano on and off. Their speed as piano movers is a feature of the turn. Harmony pleasing, but neither has much vocal power. Enough personality to overcome this and win plenty of applause. Carolyn Latue is a semi-classic, semi-nude dancing number, on after Bell and Coats, likewise won applause and deserved it. Frank McConville, doing nut comedy talking and dancing, was the hit of the evening. Three encores failed to satisfy everybody.

Kaley, billed as the singing director, warmed up his pleasing baritone with "It All Depends on You." "Shallamar" again with the whole company for the finale. Two band numbers, "All I Want Is You" and "Tiger Rag," balanced the acts and brought out the choristers during the show. Kaley has a great stage appearance and should soon work into solid popularity at the Granada.

Stage shows as good as this one will help. Loop.

"BENNIE'S BIRTHDAY" (40)

Stage Band

60 Mins.; Full (Special)

Uptown, Chicago

Bennie Kreuger and his band finished their first year at the Uptown in what might be called a blaze of glory. A good deal of the glory was furnished by the crack Public "Stone Age Polies" unit.

Charles Irwin, acting as sort of a master of ceremonies, started the show off. As he exited the curtains parted, revealing the band on different levels before a sky-line drop to give a roof-garden effect. Kreuger announced a classic number, and as the band went into it one

musician after another soured. Bawled out by the leader, they walked off in disgust. Finally Kreuger was left with only a bass drummer to lead, and then with no one at all.

The girl chorus was then led by Rosa, a graceful toe artist. After a solo by Rosa, Kreuger introduced Bartram and Saxton. The boys hit solidly, but only allowed one encore. What remained to be done to pacify them was ably furnished in the next number by Joe Bennett, eccentric dancer. Miss Bobbie Tremaine, in a song-and-dance number, sustained the pace. The Trado Twins, dancers, went to three encores before the show continued. Miss Tremaine's second number was a "hot" Hawaiian dance with the chorus.

Collins and Hart, with their parrot trick and nut acrobatics, furnished the needed comedy, further enhanced in the closing number by Mazetti and Lewis, mixed comedy dance team. The entire troupe assembled around the band for a finale.

A great show, made rather long because the crowd insisted on encores. Loop.

"EGYPT" (18)

Public Presentation

18 Mins.; Full Stage

Chicago, Chicago

This unit if at the Paramount, New York, was not covered in Variety. It should have been, for it is one of the best yet devised to troupe the picture house circuit.

Two full stage sets, bracketed by an "in one," 18 people, gorgeous costuming and some exceptional dancing and singing. It was done with finesse at the Chicago.

Opening in full stage, having an Egyptian gent vocalizing an explanation to a woman tourist, with the balance of the company grouped to form a Pharaoh's wall. At the song's conclusion, the posing figures do the usual back to life to go into some intricate formation and specialty work. Four girl trumpeters play in front of a velvet drop to allow for set change.

Of the 18 players, four are principals, dancing and singing divided; four trumpet players and a chorus of 10, all capable with surroundings very beautiful and comish-looking, as is the presentation on the whole. Boris Petroff is credited with staging.

"VIENNA LIFE" (21)

16 Mins.; Full Stage

Paramount, N. Y.

Costume presentation of the Dresden era that includes the MacQuarrie harp ensemble of six. Strings accompanied Ellen Donovan's singing to open while a ballet of eight girls did a quadrille. Pretty, but without punch.

The change of pace was Ambrose Thomas vocalizing "The Drum Major," from "Le Caid," plus three snare drummers at the side of the stage. This led into a dance by Harold Lander that failed to carry any particular weight. The finale was "The Blue Danube," with everybody on stage and decorating the central stairway as well as forming the finishing "picture."

No highlight but well costumed, slightly and won approval. Sid.

HOUSES CLOSING

Eagle, 16th ave.; Wilson, Lido, Brooklyn, N. Y.; Verona, 2d ave. and 107th street, New York.

This week marks the final bill of vaude at the Empire, San Antonio, Tex., a Public house which has booked Loew acts the past three months. It is reported the house will return to "grind" and that B. K. Gersdorf, manager, has sent in his resignation.

Irene West, of the former team of Barnes and West, has recently returned from the Orient, bringing with her two proteges, Aida Kawakami, Japanese dancer, from Shanghai, and Sam Kua, Hawaiian guitarist, from Honolulu. George Barnes, Miss West's former partner, died in Honolulu some months ago of tuberculosis.

Another shift in executives of Unity Vaudeville Exchange, the second since organizing a few months ago occurred last week, when N. W. Stephens resigned as vice-president and assistant booking manager.

Carl Randall and Peggy Connell have been signed by Albert De Courville to open at the Club Embassy, London, June 15.

Larry Lawrence had been added to the staff of Sam Puleo, Loew agent.

N. V. A. BENEFITS FAR BELOW YEAR AGO

4 Held Sunday Night in N. Y.—Specs Stuck on 2 Houses

Annual benefits for the N. V. A. Sick and Benefit Fund held Sunday night at the Hippodrome, Manhattan Opera House, Century and New Amsterdam, New York, were reported as considerably below the attendance of the five benefits held last year, with not a sellout reported for any of the four houses this time.

The alibis offered are numerous and include opposition benefits for the flood, weather, etc., but the fact remains that all four houses were reported as from 15 to 20 per cent below last year's attendance figures.

The best showings are credited to the Hippodrome and Manhattan and the worst to the Century and New Amsterdam. The Century held about 10 filled rows on the lower floor and was sparsely populated in the upper regions. The New Amsterdam, while better, was far from capacity. The Manhattan and Hippodrome were far under capacity.

The claims of the executives of the K-A and Orpheum Circuits that numerous ticket holders were diverted to other benefits is not borne out by the reports that the grosses were correspondingly off over last year.

Actors Tell

One of the reasons advanced for the falling off is that the actors have freely expressed their opposition to the N. V. A.'s domination by one man, to laymen and others outside of the show business and have induced many of their friends to refrain from attending despite the bulk of the programs.

They have also been free with their criticisms of the manner in which house managers of the K-A and Orpheum circuits have been enlisted as ticket sellers and advertising solicitors for the N. V. A. thing with artists resenting the circuits using the managers as pressure bearers to induce them to buy tickets which they have to pass on to their lay friends or stand a loss for.

Ticket speculators in the Broadway district were stuck with numerous ducats for the Metropolitan and Hippodrome, the two houses they figured would sell out first. Late comers who went to the specs were able to pick up tickets at less than face value, according to actual purchasers.

Posed Program Ads

The absence of E. V. Darling's picture from the annual benefit program of the National Vaudeville Artist's benefits and the shrinkage in the number of acts listed as advertisers, caused considerable comment in vaudeville circles Monday.

The K-A booking chief is said to have refused to pay \$175 for the privilege of having his photo inserted in the souvenir book although the head of the circuit had insisted upon him signing letters to vaudeville acts soliciting advertisements for it.

The numerous photos of K-A and Orpheum executives at \$175 each were also reported as a last minute demand to make up the shortage created by the apathy of the acts and their refusal to be held up for the annual contribution to what they consider a one man personal publicity gesture.

Publix—19 Weeks

Publix is issuing contracts for units to artists calling for 19 weeks to be played in 21, with an option for eight weeks' additional in some cases.

After an absence from the stage of over a year, due to illness, Lucille Middleton, dancer, opens at the Missouri theatre, St. Louis, May 14.

REFUSED PHOTO OF K-A-N.V.A. WIRE

Buffalo, May 10. At the Lafayette, inde picture and vaude house, a request for a photograph of the wire received there from the Keith-Albee headquarters in New York was refused.

This wire was reported in Variety last week, in connection with a story that Keith-Albee had not granted permission, when asked, for the Lafayette to split its N. V. A. week collection, \$3,700, between the N. V. A. and the flood sufferers.

It was admitted at the Lafayette that such a wire, had been received. The Lafayette people were curious to know how Variety had obtained its information.

POWERS SUES KEITH'S FOR \$60,000 COMMISH

Alleges 1% of Bond Issue Due Him as Intermediary—Claim Pending for Three Years

That the \$6,000,000 bond issue on the B. F. Keith Corp. was pending for three years from March 1, 1922, to Dec. 31, 1925, is mentioned in a \$60,000 commission claim by James J. Powers in a suit started against the B. F. Keith Corp.

Powers asks for one per cent. of the bond issue on the ground he was instrumental in bringing E. F. Albee together with Seward Prosser, president of the Bankers' Trust Co., who in turn appointed Dillon, Read & Co. and Lehman Brothers as its brokers.

The bond issue was closed in March, 1926.

The \$6,000,000 face value bonds mature in 20 years at six per cent. Arthur Butler Graham is attorney for Powers.

"Peaches" Answer

Chicago, May 10.

"Peaches" Browning's answer to a proposition offered by Orpheum bookers was a knockout.

"Peaches," playing the Rialto (Loew) this week, was approached by a representative of Sam Kahl to take a route. The girl was emphatically flat, turning down all offers on the grounds that she "wouldn't work for a circuit that employs ex-convicts."

"Peaches" referred to Harry Snodgrass, but the Orpheum people made it tougher to define by denying that she meant anyone else.

One Week Plenty

One week in vaudeville was enough for Hugh Cameron, legit player, who has shelved "Censelessness," the Lambs Gambol skit.

He did it after finding out what it means trying to get bookings or money in vaudeville.

ILL AND INJURED

Kitty Belmont and May Manley are confined to the Hospital for Ruptured and Crippled. Miss Belmont is suffering from a spinal injury received while playing with "Sporting Widows." She is in ward three. Miss Manley, in ward one, is ill with arthritis. Both are Actors' Fund patients.

Dick Collins is in the Actors' Fund bed in Lenox Hills Hospital.

Harry Crowley is in the Elks' room at Post Graduate Hospital but not being cared for by the Actors' Fund. He is recovering from an injured hip.

Cecil Leau was rushed to the Murray Hill Sanitarium last Tuesday and operated upon Wednesday for gallstones. He is reported convalescent.

Dorothy Parker, poetess and litterateur, is in the Presbyterian hospital, New York, recovering from a slight nervous breakdown.

Viola Dana, screen actress, operated on for throat trouble at Good Samaritan Hospital, Los Angeles.



DENO and ROCHELLE

While at the Hippodrome, N. Y., "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. What the man in this act does to the gal is assault and battery set to music. But great stuff."

Booked solid.

Direction Joe Sullivan

HUBBIES TURN OVER \$40,000 TO 786 WIVES

Chi's Alimony Bureau Record—6 More Actions Last Week

Chicago, May 10.

Three satisfied and three filed divorce suits here last week.

Also an innovation recently established to make divorce applicants happier, broadcasting a financial and statistical statement. Alimony Bureau it is called and was established last July. Figures show it collected \$40,000 from former husbands for 786 women. A goodly portion of the number, both collectors and collectees, are show people. Reno, take notice.

Attorney Ben Ehrlich pulled a fast one for his client, Margaret E. Dipmore, former bareback rider and now owner of the exclusive Chicago Riding Academy. Eight days after sufficient evidence was gathered against Glenn P. Whitmore, the complaining papers were lodged in the proper court. Private detectives broke into an apartment and found Dipmore in the company of Gretchen Scharar, named as defendant. Dipmore, a professional horseman, served as riding master at his wife's academy.

Raymond J. Wylie, sketch artist and standard in vaude as Raymond Wylie & Co., procured a divorce from Marie W. Wylie, also professional. He charged his wife with deserting him six years after their 1916 marriage.

Judge Sabath, who reviews most of this town's marital grief, granted the decree.

"Big Boy's" Duet

The show "Big Boy" deserves individual mention for having donated two to the cause within a week. Ethel Moir Carey and Eva Adams Beuter of this musical received divorces on the same day and on the same ground. Mrs. Carey claimed LeRoy Carey, fire proof material man from the east, deserted her on their wooden anniversary. Her husband just wadded stay at home, she said, and Judge Sabath made the award.

Mrs. Beuter and Paul Beuter, non-pro, of Wheeling, W. Va., were married in 1920, and parted in 1923 when the husband took it on the lam. Judge Lynch handled this one and awarded a decree and custody of the Beuters' five-year-old daughter, Elizabeth, to the mother.

Mrs. Spence Garland entered suit for divorce through her counsel, Phil Davis, charging Oliver Garland with cruelty. The couple formerly hoofed a two-act but split some time ago and have worked alone since. They wed Jan. 1, 1925, and separated 20 days later. The score of days was sufficient to allow plenty of cruelty, according to Mrs. Garland.

Sadie Yaffe, musical tab prima, represented by Ben Ehrlich, filed a

86TH ST. OPENING REAL START OF LOEW-K-A SHOW OPPOSITION

Reputed Territorial Understanding Broken by Proctor's Newest K-A Theatre—Opens Next Monday With Vaude and Pictures

Gag In—And Out

Jack Joyce, No. 2 at the Palace, New York, Monday afternoon explained the torn up conditions of the streets around Times Square as due to "Albee's son lost his ball." The gag was out Monday night.

ACTS MAKE STAND AT PALACE MONDAY

Jack Joyce refused to go on the stage at the Palace, New York, Monday night, until the management had consented to show the short picture with which he introduces his single turn.

It was intended to cut the picture out of the Joyce act to cut down the running time of the bill. When informed of the decision Joyce refused to stand for the cut alleging his act would be injured. Valentine Vox and Emily Waters who were third also refused to accept the No. 2 spot in the event Joyce walked out.

The mix-up left the house staff in a quandary as Elmer Rogers, manager of the house, was at the Vaudeville Managers' dinner together with all of the other K-A and Orpheum executives.

As a result no one cared to accept the responsibility of cutting the Joyce act and leaving the show a turn short.

Services for Ernie Ball Thursday in New York

Ernest Ball's services will be held tomorrow (Thursday) under Masonic auspices at Masonic Hall, 23d street near 6th avenue, New York, following which his remains will be reshipped west to Cleveland for burial. The composer's mother, wife and three children reside there.

Had not John McCormack sailed for Europe Saturday, the tenor who was a fast friend of the composer, would have acceded to numerous suggestions for some sort of signal tribute. On the other hand, McCormack's personal feelings were requested to be kept secret to sidestep any thought of theatricalism. The tenor never sang a program without a Ball composition on it.

A number of the radio broadcasting stations and artists are planning elaborate musical testimonials with all-Ball programs.

The last song written by Ernie Ball which his publishers, M. Witmark & Sons have in manuscript, includes a striking punch-line, "Standing alone, upon God's throne, Watching the World Go By," the latter phrase the song title.

Los Angeles, May 10.

Ernest R. Ball's act, which consists of six men who worked with him on the Orpheum Circuit, will be continued on the circuit opening in Denver this week.

They are to play out the original route. A pianist will be added to the act, with Mrs. Ball to be given the profits over the salaries.

LOPEZ DOUBLING IN CHI

Special permission has been secured for Vincent Lopez to open June 1 for two to four weeks at the Hotel Congress, Chicago, to double with the Palace, Chi. Being an out-of-town band, the union has to approve the engagement.

Like Bernie, Lopez may hop to Minneapolis for a Pantages tour after the Chi date.

bill, stating Joseph Yaffe, not in show business, failed to show up at the house after Aug. 7, 1924. They married in 1923.

The opening of Proctor's Keith-Albee 86th Street next Monday will be the beginning of booking hostilities between the Loew and Keith-Albee circuits, according to information.

The new house will have a capacity of 3,300, playing six acts and a feature picture with the vaudeville booked by Lawrence Goldie on a grind policy, three shows daily and four Saturday and Sunday. Ned Wayburn's "Promenaders" will headline the vaude of the opening bill.

The house is opposition to Loew's Orpheum and Loew's 83d street, and is said to be a violation of an understood territorial agreement which when ignored, started the Loew Circuit's invasion of Keith-Albee's towns and locations.

Now that the K-A and Orpheum Circuits have bought into P. D. C. and Pathe thereby involving pictures in the battle, the patrons of the neighborhood Loew houses are in line for the best M. G. M. and Paramount product in addition to the best vaudeville that can be procured.

According to the dope the Loew vaudeville bookers have been instructed to go the limit and sign up the cream of the acts available. They have been adding more and more "names" to their programs all season.

Judge Denies Jury Trial Over C. S. Harris' Will

Boston, May 10.

A judge in the Middlesex Probate Court has handed down a decision in which he denies motions for trial by jury on questions brought by relatives of Charles S. Harris, former manager of the old Boston theatre and one of the Keith right-hand men over a long period of years.

Relatives of Harris brought the court action asking that a jury be allowed to hear certain evidence which they claimed would show that Harris was of unsound mind at the time he executed his will; that the will was improperly executed, and that Harris was victim of undue influence on the part of Emily Fuller, blonde ex-ticket seller.

Miss Fuller was the sole beneficiary under Harris' will.

The contestants claimed that Harris left between \$25,000 and \$40,000. Miss Fuller estimates the value of the estate at \$5,000.

Sax Quartet in Church

St. Louis, May 10.

Comes now a saxophone quartet and makes its debut in church music. This organization calls itself the "Saxofriends" and was introduced to churchgoing St. Louis by the pastor of the Grand Avenue Southern Methodist Church.

The pastor said the music would add a great deal to the service, and it did. The advance ballyho didn't drive away any of the neighbors, either.

JOCKEY TURNS HOOFER

Jockey Francisco, erstwhile Belmont track jockey, has teamed with the Oriental Memphis Five for a picture house tour. The jockey is now a song-and-dancer, having been around the nite clubs.

The Memphis band is a phonograph recording "name."

Canary Theft

Washington, May 10.

Several canaries belonging to Joseph Fairmont, whose "Canary Opera" is a vaudeville act, were included in a theft of 25 such birds from the home of Mrs. T. D. Long, bird fancier.

No trace has been found of the robbers.

Savo on Loew Time

Jimmy Savo opens a Low tent June 6 at the State, New York. Looked by Lyons & Lyons, Inc.

CASEY SAID VAUDE MGRS. ARE IN SHOW BUSINESS ON A PASS

General Pan at Ass'n's Dinner—Many Absentees Including Marcus Loew and Mayor Walker—Albee Takes Credit for Catholic Actors' Chapel

The annual dinner of the Vaudeville Managers' Protective Association was held Monday night at the Hotel Plaza. About 450 guests, the largest in point of numbers that ever attended the annual dinner, were present to listen to the oratory.

The high light of the evening was Pat Casey's speech in which he gave the assembled moguls their annual flaying. The head of the V. M. P. A. accused the managers of being in the show business on a pass and of standing aside and reaping the same benefits as the wide-awake members of the V. M. P. A. Casey generalized but promised that next year he would mention names if some of the dead ones didn't snap out of it.

B. S. Moss presided as chairman introducing the various speakers and contributing a speech on his own. Sam Scribner, president of the Columbia Amusement Company, pulled the humorous gem of the evening in his speech and E. F. Albee, in addition to eulogizing Father Leonard of St. Malachy church, also took credit for starting the Catholic Actors' Chapel.

Among the notables who attended in the past and not present were Marcus Loew, Adolph Zukor, Alexander Pantages, Jesse Lasky, Carl Laemmle and other picture personages. Mayor James J. Walker, scheduled for a speech, also failed to appear. The mayor may have heard about the split campaign contributions.

Favors were an automatic desk lighter and cigars, the latter perhaps held over from Christmas.

Janet Beecher and Sketch Forced Into Small Time

The Janet Beecher-Crane Wilbur stellar combine in "Quits" at the Palace, New York, last week has thus far been unable to get a salary set on the K-A Circuit and has been diverted to a few weeks of independent dates.

The Beecher-Crane act is playing the next two weeks for Amalgamated Circuit.

Girl Swimmers Succumb To 24 Hour Courtship

Dallas, Tex., May 10. June Apperson and Helen Walwright, divers with the Gertrude Ederle act, were married here after a whirlwind courtship to youths from the Lone Star state.

Miss Apperson married Jesse Richards, local newspaper man, and Miss Walwright became the bride of Leonard Holland, theatre organist.

The girls met their husbands one day and were married the next.

Jack Benny, 3d Week At Orpheum, L. A.

Los Angeles, May 10. For the first time in the history of the Orpheum, Jack Benny, monologist, has been held over for a third week.

He will continue to officiate as master of ceremonies.

FLEESON AND MEHR

Neville Fleeson has formed a new vaude alliance with Isabelle Mehr. Fleeson's previous partner had been Norma Terris, who bolted vaudeville after differences with Fleeson and returned to the Shuberts.

Skaters Placed

Elsie and Paulson, skaters, open with Boris Petroff's "Sport" Publick unit at the Paramount, New York, May 21.

May 14, Mills and Shea, comedy dancers, join the new John Murray Anderson unit, opening at the same house. Both booked by Arthur Spizzi.

SIR JOS. EATING WELL; SQUABS AND ARTICHOKE

Any Kind of Salad Is Artichoke to Titled Ginzberg—Carried Herrings in Pocket

It is costing the Willie Howards \$15 weekly to feed Sir Joseph Ginzberg this summer—so far.

In return Sir Jos. calls regularly at the Howard home to take out the dog. When the mutt can't stand Sir Jos. for a second time the same day, the titled Ginzberg spends his time in the kitchen trying to locate roaches for extermination.

There is a heavy controversy on between Sir Joseph and Mrs. Willie. Sir Joseph for some time has been carrying a box of herring in his pocket as a safeguard in case the Howards ran out of food. Mrs. Willie alleges that Sir Joseph's herring vault bred the roaches Sir Joseph says he can't find. Sir Jos. counters that Mrs. Willie is making a squawk to stand off the kitchen, also to break the contract Mr. Willie made with him to furnish Sir Joseph with squabs and artichokes as long as Sir Jos. could eat them.

Sir Joseph can't pronounce artichoke so he calls it salad, and any salad to Sir Joe is now an artichoke.

Sir Joseph has developed into a bit of a grand stand poseur. He talks on the outside without mumbling, tells the neighbors how nice the Howards are if the dog hasn't bitten him that day, and when the dog bites him, Sir Joseph resigns. Someone asked Sir Jos. why he didn't bite the dog first but Sir Joseph haughtily answered he didn't believe the mutt kosher.

Mrs. Willie says that despite Sir Jos. notorious rep as a Beau Nash she can't dislike him no matter how much she tries and how she has tried, Sir Jos. believes. Accordingly Mrs. Willie is setting Mr. Willie back \$15 weekly for Sir Jos. three-a-day hash.

Sir Jos'. Best Summer

Sir Joseph says this looks like the best summer he will ever have. Kidding the Howards, admits Sir Joseph, is saving him money. So far he has stuck away \$1,000, most of it the gross on Willie's old clothes, sold by Sir Joseph to a friend of his in the business.

Sir Jos. believes he can live for 250 years since he heard that a woman recently died at 137, who didn't smoke, chew or visit nite clubs. That's just like his habits, says Sir Jos. who qualifies his model mode of living by mentioning the women are still chasing him.

In case he lives for 250 more years, says Sir Jos., he'll be worth \$250,000, providing he doesn't meet his brother meanwhile. His brother, says Sir Joseph, has roaming habits and always takes long trips, to San Francisco usually. If Sir Jos. gives him enough carfare. Funny, too, added Sir Joseph, but somehow his brother never wrote him a letter from Frisco. Sir Jos. says his brother will have to change his route to Philadelphia.

At the home of the Howards in the country is a tennis court. Sir Jos. is about to request Mrs. Willie to either turn the court into a kennel or buy him a new pair of shoes to walk the dog with. Sir Jos. says when out with the mongrel, it gives him a look and then tries to run away. The dog wanted to tell him something the other morning, Sir Jos. says, and when he wouldn't listen, tried to telephone it to him from his shin. Sir Jos. says almost all of his right shin bone has disappeared. He is hoping the dog gets the toothache before it becomes necessary to inform Mr. Willie.



ED. LOWRY

LONDON "ERA"—CHISWICK EMPIRE:

"Ed Lowry makes his Chiswick debut, and judging by the reception he got, he will be welcome any time he likes to call. From the Piccadilly Revels his fame had preceded him, and the audience rocked with merriment at his eccentricities; an excellent raconteur, his methods are both original and mirth-provoking. His business as an instrumentalist added to the honors of the evening."

RECEIVED CHECK TWICE, ACT THREATENS HARRIS'

Owed "Punjab" Balance of \$308 for Hartford, Conn., Week—Orchestra Cut

Harris Brothers, operators of the State Theatre, Hartford, Conn., are threatened with criminal action by "Punjab," Hindoo mystic, for handing out a check for \$308.75 with insufficient funds in the bank to meet payment. Harris Brothers owed the act \$1,000 for the week and paid \$692 check.

"Punjab" has held the check since April 19 on promises to pay. In the state of Connecticut it is considered a felony, punishable by both fine and imprisonment, to issue a check that is not honored at the bank.

It is reported that the eight or nine musicians now left at the State have not been paid. The orchestra was cut down from 30 men.

Harris Brothers formerly operated the Capitol theatre, Passaic, N. J.

\$12,500 Damage Verdict For Geo. Coleman

When the 200-lb. clock in front of Loew's State, New York, a Times Square landmark, was hit by a passing truck on April 7, 1925, it fell on George Coleman, actor, 121 West 47th street, and resulted in a damage suit. Monday, Justice Philip J. McCook in Supreme Court awarded Coleman damages for \$12,500 to compensate him for the fracture of a spinal bone.

The Central Wicker Shop, 224 West 42d street, New York, whose truck caused the collision, was the defendant.

Levy & Hartman acted for Coleman.

Couldn't Find Speech

At the Vaudeville Managers' dinner Monday night, B. S. Moss, when arising to speak, first asked:

"What has happened to vaudeville in 15 years?"

No one being willing to tell, Moss continued:

"I'll tell you what has happened."

And then commenced to feel around in his pockets for it.

Unable to find the record, Mr. Moss didn't tell what had happened, which suggested to those present that Pat Casey had been the author.

Another absent treatment speaker was E. F. Albee, who at one moment when talking, at a loss for expression, remarked:

"I'm doing a Moss, too."

But Pat didn't write Albee's speech.

N. V. A. 'INSURANCE' IS 'GRATUITY'; 'BENEFICIARY' FORCED PAYMENT

"Courtesy of Managers," N. V. A. Officials Tell Mrs. Hagadorne, Sister of Frank McNish—Gimicks in N. V. A. "Life Insurance Policy"

BODYGUARD FOR WALSH CO-RESPONDENT

"Rio Rita" Chorister, Myrna Darby, Alleged Struck by Geo. Walsh's Wife

Myrna Darby, "Rio Rita" chorister who was named in the separation suit by Mrs. Sadie Walsh against George A. Walsh, one of the four Yacht Club Boys, is now traveling the public highways and byways with a male bodyguard. An alleged assault by Mrs. Walsh on Miss Darby near the stage entrance of the Ziegfeld theatre accounts for this precaution against further corporal punishment.

To make possible his sailing for London, where the quartet of entertainers are at a London night club, Walsh is remitting at the rate of \$112 a week to his wife as temporary alimony. When he returns, the issues will be legally threshed out.

Mrs. Walsh is formally asking for \$500 a month and \$2,500 counsel fees, alleging her husband's annual income to be at least \$20,000. Walsh offered \$100 a week as against the \$125 asked for, and the parties split the difference. Nathan Lieberman has been retained as Walsh's attorney.

The altercation at the Ziegfeld stage entrance wound up by Mrs. Walsh's brother, Samuel Newman, abruptly busting her into a taxicab.

Houdini's Library of 5,147 Books in Washington

Washington, May 10. Houdini's library, numbering 5,147 books, pamphlets and periodicals, comprising the largest collection in the world on magic, has been received by the Library of Congress, in accordance with the last will of the performer.

The oldest book in the collection is "Natural and Unnatural Magic," by Gantziyony, dated 1489.

Eddie Cantor's 3 Weeks

Eddie Cantor will play three weeks of vaudeville before starting production on his next Paramount feature. He opened at the Orpheum, San Francisco, Sunday (May 8) and may play the Orpheum, Los Angeles, next week.

Cantor's next Par picture will be "The Girl Friend," which ran as a musical comedy at the Vanderbilt, New York.

Frank Vincent, in Los Angeles, personally booked Cantor at San Francisco and Los Angeles at a reported salary of \$4,500 weekly.

Peonys' Annual Dinner

The third annual dinner of the Peonys (Professional Entertainers of New York), composed of performers who specialize in club work, was held Sunday night at the Hotel McAlpin. For the first time members were allowed to bring guests.

Black-out skit kidding the club agents were presented.

Elmer Hanson is president of the Peonys.

SYLVIA BURKE RETIRING

Sylvia Burke, of Joe and Sylvia Burke, has marriage intentions. Her husband-to-be is a non-professional.

With the leap Mrs. Burke will retire from the stage, but does not promise she will never return.

Jack McKeon's Vacation

Jack McKeon of the Acme Booking Office (Stanley Company) is sailing Saturday on the "Majestic." McKeon will be away for three months. It's his first vacation in two years.

Chicago, May 10.

N. V. A. does not have to pay insurance. It has a loop-hole big enough for a battleship to get through.

The gimick was revealed in the case of Francis Edward McNish, 71-year-old minstrel man and vaudevillian, who died some time ago naming his sister, Mrs. Catherine Hagadorne, 305 West Marquette road, Chicago, as the beneficiary of the \$1,000 insurance claim his paid-up N. V. A. membership presumably included.

A salaried N. V. A. official upset the beans about N. V. A. insurance by pointing out that there was nothing in the N. V. A. by-laws about insurance, except a statement that there should be constituted a five-member committee on life insurance which, however, can do nothing except with the authority of higher-ups. Mrs. Hagadorne had a husband and was not dependent upon the earnings of her brother, therefore not entitled to receive his insurance, she was informed.

N. V. A. insurance, the salaried official declared, was not a part of the N. V. A. itself but a gratuity or gift to the actors made possible "through the courteousness of the managers who have so splendidly co-operated with this organization."

N. V. A. is not legally obligated to pay insurance claims and morally the officials felt responsibility only when the "beneficiary" could prove (to their satisfaction) that the death of a paid-up member actually deprived the "beneficiary" of the means of sustenance. Under this system for ducking payment of insurance claims the N. V. A. could practically refuse to pay anyone unless the "beneficiary" were physically incompetent; for instance, paralyzed.

Compromised

When it became apparent that Mrs. Hagadorne, probably urged on by friends, might create a fuss with subsequent unfavorable publicity, the N. V. A. offered to compromise by paying the undertaker. Mrs. Hagadorne accepted and the N. V. A. settled for \$644.30, a net saving on the \$1,000 "policy" of \$355.70.

In the light of the Hagadorne-McNish case N. V. A. procedure seems to be to get out without paying at all if possible, or, when circumstances do not permit complete evasion, to settle at the lowest figure this side of the \$1,000. Where the "beneficiary" is uninformed or unwilling to fight for their rights there seems small chance of collecting N. V. A. "insurance."

"Name" Hold Over for Shrunk St. Vaude

Irene Bordini is holding over this week at the Palace, New York.

The practice of holding over "names" at the Palace is said to be necessary, to offer that type turn enough bookings to lure them into vaudeville.

Straight vaudeville has shrunk to about eight weeks in the east.

Felix With Shubert

On Percent—Guarantee

Seymour Felix will stage Hammerstein's "Golden Days." Following this Felix has signed for one year with the Shuberts. He will also stage and produce his own show with the Shuberts.

M. S. Bentham negotiated arrangements and has also signed Felix to stage several Keith-Albee and Orpheum units.

Felix' contract with the Shuberts calls for a guarantee and a percentage of the gross on all attractions which he puts on.

Vita's \$2,500 for Arnaud Bros.

The Arnaud Brothers have been named by VitaPhone for \$2,500 for one appearance.

TAB CIRCUITS FORMING FOR NEXT SEASON

Krauss, Hill, Brody and Shaw
Readying—Field Men Out
for Houses

Tab circuit promotions next season loom up as formidable opposition to independent vaudeville and burlesque, the former through weaning set houses away from current vaude policies and the latter by pitting the abbreviated girl and

music shows against either Columbia or Mutual attractions.

At least three circuits for musical tabs are being projected out of New York for next season. Gus Hill is back of one project, with field men already out to line up houses for his own tabs and those produced by others which he intends routing. Dave Krauss, who recently resigned from the Mutual Circuit, also has a similar project in the making. Brody and Shaw, who have already experimented with the circuit idea, have also lined up eight houses playing their own productions.

Hill and Brody and Shaw will figure two ways on their proposed circuit ventures through producing as well as booking the tab shows. Krauss may effect a tieup with a producer, but thus far figures only from a booking angle.

The tabs will be routed on a percentage basis, in the same manner as road shows, except in doubtful stands which will demand a guarantee and percentage.

Lax on One-Year Elapse
Ruling for Comedy Acts

Scarcity of good comedy acts available for independent bookings has lifted the one-year elapse period which had formerly obtained before allowing repeat dates.

With so few of these acts available, managers are willing to repeat and in some instances have no objection to playing comedy acts that have previously shown at opposition houses.

The dispensation on repeating, however, is confined to feature and comedy acts, with the original ruling still obtaining for others.

Butte, Montana.

FRANKIE VAN HOVEN,
Care of Gus Sun.

Dear Frankie:

Yes, the sure fire-lighter I use is a Douglass, sponsored by Hargraft, in Chicago. We hear many good reports out here of the business you did for Pantages, and we are working out a stunt that will make us ticket-sellers, too, and increase our value to Mr. Pantages.

We both wish you the best of everything.

MORT AND BETTY
HARVEY

Booked solid Pantages Circuit.
P.S.—Frank Van Hoven wants us to play Australia.

THE THREE ORPHANS

Harry Seymour Val Irving Joe Rock
(Comic) (Straight) (Juvenile)

SWIMMING THE PANTAGES CIRCUIT

Thanks to ALEX GERBER and His C. P. A. JACK KASS

ASS'N'S OFFICE STAFF'S SALARIES

(WITH NAMES AND TWO TITLES EACH)

Chicago, May 10.

Auditors, appraisers and bankers, the boys who do the mental juggling on books and accounts and then deliver verdicts on what is right or wrong with a business, nosed into the affairs of the Western Vaudeville Managers' Association subsidiary of the Orpheum circuit, apparently as a preliminary to the recurrent rumors of various combinations and mergers about to be framed. It was reported their first request was for the complete salary list of the association for purposes of analysis.

The request was double edged, being also an opinion of the appraisers that W. V. M. A. salaries were too high in comparison with the same type of office work done by employees of other organizations, with the auditors saying if unskilled labor, the W. V. M. A. had better stop running a pension bureau for the boys, no matter how popular they were around the office or whatever clique they represented.

Like all auditors, those at work on the Association payroll displayed no interest in the individual merits of anyone. "They were indifferent as to names or the particular officers of the company or whatever favoritism within the organization or higher ups these names are said to represent. It was reputed to be a coldly calculated up and down of the figures, with personalities out of the picture.

The appraisers reported W. V. M. A. salaries compared a little lower than those paid employees in similar positions in the same line of business elsewhere.

The salary list, plus the official and unofficial titles of the men named, was as follows:

Name.	Unofficial Title.	Official Title.	Salary.
Leester Gunst	Liaison duty for Marcus Helman	Asst. Mgr.	Weekly. \$100.00
Tom J. Carmody	Personal representative of Mrs. K. Kohl	Booking Mgr.	100.00
Andy Talbot	General Manager of "Death Trail" tour	Mgr. Fair Dept.	150.00
Tom Burchill	Booking Mgr. "Death Trail" tour	Booker	150.00
Dick Hoffman	Booking Mgr. Family Interstate	Booker	150.00
Sam Tishman	Rep. B. & K. Great States theatres	Booker	\$75.00
Nat Kalscheim	Personal rep. and liaison for Sam K. Kahl	Booker	125.00
Harry Kalscheim	Asst. to Nat Kalscheim	Booker	75.00
Sid Harrison	Mgr. of 4-a-day houses	Booker	100.00
R. J. Lydiatt	Representing complaints to Kahl	Manager	175.00
Willie Berger	Rep. Ind. house mgrs.	Booker	115.00
Dick Bergen	Booker	Booker	85.00
Bill Marshall	Monitor and censor for Lydiatt	Club Dept.	100.00
Sam K. Kahl	Boss and King of W. V. M. A. and Orpheum	Booker	146.15

The latter represents Kahl's salary with the Western Vaudeville Managers' Association. It does not include the salary he receives from the Orpheum, Jr., and Orpheum circuits.

Not 2-a-Day But
Vitaphone in Dayton

Dayton, O., May 10.

Vitaphone has been installed in Keith's Colonial and will open May 15 showing short subjects in connection with feature movies at a top of 50 cents, except for super-feature pictures. Full-length Vitaphone features will be run in the fall when prices will likely be raised.

This theatre had been scheduled to run two-a-day vaudeville in the fall.

GASTON and ANDREE



Acknowledged the Most Wonderful Terpsichorean Artistes in the World

PHILADELPHIA "DAILY NEWS" (Dec. 31)

"In the words of the green-aproned sandwich girl, Gaston and Andree are 'Immense.' Few whirlwind dancers from across the seas have ever disclosed more grace, daring and charm than these disciples of terpsichore who come here direct from London and Paris, where one can readily believe that they did create a furore."

MORTON DOWNEY

The Juvenile Tenor

KEITH'S PALACE, NEW YORK

THIS WEEK (MAY 9)

Direction CHARLIE MORRISON

Many thanks to Eddie Darling for my present engagements, and to Messrs. A. J. Balaban and Louis K. Sidney for their flattering picture house offers

INSIDE STUFF

ON VAUDE

A full understanding of the picture business seems necessary for the realization of the whys by other show people as to the contemplated juncture of the Keith-Albee and Orpheum circuits with the Stanley Company. The latter is looked upon as a picture house chain. A consolidation by K-A could be for a greater range of protection for their own houses, taking in the Orpheum, and of course there might be money and stock inducements in the amalgamation.

But behind and beyond the surface reasons is the intention to build up a third big picture producer and this probably First National. First National is a big film producer at present, ranking as the third of the Big 3 of picturedom. The others are Paramount and Loew's Metro-Goldwyn-Mayer.

K-A went into P.D.C., a picture producer and distributor, through its belief that the vaude houses of its circuit must be protected in picture supply. A consequence of this was the merger of P. D. C. into Pathe, another distributor and producer. Pathe, however, is most marked as a film short producer. P. D. C. failed to establish itself as a front rank program feature producer this past season. Its biggest and best producing bet is Cecil B. DeMille, but DeMille is too big for regular program stuff. Recently added and into Pathe is D. W. Griffith, another big director who seemingly has difficulty in confining himself to a program release with maximum cost allotted.

That line up as at present leaves K-A much as it was before, still in need of picture product and in a tight place for it, considering that Marcus Loew, Paramount, and even First National have their own houses to take their own product, with the three of them in pictures and theatres under a close friendly business understanding if nothing else. It's something that neither K-A nor anyone else outside the breastworks can break through unless permission is given and permission under certain circumstances is always unlikely.

To get in and be in a staple position as far as films are concerned, K-A must reach one of those three organizations. The single one it possibly can reach is First National. First National is jointly controlled by the Stanley Company and West Coast Theatres, Inc. It's questionable if West Coast as at present constituted and officered would continue to throw its voting strength in First National with the Stanley group, unless the Stanley group at least coincided with West Coast's views on the producing and distributing points.

That would prevent Pathe being left out of any deal engineered through Stanley and K-A that took in First National, as Pathe as a matter of course and being under the K-A control, virtually (with J. J. Murdock its president) would then have to also follow into 1st N., giving K-A and Stanley in First National a substantial picture producer, satisfactory to West Coast.

This is not as intricate as it sounds, in the picture trade. Outside the unknowing ones may wonder what it's all about. The crux is that it builds a very formidable third producer and distributor in First National and one with as many theatres behind it for its own protection as has Paramount through Publix or Metro-Goldwyn-Mayer through the Loew circuit. With that outlet, taking in all of the Stanley, K-A and Orpheum houses with connections or affiliations, First National then becomes an open market bidder for the biggest and best of screen talent, that taking in picture directors and players.

Should this situation work out as at present formed and the chances are that it will, Keith-Albee is then in the picture producing spot it has been striving for but so far without success. K-A will secure film product protection, while the Stanley Company gains a wealthy and famous associate, with First National having a long list of theatres, besides the prestige for outside selling of its pictures through the K-A, Orpheum and Stanley names, not forgetting West Coast's name in the far west, where it represents 275 theatres of its own operation.

Con Colleano is practising a backward double somersault on the tight wire. He's the crack walker who does a full forward on the wire, at present with the Ringling-Barnum circus. Con heard another wire walker is at work in an attempt to perfect the forward, so he thought

it's just as well to stick in the backward double, to keep him at least one trick ahead.

Another Colleano, brother, is daily doing a double from the ground as a part of the family's routine (not with the circus), while another is said to be able to do a forward from the ground to the back of a moving horse, alighting upon his feet there. This is not the same as the forward done by May Wirth, the only woman who can do it, while on the horse, from feet to feet on its back. The forward from the ground is for the performer to turn a flying somersault from the ground, alighting upon the moving animal's back upon his feet. Many have done it alighting astride but a minute few on their feet. Arthur Clark (Clarkonians) did it regularly as a part of the act several years ago.

"The Circus Princess" at the Winter Garden, New York is a Shubert hit through the Shuberts having been pushed into it, from accounts. Poodles Hanneford held a play or pay contract with the Shuberts for 25 weeks this season, at \$1,250 weekly. It is said. Poodles was stalled from November onward, losing time waiting to be called upon to fulfill the Shubert agreement. The rider is said to have finally advised the Shuberts to provide him with an engagement or take up his contract with cash for time lapsed.

In this emergency the Shuberts, to avoid a cash settlement, decided that "The Circus Princess," a foreign operetta and a hit abroad, might go on and a circus scene inserted to take care of the Hannefords. This was done with the result the show will probably play throughout the summer on Broadway with Poodles its chief support and hit.

The extremes to which the K-A and Orpheum Circuits are being driven to by the desertions from vaudeville of "names" and headline acts, is illustrated at the Palace, New York, this week, where Trahan and Wallace, a man and woman "office" comedy act is being held over for its third week in reported effort to make a headliner. The answer, according to those in touch with inside matters in "the office" is that Trahan and Wallace are signed for three years at a reported salary of \$450 weekly, the long term contract calling for a slight increase each season. When signing the long term contract the act had never played the Palace and had no idea of its true value in a big time house.

That, according to the agents, is the new technique when signing promising material. Sign them up while they're playing the highways and avoid the salary demand that usually follow success at the Palace. It is made doubly effective through keeping such acts out of the Palace until they have signed.

Cooled air plants are being installed by the Keith-Albee circuit in the Palace, New York; Albee, Brooklyn; Keith's Fordham, Bronx; Proctor's new 86th street and the Palace, Cleveland. Installations caused through picture house competition, all of the newer film palaces having this modern summer business attracting device.

Cooling plants cost for single installation from \$100,000 to \$200,000, according to the house and scope of the system, for new theatres when the plant is built from the plans and during the construction of the theatre. It is probably more expensive for a standing house, unless there is a lessening of the cost through economy measures. Latest air coolers have temperature gauges for either summer or winter. With the first of the air coolers, regulation appeared beyond control, often bringing complaint of a theatre too chilled on a hot day. That has been obviated until now the cooling plants are found of much assistance in even cold weather in keeping the atmosphere clearer. This is a necessity in a theatre of large capacity which generates an unhealthy warmth through the huge crowd in attendance.

A complete plant acts as an exhaust, also compressor with a complete control of the air flow.

It was observed when the E. F. Albee theatre in Brooklyn was built that the imported rug in the theatre's lobby was publicized as having cost \$90,000, but the \$6,000,000 theatre had been erected without a cooling plant.

In the south where the insufferable heat had brought theatre trade to nil in the hot months, the theatre air cooler has turned the summer into the most lucrative part of the year for those houses holding them. People seek the theatre as a refuge from the heat and with some indifference as to the quality of the picture or performance.

Rochester's new 4,000-seater, to open in October, next, will be owned and operated by the same group running the Lafayette, Buffalo. It will play a similar picture-vaude policy.

JUDGMENTS

Nat. Adv. Agency, Inc.; Jewish Press Pub. Co.; \$88.05.
May Manton Pub. Co.; E. S. Morris; \$2,170.45.
Outdoor Advertising, Inc.; E. L. Fish; \$288.25.
Byron F. Dawes; Willie Kershaw; \$8,923.78.
Bronx Exposition, Inc.; S. Z. Marsh; \$2,634.
Lester L. Bryant; D. O. Ward; \$1,027.87.

Chi's Losing Houses

Chicago, May 10.

In a recent checkup of the outlying Orpheum circuit houses here, it was found that the Tower, owned equally by Lubliner & Trinz, Publix and Orpheum, has been a large loser for the last five weeks.

The same with the Diversey, owned by Jones, Linick & Shaefer, Publix, B. & K. and Orpheum, and the Riviera, owned exclusively by Orpheum.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 14 Years Ago
KEITH'S, PHILADELPHIA

1. BLANCHE SLOAN
2. RAY CONLIN
3. WM. A. WESTON and Co.
4. "HERB" WILLIAMS and WOLFUS
5. DE. HERMAN
6. KAUFMAN BROTHERS
7. JULIAN RUSSELL
8. BISON CITY FOUR

This Week 10 Years Ago
RIVERSIDE, NEW YORK

1. THREE BOBS
2. THREE DU FOR BOYS
3. FRANKLYN ARDELL & Co.
4. BOB ALBRIGHT
5. ANDY TOMBES in "BRIDE SHOP"
6. SOPHIE TUCKER
7. "HERB" WILLIAMS and WOLFUS
8. "DANCING GIRL OF DELHI" with VANDA HOFF

This Week Five Years Ago
PALACE, NEW YORK

1. KAY, HANLIN and KAY
2. BOB LA SALLE
3. BRONSON and BALDWIN
4. SEED and AUSTIN
5. BLOSSOM SEELEY
6. MORGAN DANCERS
7. TED LEWIS
8. "HERB" WILLIAMS and WOLFUS
9. SIX HASSANS

HELD OVER FOR SECOND WEEK

KEITH'S PALACE, NEW YORK

This Week (May 9) and Next Week (May 16)

TRIXIE FRIGANZA

In the Only Original

"BAG O' TRIX"

By Neville Fleeson

P. S.—"Oh, Mr. Ziegfeld, I could be so funny in the Follies"

THE MOST VERSATILE OF GIRL BANDS

HARRY WAIMAN and His Debutantes

with RITZIE YORK at the Piano

Week (May 9) Fordham and Regent, New York

Representatives—Keith-Albee, ROSE & CURTIS; Loew, CHAS. YATES; Western, GUY PERKINS

OPENS JUNE 12 FOR 10 WEEKS AT THE CINDERELLA THEATRE, DETROIT

PICTURE HOUSE REPRESENTATIVES LOOK THIS ACT OVER

FEIST

The Supreme Ballad Hit!

**"IT MADE YOU
HAPPY WHEN
YOU MADE
ME CRY"**

by
WALTER
DONALDSON

*The
Season's
Biggest Novelty!*

**SAM,
THE OLD
ACCORDION MAN"**

WALTER DONALDSON'S Sensational Hit!

A Fascinating Fox Trot Tune!

**"WISTFUL and
BLUE"**

*The
Biggest
Waltz Hit
Since "Three
O'clock in the Morning"*

**"IN A LITTLE
SPANISH TOWN"**

(TWAS ON A NIGHT LIKE THIS)

by LEWIS and YOUNG
and MABEL WAYNE

by Ruth Etting and
Julian Davidson

*A
Fox Trot*

**"HE'S
LAST**

Lyric by Gus Kahn

*"You Can't Go Wrong
With Any 'FEIST' Song"*

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HITS

Waltz Hit!

**"LULU
ON"**

by
**RED
VRENCE**

The Comedy Hit!

**"IF I DIDN'T KNOW
YOUR HUSBAND"**

(AND YOU DIDN'T
KNOW MY WIFE)

by

L. Wolfe Gilbert
and Abel Baer

*The
New Hit Ballad!*

**"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

**"THINKING
OF YOU"**

by

WALTER DONALDSON
and PAUL ASH

*The Big
Fox Trot Noise
From Chicago!*

**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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276 Collins St.

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Orchestrations*

50¢ AT YOUR DEALER'S
OR DIRECT!

8 HANDS AT 7TH ST. STRIKE MAY FOLLOW

Orpheum House Says It Will
Pay but 7—Minneapolis
Union Delaying Action

Minneapolis, May 10.

Faced by the prospects of a general strike of all stage hands, theatre managers here are awaiting the next move of the employees in a dispute between the union and the Seventh Street theatre, an Orpheum circuit junior house, as to

the number of stage hands should be employed. Backing up the stand taken by Frank N. Phelps, who has represented the Orpheum Circuit in the matter, the managers' association has defied the union.

The strike was scheduled to occur May 1 but at the eleventh hour a state organizer for the union arrived and told the men to remain on their jobs.

The difficulty dates back to over a month ago when the Seventh Street which has been losing money all season reduced the number of its acts from seven to six at the same time lowering its admissions. For theatres running six acts the union here has required a minimum of six stage hands. The Orpheum people proceeded to trim its staff from eight to seven stage hands.

It was willing to keep one more man than usually is required because it has no counterweight system and two men instead of the customary one are needed in the fly gallery to handle drops.

Local union officials intervened and insisted that all eight men be retained. When negotiations availed naught the managers' association came to the front for the Seventh Street. The union then called the general strike for May 1.

When the managers appealed to national headquarters a state organizer was sent to the scene of the trouble. He told the men they should stay on the job and he informed the managers that the Seventh Street must continue to employ eight stage hands. The managers said, in effect, that they didn't care how many men went to work at the Seventh Street—that only seven would be paid. The eight have been working all week and there the matter rests. What will happen on pay day when the house hands out envelopes to only seven of them remains to be seen.

Pan Bills in U House

The Capitol, new Universal house in Atlanta, is to be booked by the Pantages office with Pan road shows.

The Capitol was built by Universal in co-operation with Macy's Departmental store.

The Ocean, Universal house in Racine, Wis., is to be booked through the Chicago Association.

ANOTHER EMERGENCY UNIT

Units are being assembled as rapidly as possible by the Keith-Albee production department in an effort to stand off the loss of standard acts.

The latest unit line-up will feature Dick Knowles (Steppe and Knowles) and Walter "Boob" McManus, who have formed a partnership and were signed up by K-A to a two-year contract.

Helen Maretti, the Liberty Quartet and a chorus of Tiller Girls will complete the unit.

LOEW ADDS COLUMBUS HOUSE

The James, Columbus, will go on the Loew Circuit route June 19.

The circuit will add an extra show, which will jump from Evansville, Ind., to Columbus, with a three-day layoff after Evansville.

Wayburn's Denver School
Denver, May 10.

The summer dancing school which last year had 1,500 members under the direction of Boris Petroff, Public ballet master, will be under the Ned Wayburn banner this summer.

MARRIAGES

Willis Stutesman, "Vanities" chorister, to Loring ("Red") Nichols, of Don Voorhees' orchestra, at City Hall, New York, May 4.

Youcca Troubetzkoy, screen actor, to Cillian Pergain, film actress, at Santa Ana, Cal., May 5.

Claude Ewart King, picture actor, to Evelyn F. Dreet, actress, in Santa Ana, Cal., May 5.

Hugh Tully, cameraman, to Lila L. Kelly, non-professional, at Santa Ana, Cal., May 5.

Guy Buccola, actor, of Dorothy Crocker, actress, at San Diego, Cal., April 24.

Ira Earl Tracy, professionally Dick Earl, of this city, and Dorothy Mae Withburn, non-professional, were married in Syracuse last week. Earl has appeared in pictures, but more recently has been working in vaudeville.

ENGAGEMENTS

Isabelle Withers, Curtis Arnall, James Donlan, Robert Homans, John De Weese, John Wagner, Joseph Buckley, Fanny Rrice, Fredrick Wallace and Carolin Terrill opening at the Belasco, Los Angeles, May 9.

Louis Bennison and Mabel Julienne Scott are in the principal roles.

William Courneen, for Wright stock, Fort Wayne, Ind.
Jane Carroll, "Show Boat."

ORPH. TRYING FILM COMEDY

Los Angeles, May 10.

Orpheum will add a Hal Roach comedy, "Fluttering Hearts," to the bill next week. If this innovation proves successful it is understood the policy in the future will be seven acts and two-reel comedies.

PAUL SAVOY AGENCY

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DETROIT, MICHIGAN
Fastest growing agency in the Middle West.
The best courtesy to managers and performers.

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Booking All Theatres Controlled by

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A route of 10 weeks within 90 miles of New York.
Artists invited to book direct

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1579 Broadway Lackawanna 7876 New York City

GASTON and ANDREE



Acknowledged the Most Wonderful Terpsichorean Artists in the World

While at the Palace, New York, "Variety," Nov. 3, said:

"When the last act went on, the mob was ready to step, but they stopped at the back of the house and gasped with wonder at the dancing of Gaston and Andree. I have never seen anything quite as good. At first the girl was a bit nervous, but once she got started, I'll tell you, babe, she's there."

Marcus Loew BOOKING AGENCY

General Executive Offices

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In the Heart of
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11-12 and H Sts.

STATE, NEW YORK, THIS WEEK (MAY 9)

BILL HAMILTON

AND HIS ORCHESTRA

Not only is this an organization of skilled musicians, but also an aggregation of entertaining specialists

BOOKED SOLID LOEW CIRCUIT BY WALTER & EDWIN MYERS

INDEPENDENTS WALKED OUT ON N.V.A. STUFF

Billy Diamond and Associates in Chicago Weary of Rough Work

Chicago, May 10.

An ill-timed effort on the part of Sam "Cut" Kahl to outsmart Billy Diamond, Chicago's biggest independent booker, cost the N. V. A. drive several thousands of dollars in Chicago.

Kahl's hobnailed butcher's boots have crunched many a throbbing union in this town and the people stepped on have said, "Thank you, Mr. Kahl." But when the butcher tried to tread on Diamond's toes there was action.

The case, reported in Variety at

the time, concerned the Eight Blue Devils, an act which had been set for an Ass'n showing at the American, switched at the last moment into the Lincoln, with Kahl figuring to "kill" the act for the Belmont, opposition house around the corner booked by Diamond.

On a basis of Diamond's previous contract with the act the V. M. P. A. ruled against Kahl stating he had no right to jeopardize the value of contracts held by other bookers. Kahl ignored the V. M. P. A. ruling, played the act at the Lincoln and generally told everyone to go to.

Cut Off All N. V. A. Stuff

Diamond and the independent agents of Chicago decided that since they were given no real protection there was no reason why they should support the N. V. A., and 12 pages of advertising in the Chicago program of the annual benefit was cancelled with \$4,000 worth of tickets the independents held returned. In addition Billy Diamond forbid the passing of the plate or other N. V. A. propaganda work in any of the 86 houses of the Diamond-Sun-Ackerman and Harris offices.

A further check-up on what Kahl's brusque methods cost the N. V. A. reveals that boxes for the benefit performance at the Auditorium were cancelled by Cooney Bros., Fitzpatrick & McElroy, Milton Weil and Sam Trinz of Lubliner & Trinz.

Meanwhile Kahl continues to make last-minute switches into the Lincoln. Acts booked for the American and Englewood as a joint showing week are called on the phone the night before and told they play the Lincoln instead of the American. This makes it impossible for the act to get the Belmont date, which pays money.

In the Eight Blue Devils case, when Diamond tried to obtain satisfaction from the W. V. M. A., the buck was passed from Lydiatt to Carmody to Guntz to Kahl to Nat Kalchelm to Mort Singer and finally to Pat Casey. Casey immediately decided in Diamond's favor, but Kahl laughed.

At least one act, Herbert Lloyd, refused the switch into the Lincoln. After the office argued with him and pointed out that legally it could make the switch it informed him if he did not play the date he would owe the W. V. M. A. \$75 damages. To which Lloyd is said to have replied: "Don't be silly. If I had \$75 I wouldn't be showing for you."

NEW ACTS

Al Mack and Helen Martelle, 2-act.

Harry "Shuffles" Levan with Dorothy Lull in a seven-people act produced by Lew Cantor.

Clay Crouch in blackface.

Raymond Loftis and Co., five people.

Jack Burton Co. (7).

Will Archie, flash act (7).

Ralph Singer (Singer and Edwards) and brother, Jack Singer.

Diane De Groot, formerly associated with Lou Irwin, is now booking alone.

Voting Machine Quit; Another No. 1 Election

For the first time in an election at New York Theatrical Protective Union No. 1 (stagehands) the voting machine was tried, last Sunday. As one of the machines became defective the election was declared null and void.

It was decided to call another election for next Sunday (May 15) in Bryant Hall when balloting by the old paper way will be done, the polls open from 9 a. m. until 6 p. m.

The machine that went goofy turned in an extra 500 votes or so that had not been cast and upset all the plans of the union.

There are three nominees for president, Julius Dannenberg, Joseph Meeker and William E. Monroe.

For vice-president a choice will be made among John Ellis, William McCarthy and Thomas McGovern.

Two names are up for recording, corresponding secretary and office manager, the present incumbent, John C. McDowell and James Bratton.

The real excitement is expected to result when the voting for business manager is recorded. Four nominees with only two to be elected. The contestants are Sam Goldfarb, Joseph Magnolia, Harry Sheeran and Thomas Tracey, Sr.

There's no fight for financial secretary-treasurer or for sergeant-at-arms, with Ben F. Forman receiving the former office by acclamation, and James Tracey, Sr., certain to be elected as s-a-a.

For trustee three are to be chosen from the following names: James Bass, James J. Brennan, U. S. G. Croft, Daniel Flaherty, Edward Flynn, Robert Harris, Martin Howe, Thomas King, George McLaughlin, Charles Murphy, George O'Mallon and Jack Wolf.

Officers elected will serve one year.

HOUSES OPENING

Fisher's Portage, Portage, Wis., opened May 5. Combination policy with four acts, Billy Diamond booking.

Palace theatre, Peoria, Ill., will abandon vaude for a picture-presentation-band policy. House was playing W. V. M. A. acts.

Billy Malne's musical tab will succeed vaudeville at the Majestic, Bloomington, Ill., for six weeks, beginning May 30. Policy will be split week with pictures added.

N. & R. picture circuit, which controls the Carroll, Brooklyn, will use vaude with films over the summer. Fally Markus booking.

The Gus Sun agency has taken over the bookings of three up-state houses of the Schine Circuit to book in a combination of tabs and vaudeville beginning this week. The acquisitions include Capitol, Newark, N. Y.; State, Corning, N. Y., and Temple, Geneva, N. Y. Before the switch the houses had been booked through Jack Linder. All three were split-week stands playing five acts.

Washington, 149th street and Amsterdam avenue, New York, reopened under the management of the Harris chain.

BIRTHS

Mr. and Mrs. Jack Mills, May 5 in New York, son. Father is a music publisher.

THEATRES PROPOSED

Albany, N. Y.—1030-40 Madison avenue. Owner, Stanley Mark Strand Corp., New York City. Architect, Thos. W. Lamb, New York City. Value and policy not given.

Farmington, Mo.—\$20,000. Owner, Farmington Entertainment Co. Architects, J. Hall Lynch & Son, St. Louis. Site and policy not given.

Flushing, N. Y.—Amity street, near Main. Owner, Paramount Pictures Corp., New York City. Architects, Rapp & Rapp, New York City. Value not given. Pictures.

Indianapolis—(Also stores.) \$1,250,000. S. W. corner 38th and Meridian streets. Owner, company forming, care of M. R. Margolis, Spink Arms hotel. Architect, Donald Graham. Policy not given.

Lewistown, Pa.—(National, alterations.) \$35,000. Owner, Harold David Cohen. Architects, Hodgins & Hill, Philadelphia. New policy not given.

Park Ridge, Ill.—(Also stores, offices.) \$400,000. S. W. corner Prospect and Northwest Highway. Owner, Wm. H. Malone. Architects, Zook & McCaughey, Chicago. Pictures.

Philadelphia—(2,500 seats.) S. W. corner 69th and Elmwood. Owners, Green & Altman, Willig & Lepschultz. Architect, Wm. H. Lee. Value not given. Pictures.

Scottsbluff, Neb.—\$135,000. Owner, Midwest Amusement Co. Architect withheld. Site and policy not given.

Upper Darby, Pa.—(3,000 seats.) \$1,000,000. S. W. corner 69th street and Ashby road. Owner, Stanley Co. of America, Philadelphia. Architects, Hoffman-Henon Co., Philadelphia. Pictures.

Utica, N. Y.—\$100,000. Upper Genesee street. Owner, The Rolu Theatre Corp. Architects, Rushmer, Jennison & Pennock. Pictures.

Wood River, Ill.—\$100,000. Corner Wood River and Lorena street. Owner, syndicate, care of Frank Sanders, Edwardsville, Ill. Architects, Kennerly & Stiegmeier, St. Louis. Policy not given.

MARION SUNSHINE

ORPHEUM CIRCUIT



Director
MILTON
LEWIS

"... Just as cute and captivating as she can be, little Marion Sunshine comes back with a new bob. ... She sings, talks, dances and plays away with flirtatious eyes in a delightful musical comedy offering."

—St. Louis
"GLOBE-DEMOCRAT."

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In "A Thousand Miles from Nowhere"

By ALLEN SPENCER TENNEY

Playing Keith-Albee Theatres From Now On

Management: HENRY BELLIT



HERBERT CLIFTON

"Travesties of the Weaker Sex"

STATE, NEW YORK
THIS WEEK (MAY 9)

Direction WALTER & EDWIN MYERS

BY POPULAR DEMAND

JACK BENNY

MASTER OF CEREMONIES

HELD OVER FOR THIRD WEEK, ORPHEUM, LOS ANGELES

Mental Surgeon, AL BOASBERG

Direction, JENIE JACOBS

PRESENTATIONS—BILLS

THIS WEEK (May 9)
NEXT WEEK (May 16)

Shows carrying numerals such as (8) or (9) indicate opening this week, on Sunday or Monday, as date may be. For next week (15) or (16) 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 May)

BERLIN
Scala
Will Gummia
Omikron
Andreu Family
Emanuel Steiner

Laczi & Aenna
Hareda Sali
Joseph Breker
Rivel
Okite
Martin Szeny
Alex Piccad Co

PARIS

This Week (May 9)

Bouffes
Piddock
Koval
Lerner
Gabin
Edmond Rose
Noreen Lesley
Iris Whyte
Glady Diamond
Mme Sim Viva
Denise Grey
Mary Masart
Little Willy
Empire
Dollie & Billie
Steen
Richardine
Max Ruge
Loyal
Albert Guy
Dario
Borela
4 Lopez
Hes & Walter
Megador
June Roberts

K Scott Girls
Cleo Vidiane
Madeleine Masy
Cocillia Navarre
Mikandra
Felix Oudart
Robert Burnier
Boucot
A Combes
Auregus
Olympia
Rivals & Charlot
Alberto
Mauricio
Laureys
Florette
Pensso
Andre Zim
Deblars Tr
Lily May
Andre
Speranza & C
Gosky
Aurencio
2 Gaultiers
Elca Sis

LONDON

This Week (May 9)

CHISWICK
Empire
Houston Sis
Ty-Tot O'Farrell
Bogannys
Harry Allister
Alma Barnes
Idria Daniels
Fordham Bros
Tarnon
PINSBURY PARK
Empire
Brighter Lon Rev
HACKNEY
Empire
By Request Rev
LONDON
Alhambra
Josephine Tris
Ristoria
Hans Graf
Williams & Collins
Coliseum
Helen Yuss
Nervo & Knox
Griffiths Bros
Hila Shields
Sydney Russell Co
Karsavina
NEW CROSS
Empire
Safety First Rev
SHEPHERD'S BUSH
Empire
Alg's Button Rev
STRATFORD
Empire
Top Gear Rev
WOOD GREEN
Empire
Kate Carney Co
Billy Bennett
Daisy Wood
Bostome
Flying Potters
Van Dock
Eddy Baynes
Rich & Galvia

PROVINCIAL

ENGLAND

ARDWICK GREEN
Empire
Pastimes Rev
BIRMINGHAM
Empire
3 Stewarts
Carvill & Delyae
Svd Moorhouse
Chas Austin Co
Don Otte
Lily Morris
3 Blanks
Grand
Love Birds Rev
BRADFORD
Alhambra
The Rat Drama
BRISTOL
Hippodrome
That's That Rev
CARDIFF
Empire
J Hyllon Bd
Tex McLeod
12 Tiller Girls
Hengler Bros
Keeley & Aldons
CHATHAM
Empire
Mirthquake Rev
DUNDEE
Kings
On the Dole
EDINBURGH
Empire
Hello Chaston Rev
GLASGOW
Alhambra
Castles in the Air
Empire
Top Hole Rev
HANLEY
Grand
Punch Bowl Rev
HULL
Palace
Folle Bergere Rev
LEEDS
Empire
The Padre Drama

LEICESTER
Palace
Harry Tate Rev
Claudia Alba
Victor Moreton
Wyn & Ivy
Fred Brown
Larry Kamble
Stoll & Steward
LIVERPOOL
Empire
No No Nanette
MANCHESTER
Hippodrome
Ellaline Terriss
Lord & Ain
Haines Ballet
Tiler & Ross
Lapp & Habel
Leslie Weston
Leons & Harry
NEWCASTLE
Empire
Glass Eyes Rev
NEWPORT
Empire
What'll I Do Rev
NOTTINGHAM
Empire
Sky High Rev
PORTSMOUTH
Royal
Lady De Good Rev
SALFORD
Palace
Piccadilly Rev
SHEFFIELD
Empire
Archie Rev
SOUTHSEA
Kings
Empire
SWANSEA
The Greater Love
Champayne Rev

Picture Theatres

NEW YORK CITY

Capitol (7)
Will Robyn
Chester Hale Girls
Cal Bal Corps
Joyce Coles
John Triesault
Roland Guardard
"Und'rat'nd Heart"
Paramount (7)
Marlon Green
Vienna Life
Eileen Donovan
Florence Rudolph
Ernest Giltet
Amund Sjoivik
Johanna Strauss
"Senorita"
Olympia
Rivals & Charlot
Alberto
Mauricio
Laureys
Florette
Pensso
Andre Zim
Deblars Tr
Lily May
Andre
Speranza & C
Gosky
Aurencio
2 Gaultiers
Elca Sis

Uptown (9)

Ben Krueger Bd
Eddie Hall
Lubin Lawery & A
Rory LaRocca
Vall & Stewart
Billy Myers
Milady's Perfumes
"Venus of Venice"
Anderson, Ind.
Crystal
1st half (15-18)
Wesley Barry Co
BALTIMORE, MD.
Century (9)
Pack & White
"The Magician"
Garden (9)
Arthur Finn
Beaser & Balfour
Toby Walls
Frank Dixon Co
"New York"

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RHYTHM KINGSCOLUMBIA RECORD
and RADIO ARTISTS

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Chicago, Ill.
Capitol (9)
Vithophone
Del Debridge Bd
Little Souss
McKinzie & Bishop
Kumlicker Girls
Frank McConville
"4th Commandment"
Chicago (9)
H L Spitalny
Newhoff & Phelps
Roy Smek
"Mr Wu"
Granada (9)
Vithophone
Ben Meroff Bd
Williams Sis
Andre & Rudae
"Better Ole"
Harding (9)
Mark Fisher Bd
Bertram & Saxton
Lillian Barnes
Fink & Ayers
Lew Keene
Gould Dancers
"Better Ole"
Chicago (9)
H L Spitalny
Newhoff & Phelps
Roy Smek
"Mr Wu"

Chicago (9)
H L Spitalny
Newhoff & Phelps
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"Mr Wu"
Granada (9)
Vithophone
Ben Meroff Bd
Williams Sis
Andre & Rudae
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Fink & Ayers
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H L Spitalny
Newhoff & Phelps
Roy Smek
"Mr Wu"
Granada (9)
Vithophone
Ben Meroff Bd
Williams Sis
Andre & Rudae
"Better Ole"
Harding (9)
Mark Fisher Bd
Bertram & Saxton
Lillian Barnes
Fink & Ayers
Lew Keene
Gould Dancers
"Better Ole"

"Rough Rosie"
Michigan (8)
Way Down South
Sybil S Fagen
Edward Werner
"Mother"
State (8)
Edna W Hopper
Chas Nelson Bd
Eddie Moran
Davy White
Jolly Joyce

Billie Mason
Winifred & Mills
Marly Rock's Boys
Hayakata Co
"Three Hours"
Mosque (7)
Phillip Gordon Orch
Gautschl & Phelps
Edna Burhan
"Beloved Rogue"
OAKLAND, CAL.
T & D (7)
Edna Covey

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GARMENTS FOR GENTLEMEN

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Kellogg & Lewis
Prosper & Moret
"Broadway Nights"
HUNTINGTON, IND.
Huntington
1st half (12-14)
Wesley Barry Co
LOS ANGELES
Boulevard
2d half (11-14)
Lynn Cowan Orch
F & M Idea
"Long Pants"
Carthay Circle (8)
Carl Elinor Orch
Laughlin's Parle
Marietta
B & N Hanson
Oetova
Scovell Dancers
Kosloff Dancers
Baby Tip
Broadway 3
Laurette DuVoll
Don Thralkill
Steve Savage
10 Montmarines
"Seventh Heaven"
Criterion (6)
Jan Rubini Orch
"Resurrection"
Egyptian (6)
S Gramman Prolog
18 Years Ago
"Old Ironsides"
Figueras (4)
J Wesley Lord
Doc Emmert
Cantor & Duval
Night in Mandalay
3 White Kuhns
Stanton & Delores
"Mother"

Fanchon & M Idea
Cushing & Hutton
Sally & Ted
Marion Dabney
Rube Wolf Bd
PHILADELPHIA
Fox (8)
Lora Hoffman
Mary Haynes
H Timberg Co
"Alters of Desire"
Stanley (8)
16 Amer Rocketts
Swagles Rainbow 6
"Mr Wu"

PITTSBURGH, PA.
Aldine (8)
Rubinoff
Brown & Bailey
Royal Acadans Bd
Jane Gibson
"Rookies"
Grand (8)
Van & Schenck
"Evening Clothes"
Providence, R. I.
Emory (9)
Frank De Voe
Johnnie Barry
Edith Clasper
Hall & Rogers
Monroe Bros
"Oh Baby"

SCRAMTTO, CAL.
Senator (7)
Doris Eaton
Fanchon & M Idea
Frank Stever
24 Serpentine Girls
Walt Roesser Bd
SAN JOSE, CAL.
California (7)
Fanchon & M Idea
Gwendolyn Evans
Billy Snyder
Armstrong & Phelps
Max Bradford Bd
UNIONTOWN, PA.
2d half (12-14)
Days Berri Rev
WASHINGTON, D.C.
Metropolitan (8)
Vithophone
Dan Brookline Sym
"Better Ole"
Vithophone
"Senorita"

Palace (8)
Hal Kemp Orch
Sebastian & Nord
George Lyons
Dick Leibert
Whirl of Synce
(One to fill)
Gates
1st half (16-18)
El Rey Sis
Mahoney & Cecil
Anita Pam Co
Primrose 4
Whirl of Synce
2d half (19-22)
Haffer & Paul
Cardo & Noll
Sid Hall Orch
(Two to fill)

Montana
Fela & Tennyson
Williams & Clark
Midget Pastimes
NEW YORK CITY
American
1st half (16-18)
Prince Tokio Co
Montana
Fela & Tennyson
Williams & Clark
Midget Pastimes

Loew
NEW YORK CITY
American
1st half (16-18)
Prince Tokio Co

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
MONDAY; FINISH
SATURDAY

2d half (19-22)
Margie Clifton Co
Mahoney & Cecil
Dave Thursby
Colonial 6
(One to fill)
Delancey St.
1st half (16-18)
Melnotte 2
Burr & Cross
Dave Thursby
Gilbert & Avery Rv
(Two to fill)
2d half (19-22)
Guinea Bros
Rubini & Rosa
Harrigan & Kent
Anita Pam Co
Williams & Clark
Florence Hedges Co
Grand
1st half (16-18)
Howard Sis
Rinaldo
Eva Fay Co
Bosmer & Balfour
(One to fill)
2d half (19-22)
Zelda Bros
Feln & Tennyson
Arthur Ashley Co

Herbert Clifton
Calm & Gale Rev
Greely Sq.
1st half (16-18)
Clifford & Gray
Fenwick Girls
Webber & Callahan
Brown & Birgham
Bob Fisher
(One to fill)
2d half (19-22)
Howard Sis
Rinaldo
Jack Strouse Co
O & F Parks
Harmon & Sands
(One to fill)

Atlanta, Ga.
Grand (16)
4 Gaertners
Tuck & Cline
Bennee & Baird
Lionel Ames Co
Phil Seed Co
BAY RIDGE, N. Y.
Loew's
1st half (16-18)
Zelda Bros
Rubini & Rosa
Marshall & M'g'y
Rogers & Donnelly
Let's Dance
2d half (19-22)
Montana
Bissett & Cuneen
Gilbert & Avery Rv
(One to fill)

BIRGHAM, ALA.
BIRM'GHM, ALA.
Temple (16)
Elaine & Marjorie
Carey Ellsworth & M
Ralph Fielder Co
Zuhn & Drels
Holland Dockrill
BOSTON, MASS.
Orpheum (16)
Rathburn 3
O & M Moore
Clifton & Brent
N & G Verga
Al Herman
Kikutas Japs

BUFFALO, N. Y.
State (16)
Gordon & Cay
Bernard & Henry
C & G Keating
Ails & Pullman
Roscoe Ails Bd
CLEVELAND, O.
State (16)
Lohae & Sterling
Gertrude Moody Co
Jack Goldie Rev
Marks & Ethel
Hamid Bey

WANTED
Exceptionally Clever Performers
and Novelty Acts
FOR SUMMER BOOKINGS
SEE
ROEHM & RICHARDS
Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8005

DALLAS, TEX.
Melba (16)
Santiago 1
Potter & Gamble
Marie Sabott Co
Al Abbott
Taylor Tr
EVANSVILLE, IND.
Tivoli
1st half (16-18)
Togan & Geneva
Fay & Milliken
Kelly Jackson Co
Joe Browning
Wilson Sis Rev
2d half (19-21)
Geo Latour
Myers & Nolan
Kohn & DePinto
Green & Parker
Sutcliffe Fam

HOBOKEN, N. J.
Lyric
1st half (16-18)
Farrell & Clare
Miller Grant & F
Alf Grace
2 Herberts
(One to fill)
JAMAICA, L. I.
Hillside
1st half (16-18)
Perez & Marguerite
Lila Campus
Arthur Ashley Co
Barrett & Cuneen
Van & Schenck
2d half (19-22)
Tom Mahoney
Harry Coleman Co
Marie Nordstrom
Let's Dance
(One to fill)

LONDON, CAN.
Loew's
1st half (16-18)
Russell & Durbin
Roy LaPearl Co
Suite 16
Suite 6
2d half (19-22)
Bonnie Sinclair Co
DeVere & Ferraro
T'bleaux a la Crite
MEMPHIS, TENN.
State (16)
Samaroff & Sonia
Jones & Hull
Ruthy Holman Co
Ruthy Rose
Phoebe Whiteside
MONTREAL, CAN.
Loew's (16)
Leach LaQuintan 3
Johnny Herman Co
Tracy & Elwood
Irene Franklin
Wm Ebb
Earl & Belle
NEWARK, N. J.
State (16)
Parisian 3
Howard & Land
Scott Bros & V'rin
Frank DeVoe Co
Cantor's Revels
NEW ORLEANS
Stare (16)
Petty Reed Bros
McDonald & Oates
Pleck Murdock Co
Piano & Landauer
Barbette

NORFOLK, VA.
State (16)
Gorgalis 1
Glen Dale
Holland & Oden
L'encair & L'orming
Collier & Rythm
(One to fill)

TOLEDO, O.
Pantages (16)
Littlejohns
Lovan & Doris
Exposition 4
Dance Studio
(One to fill)
INDIANAPOLIS
Pantages (16)
Dubell's Pets
Deno Sis & T
Geo Gould Co
Newhoff & Phelps
Night in Venice
(One to fill)
ELKHART, IND.
Pantages (16)
Don Valerio
4 Covans
Barrett & Clayton
Scott Alexander
Barbie Sis
MINNEAPOLIS
Pantages (16)
Van Cello & Mary
Lepan & Bastido
Joe Phillips
Pinto & Meyers
Bon Bernie Orch
BUTTE, MONT.
Pantages (16)
Robin & Hood
Raymond Bond
Webb & Hall
Slamess 2
SPOKANE, WASH.
Pantages (16)
Dallas 3
Johnson & Johnson
Barber Sims
Hazel Green Co
(One to fill)

TORONTO, CAN.
Yonge St. (16)
Watkins' Cir
Russell & Armstrong
Burns & Wilson
Wilkins & Wilkins
Clinton & Rooney
WOODH'VN, L. I.
Willard
1st half (16-18)
3 Oranots
Hudaut Sis & S
O & E Parks
Herbert Clifton
Edith Clasper Co
2d half (19-22)
Downing & Curridge
Fenwick Girls
McCrink & W'ies
Primrose 4
(One to fill)

S. ANTONIO, T.X.
Empire (16)
Diaz's Monkeys
Freeman & Sym'ur
Willie Baldwin
Frank D'Armo Co
Hughie Clark Co

BOOKED
THIS WEEK
ANDERSON and GRAVES
ROGERS and DONNELLY
BOB WILLIS
Direction MARK J. LEDDY
226 West 47th St. Suite 901

Loew Western
CHICAGO, ILL.
No. Center
1st half (15-18)
Howard & Ross
Fairman & Rogers
Stokes & Newton 2
2d half (19-21)
Dolan & Gale
Joe Allen
Fridkin & Rhoda
Rialto (16)
Keo Japs
Vic Laura
Orth & Gibbs
Lon Cameron Co
M & A Clark
P Mannfield Co
(One to fill)
DETROIT
Cinderella
1st half (15-18)
Paul Howard
A & L Wilson
Ventian 4
Cardiff & Wales
We Girls
Roosevelt
2d half (19-21)
Paul Howard
A & L Wilson
Venetian 4
Cardiff & Wales
We Girls

EVANSVILLE, IND.
Victory
1st half (15-18)
Togan & Geneva
Fay & Milliken
Kelly Jackson Co
Joe Browning
Wilson Sis Rev
2d half (19-21)
Geo Latour
Myers & Nolan
Kohn & DePinto
Green & Parker
Sutcliffe Fam

HAMMOND, IND.
State
1st half (15-18)
Burns & McIntyre
Green & Parker

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York

Pantages
NEWARK, N. J.
Pantages (16)
Welby Cooke
Chase Morate
Stake Rev
Stages of Life
Prof Armand
BUFFALO, N. Y.
Pantages (16)
Ann Gold
Mason Dixon
Dorthe & Lehman
Modena Rev
(One to fill)
N'GRA FLS, N.Y.
Pantages
1st half (16-18)
All Girl Show
2d half (19-22)
Roth & Drake
Suite 16
Roy LaPearl
(Two to fill)

TORONTO, CAN.
Pantages (16)
Paul Gordon
Al'x'ndr Bros & E
The Barker
Calif Nite Hawks
(One to fill)
HAMILTON, CAN.
Pantages (16)
Kohler & Smith
D'mond & Wallim'n
Earl Hampton
Jack LaVier
Around the World

DETROIT, MICH.
Miles (16)
Sylvia Loyal
Holland & Kay
Al's Here
Santos Rev
(One to fill)

SEATTLE, WASH.

Pantages (16)
Norris Monkeys
M & B Harvey
Elsie Serenaders
Van & Schenck
4 Karyees

VANCouver, B. C.

Pantages (16)
J J Collins
B & S Mathews
Vaudeville Ltd
Davis & McCoy
(One to fill)

B'GHAM, WASH.

Pantages (16)
Hyland's Birds
Kerr & Ensign
Fred Hovers
Downing & Down's
Royal Pekin Tr
(One to fill)

TACOMA, WASH.

Pantages (16)
Evans & Leonard
Cuningham & Ben't
Alfred & Elmore
Master Singers
L. Thetion
Chas Willis

PORTLAND, ORE.

Pantages (16)
Jeane Houston
Pernane & Shelley
Seminary Scandals

Prin White Cloud

Lanford & Myra
Babeck & Dolly
O'Brien 6
(One to fill)

L'G BEACH, CAL.

Pantages (16)
Valjean
Lucille Bruch
Gerber's Jesters
Kelly & Forsythe
Arlene & Seals
(One to fill)

SALT LAKE CITY

Pantages (16)
Ziegler
Lambert
Family Album
Willis & Whiting
Sheffield's Rev
5 Betleys

OGDEN, UTAH

Pantages (16)
Sheridan Tr
Sid Lewis
Alexander Sis
Roscoe Arbuckle
Whirl of B'way
(One to fill)

DENVER, COL.

Pantages (16)
Irma Milo 3
Harry Rappe
Arthur Prince
Lane & Byron

ST. JOE, MO.

Electric
2d half (12-15)
3 Olympians
Hilton & Chesleigh
Barr Mayo & R
Luckies Rd
(One to fill)

ST. LOUIS, MO.

Grand O. H. (9)
Lady Allens Pets
Hanson Bros
Danny Murphy Co
Monte & Lyons
(Others to fill)

ST. PAUL, MINN.

Palace
2d half (12-15)
Zelda Stanley
Forbes Post Co

WICHITA, KAN.

Orpheum
2d half (12-15)
Gray Family
(Others to fill)

ATLANTA, GA.

Keith-Albee (15)
The Pickfords
Galla Rini Sis
Meehan & Newman
Dooley & Sales
Piller & Douglas
Marrone LaCoste R
Paul Mall
Polly & Oz

BIRMINGHAM, ALA.

Majestic (15)
Cuby & Smith
Mary C Coward Co
Florrie La Vere
Johnny Murphy
Wilton Sis

DALLAS, TEX.

Majestic (15)
Clownland Dancers
Ann Francis & W
Ruth Budd
Nick Lucas
The Rookie
(One to fill)

FT. WORTH, TEX.

Majestic (15)
Marcus Show
The Dignitos
Jean Bedini
Irene Ricardo
Hurst & Vogt
Afterpiece

LITTLE ROCK, ARK.

Majestic (15)
Ned Wayburn Rev
East & Dumke
(Three to fill)

N. ORLEANS, LA.

Orpheum (15)
Tiptoe Rev
Coclea & Verdi
Marguerite Padula
7 Collegians
Art Frank
(One to fill)

OKLA. CITY, OK.

Orpheum
1st half (15-17)
Belmont Boys & J
Ann Codee
4 of Us
Florence Vernon Co
Ann Codee S'prise

CHICAGO, ILL.

Diversey
2d half (11-14)
O'Donnell & Blair
Carl McCullough
Wheeler 3
Louise Wright
(One to fill)

JOLIET, ILL.

Rialto
2d half (12-15)
Elsie Gellie Co
Dunlay & Merrill
Norton & Haley
Joe Riley Co
(Others to fill)

JOPLIN, MO.

Electric
2d half (12-15)
Jean Boydell
Work & Estelle
(One to fill)

LINCOLN, NEB.

Liberty
2d half (12-15)
The Parisiennes
The Newmans
Seymour & Cunard
Holland Fantasy
Ketch & Wilma
Frank Keley Co
Sunshine Sammy
Gordon's Dogs

BIRMINGHAM, ILL.

Majestic
2d half (12-15)
Blue Slickers
(Two to fill)

CHAMPAIGN, ILL.

Orpheum
2d half (12-15)
Karaviet

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL

1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week: MAJOR DONOVAN; C. B. MADDOCK

JIMMY LYONS

(One to fill)

DAVENPORT, IA.

Capitol
2d half (12-15)
Emma E Harvey
Mallon & Case
(One to fill)

DES MOINES, IA.

Orpheum
2d half (12-15)
Loon Bros
Gaston & Andree
Goode & Leighton
(Two to fill)

EVANSVILLE, IND.

Grand
2d half (12-15)
Rosenstein Art Choir
(Others to fill)

GALESBURG, ILL.

Orpheum
2d half (12-15)
Fountain of Dance
Jewell's Manikins
(One to fill)

MINNEAPOLIS

7th St.
2d half (12-15)
Wilson Bros
Bird Cabaret
Macks Ser
Radiology
Gifford & Holmes

PEORIA, ILL.

Palace
2d half (12-15)
Music Land
Jerry Lawton
Miss Juliet
Hevan & Flint

QUINCY, ILL.

Washington
2d half (12-15)
Adrift
Geo McLennan
(One to fill)

ROCKFORD, ILL.

Palace
2d half (12-15)
Vario Flowers
Timon Orch
(Three to fill)

Al Tyler

Duncan's Colles

SIOUX CITY, IA.

Orpheum
2d half (12-15)
Paul Sydel Co
Billy Hall Co
Webb's Ent
(Two to fill)

SPRINGFIELD, O.

Electric
2d half (12-15)
C Downey Co
(One to fill)

WICHITA, KAN.

Orpheum
2d half (12-15)
Gray Family
(Others to fill)

CLEVELAND, O.

Read's Hipp.
2d half (11-14)
Maxine & Bobby
Beck & Regen
Jimmy Alard
Herbert Faye Co
Walter Blower
(Three to fill)

DETROIT, MICH.

Grand Riviera (8)
Lover 2
Mastros & Grace Co
Hoffman & L'mbrt
Robbin's Orch
(One to fill)

La Salle Gardens

2d half (11-14)
4 Clifton Girls
R & J Creighton
Toby Wilson Co

FT. WAYNE, IND.

Palace
2d half (11-14)
Joe Termini
Fisher & Gilmore
(Two to fill)

INDIANAPOLIS

Palace
2d half (11-14)
Physical Culture

TULSA, OKLA.

Orpheum
1st half (15-17)
Astel & Fontaine
6 Belfords
Marrone LaCoste R
Paul Mall
Polly & Oz

WICHITA, KANS.

Majestic
1st half (15-17)
Primo Velly
Jean Boydell
The Parisiennes
Burr & Elaine
Zelaya

WICHITA FALLS

Majestic (15)
Belmont Boys & J
Ann Codee
4 of Us
Florence Vernon Co
Ann Codee S'prise

NEW YORK CITY

Broadway (9)
Novelty Perettos
E & M Beck
Jack Norworth Co
Sheldon Heft & L
Bob Hall
Frick & Pope
Cardini
(Two to fill)

Colliseum

2d half (12-15)
The Bardeglans
Lew Brice
Paskman's Mins
(Two to fill)

8th St. (9)

Regent
2d half (12-15)
Aussie & Czech
Trahan & Wallace
Regent
2d half (12-15)
Keane & M'tgmery
Harry Wolf
Wayman's Debs
(Two to fill)

Riverside (9)

Dexterous 3
Franklyn Bauer
Frank Sinclair Co
Ethel Davis
Al K Hall & Co
Jerome & Grey
Bill Robinson
Wayburn's Buds
(One to fill)

Dunninger

Francis Ross & DuR
Marion Murray Co
Peter Higgins Co
Clifford & Marion
Dorothy Kamen

5th Ave.

2d half (12-15)
Chris Richards
Adela Morne
Dainty Marie
(Two to fill)

54th St.

2d half (12-15)
Dewey & Gold
Bill Robinson
Hlyams & Evans
Our Ideals
Trahan & Wallace
Fred Redmond
Freda & Palace

Lewis & Dudy

Ford & Cougham
Turnling Clowns
Dodge 2
Vera Gordon
(One to fill)

MILWAUKEE

Palace (8)
Marie Vero
Choos 5 Stars

CHICAGO, ILL.

Diversey
2d half (11-14)
O'Donnell & Blair
Carl McCullough
Wheeler 3
Louise Wright
(One to fill)

JOLIET, ILL.

Rialto
2d half (12-15)
Elsie Gellie Co
Dunlay & Merrill
Norton & Haley
Joe Riley Co
(Others to fill)

JOPLIN, MO.

Electric
2d half (12-15)
Jean Boydell
Work & Estelle
(One to fill)

LINCOLN, NEB.

Liberty
2d half (12-15)
The Parisiennes
The Newmans
Seymour & Cunard
Holland Fantasy
Ketch & Wilma
Frank Keley Co
Sunshine Sammy
Gordon's Dogs

BIRMINGHAM, ILL.

Majestic
2d half (12-15)
Blue Slickers
(Two to fill)

CHAMPAIGN, ILL.

Orpheum
2d half (12-15)
Karaviet

Norwood & Hall

Ewing Eaton
Duley Henri & C
Eddie Caner
(Two to fill)

SEATTLE

Orpheum (8)
Harry Carroll
Ken Murray
Ann Greenway
Calif Collegians

In the Gym

(Two to fill)

VNCOVER, B. C.

Orpheum (8)
Frisko
Bert Errol
Robt Amos Co
Frank Farron
Burns & Allen
Burt Shep'dr Co
McLrea & Clegg

Prospect

2d half (12-15)
Silks & Satins
(Others to fill)

Rivera

2d half (12-15)
Wilson S's & W
Richard & Grey
Collins & Peterson
Indiana 5
(One to fill)

AKRON, O.

Palace
2d half (12-15)
Howard's Pontes
Sands & Boone
Pat Italy
Krugel & Robles
Jane Green
The Voyagers

ALBANY, N. Y.

Proctor's
2d half (12-15)
Jeanie Syden
Dan Coleman
Purdy & Pain
Brenck & Bella
(One to fill)

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2d half (12-15)
Jeanie Syden
Dan Coleman
Purdy & Pain
Brenck & Bella
(One to fill)

ALBANY, N. Y.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The suit brought by Max Steuer, attorney, against Mae Murray, film actress, was dismissed by Supreme Court Justice Erlanger when a settlement was announced made out of court. The case is said to have been instituted for services rendered, although no enlightenment as to particulars was given.

Arraigned on a year-old warrant charging him with violation of the state compensation law, Boris Thomashefsky, Jewish actor and producer, is held in \$2,500 bail. Albert Hughes, stage carpenter, made the complaint. He claimed injuries received in a theatre rented by Thomashefsky, and alleged that although the state labor board made an award to him, the producer failed to pay it.

Anthony Paul Kelly's suit for \$250,000 against Al Johnson for services alleged rendered in securing the actor a contract for pictures with D. W. Griffith was postponed for retrial until October. Postponement was at the request of Nathan Burkan, attorney for the defendant.

In a press statement Florenz Ziegfeld declared the "inflated salary bunk" in pictures has a harmful effect on the theatre.

A small dressing tent on the grounds of the Ringling-Barnum circus in Brooklyn was destroyed by fire and an employee overcome by smoke when a cigarette ignited the tent flap.

William De Lunemare, general manager for Anne Nichols, is to arrive from Europe on the Paris today (Wednesday) to discuss the motion picture production of "Able." Miss Nichols remains abroad.

Sir Alfred Butt is here arranging for the London production of "Rio Rita."

Abe Lipshutz and Jack Mazer of Philadelphia filed a copyright suit in Federal court against Waterson, Berlin & Snyder, alleging "Mary Lou" was pirated.

CHICAGO

R. H. Burnside, producer of a new play, "False Faces," due at Studebaker May 15. Charles Richmond, A. G. Andrews, Leo Donnelly, Carleton Macey, Frederick Burton, Helen Baxter, Catherine Willard, Louis Mackintosh and Robert W. Craig in cast.

Because fire curtains in theatres go up and down, the elevator builders' union here contended members of their organization should install them, instead of structural iron workers. The controversy went before national board of building industry.

Jetta Goudal, Louise Dresser, Milton Sills, Virginia Valli, George O'Brien, and Victor MacLaglen were among the picture stars who appeared in person at the Exhibitors' association annual movie ball and frolic last week at the new Stevens hotel.

Dr. Chester Levere, 57, of Evanston issued a challenge to all rope skippers, professional or otherwise. Recently, he skipped before a committee 12,000 hops in two hours and four minutes.

Goodman Memorial Theatre Repertory company continues with success the Saturday children's matinee, playing "Six Cherry Tarts."

John Philip Sousa, appearing at Chicago theatre, presented the Sem high school band with a trophy in a personal appearance at the school.

Habima players of Moscow ended Chicago engagement Sunday.

Bonnie Krueger, band leader, quoted as saying more boys than girls are seeking stage careers today.

City council, asked to bar appearances of "Peaches" Browning on account of newspaper "notoriety," ruled appearances were none of its business.

Thomas Meighan, Richard Bennett and Marjorie Wood, last two in "The Barker," were honor guests at an inter-class dance at the University of Chicago.

Trionan ballroom advertised a real wedding last week, the principals being Louise Holland, "Miss Pittsburgh" in last year's Atlantic City beauty contest, and Eugene Lenell, Chicago dancing instructor.

Mrs. Charles H. Swift, formerly Claire Dux, opera singer, filed application for final citizenship.

Two 15-year-old girls, Grace Newman and Irma Steiner, found wandering about streets of Gary, Ind., by police, said they had started out for Hollywood to go into the movies.

Northwestern University undergraduates took in \$4,000 at the gate during performances of the annual campus circus.

Forty men and women, patrons of the Hyland cafe, a night club in Evergreen park, a suburb, were held up and robbed in a spectacular raid by three masked bandits.

Illness of Calvin Lambert, conductor of Mendelssohn music club, caused postponement of club's presentation of "Fidelio" at Orchestra hall.

Tex Austin, manager of the annual rodeo in Grant Park, conducted a plain and fancy rope twirling contest for boys. Trip to his ranch at Las Vegas, N. M., promised the winners.

Bryn Mawr church established a dramatic department, which will present plays on lines of little theatres.

LOS ANGELES

Clifton B. Forrest, known on the screen as Chief White Cloud, was arrested by police warrant officers on a complaint brought by Mrs. Ruth Forrest, his wife. Mrs. Forrest charged that the actor had not contributed to the support of their 6-year-old son, Bennett, since last December.

Emil A. Maloof, husband of Ruth Leaf Maloof, radio singer, was exonerated of charges of disturbing the peace, filed against him by his wife in the municipal court. The latter had previously been arrested on complaint of Maloof for bigamy, which alleged she married Maloof while legally married to another man.

The Duncan Sisters were named defendants in a suit for \$250,000 damages brought by G. C. Reid on the ground of alleged breach of contract. Reid asserted that the girls had made an agreement with him and S. S. McClelland, their brother-in-law, whereby they were to handle all of the picture contracts for the sisters for a period of five years, receiving 10 per cent of the gross income.

Alla Nazimova was named defendant in a suit filed in the superior court by Gordon-Harrison-Russell, Inc., plastering contractors, asking for a lien of \$9,918 against the Garden of Alla hotel, belonging to Nazimova. The complaint charges Mme. Nazimova and other defendants named in the action with failure to file a contract with the county recorder, giving the details of the agreement.

Efforts to effect a peace settlement between Charlie Chaplin and his estranged wife proved unsuccessful, with both sides prepared to battle in court in determining how much Mrs. Chaplin and her two babies should receive for maintenance.

Mrs. Chaplin, it was disclosed, had demanded \$1,250,000 in cash, 25 per cent of the receipts from the "Gold Rush," the same amount from the incomplete picture, "The Circus," and a trust fund for the children yielding \$12,000 per year. The amount in cash was more than the comedian could produce, according to his attorneys. A telegram sent to Gavin McNab, Chaplin's chief counsel at San Francisco, was shown where Chaplin offered a settlement of \$650,000 and 25 per cent of the receipts from his new picture, when released, also providing for a trust fund for the children. Attorney McNab, in his reply to Chaplin, refused to present the offer, considering it unjust and unreasonable.

The hearing is set for May 19.

Mrs. Sarah Kerrick, charged with the murder of her husband Tom Kerrick, film cowboy, was arraigned before Judge Hardy in superior court and collapsed a few moments afterward while being returned to the county jail. Anita Davis, Iris Burns, Henry Isabell and Joe Hunt, all implicated in the case, were held at the same time. All except the Burns girl asked for a continuance until May 19 before enter their pleas. Miss Burns entered a plea of not guilty and demanded an immediate trial, which Judge Hardy denied. The court further ruled

that until such time as the pleas are entered, he could not promise bail for any of the accused.

Search for A. J. Callahan, an attorney, and "Jungle," Japanese servant to Paul Kelly (on trial for the murder of Ray Raymond) was ordered by the district attorney's office, following the disappearance of the two. Both the attorney and Kelly's servant were to figure as important witnesses in Kelly's trial. Deputy District Attorney Forrest F. Murray had secured information that Callahan called upon Raymond right after the fatal fight and again the following morning before Raymond was taken to the Queen of Angels hospital, where he died. According to Murray, Callahan's testimony will support that of other witnesses concerning the fight between the two men. The Japanese boy's testimony, it was stated, would assist the prosecution in establishing that Kelly's attack on Raymond was premeditated. The boy, following Kelly's arrest, left his master's home, and is reported to be on his way to Japan. Two other witnesses, Miss F. E. Kennedy and Miss V. McKenzie, nurses who attended Raymond at the hospital, were summoned to appear at the trial. In the meantime, the county grand jury had taken no further action in its investigation of the case.

The Orpheum Theatre building, between Eighth and Ninth streets, was sold for \$3,000,000 to E. E. Smathers, New York multimillionaire. Joe Topitzky, local realtor, handled the deal.

Jack Mansfield, actor and proprietor of a hotel at 212½ Winton street, was placed under arrest on suspicion of assault with a deadly weapon, following the shooting of Frank Jordan, sailor, 129 South Kingsley drive.

Mansfield claimed the sailor entered his hotel and appeared as about to rob him. Jordan's statement showed a quarrel. The latter is in the General Hospital with a bullet wound in his chest.

A truck, crashing into the home of Ben Bard, screen actor, at 1466 North Sweetzer avenue, badly damaged the house and killed the driver, C. J. Rockie. Witnesses said that Rockie lost control of his machine as it plunged down the steep hill.

George E. Williams, picture actor, filed a \$35,000 damage suit in Superior Court against members of a local bonding company for false imprisonment. Charles A. Jones & Co., Charles A. Jones and Sheriff William Traeger, asserted to have made the arrest, were named as defendants.

Williams charged that last April 12 he was forcibly taken by members of the bonding company and held for 23 hours. The purpose of this was to release the company from liability on a bond they had provided for Williams. An investigation of the whole affair was ordered by Judge Stephens.

A demurrer to the divorce complaint of Lita Grey Chaplin and a motion to strike out of it the sensational parts of her allegations against Charlie Chaplin, was filed in the Superior Court by the comedian's attorneys. Argument will be presented in about two weeks, giving Chaplin time to answer his wife's charges. Meantime, the court order granting Mrs. Chaplin \$1,500 a month alimony has not been signed by Judge Guerin.

Sick Actor Point

The question whether a producer has the right to dismiss a sick actor before he opens is the basis of Bud and Buddy's \$400 salary claim against Fred Clark, producer of his summer show at the Columbia, titled "Let's Go."

The team is asking for two weeks' salary at \$200 a week. They were let out when Bud became ill the opening night.

The Jose Ruben test case against the Cosmopolitan Productions is a prior test case in the two-act's favor. Ruben held up the "shooting" of an entire film production, but was sustained in his breach of contract suit as he was taken ill just before the inception of the production.

RIFE LOSES ON APPEAL

St. Louis, May 10. The Court of Appeals here affirmed a \$2,800 award to Jean Vernon, burlesque actress, who was signed by George W. Rife for the "Take a Look" show at \$90 a week, and subsequently not permitted to fulfill her contract.

Miss Vernon successfully sued Rife who now loses his appeal.

GORDON IN MIDWAY STOCK

Chicago, May 10. Billy Gordon will join the Midway Follies stock, replacing Lew White, who goes to New York. Gordon has been in winter stock in Milwaukee.

YOUR OLD PAL MOVING

Al Reeves Settling Near Race Track to Save Time and Fare

Your Old Pal, Al, the Al Reeves of the banjo and leading ladies in burlesque, is moving from 145 State street, Brooklyn, N. Y. It was really a branch of the Elks when Al was at home.

Al has purchased what he calls a "beautiful estate," 90x250 on the new Baisley boulevard, running from Rockaway Beach to Jamaica. It's opposite the Jamaica race track says Al, and although he didn't say anything else, that should save your old pal time and carfare in racing season.

Al is now out of burlesque, but still wears the ice on a plain white front and sent his annual seven to keep Variety running, also proving he's still his own press agent.

In his letter Al had to go right into the money same as yore, only instead of the gross, claims he's offered a profit of \$4,500 on his subdivision buy. Al turned it down and will spend \$5,000 in improvements, making a total difference of \$10,000. There wasn't any room left on the sheet for your old pal to say that, even with a P. S., meaning to Al, Perfectly Simple.

Mr. Reeves, one of the favorite stars of burlesque for years, excepting the month spent starring in George Cohan's musical, got his title of Your Old Pal from discovering he had been born in every city on the Columbia Burlesque Wheel. So confident of this was Al, he would tell the audiences their town was his birthplace. And always, Al would say, to clinch it, "Do you know, funny as it sounds now, but it was right on the very spot that this theatre stands."

Some of the audiences are said to have moved out of town upon hearing Mr. Reeves's statement, but he never contradicted himself in any one city.

Narrow in Syracuse?

Syracuse, N. Y., May 10. Syracuse has play censorship too. Chief of Police Martin L. Cadin detailed Policeman Michael Kennedy to give an official once over to Cress Hillary's stock burlesque at the Savoy.

Kennedy turned in his report: He ordered out the word "broad" as applied to the fair sex.

INSIDE STUFF

ON SPORTS

Striblings and Klan

"Young" William L. Stribling of Georgia, he whose parents were acrobats, has never been popular in New York. He seems to be less so at each appearance. The reason for that is his unwillingness to really fight other than to be very rough. Stribling seems to want to protect his pan and in so doing gets on a bicycle and holds his opponent, once he is stopped from rough-housing. Fans root for the fighting heart, which W. L. does not appear to have.

Last week in Brooklyn when the Georgian was easily outpointed by Tommy Loughran, Ma Stribling was at the ringside to encourage her kid. She uttered such comment as: "Come on W. L. for the 100 per cent Americans and the Klan." A young producer of the Catholic faith was nearby and burned up.

The remarks of Mrs. Stribling give color to the Kluxer tactics employed when Mike McKigue fought Stribling in Macon two years ago. The crackers told Mike to pick his own tree if he hurt W. L. and Mike is off Georgia for life.

NAB WEATHER OPERATOR

Cedar Rapids, Ia., May 10. Walter G. Remington, 52, a toolmaker, was fined \$100 and costs and a 30 days' jail sentence suspended, after his plea of guilty to a charge of operating the famous Louisiana scheme in this territory.

The Louisiana tickets were included in the weather report, the stubs being recently seized by state agents and traced to Remington. Agents claim there are still about 1,000,000 tickets in circulation, printed reports seized for March indicating 20,097 prize winners with awards totaling \$570,293.

Remington said he paid 70 cents for the tickets from a Pennsylvania distributor retelling them to his agents for 75 cents. The holder pays \$1.

Former Jockey Dies

Salt Lake City, May 10. Clifford Gilbert, 35, well-known Idaho jockey, and one time star on the Emeryville track, died here after a long illness. He became crippled about 10 years ago.

Surviving are his sister and his mother, said to be living in Declo, Idaho.

OFFICER'S LONG HAND FREES H. & S. PEOPLE

Defendant's Attorney, Goldsmith, Turns Ciever Stunt—Indecent Charge

During the trial of the people in the Hurtig & Seamon's 125th Street theatre's stock burlesque in the Washington Heights court last week for giving an indecent performance, their attorney, Frederick E. Goldsmith, turned a clever stunt that apparently convinced Magistrate Vitale of the insufficiency of the evidence. All of the defendants, were discharged.

As the arresting officer testified to the dialog he had heard upon the stage, Mr. Goldsmith inquired how he had memorized it. The policeman stated he had taken it down, and in response to another question said he had written it in long hand as the performers spoke.

Handing the officer a sheet of paper and a pencil, the attorney asked him to take down what he would read from a subpoena he had picked up from the table. Mr. Goldsmith read the wording of the paper, about as stage dialog is spoken, for about 30 seconds, then asked the officer to read what he had taken down from it.

The officer read about one-tenth the number of words recited by the lawyer.

Mr. Goldsmith's motion to dismiss the complaint against all of the defendants was granted.

CHORUS ROOKIES STICK

The Mutual Burlesque Circuit's experiment last season of sending two amateur chorus aspirants each month to each of the 36 Mutual shows for a one-month tryout resulted in 210 of the 300 girls being retained for permanent work.

The circuit during the tryout period paid their expenses and railroad fares and they were coached by the stage managers of the shows. Eighteen girls were given parts to play and specialties.

The plan will be continued next season when 600 girls will be tried out.

ILL. PASSES LAGER BILL

Springfield, Ill., May 10. The Lager bill, legalizing horse racing and pari-mutuel betting in this state, passed the house which last week began rushing through measures which have congested its calendar.

The bill imposes a license fee of \$2,500 for track operators with a percentage of the gate receipts. Fees and other revenues from the bill will go to state and local funds for premiums.

UTAH TESTING RACE ACT

Salt Lake City, May 10. The Reed repealer act, which repeals the Reed racing act, allowing horse racing in the state under the pari-mutuel system, went into effect at midnight Monday.

In order to effect a test of the law at the fair grounds today, the racing association had to obtain permission of the state fair board.

According to W. P. Kyne, racing secretary, a one-day trial test will be made either at the fair grounds or at Lagoon, 15 miles from here.

SNYDER CASE DREW BLASE BROADWAYITES

Others, Too, Including Rev. Stratton—Special Writers for Tabs Made Discovery

No matter what they say about the tabs when it's money, that's money to many who were at the Snyder-Gray murder trial at Long Island City. Mostly as special writers for the tabloid dailies of New York.

Among those present was the Rev. John Roach Stratton, reputed reformer who did his stuff as reporter of the sensational murder case and presumably took the value of his services as estimated by the managing editor in coin.

Peggy Joyce had to hop out of the hay at seven, near the rising sun, to pour herself into a \$300 working girl's dress and make her Isotta-Franchina in time to attend to her court business, but this time as an observer only.

Dave Belasco had a daily reserved seat the specs couldn't get to. He was a privileged guest of the bailiffs, count 'em. Dave said he owed it to his public to be there, expecting the public will duly pay off.

Francine Larrimore made it on off matinee days, chaperoned by Maurine Watkins, who wrote "Chicago," so that Francine wouldn't have to lay off any longer.

Berlin's Song
Irving Berlin mingled with the newspaper mob that used to harass him. Irving had an idea that a "She or He? Yes" number was about due. After listening to some of the evidence Irv. changed the title to "Didst?"

Mary Smith and John Jones never got a peep. By the time they were in the court room the trial was over.

The sheriff mentioned the case should have been heard in Central Park, as a benefit for the ticket men. He suggested that that point be considered the next time a husband goes.

Newspaper people at the trial when not feeling sorry for the special writers, including D. W. Griffith, took pity on themselves. There was some talk of raising a fund to have their clothes pressed but this was abandoned when it was known that the trial could go but a few days longer.

It seemed to have been discovered by the special word painters after the fifth day that Albert Snyder was dead. Big scoop for the tabs.

The tabs were predicting the double guilty verdict long before it came out.

HOSTESS' POOR ADVICE

Gertrude Ryan Given Suspended Sentence; Phamsteil With Her

Gertrude Ryan, 22, hostess, residing at 236 West 41st street, received a suspended sentence in West Side Court from Magistrate Henry Goodman. Miss Ryan was arrested together with a companion, Charles Phamsteil, 35, baker, of 269 West 52nd street. Both were charged with disorderly conduct.

Phamsteil was discharged. He denied the charges. According to Detectives Murphy and Meyers of the West 47th street station, they had been "planted" in the neighborhood especially assigned to "cover" West 52nd street to find out what night clubs had no cabaret licenses.

The sleuths saw Phamsteil and Miss Ryan emerge from the Capitola Club, 269 West 52nd street. Both started to get into an auto. Murphy jumped on the running board of the car and asked Phamsteil to display his operator's license. Miss Ryan advised Phamsteil to step on it and show the cops something.

The machine was racing through West 52nd street with the detectives on the running board. Miss Ryan was urging Phamsteil to throw the sleuths off. Finally the car was brought to a halt and the pair arrested. Miss Ryan told Magistrate Goodman she doubted the authenticity of the sleuths at the time of arrest.

Luttringer's stock opened at the Wallaston, Quincy, Mass., May 2. Ann Kingsley and Raymon Greenleaf are the leads. Marie Fountain, Malcolm McLeod, Harry E. Lowell, Cora Defoe and Owen Coll are in support.

BARONESS ARRESTED

Charged With Having Revolver—Alleged Apt. Used for Booking

Mrs. Susan de Patterson, 34, said to be a baroness and divorcee, living in a richly furnished apartment at 223 Riverside drive, was arrested in her apartment during a raid by Captain Zeke Keller and Detectives Charles Geary, John McDonough of Inspector Lewis Valentine's staff at Police Headquarters. Mrs. de Patterson was charged with violation of the Sullivan law.

The detectives alleged they found an unloaded .38 caliber revolver on a bed. They also arrested Jack Morris, 23, salesman of 171 West 95th street. Morris was charged with bookmaking. Both defendants, through Attorney Joseph Broderick, secured an adjournment in West Side Court.

The raid was made shortly before 10 p. m. The detectives asserted that they rang the bell of Mrs. Patterson's apartment and posed as men seeking rooms. She opened the door and the sleuths made known their identity. In the apartment besides Morris were a wealthy Chinese restaurateur who has a string of chop suey places in Times Square and an aged man, it was claimed.

Both were directed to leave the apartment after they gave their names to the police. A search was made and the gun found. A phone was on the wall. This was ripped off by the detectives after they had taken about a dozen bets, they say, amounting to almost \$1,000 over the phone.

A number of racing charts with betting slips, the sleuths stated, were found in the apartment.

Mrs. de Patterson was taken to the West 30th street station house. It was several hours before she got bail. She told the detectives that a former roomer had left the gun in the apartment after he had quit. She denied that the revolver was hers.

JUDGE SAW "RIO RITA" TO SETTLE CHARGE

Roosters on Stage Did Not Fight, Said Magistrate Goodman—2 Girls Defendants

Flo Ziegfeld in West Side Court explained to Magistrate Henry M. R. Goodman how many chickens and roosters he has on his farm at Hastings-on-the-Hudson, during his testimony at the examination of two of his show girls in "Rio Rita." They were arrested by Harry Moran of the Humane Society, who alleged that two roosters "battled," a violation of the penal statute.

The arrests occurred just before matinee Thursday. Moran saw to it that a stage hand brought the two roosters to the court.

Shows Manager
Moran testified that he saw the roosters peck at each other and many feathers fly about. He was certain they fought. Dan Curry, manager, denied that the roosters did any fighting. The case was adjourned so that Mr. Ziegfeld might give his expert testimony.

Ziegfeld arrived Saturday to tell his story. He told of having several thousands chickens on his farm at Hastings. He stated that he brought eight roosters from Baltimore. He said he had witnessed "cock fights" there and knew it was a violation to permit one here.

Magistrate Goodman attended the performance Friday night unknown to the management. He told reporters after he discharged the two performers that the roosters are on the stage about half a minute and that in his opinion they did not fight.

Wolfman in Law Firm

Joseph Wolfman, attorney, known in the theatrical trade, who has practiced many years in West Side Court, has joined the law firm of Greenberg and Kurtz, 51 Chambers street. Kurtz, until recently an assistant district attorney, quit Bantons' staff to go into private practice.

Wolfman's theatrical clientele has grown so large he decided to enter the firm.

"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"
"Annie Laurie"
"Camille"
"What Price Glory"

Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"The Understanding Heart"
Paramount—"Senorita" (Bebe Daniels)
Rialto—"Children of Divorce" (run)
Rivoli—"Chang" (run)
Roxy—"The Love Thrill" and "Alaskan Adventurers"
Strand—"Convoy"

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" hostess. Noisy and colorful as ever.

Frolics—Former Cameo Club under Jim Redmond's direction with elaborate revue; another very worthwhile spot to take in.

("Class" Night Clubs)

Mirador—One of ultra rooms; "dress" essential. Good dance team and the unique dance-compelling Johnny Johnson terp music; boys are also excellent entertainers.

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 Pavillon Royale on Merrick road, near Lynbrook. Roadhouse season starting early.

RECOMMENDED DISK RECORDS

Victor No. 20562—One of the Waring's Pennsylvanians' biggest novelty Columbia No. 934—Earl Burtnett and his Los Angeles Biltmore Orchestra, one of the outstanding coast organizations, offers "The Doll Dance" and "If I Hadn't You." The former number is a west coast sensation.

Victor No. 20570—Paul Whiteman has a fox and waltz couplet that's the last gasp. "Song of the Wanderer" and "So Blue," Mrs. Jesse Crawford's waltz theme, are the numbers. The usual Whiteman wrinkles in orchestration distinguish this record.

Victor No. 20590—Ballad lovers should get this one, "Charmaine," sung by Lewis James, and "I Found You," by Franklyn Baur; both tenors. Edison No. 51927—"Song of the Wanderer," by Duke Yellman's Orchestra, and "Muddy Water," by Don Voorhees' super-instrumentalists, are the coupling, Harold Yates contributing vocally.

Okeh No. 20764—Cogert and Motto, the two-man jazz band, are plenty hot with "Honey Mine" and "Crazy Words"; both novelties.

Columbia No. 955—The Whispering Pianist (Art Gillham) is a past-master with sentimental ballads. They are titled "I'm Drifting Back to Dreamland" and "I'm Only Another to You."

Victor No. 20558—Sam Herman, one of the eight Victor Artists, offers as his debut recordings "Mighty Lak' a Rose" and Victor Herbert's novelty, "Al Fresco."

Columbia No. 938—A pair of instrumental novelties are "The Wallabies March" and "The Skaters' Waltz," accordion solos by Johnnie Sylvester. Some clever trick windjammer work is featured.

RECOMMENDED SHEET MUSIC

"I'm Back in Love Again"
"The Doll Dance"
"I Found You"
"If I Hadn't You"
"Charmaine!"
"My Sunday Girl"

ON THE SQUARE

Norma Terris of "A Night in Spain" divorced Max Hoffman, Jr., secretly up state several weeks ago. Her former husband's father is directing the orchestra of the attraction.

Patricia Caron, who did straight for Ned Norworth in vaude, is a recent Hollywood click.

Ann Hardman, "Rio Rita" ensemble member, was struck by a speeding truck at Broadway and 48th street recently and miraculously escaped with only runs in her hose.

Willie Collier is now calling himself Buster Collier, Sr.

Herman Mankiewicz, formerly of the "Times" drama dept. and now of the films, was recently appointed head of the Authors' League, Mank authored something or other once.

Lynne Overman, starring in "The Gossipy Sex," is signing his personal mail "Charlie Twichell."

One of the tabloid editors sent so many of his celebrity friends over to the trial that the paper's representative had to stand up one whole day.

MRS. KRAUSSMAN WAS SUSPICIOUS OF CALLERS

Causes Arrests of Two Men—Separated from Husband—Didn't Let 'Em In

Robert Schleger, 26, bank clerk in Jersey City, residing at 847 Quincey avenue, Scranton, Pa., and Frank McGann, 26, school teacher of Jersey City, giving his home at 721 Jefferson avenue, Scranton, were arraigned in West Side Court before Magistrate Henry Goodman on the charge of disorderly conduct and found guilty.

The Court imposed a fine of \$5 each or two days in the West Side Jail. They paid. The pair were arrested by Patrolman Tom McHale of the West 100th street station, on the complaint of Mrs. Jennie Kraussman, wife of Harold W. Kraussman, of 311 West 97th street.

Mrs. Kraussman told the Court that she was awakened at her apartment, on the fourth floor, by a rapping on her door. She inquired what the visitor wanted and was told by a voice that they had been sent there by "Charlie, the Cab Man."

She ordered them away, she said, but they continued knocking. She telephoned the police at West 100th street that "robbers" were at her door. McHale with three other coppers sped to the house. They started up the elevator as Schleger and McGann were descending by way of the stairs. They ordered the operator to fetch them back and the bluecoats intercepted the pair.

The arrest caused some concern in the apartment, only a few doors from Riverside drive. Mrs. Kraussman told the Court that she was living apart from her husband, who is half owner of the wealthy tobacco firm of E. A. Kraussman, 11 Cliff street.

"These men, I firmly believe, your honor," said Mrs. Kraussman to Magistrate Goodman, "were hired by detectives engaged by my husband to obtain any evidence that they might. I am suing my husband for separation."

"I am also suing his mother, Mrs. Elizabeth Kraussman, half owner in the tobacco firm for \$250,000 in alienation proceedings. Both cases are soon to be heard in the Supreme Court. My husband quit my apartment about two months ago."

"I have a daughter 13 by a former marriage. She was not home when the defendants sought to get into my apartment. I have been married to Mr. Kraussman for two years. The visit of these two men was just a plot to get into my home. My husband is maintaining my apartment and giving me an allowance directed by the Court."

The defendants denied their guilt. They said they met a stranger who took them to get some good "beer" in 44th street, off Broadway. There, they said, the stranger suggested that they go to the West 97th street apartment, but not to the home of Mrs. Kraussman. They denied they had been at her door.

Our Sailor Boys Are Protected by the Cops

Captain Edward Lennon of the West 47th street station with a squad of men rounded up five men in the neighborhood of Times Square and charged them with disorderly conduct. The drive of the captain is to safeguard the "Boys of the Fleet." The boys have been lured and robbed.

The men arrested gave their names as John Laws, 23, who said he was a singer at Paul & Joe's; Harold Jones, 30, teamster, 431 East 82d street; Paul Gagnon, 21, dancer, of 501 West 42d street; John Alger, 18, 155 West 51st street, singer, and Harold Steele, 21, dancer, of 242 Mamaroneck avenue, Mamaroneck, N. Y.

Laws was fined \$10; Steele was given 30 days in the Workhouse; Jones fined \$5; other two placed on probation.

Captain Lennon received complaints that "sailors under the weather" have been lured to places and robbed of their money. The commandant of the Navy Yard also sought the help of the captain.

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GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Irene Bordoni's new gown this week at the Palace is of taffeta in a beautiful shade of blue green with a yoke and overskirt of net in the same shade. An unusual color combination was made because of a rosette and fan of purple. The bodice had small bars of stones down the left side and her diamond necklace was worn close.

Trixie Friganza, who can probably claim the heavyweight black-bottom championship, looked beautiful. She left them laughing when she said "Good Bye."

June Walker wore a good looking ensemble of two shades of green and coat lined with plaid. This seems to be the season for almost deserted wives, that is in sketches.

Miss Wallace of Trahan and Wallace opened in the same gown as last week, but her blue and gold brocade dance costume was new and a gold spangled white crepe worn later also. This had the fringe on the skirt made of the same material as the gown.

Attractively Gowned Revue at State

The girls in the Gilbert and Avery Revue at the State wear several attractive frocks. A simply made georgette crepe was of a lovely shade of rose, a black satin had rows of narrow pink ostrich circling the skirt and edging the square neck and a ballet was daintily danced and dressed in cream color lace over violet, silver bodice and wig. An old fashioned costume was of blue satin with the dropped shoulder finished with metallic lace. Not many of our square shouldered modern girls could wear that shoulder line as becomingly as this little lady who also has a voice. One dance costume appeared at first glance to be almost nothing but the second revealed the silk tights. Closing costumes were colorful and pretty, one of small varicolored squares, spangled, and the other white trimmed with red.

Miss McIntyre, of Faber and McIntyre, wore a good looking cloth dress with fox collar and cuffs and felt hat for her initial appearance, then a trick affair of white satin and silver spangled bodice.

Nancy Decker has personality but not as much voice as she tries to use. Her frock was a pretty one of flesh crepe satin made with tight bodice and circular skirt, both trimmed with beads.

Herbert Clifton's were costumes for the "Ask Me Another" column. "What were they and why." There is no answer.

The Strand "Intimate"

The Strand is almost in the "Intimate" class as a picture theatre now, with only 2,900 capacity, but according to overheard conversations many prefer it to the larger ones.

Man and fireman, Harry Langdon's "First Flame," is no three alarm affair but then neither is it a false alarm, something to be thankful for. The baby carriage in the window with the miniature Harry in it was the funniest bit.

Sing Ho! for the life of a fireman but the salary of a picture star. Natalie Kingston was the flame that went out and Ruth Hiatt the one that came in.

Tony Moreno Smiling at Last

Antonio Moreno should be grateful to whoever paired him with Constance Talmadge, because it gave him a chance to smile. Unaccustomed as he is to doing it, in pictures, it brightened the corner he was at so pleasantly he should insist on more chance to do it.

Connie was "Venus of Venice," a credit to Venus but a crook to Venice.

Gilda Gray's Face

Gilda Gray in "Cabaret" is as much in tune with the picture as her name is with the title. Though her face has not been her fortune she has proved that it can be, so now she won't always have to "shake before taking" her share of the nation's wealth. "Cabaret" spills more blood all over than seems necessary for even a detective to follow. Again it seems that judges and juries are only necessary to the newspapers—the real trials take place wherever the detectives are. This time with the aid of Gilda and Tom Moore, the camera has made it more real than usual.

"Clipper" Chances

"The Yankee Clipper" either clipped the miles or skipped the miles or gyped the miles, she never sailed them. When a perfectly sound ship has a hundred-mile lead on a badly crippled one in a race and yet the damaged one wins, no one would believe it, only that it was an American ship. That explains everything.

The storm at sea may discourage many people who planned a first trip to Europe this summer. It may even hurt the swan boat concession in Central Park.

But the narrow escape Lady Jocelyn had from marrying the wrong man won't lessen the number of June or any other month weddings. That's one chance people are always willing to take.

"Chang's" Dangers

"Chang" is amazing and surprising, not only in the scenes, but because there was anyone left to bring them back. The enlarged view of the elephant stampede actually made the audience duck in spite of itself.

Wasted Film

"Code of the Range" is the most deadly dull waste of film seen at any time, probably by anybody. Jack Perrin and Pauline Curley were named and could have been hero and heroine if they had the least chance to do anything.

The two yards of rag carpet acting as assistant hero got some laughs because of a passion for animal crackers. Any real animal cracker eater could have done as well with the story.

Viola Dana's Worry

Viola Dana was "Naughty Nanette," who braved a rich and cranky grandfather's wrath to save a strange girl from starving to death along with herself.

Viola is always sure of a chance to get good and mad at somebody and never misses it. It is a good many years since she was the entirely superfluous extra girl that "Nanette" starts as, because Viola was among the Viking women who braved the Kleigs for the advancement of the newest Art.

The Art has taken wings and Viola is no bird, but like the woman whose friend asked her to mind her husband during the bathing beauty parade, she can say, "I'm holding my own," and holding the public isn't so much easier.

CUSHMAN CLUB IN CHI WITH ROOMS AT \$20 PER

Takes Over Former Bachelor
Hotel of 39 Rooms—Correc-
tion About Restrictions

Chicago, May 10.

Organized about a year and a half ago the Charlotte Cushman Club of Chicago has taken over 70 East Elm street, formerly a bachelors' hotel, and has added a restaurant. There are now 39 rooms each with telephone and running water, available to actresses at \$20 a week single (with meals), \$18, each, double.

The new clubhouse is thoroughly modern in furnishings and located in the fashionable near-north side, a short bus ride from the loop. Mrs. F. H. Coyne who has directed the club since its inception in Chicago has requested Variety to correct an impression that the Cushman Club imposes restrictions upon its girls. The club makes ample provision for the hours theatrical life necessarily entails.

FOOLIN' 'ROUND By Miss Exray

Hollywood, Thursday.

Dear Mazie:

Seems to be a habit out here to get yourself a piece of ground, build a home and a short time later rip it apart to put it together again.

They crave plenty of space. Marion Davies has built a beach bungalow. I know you will say that it is a funny name to call it when I tell you that it has 48 rooms. A few of these rooms have received special attention. The wall paper comes from the other side and the prints being destroyed. That's more than unusual Hon, what you say? Her town house is the one that don't quite suit, and will be rebuilt.

Winnie Sheehan has got the habit also. His house will be finished by Xmas. 12 rooms. They have been working on it for the past year, so you can imagine what an intricate piece it will be. Expect to get a chance to look this over some time this week, so will write and tell you more about it.

Gregory La Cava, Richard Dix's former director, while enroute to L. A. thought out some "puzzles" for the boy friend and kept him busy answering these wires.

"What made 'Sitting Bull' tired? 'Why didn't 'Rain-in-the-Face' carry an umbrella?"

Rich says the answer to the first is "Waiting for the sunrise"; and for the second, "Because rain water is good for the complexion."

Couldn't Pry 'Em

Dear Mazie:

They held a benefit for the Mississippi flood sufferers Saturday Maz, I looked in to see how the town folks answered the call. They came all right, mobs of them, but say, Hon, this is the champ burg for sightseers. No matter how much coaxing Eddie Cantor, who was Master of Ceremonies did or Tom Mix, they couldn't pry them loose from one extra bill.

Tom offered his ten-gallon lid. Sid Grauman saved the situation by peeling off a hundred and also came through for a "pup" one for 25. Tom was willing to give his shirt but nary a rumble.

First we get a look at Richard Dix, then Sally Rand, one of the new finds, and she is all of that. Gorgeous looking creature. Sported a new wrap, but it was far from becoming. On next, stepped Mary Brian and Betty Bronson, like a sister act. They curtsied prettily and then ran back to their boy friends who were awaiting them in the wings.

The "baby" that caused a buzzing noise in the audience was Nils Astor. He's a new one, Hon, but certainly agree with the mob he is there.

No, I haven't been able to get a peek at Tim McCoy, and if it doesn't happen soon, it will be cold.

I am trying to fix it up for my gal friend to meet the light of her life, Bill Hart. You would be surprised how he has held the women.

The late Ernest Bill was to have had a chance to compose a song for Colleen Moore, for her latest picture, "Trish Eyes." It was to be on the order of that old meller, "When

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Sunday night brought me the great privilege of being guest of honor at a Troupers' Club dinner and the rare distinction of becoming its first woman member. The requisite for membership is to have been a trouper for 30 years or more and I guess I'm the only woman old enough to join—who admits it. It was a sentimental gathering, not only because there are many tugs at the heart strings when so many friends of so many years meet and talk, but also because it was the birthday of William H. Crane, president emeritus, now in New York.

It would take a special edition of this fireside companion to tell all of the heart throbs I got in such an evening. But there were the high spots—my introduction by none other than that grand trouper, Frederick Ward, the presentation to me of a life membership by James Gordon, the greeting with a handshake or a kiss of at least a tenth of the membership. And there were laughs galore too, as when I dropped my new membership card on the floor and someone remarked: "That's no place for your cards—I thought you always put them on the table."

Memories of other days came as I met "Funny" Fanny Rice and her daughter, Nat Carr and his wife, Julia Dean, who has been here for three years because of her mother's health; Mr. and Mrs. James Madison, Dan Mason, Banks Winters, Charles E. Rhurston, Dewitt Jennings, Ward and Claire, Mr. and Mrs. Charles E. Evans, Tom Morrissey, Frankie Bailey, Myles McCarthy, Ralph Ray, Jas. Young, E. J. Kimball (father of Clara), Geo. Burrell, Al Freemont and Jas. Leonard of James and Sadie.

There was an entertainment after the dinner but the thing that entertained me most was seeing Tom Nawn in a tuxedo. I was wondering who held him while they put it on him. I was wishing Tom Ryan could have caught him in it. But dress Tom Nawn as you may, you will never make him look any better to me than when in the old days, with his wife and daughter, he used to play "One Touch of Nature." And at the finish of his act start to throw the sugar bowl at his wife and couldn't do it because he got his hand stuck in it.

About the first courtesy extended to the writer or the theatrical star visiting Hollywood is a guest card to the Writers' Club. These cards are used, too, for there of all places in Cineland, one can mingle with his own kind and also get meals that would tempt even Fanny Ward away from her diet.

While I wouldn't accuse my old fellow press agent and friend, Percy Heath, of having his face lifted, just before the sketches were to be put on, a young man passed down the aisle and my mental comment was, "How that man resembles the Percy Heath of twenty years ago."

Then I found out it is not only the Percy Heath of two decades ago, but also the Percy Heath of today. Percy is an ardent Californian, as what old advance agent wouldn't be if they, too, had a fine place in the scenario department of Famous Players, owned a beautiful home and could stay at home with their family fifty-two weeks a year?

Yes, yes, yes, of course I know it wasn't Stephen Foster who wrote "Home, Sweet Home!" It was John Howard Payne. But I wouldn't know even yet if so many people hadn't telephoned, written, wired and radioed the correct information. J. J. Geller, of the New York Herald Tribune Syndicate, even sent me a long telegram about it. Of course I could alibi. But I won't. The real reason, according to my private psycho-analyst, is that it's so long since I had a home that I'm not even familiar with the song. However, I do know which Payne it was who wrote it—and it's not Phil.

But the rest of that story still goes.

If the new baby of Mr. and Mrs. William J. Cowen turns out to be a great author, it should prove the theory of pre-natal influence. Mrs. Cowen is Lenore Coffee, scenario writer and author of "The Volga Boatman," "The Night of Love" and other pictures. And while waiting for the stork to arrive she completed two new scenarios and five continuities.

Mr. Cowen, whom I met on the Alan Hyde set, told me his wife loves babies and wants lots of them. She ought to love them—they're evidently a great inspiration to her.

The whole show world recalls the famous family of the St. Leons, among the premier riding families of their day. They have all retired—George, the mother, and Ida—and are living out here. Ida has become Mrs. Leo Rosenberg and the mother of a son.

What the Palace in New York is on Monday afternoon, the Orpheum out here is on Sunday night. Just a lot of good friends gathered together to enjoy themselves. The house is generally full of picture people who have come from the ranks of vaudeville and have old friends on the bill. Or even if they haven't come from the several-a-day, they are still pretty apt to know some of the performers.

And most of them are wondering how to get into vaudeville and the vaudevillians are usually wondering how to get in to pictures. So everyone is interested in everyone else.

There's always a lot of good-natured kidding from the stage about various personalities in the audience—good "local stuff." As a good performance it may not outshine the rest of the week, but as a good time for all it certainly does.

While I was in the hospital four years ago, unable to move from my bed and without a ghost of a show to attend a theatre, I saw one picture a week. I was 3,000 miles from where they were made but kind friends supplied a projector and a new film each week and the pictures were thrown on the wall of my room.

Now I am out where nearly all pictures are made. I can get around freely. I have had invitations to every first run house in town. And I have seen just one picture in the three months out here.

Irish Eyes Were Smiling," and dedicated to the picture star. It's too bad, Maz, as it won't seem the same to have some one else do it.

Dear Mazie:

Dropped in to see Belle Bennett do her act at the Orpheum. It is all play to her, as she is a stock actress. The laugh to me, she has acquired an English accent and at times it was difficult to understand her lines.

Gown divine. Coffee color lace, semi-fitting. Only trimming green leaves that adorned the skirt and bodice in a very effective manner. Of course you think she is a blonde. That's where you are wrong. The blonde wig she wears is most becoming, and I like it lots better than her natural hair, which is dark brown.

Then we went over to the Belmont to see Reginald Denny's wife, once known as Irene Holman, do her stuff. She is the featured player

In the stock production of "Ladies' Night." Outside of being Reggie's wife this girl has nothing to offer for the screen or the stage.

Understand the boys and the girls doing the minor parts in this company work for a little nicker. They figure it gives them a chance to be seen by some director, who may be looking for a type; it may be their lucky day.

Phil Ott, from burlesque, opened a summer tour with his musical stock at Nashua, N. H., last week. The company is headed by Ott. It includes Lew Morgan, Jack Ford, Herbie Swift, Doris Eckert, Alice Burke, George Hansen, Ed. Walsh and chorus of 12 girls.

Royce and Maye return to this country today to play out a K-A and Orpheum route before returning to Europe. The dancers have completed a 10 week engagement abroad.

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15 YEARS AGO

(From Variety and "Clipper")

A survey of the season just passed, indicated that in point of profits the producing firm of William A. Brady and K. & E. had topped the list with a total of \$350,000 net. Cohan & Harris were runners up with more than \$250,000.

Henry B. Harris, who had been lost in the sinking of the Titanic, was said to have had with him the picture made in Europe of "The Miracle," for which he had bought the American rights.

The United Booking Offices took control of the Majestic, Chicago, interpreted as a strategic move to reduce the strength of Martin Beck. The row was over the move of Beck to invade the East through the Palace, although the Palace proposition had been cut up by then among U. B. O. and its allies.

George White and Minerva Coverdale had just formed a vaudeville partnership and were about to start over the Orpheum circuit.

Lewis Waller, British actor, who had scored in "The Garden of Allah," let it become known that he would remain in the States and engage in the producing business.

Vaudeville shows were installed in Paradise Park, summer amusement place of Joe and Nick Schenck on the Palisades, opposite Washington Heights, New York.

William Farnum demanded \$500 a week for stock engagement in Buffalo and there was an uproar over the excessive demands of players for such engagements. Robert Warwick had declined \$750.

50 YEARS AGO

(From "Clipper")

Taylor Opera House, Trenton, N. J., advertised itself for rent at \$75, including full orchestra of 10 pieces; \$65 without orchestra. House announced not open for sharing terms and had established rental system "to ward off bad attractions." City opera house, Troy, O., was even more reasonable, scaled at \$25 nightly rental or sharing terms. City was described as an up-to-date establishment with 600 Booth chairs, 300 gas lights and modern fire prevention equipment.

Billposting business was not organized. Local billposters got agents to recommend them to the profession in advertisements. One agent spoke in high terms of J. J. Murdock, who "controls all the desirable locations in Frederick City, Maryland."

Could they have been experimenting with the "Able's Irish Rose" theme in those early days. Tony Hart was playing an Irish detective opposite Edward Harrigan's role of Abraham Abrams, apparently a comedy Hebrew, in Harrigan's piece, "Callahan the Detective," at the Theatre Comique, 514 Broadway.

On the other hand, the Kendall Comedy Company used as its trademark the strange device "K. K. K." (which didn't mean what it does now).

Daniel Selby closed his Buffalo theatre for the summer, June 2, announcing, "This city will not support a summer attraction."

"The Molly McGuire," Irish-American secret society that had terrorized the Pennsylvania coal regions, was nearing its end. The Governor of Pennsylvania at this time had just issued warrants calling for the execution of four convicted assassins, members of the organization.

REVIVING THE BIG TIME?

There is no dispute of the report of an intention by straight vaudeville interests to revive the big time next season. That is the present intention. It's going to be a tedious and tremendous task, for whatever result.

We have no wish to criticize or retard an effort to revive the big time of vaudeville, for the more vaudeville or show business, the more work for the actors. But it may be pertinent to direct the attention of the men behind this movement to one or two points.

One is that the straight vaudeville circuits of today are practically composed as they have been for years. And that during those years came the decline of big time vaudeville. Do the big time executives really believe that those responsible for the big time must can rebuild what they could not maintain?

It's but the first casual question anyone might ask who did not know. The big timers will say that conditions worked against their business or theatres. Let that stand as they say it. But have the big time's biggest executives ever had a sane reasonable cause presented to them or thought out by them just why big time tumbled over? If they have they have held it secret.

That reason they have not located, by analysis, survey, inquiry or in any other manner. They don't know it and until finding it, neither they nor their organizations will be equipped to successfully, by their own endeavors, revive the big time, whether in small or large theatres or cities.

If happening to run into another box office cycle, big time could see a chance to once again lift its head, under certain circumstances. That cycle, if ever arriving, is far distant. Meanwhile not too much dependence should be placed upon promises of a big time revival.

Artists especially should be wary of this big time revival rainbow and watch their contracts. If promised a big time route and the route is itemized, with but two performances daily plainly stated, without a loophole such as "14 performances or more a week," and issued by the proper straight vaudeville agency, that contract may be accepted. But if the contract reads "14 or more," scratch out the "or more"; if it says the performances shall be "according to the policy of the theatre" scratch that clause out; or if it says that the artists shall be subject to placement according to the circuit's convenience or any provision providing for that in effect, scratch it out.

Vaudeville artists should protect themselves from signing a contract in the belief that it is for two shows a day and therefore for a two-a-day salary, later to find that they are called upon to play three shows a day or more at the twice-daily pay.

Straight vaudeville doesn't want to put over another bloomer. We are quite certain of that. So as a suggestion it might be certain it is right before going ahead in this big time revival, for at present there isn't a man in any straight vaudeville booking office or circuit who knows what he is talking about when speaking of big time. The show business has shot so far ahead of all of them they can't catch up, unless standing still for awhile to think.

And don't let the big time blame pictures. That is so foolish. There isn't a big time man but who should be ashamed to say that pictures whipped big time vaudeville. Pictures didn't. Big time whipped itself. But how? That's what the big timers don't know. If they had known pictures could not have raced ahead of it.

There's more to be said now about big time and its errors than before big time's doom was foreseen. We are not going to say it, however. Straight vaudeville speaks most eloquently for itself, every day, in every office.

INSIDE STUFF

ON LEGIT

Although the American opera, "The King's Henchman," by Norma St. Vincent Millay and Deems Taylor, was a success at the Metropolitan, New York, none of the cities playing the Met company for short engagements cared to have it. Accordingly all the cities but Atlanta ordered the routine Italian and French stuff for the local engagements, one city requesting the comparatively unknown "Forza del Destino," by Verdi, in preference to the highly publicized American work. Philadelphia got one performance of it in the series of Tuesday night visits the Met makes to that town, but outside of Philly and Atlanta, no other towns have heard it.

A. L. Erlanger will limit his chain of Erlanger theatres for the legit with the erection of another house in Detroit, of that title. At present the chain contains New York, Chicago, Los Angeles, Buffalo, Cincinnati and Detroit, all Erlanger. It appears to be the capitalization of the name of Erlanger, so long identified with the legit business and it is said to have been the thought of Leonard Bergman, Erlanger's general manager, also A. L.'s nephew.

Erlanger operates many other theatres, in the large cities and elsewhere, with the "Erlanger" chain a separate project although also playing legit attractions.

Detroit is foreseen as a run town when employment conditions are normal in and around that city. A producer but recently stated he figured on a run of 10 weeks in Detroit and scoffed at six as the city's present limit for a big show.

Betty Weston has played two ingenue leads in New York, both at the Selwyn theatre, and in both, at the second-act curtain climax, she was carried out in the arms of a gorilla—only this time it is an East Side gorilla of the human species, whereas the other time it was the beast in the play titled "The Gorilla."

The current one is "The Lady Screams." It is at this point she does so, and she did the same at the same point in the first. She screamed for many months in the first and is not expected to in the second, which appeared weak at the opening—so the coincidence may not run its course. To carry it out, the producer of this play is named Mulligan, which was name of the principal comedy character in the other.

Although separated by court ruling from little Red Ritter as his guardian, Julius Tannen, who is strongly attached to the boy, sees him often. It's some time ago since the court decreed that a Jew could not adopt a Catholic over a protest. That legally separated Julius and Red.

Julius had taken Red off the street, to start him as a Charleston dancer in "Vanities" where Julius was then playing. The Tannens with children of their own grew so fond of the kid they wanted to legally adopt him as their son.

A starring comic with open time was advised by one of the straight vaudeville circuits' representatives that if he wanted to return in playing favor with the circuit, he would have to make four personal appearances

The Chemical Bank Advertising

It may not have been an uncommon occurrence during its 103 years of staid existence for the Chemical National Bank to advertise. Like other banks it has had to at least announce its statements in the press. But it is uncommon for the Chemical Bank to advertise in a theatrical weekly, such as the bank's advertisement in Variety last week. Likely it marked the first in a show sheet that bank ever authorized.

The advertisement was an announcement by the Chemical of the establishment of a branch bank in the Paramount building, Times Square.

Who, among the Chemical's long list of directors and officers from its youth, would have thought, if they could have thought, of the theatrical district of New York, as one of the Chemical's centres of banking? Not 50 years ago nor 25, but even five years ago?

A long time since "The Chemical National" was an awe inspiring name to nearly everyone who knew of banks or business, not alone in New York but throughout the nation. The traditional legend (if a legend) was that the Chemical would not take a depositor who did not keep a continuous balance of at least \$10,000. Not legendary was that to be known as a depositor in the Chemical in those days was to erect a credit anywhere.

Yet this dignified banking institution that carries deposits in the hundreds of millions has found the theatrical district of the world's metropolis a worth while place to fly its business banner. Though needing 103 years for the Chemical to discover that, that is no deprecator of its acumen. It's another mark of the drift of the show business since moving pictures arose to lend solidity to it.

And that may or can be the reason why the Chemical advertised in Variety, to again recognize the show business as substantial business.

Anyway, there's the Chemical, right over there, and if it isn't the second wonder of the show business, it should be.

to square himself, meaning the five appearances would be without salary. The comic laughed himself out and then figured that the appearances in the man's mind were the N. V. A. benefits in New York.

Roscoe "Fatty" Arbuckle, now touring the Pantages circuit, has an idea of procuring a mailing list which will probably prove valuable to him within a year. At each house that Arbuckle plays he makes an announcement that he will send any member of the audience a picture postal card from Germany where he is going to make pictures this fall. All that he asks is a card with name and address be sent to him.

While playing Pantages, San Francisco, he received 1,542 cards, and when playing the L. A. Pantages house, 2,855 requests came in. Of the latter number received about 20 per cent bore addresses from cities and towns in all parts of the country as these cards had been sent by tourists who saw the show.

It is improbable that any standard actor will sign the reported new contract to be issued by straight vaudeville under a special clause, to be written into that agreement, giving the Keith-Albee or Orpheum circuit an option on services for picture making. Not unless K-A or the Orpheum pays the act a mutually agreeable bonus for that option. Even then the act should secure protection for itself in the picture making field.

An act adaptable to film making will find its market value following the test and the first pictures, not before. No one yet has been located who can determine the value of a strange face to the screen.

Such a clause as reported in Variety last week contemplated by the vaude circuits, to tie up their acts for picture work, is so manifestly unjust and inequitable that the chances are it will not be insisted upon if the acts protest. It might be pleaded by acts signing such a contract containing the optional clause that their signature was obtained under duress, through the pressing need of vaudeville work and that the work could be obtained only on the condition the actor signed the contract containing the clause.

Arch Selwyn, George White and Lou Holtz sailed for Paris Tuesday. The party is not expected to be gone longer than 16 days. Holtz declares he is going over for a haircut, a Parisian barber being his favorite tonsorial artist. Selwyn will complete arrangements to bring over L'Argentinia who is to feature a Spanish festival here next fall.

It is understood that Lew Fields was paid \$25,000 for his share of "Hit the Deck" which he and Vincent Youmans produced at the Belasco. Field's share was reported taken over by Youmans and Louise Groody. The latter is the first feature in the cast. The show is rated a hit but Fields withdrew, objecting to proposed book changes.

Jones and Green are out of "That French Lady," the Louis Mann-Clara Lipman show which went to Chicago after flopping on Broadway. The managerial firm stated it only acted as such, investing no money in the show. The coin appears to have been put up by downtown friends of Mann. For the Chicago trip, however, Harry K. Thaw is named as the angel. The original backers went for \$15,000.

It has been a practice to distribute Friday or Saturday in managerial offices the Sunday theatrical sections of several dailies, among them the Times. The managing editor of the latter publication has ordered such distribution to cease.

Squawks as the result of the advance distribution is the given cause. One press agent is said to have been in the habit of telephoning each Friday to learn why a certain photo was not used, etc. The sections have gotten into the hands of other dailies with the reported result that when additional space appears in the Times, the others have demanded to know why they did not get the same allotment.

INSIDE STUFF ON PICTURES

(Continued from page 22)

placements, and expected to go in. There was nothing doing. One of the boys argued like a lawyer to no avail. For 15 minutes or so they stood around expecting the d. t. to change his mind. But he didn't.

When Metro-Goldwyn-Mayer will start the picturization of "The Barker" which it recently obtained for a screen production is problematical. It is also the time of the play's existence has a lot to do with the proposed filmization.

Arrangements may be made by M-G-M to shoot the main carnival scenes this summer with one of the traveling outdoor outfits used for atmosphere.

On the opening performance of the "The King of Kings" at the Galety, New York, the Keith-Albee representation there at the invitation showing is said to have marked the picture as a commercial flop. They were highly interested in the commercial aspect as K-A hold a 50 per cent interest in P. D. C., the DeMille organization releasing Cecil B. DeMille's super.

It is unlikely, however, that "The King" will return the K-A or Orpheum people any money, since it has been turned over with other P. D. C.'s, to the liquidation of the indebtedness to the bankers. For that purpose it is said that John J. Murdock of the K-A staff insisted that "The King" be included for the benefit of the banking end.

DRAMATISTS' GUILD MAY JOIN A. F.-L. AS SHUBERT SUIT RESULT

Committee Appointed by Authors to Confer With Unionists—Briefs Submitted in "Monopoly" Action by Managerial Firm

Briefs in the action of the Shuberts against the Dramatists Guild were filed with Justice Aaron J. Levy this week by Arthur Garfield Hays for the authors and William Klein for the managers.

It is contended by the latter that the authors by means of the Basic Minimum Contract have created a monopoly; that refusal to write for the Shuberts because they refused to accept the agreement is a secondary boycott and a conspiracy exists to keep them from getting plays.

In answer of the dramatists, it was denied that a monopoly exists and that the Shuberts can get all the plays they want under conditions acceptable to nearly all over managers. It is pointed out that 80 new productions this season are authors' first plays. Such authors it is assumed were not members of the Guild but automatically become members when the new form of contract was used. The Shuberts themselves produced eight of the plays by new authors this season.

Shuberts' Feelers

Pressure upon the Shuberts by other managers to withdraw the action is reported. The authors appear willing to have it tested, deciding that is most important, since there are 200 of the new contracts signed, covering this season and next. Inside reports are that the Shuberts have sent out feelers, making a supposed proffer to call off the suit in return for further concessions.

In retaliation the Guild has appointed a committee to report on the advisability of the Guild joining the American Federation of Labor and there is further idea of merging with the American Society of Authors, Composers and Publishers which control the radio, picture house and hotel music rights under a fee system.

\$60,000 in "Lady Do," Teller, 45; Norman, 15

When ownership of "Lady Do" passed from Frank Teller last week in order that the show continue at the Liberty, New York, Teller claimed he had put \$45,000 into the show. Associated with him were Jerome Teller and George Susskind. Karyl Norman, starred in the show, put \$15,000 of his own money into the production.

Salaries for the first week were paid after Teller turned over to Equity the necessary balance above the \$3,000 salary bond filed. There appears to have been an argument over the manner in which the original bond was reduced from \$5,000.

A bond protecting the chorus was filed under the new operating plan. The cast is being paid a flat sum under a modified co-operative agreement with the provision that if a profit is made, the players are to receive a pro rata increase.

Earl Williams' Estate Valued at \$200,000

Los Angeles, May 10. Although no will has been found disposing of the \$200,000 estate left by Earl Williams, late motion picture actor, Mrs. Earle Williams, his widow, has filed application for letters of administration to the estate, which includes valuable real estate.

Bolton Gets His Way

Guy Bolton's claim will be tried in Mincola, L. I., despite F. Ray Comstock's objections to the contrary. William Klein, acting for Comstock, favored New York County for convenience of witnesses.

Bolton wants Comstock to stand half of the legal expenses incurred in defending the Ossip Dymov action for plagiarism on "Polly Preferred." Bolton authored "Polly" and Comstock who produced it were sued for heavy damages by the Russian playwright who ultimately lost out on appeal.

Variety Ruined—Socially

In "Triple Crossed" at the Morosco, New York, is the character of a critic from Variety, called from the audience by a police inspector upon the stage. The critic is suspected of murder.

A couple of the daily reviewers, Gilbert Gabriel of the Sun and Frank Vreeland of the Telegram, thought it was so funny to see a Variety critic in a tuxedo, as the suspect wears, that they interjected comment most derogatory and disheartening to Variety's staff. Mr. Gabriel said to include a critic from Variety wearing a tux was to libel this paper, while Mr. Vreeland stated the play lost its credibility right there.

It should be mentioned that the tux in "Triple Crossed" was not furnished by Variety, not while beer is at \$29 a barrel. It may be true that no one on Variety ever owned a tux, but one of the boys has an almost-paid for car and another just made his first down on a second-hand Paige.

Either one would have purchased a tux, perhaps full evening dress (if in fair condition), but being reporters as well, they know lounge suits are their badge of labor. One of the Variety fellows who had saved enough for two golf balls, and starting a fund toward a nip-up or niblick, after reading the notices, diverted the account toward a blue flannel coat and a set of white trousers, flannel preferred. In case he's called out to run a yacht this summer. He says it's just as easy to steer a yacht as an auto and a yacht doesn't sink.

These Variety rippers and tearers have a class argument against a tux for an arty first night on a side street of New York. They claim that only about 1,500 people are there anyway and that when they wore a rented tux (before they came on Variety), close friends didn't recognize them, leading to many accusations of cutting in public. Of course, the Variety boys getting air felt it was accidental, but you know!

Double Pointed Gag

If Television ever gets running smoothly, the same Varietians allege, they will put on evening clothes and stand before the mike, so the world can see them if able to stand the sight. Although that gag is rather directed toward Bee.

While the daily reviewers may have been but facetious (doubtful) in their tuxedo sneers, Variety's staff feel they have been ruined socially. One fellow's gal walked out the following evening, after reading the notices, saying she never before had realized what a rummy is. Odd, too, since it was no secret. Another when on Broadway the same day found his elbow was sticking out of his coat through having his attention repeatedly called to it. His suit, Roche, '24, had been that way for weeks, but was called by him his publicity dress as previously people had observed the hole in silence, saying: "Sh, don't mention it. He's on Variety."

However, the Variety boys are thankful the reviewers held out, although that is no secret either, what the Variety critic in the play is suspected of murdering.

Only the English language.

TENTING ON STATEN ISL.

The Harder Hall Co. is to play most of the summer in a portable theatre on Staten Island, probably in Port Richmond.

Mr. Hall has placed an order for a canvas theatre that will seat 1,400 which may be taken down circus fashion if the company decides to move.

Schildkraut's 2 Events

Rudolph Schildkraut celebrated his 63d birthday and renewed his contract with Pathé simultaneously last week.



BARRIE OLIVER

LONDON'S BOY FRIEND
MANCHESTER, ENGLAND,
"DAILY DISPATCH":

"Among the most striking memories of the year are those of Spinnely, Jane Cowl, and of Barrie Oliver dancing the Charleston on a table in 'Just a Kiss.' Yes, it has been a very pleasant year."

American Rep., Helen Leighton
228 W. 72nd St., N. Y.
Phone Traf. 6190

'LEMAIRE'S AFFAIRS' TO CLOSE THIS SATURDAY

Cast Refused to Agree to 25%
Salary Cut—Committee
in Charge

Rufus "LeMaire's Affairs" will close Saturday unless some last minute arrangement is made with the cast. When the players refused to take a 25 per cent. salary cut, notice was posted Monday evening at the Majestic. The revue is in its sixth week.

"Affairs" made a sensational showing in Chicago and was regarded well out in front when leaving that stand. It was picked to open the new Majestic here, but failed to win the rating anticipated. Cast changes may have affected the performance, undoubtedly a well dressed laugh show. It opened to \$34,000, but the pace quickly eased off and recently the grosses were around \$24,000, whereas \$28,000 weekly was required to break even. LeMaire was \$100,000 in the red when the show opened here. He spent \$44,000 in new costumes alone. Several weeks ago when it was seen the show could not pay off unless business jumped, the creditors took over "Affairs," a committee representing the Brooks Costume Co., Dazians and the Chanin brothers handling all funds.

When the salary cut was proposed, Harry Kline, general manager for the Chanins, offered to guarantee accepted. Upon their refusal he posted the closing notice.

Lester Allen was taken ill Friday just before show time and was unable to appear. He was sent home with a fever of 104. The Friars club was paged and Lou Holtz captured, doubling over to the show from a rummy game. Holtz played the Saturday performance but Monday did not appear with the routine switched and the Allen skits mostly taken out. Allen is expected back into the show today.

TEX AT \$3,500

Miss Guinan Asks Posting \$20,000
Security—Atlantic City Opening

"Padlocks of 1927," musical revue starring Texas Guinan, has gone into rehearsal with Anton Scibilia and C. W. Morgenstern sponsoring.

The night club hostess-star is reported in at \$3,500 weekly and has called for posting of \$20,000 security by the producers. The stipulation also privileges Tex's doubling at her night club.

"Padlocks" is due to bow in at the Apollo, Atlantic City, May 30, and follow in later to a New York house, possibly the Earl Carroll, for a summer run.

Herndon's Revue at Klaw

"Merry-Go-Round," the Richard Herndon intimate revue now in rehearsal, opens at the Klaw May 30. "Singer" closes the week before.

TORN SKIRT CASE CONVICTION REVERSED

Special Sessions Overrules Police Court Decision for
O. J. Vanesse

The conviction of disorderly conduct against Office J. Vanesse, stage manager of the "Desert Song" before Magistrate George W. Simpson in the Tombs Court last February was reversed in Special Sessions and the complaint dismissed according to papers filed with the clerk of that court. In handing down the opinion the Justices also ordered that the City Comptroller refund the \$50 fine imposed on Vanesse following his conviction.

The reversal was made after Justices Kernochan, Fotherston and Herbert had reviewed the evidence in the case. Opinion was unanimous.

Vanesse was hailed to court on the complaint of Tatiana Tremaine, of the chorus of the "Desert Song," who charged the stage manager had treated her roughly because she had ventured on the stage during an evening performance with a tear in her costume. She declared that he lifted her skirt to the level of her head to show her the tear. In doing so she claimed, he exposed her person. She also charged he threatened to "throw her into the street" if she again appeared on the stage with a torn costume. Following the incident, the complainant said, she left the show.

"The evidence offered in behalf of the people," reads the opinion of the appeal justices, "does not prove the crime charged. The motion to dismiss the complaint made by counsel at the end of the people's case should have been granted."

KAY-READE PAY JOE GRANSKY \$5,000

Settlement of Rival Ticket
Agency Squabble After Arrow
Had Won Injunction

After winning a temporary restraining writ, the Arrow Theatre Ticket Co., Inc., of which Joe Gransky is the proprietor, settled its suit for \$5,000 damages against the Longacre Square Theatre Co., Harry A. Kaufman's ticket brokerage agency known as Kay's, and Walter Reade. Settlement price reported at \$5,000.

Arrow complained of Reade and the Longacre Square Theatre Co., which is the holding corporation of the Astor theatre, that they violated their lease by permitting another ticket office on the same premises.

Gransky's agency won a preliminary injunction and the suit was set for a preferred trial because of the damages involved.

It was brought out at the trial that the Kay agency was not built in the former hallway of the Astor (which entrance is now on 45th street and not on Broadway), but is situated on the four of five feet "stolen" from the former Hilton clothing store space. The Lucky Strike corner is now the site of the Hilton store, and the Kay ticket office occupies the few feet taken away from the clothing store. This leaves the hallway clear as a passage-way to the basement which has been leased to the Silver Lunch Co. for a cafeteria at \$35,000 a year for 10 years.

Reade admitted that he did not approve of two rival ticket agencies in the same building, but technically, shrewd contractual manipulations permitted both the Arrow and Kay's to occupy the same locations on either side of the Astor theatre office building entrance proper. Reade is supposed to have a piece of the Kay agency. Kay is his brother-in-law.

Practically worked out, the Arrow is not particularly affected by Kay's as "competition" although the "Big Parade" at the Astor creates immediate rivalry for choice locations which both specs have been hawking.

Nathan Lieberman is Gransky's lawyer.

YIDDISH TRADE CLOSES 8 N. Y. THEATRES

Pictures Proving Too
Much Opposition—Season
Not Successful

Reflecting the general apathetic condition of legit attractions, eight Yiddish theatres in New York and three in Brooklyn have closed for the season with all excepting two reported in a bad way.

Numerous actors' strikes, settlements and salary compromises threatened to close the theatres almost any time of the year, but the factional storms were continually carried over until the end.

The two houses hitting into the heavy receipts were the Second Avenue, with Mollie Picon, and the People's, with Max Gabell.

The Second Avenue was sold last year by Joseph Edelstein to five of the men out front for a sum which involved an initial cash payment of \$150,000 and a fixed rental. The five buyers were Rumshinsky, Kalich (husband of Miss Picon), Postorack, Sager and Farness.

During the past season the house netted around \$150,000, it is reported, putting the new owners on the right side of the deal.

Ben Ami, at the Irving Place theatre, failed to draw. Maurice Schwartz's Yiddish Art theatre was not expected to earn dividends and did as expected. Other houses closed Saturday were the National, Public, Lenox, McKinley Square, and Liberty, Hopkinson and Lyric in Brooklyn. All the companies leave on a four-week road tour.

The Public reopened Monday for the summer season with "Marguerite."

Miss Picon reopens in Philadelphia this week in "Kid Mother." Maurice Schwartz also makes for the same spot with a repertoire of classics in Yiddish.

The reason for the drop in Yiddish theatre business seems to lie in the counter attraction offered by the screen features profusely offered in the district. The number of Yiddish theatregoers is limited and dwindling, with no younger generation arising to take their place. The average audience in this type of theatre is well advanced in years.

'Hoop La' Closed and Equity—Paid Off

"Hoop La," new musical comedy, closed at Atlantic City Saturday, the management applying to Equity for the privilege of laying off this week and re-opening in Philadelphia next week. However, Bernard Granville has joined "Yes, Yes, Yvette" in Boston, and the Philly date is off.

The company was paid off by Equity from funds supplied through a surety bond. The first week's salary, due for the Brooklyn engagement, was similarly taken care of, although the money did not reach Atlantic City until Friday.

Guy Price Quits Desk

Los Angeles, May 10.

Guy Price, who has been dramatic editor and critic of the Los Angeles Herald for 15 years, abdicated this week in favor of Don Krull, who retired as dramatic editor and critic of the San Francisco Call, also a Hearst paper. Price is probably the best-known dramatic critic on the Pacific Coast, and it was due to ill health and outside business interests that he tendered his resignation.

He has been trying to do so for the past year, but has been unable to persuade the Herald to let him go. Krull was formerly assistant to Price and left here a year ago to take the job on the Call when Dudley Burrows resigned from that position.

Jolson's Speed Jump

Los Angeles, May 10.

Al Jolson's "Big Boy" company will break a time record on the Santa Fe, coming here from Denver on a special train in 35 hours instead of the usual 48.

The company will leave Denver May 22 at 1 a. m. with the special, consisting of five Pullmans, three baggage coaches, one horse car, one dining car and Jolson's private car.

They arrive here May 23 at noon to open the same evening.

BERLIN

Berlin, May 1.
Fred Wreede, known in America as the Berlin representative of the music publishers, Harms, has taken over direction of Felix Bloch Erben, one of Germany's leading play-breaking firms.

Wreede is the husband of the widow of Ernst Bloch, who died two years ago. Leo Pinner, attorney, had charge of the firm, but has left.

Protection for Authors

The Berlin Zentralstelle der Autoren und Verleger, the German authors' and playwrights' protective association, is extending its activities to Vienna at the request of Viennese authors.

Conditions are very bad in Vienna and it is reported the managers have been pocketing large sums of royalties.

The Berlin Zentralstelle will control all books and will immediately boycott theatres which are behind in payments.

Freud Lets Tenor Down

Richard Tauber, operatic tenor, who has been singing with success in the "Zarewitsch" operetta by Lehár, has tried a new excuse to get out of his engagement at the Vienna State Operahouse. He claims that Freud has recommended him to take a psychoanalytic cure and at the same time ordered that he shall not leave the city in which he is receiving it.

Tauber has been getting 60,000 marks a month (\$15,000), and did not want to return to the Viennese Opera for April and May, where he would be receiving hardly half that figure. So he insisted that Freud told him he could appear on the stage but must not break the treatment.

When Freud was questioned in Vienna he let the tenor down, admitting that he had recommended a treatment for Tauber's nervous disturbances, but adding that if he had any contracts to fulfill it would be quite possible for him to do so.

The tenor is on his way to Vienna.

Reinhardt's Tax Reduction

The city of Berlin has ruled that Reinhardt's two Berlin theatres, the Deutsches and the Kammerspiele, contribute to the "good of the community" and have reduced his taxes from eight to three percent. The action created a deal of protest from various other managements.

Reinhardt is said to have offered to renounce all private gain for himself. Just what this action would really mean is difficult to understand, as undoubtedly, in some way, he would still profit by the theatres, which have this season been doing excellent business.

Claim Play Is Propaganda

Erwin Piscator, stage director of the Berlin Volksbühne (people's theatre), has had his production of "Gewitter ueber Gottland" revived by the board of directors after its premiere. As a reason they contend that Piscator used the play as a means to make communistic propaganda. Piscator has resigned, but efforts are being made to have him return.

The play in question treats of a revolt made by seamen in the fourteenth century. Piscator has evidently pointed this story by having the intellectual leader of the group make up as Lenin and by showing moving pictures between the acts which connect the play with Soviet Russia and the present revolt in China.

The matter has become almost a political issue between the parties of the left and the right, and Piscator has been defended at a mass meeting.

Chicago Shubert Staff Has Another Shakeup

Chicago, May 10.

The periodical switching and laying off of Shubert house managers has again been ordered.

Frank J. Gilbert will be moved from the Apollo to the Olympic and Harry Rosnogle promoted from the treasury post at Apollo to the managerial job at the Princess. John McManus, Frank Lyons and Vance Seitz are out as managers of the LaSalle (which goes dark), Auditorium and Olympic theatres respectively.

The latter trio will probably be back in the fold next season when houses reopen.

Shuberts' lease on the Auditorium expires May 15. Paramount will play "The Rough Riders" in the big house. Auditorium owned by the Civic Opera Company, has played nothing but film "specials" since the close of the operatic season.

The Apollo passes out of Shubert hands and into those of United Artists upon completion of Al Jolson "Big Boy's" run this week.

Best Season at \$1.50

Robert B. Mantell, from reports, has had his best season in grosses on the road. At no time did he charge over \$1.50 top.

EVA LE GALLIENE'S TOUR

Civic Rep. Theatre's Season Made Good at 14th Street

Eva LeGalliene is now on tour with her Civic Repertory Theatre, doing good business, it is reported. Instead of playing a repertoire she is giving six performances of "Cradle Song" weekly, one of "La Locandiera" and one of "The Master Builder." "Cradle Song" was her big success of the season.

The Rep's first season at the old 14th Street Theatre is said to have been good to the extent of breaking even and returning the money advanced by the project's backers, one of whom was Otto H. Kahn. The road tour is yielding a profit and will be made an annual event, according to their plans.

In event that the New York season is gone through at a loss the tour will take the theatre off each season. Unlike other theatres of the art type, Miss LeGalliene is not running hers on a subscription basis, her sole support in that direction being a club attached to the theatre, the dues for which are \$1 per year. She is said to have declared against subscriptions, claiming that they give the impression that no seats can be had at the box office.

Her first production next season will be "Camille."

Vita in Small Towns

Seven more houses have signed for Vitaphone in Ohio. Theatres are Court, Wheeling, W. Va., May 14; Strand, Canton, O., May 14; Colonial, Dayton, O., May 15; Capitol, Cincinnati, May 15; Stillman, Cleveland, May 15; Majestic, Tulsa, Okla., May 15; Plaza, Englewood, N. J., May 16.

There are more theatres in Ohio presenting Vitaphone than in any other State.

'Grand St. Follies' Co-op. After First Two Weeks

"Grand Street Follies," opening at the Neighborhood Playhouse, New York, May 16, will be turned over to the cast on a co-operative arrangement after the first two weeks downtown and probably moved to an uptown house.

Rumors that the "Follies" would shift to the Garrick have been discounted. The Neighborhood Playhouse group deny they are taking over the house.

The Garrick, when under lease to the Theatre Guild, housed "Garrick Galettes," the junior Guild annual production, but even this was called off this year through the Guild abandoning its school of acting.

LITTLE THEATRE'S RUN

Baltimore as a producing center is now revealed by the Play-Arts Guild, a little theatre of that city, now sending its production of "Patience" to the smaller cities through Maryland.

It has "Iolanthe" current in its small theatre in Baltimore, now in its fourth week and giving six performances weekly to good (comparatively) business.

The house can gross \$1,000 weekly at capacity, it is understood.

"Castles" Suit Default

Kenneth Mackenzie admits that James W. Elliott and his Castles in the Air, Inc., paid back \$13,000 of the \$29,000 due him, and sued for the \$16,000 difference. Elliott, the Castles corporation, and Anna Belle Elliott, are named co-defendants. All failed to answer to the complaint and a default judgment was entered.

The action was based on six notes dated Oct. 11, 1926.

Two Syracuse dance studios are staging their annual revue at the Wieting this week. Sonya Marens is sponsoring a production Friday afternoon. Norma Allewett stages another Saturday morning.

ingham head the new stock at the Playhouse, Wilmington, Del. It's a Newing & Wilcox troupe. The top is \$1.10.

CHENEY BANKROLLING TRAVELING GROUP

Playing New England Summer Resorts in Class Rep

Alfred Cheney, son of one of the Cheney Brothers, prominent New York silk merchants headquartered at Madison avenue and 34th street, is heading the Caravan Players, itinerant group of strolling professionals. Young Cheney's father is bankrolling the organization which headquarters and rehearses at the Cheney estate at Madison, Conn., from whence they start out for a summer tour at the smart New England summer resorts.

The Caravan Players travel in a motor vanguard, their stage occupying one huge truck, with a lighting equipment on a companion truck.

During rehearsals, the thespians are taken care of for living expenses only, their income commencing when the tour commences.

They will do Mollere and Sheridan repertoire, and also have arranged with Arthur Caesar for his "Napoleon's Barber," a one-act which will serve as a curtain-raiser.

Nugents in 'Kempy' Revival At Hudson—Stock Co.

At the Hudson, New York, tonight (Wednesday) the Nugents will revive "Kempy." It is preliminary to an intended permanent stock at the Hudson for a series of revivals, with Murray Phillips, the casting agent, behind the project.

"Kempy" had a long run at the Belmont about five years ago when the Nugents in the lead roles, the play's author being J. C. Nugent, father of the clan. Other Nugents are Ruth and Elliott and his wife, Norma Lee. Among others in the rep company are William J. Kelly, Clara Blandick, Frederica Going and Edd Russell.

A scale of \$2 will prevail with hinterland city touches of stock engagements. Tea, photos and other stunts will occur that New Yorkers have not been parties to.

Early B'way Plays For Next Season

Next season is already lined up for some of the Broadway houses with these tentative lookings:

"Yellowsands" (C. B. Dillingham), Fulton.

"Golden Dawn" (Hammerstein), Hammerstein's.

"Porgy" (Theatre Guild), Guild.

"The Desert" (David Belasco), Belasco.

"The Legacy" (Gilbert Miller), Empire.

"Manhattan Mary" (George White), Apollo.

Shows in Rehearsal

"Merry-Go-Round" (Richard Herndon).

"Grand Street Follies" (Neighborhood Playhouse).

"Patience" (Winthrop Ames).

"Quicksands" (Seth Arnold).

"Padlocks of 1927" (Morgestern & Scibilia).

"Speakeasy" (Wm. Friedlander).

"Romance in Hades" (Chamberlain Brown).

MRS. JACQUES WITHDREW

Edw. Stone Discharged on Charge of Assaulting 2 Women

Edward B. Stone, 27, former jockey and until recently of "The Ramblers," was discharged in West Side Court by Magistrate Henry Goodman. Stone was arrested by Detectives Leech and Hannigan of the West 47th street station on the complaint of Mrs. Oille Jacques, wife of Henry Jacques, clothing designer, who lives at Kew Gardens, Queens.

Mrs. Jacques alleged that Stone entered the dressing room of her daughter, Anita, who is in the show at the Lyric. Mrs. Jacques was in the dressing room of her daughter when Stone entered by way of the fire escape.

She alleged that Stone clambered through the window and struck her in the mouth with a section of an iron pipe. Mrs. Jacques stated that she had to be attended by her family physician. She also charged that Stone bit her daughter's wrist.

After Stone had spent several days in the West Side Jail, Mrs. Jacques, accompanied by her husband, informed the Court she wanted to withdraw her complaint. It is believed Mrs. Jacques wanted to avoid the publicity that would ensue as a result of an examination.

Stone told reporters that Nita was in love with him. He said that he lived at 1730 Broadway.

Chorus Indemnified; Ask Cast to Waive

Rehearsals of "They All Do It," musical, were resumed this week when John Barrington, producer, posted \$2,000 bond with Equity covering salaries of the chorus. The show had been in rehearsal but was suspended when Equity demanded posting of bond.

Barrington posted for chorus and may get the principals to waive security so that the cast rehearsals may proceed. Nevertheless the chorus has resumed and is entitled to two weeks' salary in any event.

Mae West Ditches "Hussy"

Mae West has abandoned "The Hussy" as her next vehicle and instead will put into rehearsal within the month a new play of her own writing, titled "The Contest."

SPORT HERRMANN GOES IN FOR DIPSY SCRAPS

Hero of Loop Roughhouse Takes on Mariner and Gets Decision

Chicago, May 10.

U. J. ("Sport") Herrmann, manager and owner of the Cort theatre and all-weight amateur champion of the loop, added another scalp to his long string in the dawn of Saturday morning, when he battled a short fierce round on the deck of the Yacht Zenith, property of his friend, Eugene McDonald, with a man caught prowling around the boat.

Herrmann, with McDonald, president of the Zenith Radio corporation, and their party had left the yacht after a midnight supper on board.

The skipper, John Trapham, captured the prowler. Trapham phoned McDonald for instructions and McDonald asked "Sport" to go back to the yacht and investigate. They found Johnson had been handcuffed. Herrmann asked the prisoner who he was. "I'm a sailor and a fighter," said Johnson, according to "Sport," and continued, "what's more, I'm in training for Gene Tunney and if you take these handcuffs off I'll knock you galley west."

The sailor was freed. "Sport" clipped him in the eye, battered his nose, slit his ear and socked him for a fade-out in about two minutes. A squad of detectives arrived in time to do the counting over Johnson. Later, in court, Herrmann asked Judge Fetzter to let the man off easy. "He's had enough," said the amateur champ.

Subscription 'Sunday,' O.K.

Magistrate Corrigan, who is also a member of the Provincetown Players' subscription lists, dismissed the complaint preferred by the Lord's Day Alliance in Special Sessions yesterday (Tuesday) morning. The Alliance, through an agent, complained that a ticket for the Sunday night performance of "In Abraham's Bosom," Paul Green's Pulitzer prize play, was purchased.

It was brought out that in making the purchase, the L. D. A. agent signed a subscription blank, which makes the little theatre of Macdougall street a membership proposition and not a commercial venture.

Yiddish Strike May Happen in Philly

Philadelphia, May 10.

A strike is threatened by the Hebrew Actors' Union against the Garden theatre, conducted by Mike Thomashefsky. Trouble brewed following claims of the local Hebrew Chorus Union, which had a contract guaranteeing a season of 36 consecutive weeks. The house discontinued musical shows, and the chorus have been unpaid for the past seven weeks.

Complaint was made to the Associated Actors and Artists of America (known as the Four A's), which controls the basic theatrical franchise. The claim was upheld and Thomashefsky was notified unless a settlement was made a general strike against the theatre would be called.

Equity's Vacant Office

The sudden death of Bruce McRae, Saturday, leaves a vacancy among Equity's officers, up for election this month. McRae was renominated as first vice-president. His name will remain on the ballots sent out to members two weeks ago.

It is expected a vice-president pro tem will be appointed by the council after election.

Canadian Mgr. Goes Wet

Montreal, May 10.

A. C. Wright, for many years manager of the Princess theatre, has resigned and has been appointed special representative on the passenger department of the Canada Steamships Lines, Ltd., which does a big freight and passenger steamer business on the Great Lakes and the St. Lawrence route.

He is succeeded at the Princess by E. W. Charlton, who managed the Russell theatre in Ottawa and was connected with the Princess during the war.



CORTEZ and PEGGY
THE INTERNATIONAL DANCING STARS

Renew their success.
"A NIGHT IN SPAIN." Management Messrs. Shubert
44th St. theatre, New York, Now.

QUESTION OF CARROLL'S NERVES; EXPECTS YEAR IN HOSPITAL

4th Consecutive Week About to Start—Doctors Say Earl Useless as Prisoner—Hopes for Pardon—Petition Reported in Circulation

Greenville, S. C., May 10. Earl Carroll is still in the Greenville City Hospital. Hopes of transferring him to Atlanta at any time in the immediate future appear remote, according to attendants. Thursday starts his 4th week there. Physicians Saturday issued a statement that Carroll is a complete nervous wreck. While well physically his nervous condition is such that he will probably be unable to move about and do any work within a year, they say.

Meanwhile his brothers, James and Norman, who have been here since the producer collapsed while en route to the Atlanta penitentiary April 13, are working in hopes of obtaining executive clemency. They have enlisted the support of many folks in this section as well as elsewhere. It is reported that a petition in Carroll's behalf will start in circulation soon, if not already started north.

While a bunch of tardily responding nerves are keeping Carroll within a white hospital room instead of behind steel bars and gray walls of the pen, where he is sentenced for one year and one day because the court ruled he did not speak the whole truth about his late bath tub party. Deputy Marshall John Pinkley is growing rather weary of the business of guarding the sick man.

Doctors are of the belief that Carroll can't remain in the hospital indefinitely as a federal prisoner. They say his slowly mending nerves are such that he can't be of any service as a prisoner for one year, and their conclusion is that a pardon may result from the present situation.

Carroll's sentence does not start to count for him until he is actually in the prison.

Julius Tannen is not out of "Vanities" as reported. He threatened to withdraw following an argument with Chris Scaife, company manager. It appears that Tannen questioned Scaife's authority but the manager holds a power of attorney from Earl Carroll, producer of the show.

James Carroll, brother of Earl, is general manager for the latter but is still in Greenville, S. C., with Earl. Scaife told Tannen that he could have no more visitors in his dressing room. Tannen figured on walking out but was advised by Equity he could not so act under his contract. Tannen is reported having signed up with Carroll for next season.

'Grind' Film at LaSalle

Chicago, May 10. The LaSalle will expire as a legit stand. James C. Roder, independent exhibitor, has leased the house and will install second run pictures on "grind" policy and 10c scale.

The Shuberts declined to renew upon expiration of their lease last week. The LaSalle has not prospered in legit for several seasons.

Roder also operates the Astor, small grind gallery on S. Clark street.

"Abie's Brother, Pat"

"The Rabbi and the Priest," which abruptly terminated its up-town run at the Metropolitan, New York, two weeks ago, is being re-assembled for another try at Gabel's People's Theatre, Bowery, in two weeks, with a change of title to "Abie's Brother, Pat."

GIRL BAND FOR SHOW

Cora Youngblood Corson and her all-girl pazz band, from vaudeville, have been signed for "He Loved the Ladies."

The show bows in at the Frolic, New York, next Monday.

Lester Allen Not With Shuberts

Lester Allen says he has not signed with the Shuberts for a show next season. He is at present with LeMaire's "Affairs."

FUTURE PLAYS

"Speakeasy," by Edward Knobloch and George Resener, went into rehearsal last week with William B. Friedlander sponsoring. It bows in May 20 at Hartford, Conn., coming to New York two weeks later.

Cast includes Donald Meek, Ann Shoemaker, Clay Clement, Dorothy Hal, Allen Moore, Katherine Niday, Arthur Vinton, Marie Pettes and Beth Elliott.

"Curb Cruisers," by Charles Bickford, has been secured for production next season by Sam H. Harris. Bickford is currently playing the reporter in "Chicago" under Harris's management at the Music Box, New York.

The placement of this one gives Bickford two plays for next season, the other being "The Sandy Hooker," previously acquired by Richard Herndon.

"Out of the Sea," by Don Marquis, had a stock trial last week by the Charles Wagner Co. in Atlanta. Production rights to the piece are held by George C. Tyler with a possibility that Wagner will be associated with Tyler in the legit reproduction.

"Tia Juana," by Chester De Vende and Kilborn Gordon, is being readied for another try with Gordon figuring as producer.

"Tia Juana" had a previous showing but was withdrawn when Gordon, co-author and producer, was stricken ill. Gordon is now back in harness.

Edward Sargent Brown, former managing director of The Mimers, is branching out in the producing field on his own. His initial production will be "A Modern Salome" by Paul Eldredge, which will have a summer tryout.

"Honey Man," by Ernest Howard Culbertson, has been acquired for production next season by Mayfair Productions, Inc. Culbertson is author of "Goat Alley."

"Burlesque," next on Lawrence Weber's production list, now being cast. It will be given a tryout and shelved until August.

Kenneth Macgowan, former head of the Greenwich Village Theatre producing group, will take a sabbatical as an individual producer next season. His initial offering will be "The Queen Bee," by Ruth Hawthorne and Louise Connell.

"All the King's Horses," a comedy written by Fulton Oursler, co-author of "The Spider," will be produced by Robert Milton in the fall. The author has been working on the piece for several years.

Oursler's "Behold This Dreamer" is scheduled for the next starring vehicle for Glenn Hunter, probably a George Tyler production. "Step-Child of the Moon" had been mentioned for Milton presentation, but is off indefinitely.

Messmore Kendall will present Katherine Cornell in "The Letter," the Somerset play in which Gladys Cooper is now appearing in London. Several managers were reported having "The Letter," among them Guthrie McClintic, Miss Cornell's husband. McClintic will stage the play for Kendall.

"The Man Who Forgot," by Owen Davis and S. N. Behrman, has been secured for production next season by Crosby Gage.

"Tampico," novel by Joseph Hergeshelmer, adapted by the author and Bartlett Cormack and for production in fall by Jones & Green. Hergeshelmer's first work to appear on the stage.

Harry Oshrim and Sam Grisman have shelved their proposed production of the musical "Girl from Childs" until next season, with another musical "Talk About Women" given precedence.

"Talk About Women" is an adaptation of a comedy by John Hunter Booth, with book by William Cary Duncan, lyrics by Irving Caesar, music by Harold Orlob and Stephen Jones.

Mrs. H. B. Harris returned from Chicago last week to begin casting for "Blood Money," scheduled as next on Mrs. Harris's production list.

"Different Women," a new play by Eugene Walter, starring Frank Keenan, opens May 22 at the Woods Theatre, Chicago. John S. Woody sponsoring. The cast includes Helen Ware, Donald Gallagher, Minna Gombel, Frederick Burt and Brandon Evans.



GEORGIE WOOD

"VAUDEVILLE'S PETER PAN" SHEFFIELD "TELEGRAPH" said:

"The King's Rags Cabaret"—As master of ceremonies, Georgie Wood was the life, soul and inspiration of a really excellent entertainment."

Dolly Harner still associated with me, also Arthur Conquest (world's greatest animal impersonator), the Wonder Kid (personality minus precocity).

Address BM/JIM, London, W. C. I.

Richard Herndon's revue by Howard Dietz and Morrie Ryskind, is dated to open at the Klaw May 30. Music is by Lee Souvaine and Jay Gorney.

"The December Goat" is the next attraction listed for the Eltinge but will probably not be shown until late in the summer. It will be produced by Lester Bryant and his associates, Conrad and Barbour, who have the house under a lease. Harry Berresford has been chosen for the lead.

Miller and Lyles, who closed recently with Shuberts' "Temptations," are in New York to rehearse their new show, "Jungle Love."

The colored comics have decided it will be all new faces. Lyles is making a trip to Chicago to pick up new talent there.

Stocks on 2-Week Stands

Standard traveling stocks, which have been operating this season in the east mainly, playing one week engagements only, have found the going so good in some of the stands at this time that they have booked two weeks consecutively with an understanding that a further stay depends upon the returns at the boxoffice. This has nothing to do with any anticipated summer stay as most of the travelers in rep generally lay off during the heated months.

Charles K. Champlin's stock went into the Rialto, Amsterdam, N. Y., May 2 on this fortnightly booking arrangement following the Bob Ott Musical Co. in there, after Ott's troupe has played two weeks in the Amsterdam house.

Charles K. Roskam's Chicago stock, changing bills daily, goes into the Majestic, Utica, in May for two weeks, Roskam having booked a summer engagement at the Park, Altoona, Pa., opening Decoration Day.

The Hall-Harder Players opened a two weeks' stay at the Majestic, Williamsport, Pa., May 2.

All of these companies go out year after year through legit houses mainly booked via the Eastern Theatres Managers' Association.

Watchman Found Dead

William Boyd, 70, watchman employed by Paramount at 331 West 44th street, died in a chair at that address. Heart failure is believed to have been the cause of death. Mr. Boyd lived at 861 Forest avenue, Brooklyn.

He was discovered lifeless by Thomas Conway of 70 Dyckman street, also employed by Paramount. Conway notified Patrolman Ray Meadowcroft of the West 47th street station.

"NOT HERBERT" OUT

Chicago, May 10. "Not Herbert" closed suddenly after two unprofitable weeks at the Central.

No bond was deposited with Equity, the cast working on a commonwealth basis. Clarke Silverman, producer and lead, paid transportation for the entire cast.

8 SHOWS OUT

Three shows suddenly quit Broadway Saturday, another stopped in the middle of the week, and at least four more will close next Saturday, none of the seven was a winner and six were positive flops.

"LeMaire's Affairs," presented by Rufus LeMaire at the Majestic, will close Saturday, ending the sixth week. The revue was a financial

LEMAIRE'S AFFAIRS

Opened March 28. Atkinson ("Times") called it "A good fast show." Coleman ("Mirror") said, "Take our advice and visit the Majestic Theatre."

Variety (Sid) said, "Looks like good summer entertainment for Broadway."

disappointment following its out-of-town reputation, especially in Chicago. The first weeks grossed about \$34,000, but trade dropped to \$24,000, an unprofitable gait.

"Cherry Blossoms," presented by the Shuberts, will close at the Cosmopolitan, where it moved after a brief stay at the 44th Street. It will have played seven weeks here. A tip-off on the show's chances was had from the comparatively moderate admission scale. Estimated grosses did not rate the show higher than \$14,000 and lately under \$10,000.

CHERRY BLOSSOMS

Opened March 28. Dale ("American") said, "Pleasing." Other varsity reviewers missed it.

"The Gossipy Sex" was taken off at the Mansfield Saturday, having played three weeks to less than \$4,000 weekly. John Golden presented it.

THE GOSSIPY SEX

Opened April 19. Coleman ("Mirror") said, "Another clean hit." Mantle ("News") said, "Chances for moderate success fine." Dale ("American") said, "Didn't precisely register in the right way." Variety (Abel) said, "Lacks lasting qualities."

"The Lady Screams," independently presented at the Selwyn, lasted one week, stopping Saturday. Under \$2,000.

"Wall Street," independently pre-

THE LADY SCREAMS

Opened May 2. Coleman ("Mirror") said, "Inane and inept." Variety (Lait) said, "Not more than four weeks."

sented at the Hudson, was taken off Saturday after trying less than three weeks. Under \$4,000.

WALL STREET

Opened April 20. Drew chorus of pans with Winchell ("Graphic") calling it "a sure-fire for storehouse." Vreeland ("Telegram") said "old fashioned." Variety (Ibee) said, "Energizing melodrama."

"Mixed Doubles," presented by the Bijou, closed Thursday. Including two days out of town that

MIXED DOUBLES

Opened April 26. Not caught by major reviewers, with exception of Dale ("American"), said, "London trying to make New York laugh at divorce; can't be done." Variety (Abel) said, "Two or three weeks."

completed two weeks, the minimum salary period.

"The House of Shadows" will stop at the Longacre Saturday, when the date will measure two days over three weeks. The show

THE HOUSE OF SHADOWS

Opened April 21. "Woodcott" ("World") led adverse opinion, saying "Uncommonly silly." Osborn ("Eve. World") predicted its stay would be "brief." Dale ("American") thought it had "good points." Variety (Ibee) said, "Just another mystery play."

had no chance, but the producers, W. A. Brady, Jr., and Dwight D.

Musical Stocks in East For Summertime Runs

There is much activity in musical and light opera summer stocks. For some years the west, south and midwest have shown the most interest. Now the east becomes more active, with the plan similar to that carried out in such spots as St. Louis and Atlanta.

For the first time in years the Matt Grau Agency (with Morris Grau in charge) books the plays and cast for Atlanta, Alex. Gerber of the New York Metropolitan Opera house staff heretofore having their placement in charge.

The new season at Atlanta will be in the new Erlanger theatre, opening June 20 for eight weeks. Starter will be "Wildflower," followed by "Luxembourg." Clare Madjette will be the prima donna for six operas only, with other pieces to be sung by American artists.

Others engaged are Madeline McMahon, Alice McKenzie, Flavia Arca, Southworth Fraser, Richard Powell, Roland Woodruff, stage director; Lou Morton, Jerome Daley, Louis A. Templeton, and musical director, Charles Burton. House manager will be Louis Hasse.

At the Auditorium, Malden, Mass., there is operatic stock at \$1 top. It opened in "The Chocolate Soldier." This company includes Edith Thayer, Margaret DeVon, Minnie Carey Stone, Paul Brunet, Sano Marco, Lee Daley, Frederick Wheeler, and Edgar A. Vinal, musical director. Fred Bishop is stage director.

The Grau office closed with Alonzo Price as stage director for the new Civic Opera at Duquesne Gardens, Pittsburgh, opening May 16 for 12 weeks.

This company is backed by Pittsburgh business men, 50 of them guaranteeing to see the new venture launched. In addition to the 4,000 seats there will be free dancing for the patrons, following each performance in the huge ballroom.

The cast includes Ethel Clark, Anita Birk, Betty Gallagher, Zoe Fulton, Hollis Devaney, Clay Inman, Bobby Dale, John Wheeler.

Balto's Fancy Stock

Baltimore, May 10. Edwin H. Knopf's stock opened at the Auditorium May 7.

Opener will be "The Last of Mrs. Cheyney." Among the players will be Doris Rankin, Martha Lorber, Lina Abarbanell, Anne Morrison, Douglas Montgomery, Robert Rendel, Rollo Peters.

ST. LOUIS MUSIC STOCK

All arrangements have been made for the ninth annual season at the municipal theatre, Forest Park, St. Louis, to open June 9 in "Robin Hood," with "Princess Pat," 13, followed in turn by "Sari," 20; "Song of the Flame," 27. Attractions have been booked until Aug. 22.

The company includes Myrtle Schaff, prima donna; Dorothy Seegar, ingenue; Joletta Howe, sourette; Annie Yago, contralto; Allan Rogers, tenor; Robert Pitkin, comedian; John Dunsmore, bass; A. M. McCarthy, comedian, and George Sweet, juvenile.

PRECAUTIONARY "NOTICE"

Closing notice went up for "The Devil in the Cheese," announcing it would stop at the Plymouth, New York, Saturday.

Cast figured notice provisional rather than definite and think they will continue further on a week-to-week basis.

Wiman, kept it going to cover the picture rights.

"Yours Truly," produced by Gene Buck at the Shubert, will call it a season Saturday, which marks the end of 16 weeks. The piece opened briskly to \$32,000 or better, but eased off after a few weeks, with recent trade around \$20,000. The show had to gross considerably more to break even.

YOURS TRULY

Opened Jan. 25. Coleman ("Mirror") said, "Not first rank musical comedy." Anderson ("Post") panned mildly, saying "Leaves amusement situation about where it was." Winchell ("Graphic") said, "So-so," that being general tone of reviews.

Variety (Sime) said, "Heavy hit may develop into a smash."

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 (260th week) (C-901-\$2.75). Season certainly shot and houses definitely closing for season; only winners will last after this month; "Abie" about \$7,000.

"Broadway," Broadhurst (34th week) (CD-1,118-\$3.85). No doubt about rating of this one; unquestionably dramatic smash of season and sure of sticking through summer with full continuance expected; last week \$21,000.

"Cherry Blossoms," Cosmopolitan (7th week) (O-1,493-\$3.85). Final week; regarded as having little chance and brought in at moderate scale; moved here last week; doubtful of bettering \$10,000.

"Chicago," Music Box (20th week) (CD-1,001-\$3.30). Snyder trial figured to aid business but didn't work that way; business fair at about \$10,500.

"Crime," Times Square (12th week) (D-1,067-\$3.85). May not hold up during warm weather but has attracted attention; classed with successes; last week around \$13,000.

"Countess Maritza," Jolson's (35th week) (O-1,776-\$5.50). Off lately but operetta well regarded; probably making money with pace slowed to \$16,000 recently; will move back to Shubert next week.

"Gertie," Bayes (26th week) (C-860-\$3.30). Can call it season any time now; cut rates have kept it going with average pace claimed \$5,000; less of late.

"He Loved the Ladies," Frolie (1st week) (C-702-\$3.30). Same independents who revived "The Night Hawk" offer this piece by Herbert Hall Winslow; opened Tuesday in roof theatre.

"Her Cardboard Lover," Empire (8th week) (CD-1,099-\$3.85). After Easter trade found to be failing; further evidenced last week when gross was \$15,000; still good, however.

"Hit the Deck," Belasco (3rd week) (M-1,000-\$5.50). Big seller among agencies, acting like musical hit; ought to be among summer favorites; over \$25,000; top scale and gross for house.

"Honeymoon Lane," Knickerbocker (34th week) (M-1,412-\$3.85). Eased off like other successes of earlier season, but still making money; last week rated at \$20,000.

"House of Shadows," Longacre (4th week) (D-1,019-\$3.30). Looks like Saturday will see finish of another mystery play flop; held over to protect picture rights; less than \$3,000 indicated.

"Julie," Lyceum (1st week) (C-957-\$3.30). Same sponsors as for "Set a Thief" offer this piece by Corning White; cast regarded as well chosen; opened Monday.

"Katy Did," Daly's 63d St. (1st week) (M-1,173-\$3.30). Newcomers, Edward Whiteside and J. J. Levenson presented comedy by Willis Goodhue Monday.

"Lady Do," Liberty (4th week) (M-1,202-\$3.85). Financial difficulties almost closed show first week; liked and may come out of red after all; last week \$3,000 to \$9,000.

"Le Maire's Affairs," Majestic (6th week) (R-1,715-\$5.50). Final week; one of best laugh revues of season; disappointment as to size of gross; unprofitable at \$24,000.

"Lucky," New Amsterdam (8th week) (M-1,702-\$6.60). Show itself hardly making money around \$30,000, which approximate gross last week; house, however, turning profit; question of summer continuance not settled. White-man's contract for 10 weeks shortly expiring.

"Mixed Doubles," Bijou (C-605-\$3.30). Withdrawn last Thursday, playing two weeks, including two days out of town; didn't stand chance.

"Night in Spain," 44th Street (2d week) (R-1,326; \$5.50). Got off to good start considering present conditions; fairly good call reported in agencies; estimated around \$23,000.

"Oh Ernest," Royale (1st week) (M-1,117; \$3.85). Is musical version of Oscar Wilde's "Importance of Being Ernest"; presented by new manager, P. T. Rossiter; opened Monday.

"Oh Kay," Imperial (27th week) (M-1,446; \$5.50). Like other successes which have virtually spanned season, edge off draw, but gross still indicates profit; around \$27,000.

"Peggy-Ann," Vanderbilt (20th week) (M-771; \$4.40). Has good chance for summer trade; recently between \$14,000 and \$15,000; regarded as one of musical successes.

"Queen High," Ambassador (26th week) (M-1,168; \$4.40). Can go along for time to moderate money with house and show pooled; same management; galled between \$12,000 and \$13,000.

"Rio Rita," Ziegfeld (15th week) (M-1,750; \$5.50). Agency buy of 16 weeks will doubtless be extended next week and cover summer, since this is class musical comedy of field; \$46,000.

"Right You Are If You Think You Are" and "Mr. Pim Passes By," Garrick (C-537-\$3.30) (3d week). Latter, revival, drew \$9,000 last week under Guild's alternating system; that figure approximate capacity.

"Road to Rome," Playhouse (15th week) (D-879-\$3.85). Consistently big biz indicates this spring smash will ride through summer; getting over \$16,500 right along.

"Saturday's Children," Booth (16th week) (D-708-\$3.30). Didn't get Pulitzer prize, but one of best written comedies in season; still making money and potential summer holdover; \$11,000 to \$12,000.

"Scandals," Apollo (48th week) (R-1,168-\$5.50). May call it season by July 2, with Chicago engagement probable following immediately thereafter; "Manhattan Mary" listed for early fall; last week "Scandals" got about \$26,000.

"Sinner," Klaw (14th week) (D-830-\$3.30). No announcement of closing yet, and will play into June; estimated not over \$5,000 of late; may be bettering even break through hook up.

"Spread Eagle," Martin Beck (6th week) (CD-1,189-\$3.85). When agency buy went off last week business expected to slip downward, but did not; over \$12,000; probably profitable, but moderate at scale.

"The Barker," Biltmore (17th week) (CD-951-\$3.85). Rated one of best written and played comedy mellers of season; light matinee draw, but doing well; \$11,000 or better.

"The Circus Princess," Winter Garden (3d week) (O-1,493-\$5.50). Though type of musical comedy strange to Garden, new operetta well regarded and has agency demand; estimated over \$30,000, but capacity considerably over that.

"The Constant Wife," Maxine Elliott (24th week) (CD-924-\$3.85). Slipping, with indications this successful engagement will end in June; last week about \$13,500.

"The Desert Song," Casino (24th week) (O-1,447-\$5.50). While grosses are considerably down from big money of first months, summer continuance likely; \$20,000.

"The Devil in the Cheese," Plymouth (14th week) (C-1,042-\$3.30). Since moving here from little theatre (Hepkins) business over \$5,000 weekly; cut rates used; should turn profit, but just moderate money.

"The Field God," Cort (3d week) (D-1,094-\$3.30). Moved here from Greenwich Village Monday on strength of author, Paul Green, having won Pulitzer prize with "In Abraham's Bosom."

"The Gossipy Sex," Mansfield (C-1,097-\$3.30). Taken off Saturday; played three weeks; expected to improve, but little change at this time of season; under \$4,000.

"The Ladder," Waldorf (30th week) (D-1,142-\$3.30). No sign of backer letting up; still offering \$500 weekly prizes; estimated pace, \$4,000 or less.

"The Lady Screams," Selwyn (C-1,067-\$3.30). Taken off Saturday after playing single week; no chance; house dark; Warner Brothers leased house until June 4 for Vitaphone, recently switching it out and trying to book attractions.

"The Mystery Ship," Comedy (9th week) (D-682-\$3.30). Little heard about this piece after opening; dependent principally on cut rates, with indicated pace \$4,000 weekly.

"The Play's the Thing," Henry Miller (28th week) (CD-946-\$3.85). Nearing end of excellent run; last week slipped again to about \$10,500.

"The Ramblers," Lyric (34th week) (M-1,400-\$5.50). Looks like another two weeks; cut rating liberally, with pace about \$18,000 last week; "Tales of Rigo" mentioned for summer.

"The Second Man," Guild (3d week) (D-914-\$3.30), and "Pygmalion" (14th week). Shaw comedy took boards with actress substituting for Lynn Fontanne, operated on for appendicitis; got \$10,500 with some cut rates and made money.

"The Silver Cord" and "Ned McCobb's Daughter," John Golden (18th week) (CD-900-\$3.30). Latter play given last week, when pace eased off to \$10,000 or bit less; using some cut rates.

"The Spider," Chanin's 46th St. (8th week) (D-1,413-\$3.85). Still drawing corking grosses, although some slackening of pace last week with count about \$26,500.

"The Squall," 48th St. (27th week)



BEN BLUE

says: A Record NEVER Equalled. After 18 weeks at the PRINCES' CABARET (London), immediately booked to open at the CAFE DE PARIS (London) indefinitely.

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D-969-\$3.30). Paced around \$6,000, but o. k. with house and show pooling; plans for summer continuance; cut rating.

"The Thief," Ritz (4th week) (D-945-\$3.30). Looks like good seven or eight weeks, satisfactory for revival; paced at nearly \$12,000.

"Triple Crossed," Morosco (2d week) (D-893-\$3.30). Newest of mystery play novelties; opened Thursday with critics giving it break, though similar to idea in "The Spider"; fair chance.

"Tommy," Eltinge (18th week) (C-892-\$3.30). Getting light money, but doesn't cost much to operate, and by pooling with house may stick into warm weather; \$6,000 with cut rates.

"Two Girls Wanted," Little (36th week) (C-530-\$3.30). Pooling may take this comedy into heated period also; pace recently rated between \$5,000 and \$6,000.

"Vanities," Earl Carroll (37th week) (R-998-\$5.50). Going along week to week and liable to close any Saturday if weather pushes gross under even break; cast accepted cut some time ago.

"Wall Street," Hudson (D-1,094-\$3.30). Taken off Saturday after playing less than three weeks to little money; hardly over \$3,000; revival of "Kempy" at popular prices listed for Wednesday.

"What Anne Brought Home," Wal-lack's (12th week) (C-770-\$3.30). Another show that through pooling can stick for while; however, around \$3,000, and may drop out suddenly.

"Wooden Kimono," Fulton (20th week) (D-913-\$3.30). Getting \$6,000 to \$7,000 and expected to stick on summer basis; does not cost much to operate this mystery show.

"Yours Truly," Shubert (16th week) M-1,395-\$5.50). Final week; started off very well at \$32,000, but started to slide soon afterward; lately down to \$20,000; "Maritza" moves back here.

Spanish Art Theatre started with an 11 premiere; with \$5.50 top regularly; about \$12,000 first week, which is slim trade considering the prices; Forrest theatre booked for three weeks, but may drop out Saturday, ending the second week.

"Kempy," revival at \$2.20 top at Hudson Wednesday (May 11); other former popular successes announced may follow.

"Cradle Snatchers," 2d and final week, Century; "The Cocoanuts" next week.

"In Abraham's Bosom," accorded Pulitzer prize, reopened for limited engagement at Provincetown Sunday.

"Caponsacchi," Walter Hampden's.

Howard Thurston, Central.

Outside Times Square—Little

"One for All" opens Greenwich Village May 11 (Wednesday); "The Field God" moved up to Cort Monday; "Enchantment" closed at Totten last Saturday; "Seventh Heart" closed at Mayfair Saturday, played one week; "Rapid Transit" was withdrawn from Provincetown after a couple of week weeks.

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\$10,000 FOR CIVIC REP.

Season Over in Washington With Principal Houses Closed

Washington, May 7. The legit season here is done. The two Shubert houses, Belasco and Poll's, have been closed for two weeks, leaving the National to actually finish the season with Eva Le Gallienne and her civic repertory aggregation in three bills. The star attracted about \$10,000.

The same house now is offering stock, opening Monday last with "Laff That Off."

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CUT RATES AND SALARIES MAY SAVE "TWINKLE" IN LOOP HOUSE

Jolson to \$175,000 in 4 Weeks—"Noose" Hanging on—"Sunny" Off in Balcony—"Barker" Got \$16,500—"Big Boy" Slightly Felt Off Period

L. A. GROSSES

Los Angeles, May 10.

With the exception of "The Vagabond King," which did \$20,000 in the first week at the Biltmore, legit business was way off last week. The Belasco led the others with \$10,000 in the final week of "Is Zat So?"

"Chicago," at the Music Box, hit an estimated \$7,500; "An American Tragedy," in the first week at the Majestic, did about \$6,700, and "The Donovan Affair," at the Vine Street, is figured at \$6,200.

"The Patsy," fourth week at the Morosco, jumped to \$6,300, phenomenal for this house. "Alas the Deacon," at the Hollywood, played to over \$6,000.

In its first week at the Mason, "Sun Up" fell to a gross of slightly over \$5,000. "Strawberry Blondes" fell to \$3,300 at the Orange Grove and "Ladies' Night at the Turkish Bath" didn't do much better at the Belmont.

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Ahead and Back

Howard S. Benedict, publicity for "The Circus Princess" (Shubert-Winter Garden, N. Y.)

Leon S. Freedman, publicity for "Night in Spain" (Shubert-44th Street, N. Y.)

Dixie Hines, publicity for "Enchantment" (Edythe Totten, N. Y.)

Lynn Farnold, ahead of "Trolawny of the Wells" (on tour).

May Dowling, special publicity in "The Nightingale" (on tour).

Bertrand Babcock, publicity on "My Maryland" (Lyric, Phila.).

Henry MacMahon, publicity on "The King of Kings" film (Gaiety, N. Y.)

Will A. Page, publicity on "Camille" (film) (Globe, N. Y.)

Joseph W. Phillips, publicity on Thurston (Central, N. Y.)

Nick Holde for "Patience" (Parke-Hamberg).

Wells Hawks, who returned to the press department of the Ringling circus at the request of the late Charles Ringling, will remain with the big top indefinitely. Dexter Fellows is in charge.

Dick Lambert is company manager for "Julie" at the Lyceum. Edward E. Pidgeon agenting "Hit the Deck"; Clarence Gray, company manager.

Elitch's Gardens' Stock

Denver, May 10.

Melville Burke will open the Elitch's Gardens' 38th stock season June 13. In the company are Flora Sheffield, Lea Penman, May Buckley, Louise Huntington, Euytendale Allaire, Frederic March, Douglas Dumbrie, Moffat Johnston, McKenzie Ward, Ray Walburn, Clyde Fillmore, Frank McDonald, G. Bradord Ashworth is the art director.

HERRICK GETS SETTLEMENT

Howard Herrick has settled his claim of \$1,500 against William Fox for services for \$1,000.

Herrick was with "The Iron Horse" publicity, alleging to have been engaged for one year at \$200 weekly. The Fox office set up that he had been engaged only for the picture, with no time fixed.

Egan's School Management

Los Angeles, May 10.

The Egan School of Drama and Dancing which under the will of the late Frank Egan was entrusted to Mrs. George Bental will come under the joint management of Mrs. Bental and Larry Ceballos starting May 15.

Ceballos has had considerable success around Los Angeles as a stager of dance numbers and picture prologs.

Summer stock, launched by the Academy Players at the Bijou, Richmond, Va. The opener was "Flaming Youth" from the Warnér Fabian novel.

Graham Stock Company closed in Chambersburg, Pa.

Chicago, May 10.

A hurricane of cut-rate tickets plus a reported slice in salaries saved "Twinkle! Twinkle!" from making a rapid exit, thereby adding to the list of dark houses in the Loop. "Twinkle" will be through when the cut-rates work themselves out.

"Tenth Avenue" relighted the Adelphi, where the usual Sunday first-night gross was checked, but with no advance sale. For this time of the year "Avenue" figures high at \$9,000 gross, and this will be hard to reach the first week because of the size of the advance sale.

"Sunny" looked as if the \$5.50 seats in the balcony Sunday failed of purchase and there wasn't a sellout by far Monday. This was the first slip of a phenomenal engagement. "Big Boy" didn't go clean, either, Monday, but there was a ponderous demand at all other performances, although seats returned to the window close to curtain time, except for the Friday and Saturday performances. Jolson closes his four weeks' engagement this week, and it isn't a bad guess to say he'll have drawn a total gross of around \$175,000.

"The Noose" holds in the same groove in which it started. There hasn't been much variation in the gross at the Selwyn (just missing \$11,000) for the first three weeks. The scarlet fever scare was "covered," and Ralph Morgan rushed on from New York to take Rex Cheryman's leading role.

There is considerable speculation on the part of visiting company managers if the second act of "The Noose" will take any of the edge off "Broadway." A nightly visit to the Selwyn always finds terrific applause and many curtain calls for the second act. "The Noose" hasn't "clicked" because of a marked absence of balcony sales. The hotel call holds up the gross.

Estimates for Last Week
"Tenth Avenue" (Adelphi, 1st week). Try for Chicago favor. Will be Thursday or Friday before line can be had.

"That French Lady" (Playhouse, 2d week). Not much hope entertained. Opened mid-week with critics harsh.

"Madcap" (Olympic, 1st week). Figures for run on strength of trade coming in and usual local drawing power of star in this typed attraction. Went to good figure opening night.

"Sunny" (Illinois, 6th week). Settling to \$34,000 gait because of slow-ups of Mondays and difficult in disposing of \$5.50 balcony seats. With "Big Boy" out, "Sunny" should draw five to seven weeks more of fine trade.

"Big Boy" (Apollo, 4th and final week). Pulled steady capacity during entire engagement with \$175,000 if not little higher about total gross.

"The Noose" (Selwyn, 4th week). Can't seem to pass \$11,000 with nothing in non-dramatic line in town considered opposition. About \$1,200 below Hudson theatre gait on eight performances.

"The Barker" (Blackstone, 3d week). \$16,500 lot of money at any house, but awful lot at this particular house, show getting great word of mouth advertising.

"What Every Woman Knows" (Four Cohans, 8th and final week). Making exit at right time. Draft of early weeks completely gone. Placed in \$10,000 gross class.

"Student Prince," Great Northern, 4th week in town. Didn't look better than \$11,000, although these week shows in Shubert houses are hard to figure because of bargain party prices shot into gross to keep 'em alive.

"Twinkle! Twinkle!" (Erlanger, 4th week). Previous week should have been quoted around \$12,000. After closing notice withdrawn, improved to around \$14,000. Reported salary cuts will help to hold this one in at \$12,000 to \$14,000.

"The Little Spitfire" (Cort, 4th week). No-headway shown, sticking between \$5,000 and \$6,000, although picked up like others Wednesday.

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"Canary" Held Over in

Providence, Does \$5,600

Providence, May 10.

"The Cat and the Canary" did but fair business at the Opera House last week, the road company pulling \$5,600. The show is held over a second week.

Daylight saving time and fair weather have already taken their toll at the local box offices and end of season seems in sight.

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B'WAY FORESEES LEAN SUMMER AS FLOCKS OF FLOPS COME AND GO

Steady Decline of Legit Business—Theatres Gambling—2 Big Musicals Set Down as Failures—Plenty of Darkness Likely Before Summer

A steady decline in Broadway's business continues. The first days of May found weather in favor of theatres but that was about all. Dark houses in evidence early in the spring are growing in number and a closed summer rather than an open one as in New York in recent seasons, is indicated.

Mediocrity in the spring productions accentuates conditions. The premiere card seems to hold little else but a succession of flops. Houses are gambling with what attractions there are around, with the rent period virtually off but the pickings have been quite meagre.

While eight more shows are off the list no new plays are listed for next week, except "The Grand Street Follies." Last week's arrivals failed to start anything. The Spanish Art Theatre drew a break from the critics, but \$12,000 on the week was small money, considering an \$11 first night and \$5.50 scale regularly. "Triple Crossed" opened fairly at the Morosco, but looks like a cut rater.

2 Flop Musicals

The failure of two major musicals is now undoubted. "LeMaire's Affairs" will close at the Majestic this week while "Lucky" is not expected to extend beyond June 4, three weeks hence. It got \$30,000 last week, but that is unprofitable for such a costly show.

"Rio Rita" holds its list leadership by a mile at \$46,000; "The Circus Princess" appears to be getting profitable trade, claiming over \$30,000; "Scandals" is down around \$26,000; "Hit the Deck" with strong agency call is rated a hit and got over \$25,000 last week; "Oh Kay" estimated at \$27,000; "Desert Song" and "Honeymoon Lane," \$20,000; "Ramblers," \$18,000; "Maritza," \$16,000; "Peggy Ann," \$14,000; "Queen High," \$12,000; "Lady Do," \$8,400.

Non-Musicals

Nothing in the non-musical field was able to draw capacity. "The Spider" got big money but dropped somewhat, paced at \$26,500; "Broadway" slightly over \$21,000; "The Road to Rome," \$16,600; "Her Cardboard Lover" again off at \$15,000; "The Constant Wife," \$13,500; "Spread Eagle," \$12,000; "Saturday's Children" and "The Barker," \$11,000; "The Play's the Thing," "Chicago" and "Pygmalion," \$10,500; "The Thief," \$12,000; "Ned McCobb's Daughter," \$10,000; "Mr. Pim," \$9,000 (capacity at the Garrick); "The Devil in the Cheese," \$8,000; "Wooden Kimono," \$7,000; "The Squall," \$6,000, and the balance straggling down to \$2,000 and one or two less than that.

"In Abraham's Bosom," awarded the Pulitzer prize, was quickly revived, going on again at the Prov-

incetown Sunday. "The Field God," by the same author, was listed to close in the Village but was moved up to the Cort Monday, keeping that house lighted.

In addition to "LeMaire's Affairs," closings this week are "Yours Truly," at the Shubert, which will get "Countess Maritza" again; "Cherry Blossoms" will leave the Cosmopolitan dark; "House of Shadows" will similarly find the Longacre shut; "The Gossipy Sex" stopped suddenly at the Mansfield Saturday, as did "The Lady Screamers" at the Selwyn, while "Mixed Doubles" quit Thursday at the Bijou, all three houses going dark; "Wall Street" was withdrawn from the Hudson, which relights tonight with a revival of "Kempy."

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Ina Claire Tops 3 New Frisco Arrivals, \$20,000

San Francisco, May 10.

Three openings for the legit this week and each plugging for the share. Ina Claire seemed to have the call, with the other two holding up fairly well.

Columbia—Ina Claire in "The Last of Mrs. Cheyney." In for four weeks and with the start they got close to \$20,000.

Curran—William Hodge, out here for the first time in almost a decade, did well to grab off \$9,500 with "The Judge's Husband."

Wilkes—The mouth-to-mouth comments on "The Firebrand" with Bill Farnum, Ethel Clayton and Ian Keith ought to pick this one up from its start of a little better than \$7,000.

Alcazar—Terry Duffy and Dale Winter manage to hold on with "The Patsy" for \$6,680.

President—"Laff That Off," at the second string stock house, close to \$6,000.

Capitol—"Able's Irish Rose" is billed to open this one on the 15th. Homer Curran is handling the California engagements.

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Collins' Vancouver Stock

Ray Collins is organizing a summer stock for the Orpheum, Vancouver, B. C., scheduled to get under way May 30. Collins is engaging part of his company in New York and will cast the remainder in Vancouver.

Among those signed here are Margaret Marriott, Charles Kennedy, Ashley Buck, Thelma Howard and J. Barrie Norton.

Matt Grau Recovers

Matt Grau, booking agent, has returned to New York still shaky from his breakdown on the west coast.

Mr. Grau was in a railway accident that landed him in a hospital with shattered nerves.

'CRISS CROSS,' \$30,000, HOLDS BOSTON PACE

Seasonal Slump in Sight—Gilbert-Sullivan Revivals Do \$17,500, Off

Boston, May 10.

The line-up of shows rates with the best this season but is not sufficient to offset the seasonal slump tendency.

"Pirates of Penzance" at the Plymouth showed signs of losing strength last week, despite the fact that this opened as one of the strongest attractions of the season. "Iolanthe," however, has managed to hold up the pace and is saving the gross for the week and keeping it sizeable.

"Pickwick," with a couple of more weeks to run, looks good for strength. The Shubert is dark this week, as is also the Hollis. The former is dark for a week and then "Katja" is due to open there.

Last Week's Estimates

Gilbert and Sullivan Operas—"Iolanthe" and "Pirates of Penzance" (Plymouth, 4th week). "Iolanthe" is still drawing them but "Pirates of Penzance" not holding up so well on the split bill arrangement. Gross for last week \$17,500, off \$3,500.

"Yes, Yes, Yvette" (Wilbur, 4th week). Business a bit better for this show with the gross \$16,000, up about \$1,000.

"Pickwick" (Majestic, 4th week). Managed to do \$15,000 with the gross encouraging because it is getting better weekly.

"Criss Cross" (Fred Stone) (Colonial, 5th week). Did \$30,000 last week, same gross as week before.

"Judy" (Tremont, 1st week). Opened at the Hollis and while not a good money maker at the time showed promise. Brought back to Tremont, may go over better. In final week here, "Oh, Please" did \$14,000, off about \$3,000. Another show that the critics all liked and which the public didn't seem to want.

"Night Hawk" (Park, 2d week). Did \$8,000 the first week in here. Not such a bad start. Is being talked about.

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SHAKESPEAREAN BRODIE

Minneapolis, May 10.

Business at the legitimate houses here, just as at the film and vaudeville theatres, is unbelievably bad.

After two poor weeks with De Milt's Earl Carroll's "Vanities" and Wintz's "Music Box Revue," the Metropolitan was dark. The all-star cast in "Trelawny of the Wells" comes in for three performances May 13 and 14, with indications pointing to near sell-outs at \$4.40 top. Only one other attraction is booked for the balance of the season—William Hodge in "The Judge's Husband," for three nights and a matinee in June.

"Buzz" Bainbridge undertook his first Shakespearean production, "Romeo and Juliet." At considerable expense he imported Fred Eric from New York to play Romeo. The Juliet was Mary Young, another guest star concluding three weeks' engagement. The result was the poorest week "Buzz" ever has had in his many years of stock here. For the ten performances of "Romeo and Juliet" about \$3,600 came into the box office. Edith Taliaferro is back again for a return three-weeks' engagement, opening with "The Little Minister." On the whole, it has been a profitable season for "Buzz."

With "You Ought to See Phil," the McCall-Bridge Players (musical comedy tab) did only around \$4,000 at the Palace, which is bad. Company winds up prosperous season next week, going to Duluth again for the summer and returning next August.

Carrie Finnell, stock burlesque, gave the Gayety about \$3,000.

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"Patience" at Masque

A revival of Gilbert and Sullivan's "Patience" is slated for the Masque, New York, May 23. "The Comic" is current there.

The revival will be presented by the Perke Hamburg Productions, Inc. Hamburg is a musical director and will conduct the orchestra. Robert Milton will stage the show, the cast of which includes James Watts, Bernice Mershon and Vivian Hart. There will be a chorus of 36.

MILWAUKEE STOCK

Sherman Brown and Frank McCoy have joined hands in a summer stock project that opens May 11 at the Davidson, Milwaukee, with "The Last of Mrs. Cheyney."

Violet Bonning after appearing in the first piece, will be followed by Phoebe Foster in "Stolen Fruit." King Calder is leading man.

'COCOANUTS,' \$30,000, 'ANKLES' \$6,000, IN MIXED PHILLY WEEK

Two Houses Go Dark—Marx Bros. Walk Out on Capacity, Passing Up Probable Summer Run—"Queen High" No. 2 a Disappointment

ENGAGEMENTS

Florence Eldridge, George Gaul, by the Theatre Guild for rep company next season.

Stock engagements in and around Chicago reported through the A. Milo Bennett agency: Jack Marvin, Harry Minton Co., Evanston; Kitty Kirk and Hugh Adams, Stanley Price Co., Hammond, Ind.; Irene Blauvelt and Mildred June, Burton-Garrett Players, Racine, Wis.; Mrs. Harry Becker and Marguerite U'lock, Sheridan theatre, Chicago; George Hoskyn and A. T. Stork, Warrington theatre, Oak Park, Ill.; J. N. Gilchrist, Kesley Cook, Anson Varney, Robert Bennett, and Peggy Devoe, Eastwood Harrison Co., East Liverpool, Ohio; E. G. Kast, Al C. Wilson Co., Battle Creek, Mich.; Wray Meltmar and Lorraine Carpenter, Horace Sistare Co., Fond Du Lac, Wis.; George Wilson and Noreen Dow, Elwin Strong Players; William Ware, Dod-Curtis Co.; and Charles W. Daniels, Lewis Henderson Players.

Marianne Risdon has joined the Pierre Watkin players, Rialto, Sioux City, as leading lady.

Duke Watson, Theresa Colburn, Miami Campbell and Edward Tannehill with the Roberson-Gifford company at Duluth. Thomas Pawley with Berkell, Indianapolis.

Glenn Phillips and wife, Howard Brown and Madelyn Kent with George D. Sweet.

Blanche Fields with the Jackson stock at Madison, Wis.

Lee and Bea Orland with Jack Sexton at Janesville, Wis.

Harland Worley with George Kempton.

Eve Kohl with Beach stock, Fargo, N. D.

W. S. Hurley and Jack King Davis with Roberson-Gifford at Decatur, Ill.

Margaret Cameron, Ira Herring and Zema Lawrence with Roberson tent.

Robert C. Bell with Roberson-Smith at Reading, Pa.

Barton Adams with Post players, Battle Creek, Mich.

Ray and Leon Hanley with William Jule.

Hugh Lester, Anne Dere, Andrew Leigh, Chic Chafe, with Elwin Strong attractions.

Fay Warren, Morris Blackaller and Kermit Rowe with Gale Players.

Virgil Pritchard at Central theatre, Chicago.

Mabel Bye and Eunice Richards with the W. H. Wright Stock Co., all booked through American agency, Chicago.

Duke Watson, second man, left Chicago last week to join Eastwood Harrison's stock company at East Liverpool, Ohio.

Raymond Van Sickle has replaced Norman Field as leading man, Fulton stock, Oakland, Cal.

W. L. Ainsworth has taken over stock company at Fond Du Lac, Wis., and is reorganizing. Lew Welch, formerly of the Oak Park, Ill., stock company, is stage director.

Johnny Phillips, re-engaged with Ralph Bellamy players at Des Moines.

Raymond Spencer engaged for the Roy Trusdale tent repertory company.

M. L. Kibbey and Gordon Peters have organized a company for the Temple theatre, Hammond, Ind., recently vacated by the Stanley Price company. Price will have a summer company at Whiting, Ind.

Bert Smith Players close in South Bend, Ind., next week.

Revue Big in Montreal; "Ghosts" Draws \$5,500

Montreal, May 10.

George White's "Scandals" packed 'em, but "Ghosts" got a poor gross. This is the first week in many that both legitimate houses have played full weeks here.

Princess (1,500; 50-300). George White's "Scandals" (Capacity all week) \$10,000.

His Majesty's (1,400; 100-300). "Ghosts" (Even Mrs. Fiske couldn't get them to come) \$5,500.

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Philadelphia, May 10.

After a certain time in the spring Philly can only stand just so many legit houses open, and last week had a couple too many.

Things will be different now. Summer closings have begun. The Shubert, dark Saturday night, is virtually certain not to re-open until fall. The return of "Queen High" was a frost.

Last week's gross at the Shubert was probably under \$14,000 which looked so unpromising that the three weeks planned were cut to two and the engagement ended Saturday.

The Adelphi also closed its doors Saturday night after four weeks of business that ranged from fair down to actually poor with "Loose Ankles." It had been first intended to keep the house dark two weeks and then re-open it with "Talk About Girls," new musical comedy try-out with Andrew Tombes. Latest reports, however, have this one switched into the Garrick and the Adelphi is almost certainly through for the season. Last week, \$6,000.

The Garrick, which mopped up in great style with "The Cocoanuts" (return engagement) last week, had expected to get "Hoop La" beginning next Monday, but this one is out. Right now indications are for one week of darkness and then "Talk About Girls" expected to stay only two or three weeks. "The Cocoanuts" could have remained indefinitely, perhaps all summer. Last week, about \$30,000.

The Chestnut claimed around \$17,000 with the third week of "Listen, Dearie," the Charles Gilpin musical try-out which is due to depart after this week. Local connections have helped make the engagement of fair proportions. The house gets "Cherry Blossoms" next week for an indefinite stay. This operetta was originally scheduled for the Shubert. House probably will close till late in July or August 1 and then play the new Schwab & Mandel show, "Hold 'Em, Helen." The Broad is nicely set for at least another month. "The Night Hawk" concludes this week; then follows Eva Le Gallienne and her repertory company for two weeks, and then "On Approval" (return engagement) for a similar period.

The Broad didn't fare very well last week with "The Night Hawk." This drama got by for two weeks with two-for-one scheme and in the neighborhood of \$8,000 claimed. Last week it was down under \$6,000.

The Walnut did exceedingly well with "Old English" considering this George Arliss drama played four sold-out weeks last season. The present engagement is for two weeks only. The Walnut is also doubtful on future plans. "An American Tragedy" comes in Monday, probably for two weeks.

Estimates of the Week

"The Night Hawk" (Broad, 4th week). Probably under \$6,000, which cancelled plans for continuance. Le Gallienne next week for fortnight's stay.

"The Cocoanuts" (Garrick, 2nd week). Return of Marx Brothers a big success with almost \$31,000 or close to capacity claimed last week. In Forrest, show would have hit better than \$35,000.

"Listen, Dearie" (Chestnut, 4th week). Musical comedy try-out completing engagement Saturday. Fair business with \$17,000 claimed.

"My Maryland" (Lyric, 16th week). Operetta still sailing along briskly with only Mondays and Tuesdays off. Around \$24,000.

"Old English" (Walnut, 2d week). George Arliss' return highly successful. Tour ends Saturday. "American Tragedy" for house next week.

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RESTARTING 52D ST. HOUSE

Construction on a new theatre in 52nd street, opposite the Guild, has been restarted by Oshrin & Grisman, owners of the Waldorf.

The house was commenced 18 months ago, but construction abandoned until two months ago, when foundations were laid.

It will be a musical comedy house, according to report.

Horace Sistare closed his stock season at Waukegan, Ill., and will play road attractions during the summer and possibly next season also.

The Becker Stock Company closes at Sioux Falls, S. D., today (May 4).

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PLAYS ON BROADWAY

LITTLE THEATRE TOURNAMENT

By ABEL

Fifth annual national tournament conducted under the auspices of the Manhattan Little Theatre Club, Walter Hartwig, general manager, and Grace Marren, secretary-treasurer. Week of May 2 at Frolic, New York.

OFFICIAL WINNERS

Best Productions

Welwyn Garden City Theatre Society—"Mr. Sampson."
Memphis Little Theatre—"The Delta Wife."
Association Players—"Confession" (Honorable Mention).

Best Original Plays

Krigwa Players (Little Negro Theatre)—"The Fool's Errand."
Brookside Open Air Theatre—"The Immortal Beloved."

The Belasco cup award to the Welwyn Garden City Theatre Society, representing the Welwyn Garden City, a community of 5,000 within 21 miles of London, England, was a popular choice. The judges were unanimous in their award, which was met with more popular approbation by the public than some of the subsequent awards.

It was a nip-and-tuck race between the Memphis group and the Association Players of the 92d street (New York) Y. M. H. A. for second honors, the latter's meritorious production establishing a precedent through creating an honorable mention for "Confession," which the Association Players offered. This accounted for five playlets instead of the usual four being selected for the final competition on Saturday afternoon and evening.

The exigencies of the four \$200 awards made it necessary for the Krigwa Players' Little Negro Theatre of Harlem and the Brookside Open-Air Theatre to be included in the finals. Both offered original playlets, and both annexed the two \$200 awards which the Samuel French Co., playlet publishers, posts annually for meritorious scripts.

There was no doubt about the merit of the Little Negro Theatre, but "The Immortal Beloved," produced by the Brookside Open-Air Theatre of Mount Kisco, N. Y., was a questionable choice, officially and popularly. The judges decided by a close vote that "The Immortal Beloved," authored by Martia Leon-

ard, was a far better script as a written dialog than as a theatrical production, and this influenced the award in their favor, chiefly on the author's merits, and not as a little theatre presentation.

"The Immortal Beloved," as is reviewed in further detail herein, is a two-people dialog between the biographer of Beethoven and a woman, the latter, played by Jane King, proving histrionically superior in her performance. It is a rather dreary stage interlude, but some of the writing was particularly fine.

The popular mind conceives the annual Little Theatre Tournament, of which this was the fifth, as a stage competition. It is not strictly so. As regards the French awards, which are for original plays, it becomes necessary for the best original manuscripts being included in the finals, regardless of the quality of their production. As has happened in the past, and more so this season, there were an abundance of finely produced plays from published manuscripts that surpassed the original script productions.

Were it rated as the public imagines such tournaments are judged, the English group, the Memphis Players, the Association Players of the 92d street Y. M. H. A. (New York) and the Krigwa Players of Harlem, New York's colored section, would have finished in order named. This, however, is this reviewer's unofficial and individual opinion, and had no bearing on his

opinions as one of the board of judges which made the awards in accordance with the conditions.

As has been generally the case, the latter part of the week proved more fertile in its productions. Thursday night introduced the Belasco cup winner and the runner-up. The cup is a perpetual trophy, giving each winner a "leg" on it for a year, but is otherwise an abstract honor.

FRIDAY, MAY 6

Some interesting work offered on the last evening of the competition, but, while rating high, they had to be discounted because others proved far superior.

Paul Green, whose "In Abraham's Bosom" won the Pulitzer prize this year, was represented by a native group, the Derita Players of Derita, N. C. Green is an assistant professor of the University of North Carolina, and it was fitting that an organization from his state should present

The Last of the Lowries

Louise Cameron directed The Derita Players. Louise, the aged mother of the Lowries, Margaret Ellen Alexander Jane, her daughter, Ruth Ellis Mayo, Cumba's daughter-in-law, Barbara Harris Henry Berry Lowrie, last of the Lowrie gang, Marvin Hunter

This fairly interesting play was not as well done as could have been, although there were one or two worth-while performances.

The Stronger

Barnswallows Association of Wellesley College, Wellesley, Mass., offered August Strindberg's one-act, produced by Ellen Barlett. Madame X, Norma Holzman Mile, Y., Margaret McCarty

Quaint Strindberg interlude, nicely lighted and excellently played by the Misses Holzman and McCarty, would have rated among the five best were this a competition on production alone, regardless of original manuscripts.

Playlet is virtually a monolog, the married woman berating her vis-a-vis with attempted duplicity and infidelities. The Mademoiselle Y of the cast expresses her reactions wholly through pantomime and physical gesticulation, uttering no words otherwise.

The impressionistic setting of a corner in a ladies' cafe and the corking lighting effects to show up both players' facial impressions further distinguished "The Stronger."

Waitin'

The Little Theatre of Tulsa, Okla., presented Elizabeth Copmann's "Waitin'." Hazel, keeper of an oil country lease-

house, Neynesa Farrell Ed, her husband, a drifter, Edward M. Gailaher John Trowbridge, an oil producer, Harold M. Stewart Julia, his wife, Kathryn Gavlin

Some thought highly of the Tulsa group. They managed well enough with the play assignment, but were handicapped by a tritely conceived vehicle.

This was one of the original scripts eligible for a French award, and the average public reaction does not seem capable of distinguishing between the award classifications. Therefore, judging this as a production, it was good enough; coupled with the original play idea, it shaped up as a familiar theme, including an impossibly conceived city mesdames, and a driller character who was likewise improbable.

THURSDAY, MAY 5

Two very worth-while playlets Thursday night. At this writing, fresh after the theatre, it is not unlikely the Memphis and English groups will be among the final competitors.

As they stood, both rated up through Thursday as the best things thus far. The realism of the morbid Memphis offering, with its Grand Guignolish exposition, physically affected a Miss Julia O'Connell, 22, of Forest Hills, L. I., who was mentioned in the Friday morning dailies because of the play's reaction. The timeliness of the Memphis Little Theatre's production of "The Delta Wife," in view of the Mississippi flood, broke it right as a news yarn.

Opening were the Charlotte High School Players of Charlotte, N. C., in Ruth Giorloff's playlet, staged by Ethel Rea and Luisa Duls.

Jazz and Minuet

Mrs. Van Hayden, Martha Dulin Eleanor Prudence Van Hayden, Prudence Van Hayden, the great-great-aunt, Nancy Watts Richard Townsend, Eleanor's lover, Robert Trowbridge, Lawrence Miller Nettle, the modern maid, Jane McLaughlin Lucy, maid of colonial days, Frances Martin Milord Devereaux, John Everett

Very creditable for a high school dramatic society, but, like the "Disraeli" production, another instance of stepping without their element.

The action, in the familiar dream flash-back, switches from the jazz age to the colonial era, paralleling the maids and their swains of now and 150 years ago, with the obviousness that basically there isn't so much romantic difference.

In not considering this group for the finals, it is done with reservation in view of their youthful physical handicaps with a mature theme. But a very worthy try.

The Delta Wife

By Walter McCellan, by the Memphis Little Theatre. Directed by Colia Clements. Walker Wellford, stage manager. Scene, room in a cabin just behind the levee in the delta of Mississippi.

Whoever the players are, they are far superior to any individual performances up to now, and suggest some past stock or professional experience; if such is not the case, or otherwise, they are really very likely legit performers and merit professional reviewing and further professional endeavor.

Here is a two-person playlet that packs considerable punch and body despite the dialog being thus limited. Plenty of drama in the triangle situation, a "silent" third person completing the triangle.

Both Mr. Penland and Miss Davant acquitted themselves brilliantly.

Mr. Sampson

Welwyn Garden City Theatre Society of that city in England present Charles Lee's comedy, produced by C. H. Furlon. Scene is kitchen of cottage in moorland in West Country of England.

Kindly reports preceding this group were more than sustained, which differs from the situation last year, when another organization of little theatre ambassadors from Great Britain showed some novel but ineffectual work.

In "Mr. Sampson," the Welwyn Garden City Theatre Society has a homely little comedy as beautifully played as it is written.

The Stevens sisters are elderly maidens and spinsters. Their natural kindnesses to the elderly Mr. Sampson, next door tenant, has set the countryside gossiping. Sampson agrees with the innuendo suggestions of the gossipers that he marry one or t'other of 'em.

Comedy is derived from his attempts at a choice. The climax is that none eventuates, and so the erstwhile serenity of the Stevens sisters' household is maintained as before, and Mr. Sampson withdraws from their existence.

The plot resume does not begin to credit the charm and general excellence of the production.

Off Col'uh

Mansfield Players of Manhattan (New York) in Amy L. Weber's original playlet, set in the Cotton Wood Club of Harlem.

Miles Johnson, proprietor of the Cotton Wood Club, George H. Snowden Priscilla Williams, cabaret artist and cashier, Juanita Stewart John Jackson, tap dancer and doorman, Leon Drake

The characters (Harlem nite club proprietor, a songstress-cashier, and combination tap dancer and door-

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man) sound much more interesting than the sketch.

Players are colored, with conception presumably native, both being below par generally and not comparing in any degree with the Krigwa Players of the opening bill.

"Off Col'uh" was a last-minute added starter.

WEDNESDAY, (MAY 4)

Four original playlets eligible for one of the Samuel French awards comprised the Wednesday program. Indianapolis Theatre Guild took the evening's honors, although the Gardens Players from Forest Hills, L. I., were entertaining with an unorthodox Little Theatre offering, that could hardly be termed a play. It was a three-episode burlesque more than anything else.

The Mount Kisco, N. Y., thespians offered a play that probably read better as a literary structure than otherwise. As played, it was a dreary two-people exposition. The group representing so impressive an organization as the League of American Pen Women, Inc., belied the literary flavor of the league with a trite entry.

"The Immortal Beloved"
Brookside Open Air Theatre, Mount Kisco, N. Y., in Martin Leonard's play, Scene, Carlsbad in July, 1862.
Anton Felix Schinler.....Charles Haulheil
A lady.....Jane King
The character Schinler is the friend and official biographer of the composer, Beethoven. Pleading friendliness, he engages an anonymous lady in conversation concerning a mutual friend.

The woman can supply certain biographical information and from that verbose but well written dialog develops. Did not play well.

"The Second Act"
Indianapolis Theatre Guild present Maurice C. Tull's sketch with author in cast.
Phyllis Wray.....Eleanor Tull
Mary McDowell.....Betti Black
Bridget.....Joseph Henninger
Wally.....Joseph Henninger
Lady of Beautiful Dreams.....Elizabeth Wetzel

Demon of Dreadful Dreams.....M. C. Tull
Helen Gibbs.....Ruth McInnis Todd
This quasi-allegory, authored by Maurice C. Tull (probably the M. C. Tull of the cast) is a variation on the dream idea with flash-back scenes for the basic action.

Here the Demon of Dreadful Dreams conjures up visions of what will betide the errant damsel if she plays around with the married man. A series of scenes of her illegitimate offspring and her subsequent misery, etc.; the "happy ending" is derived from the return to actuality with the heroine realizing it is all a dreadful dream.

Some bright moments, including a few particularly choice lines, but rather inept. It's one of those serviceable Little Theatre sketches that makes for a novelty interlude and which the French Company might publish, regardless of what the ultimate award will be.

The actor-author, Tull, gave a good performance and either Eleanor Tull or Betti Black (identity generally confusing to the judges) was expert in her assignment.

"History as Was"
Presented by Gardens Players of Forest Hills, L. I. Author in Maurice Marks; direction by Clara E. Mandel; production in charge of Clara Nixon Bates. In three episodes.

Ramones I.....Morton Savell
Secretary.....Cameron Shipp
A dancer.....Laurie Fulton
Starlet.....Homer Croy
Slaves.....Calvert Cole and William Hampton

Cohen.....Harold Dobner
Stenographer.....Blanche Lopez
Sir Walter Raleigh.....Walter Claypoole
First Tailor.....Anthony Leonard
Second Tailor.....Maurice Mayer

Napoleon.....Lawson Paynter
Sergeant.....Clarence Perry
Soldier.....Frank Heinz
Josephine.....Arlene Kihlani

This entry was a bit more ambitious than its predecessors, although not strictly a playlet, being more of a series of three burlesques on scrambled history. Reminiscent of the old vaudeville classic, "Julius Sees Her." Here Ramones I is ordering Scotch, complaining of his bootlegger, using the phone, worrying over the cigarettes that will be named after his dynasty, etc.

In this first episode Homer Croy, novelist, contributes historically as Starrett of Thompson-Starrett, ancient obelisk builders.

Second episode is an Elizabethan drillery. The gag about having a pastry named after him has been elaborated into a Napoleonic farcelet.

All in all, bright stuff, and good

BEN HOLMES

Featured in "Gay Paree"
May 8 to 21
SHUBERT-DETROIT THEATRE
Direction Mr. J. J. Shubert

3 ANDREINI BROS. 3

"MASTERS OF STRINGED INSTRUMENTS"
Featured in "A NIGHT IN SPAIN"

comedy relief for the generally weighty proceedings of such tournaments where the amateurs generally essay the more ponderous types of theatricals.

This, like "The Second Act," and even more so, should recommend itself to the Samuel French company for publication rights, regardless of the final awards.

Values

Comedy drama by Anna Rodman Le Milt, by the League of American Pen Women (New York branch, Manhattan)
Lauder Miss.....Gerold MacDonald
Jed.....Richardson Brown
Debby Ann.....Anna Burnauw
No value to "Values." Mediocre in creation and presentation.

TUESDAY, MAY 3

Of the first two days the Thalian Players' production of Louis N. Parker's "Disraeli" (third act) rates as the most ambitious, although the Lighthouse Players the same evening acquitted themselves well.

In sequence:
"The Giant's Stair"
Unity Players of Montclair, N. J., sponsor this production of Wilbur Daniel Steele's playlet, staged by Percita West Gardner.
Till Jessup.....Percita West Gardner
Mrs. Weatherburn.....Florence Wolf Klaber
Edwin Dane.....Fortescue Metcalf
Caroline.....Lewis Kimball
Wilbur Daniel Steele's "Giant Stair" is a little theatre favorite. It has been produced quite extensively, all in the same orthodox vein, conforming to the script.

This production is no better or worse than the average. All of the cast do nicely with the exception of Kimball, somewhat weak. Miss Gardner, credited for the staging, individually outstanding.

Mrs. Gardner, said to have had some professional experience, disqualifies the group for this season alone.

Manikin and Minikin

Lighthouse Players present Alfred Kreymborg's playlet with Rose Resnick and Ruth Askenas in title role.

The Lighthouse Players, sturdily if scantily represented by only two players, the Misses Resnick and Askenas, are the theatrical group of the New York Association for Blind (Manhattan).

Kreymborg's delicious fantasy, "Manikin and Minikin" is another Little Theatre standby, and the Lighthouse Players' presentation, judged alone on its merits, rates this as an excellent effort. Coupled with the physical handicaps of the players, it is a remarkable performance, although the scene, representing two bisque statuetts on a mantel shelf, eliminates any physical movement.

Disraeli

Thalian Players of the Bronx Y. M. H. A. present the third act of Louis N. Parker's play. Scene is Hughenden, Disraeli's country home; time, 1875. Philip Gross produced the play.

Potter, Disraeli's gardener, Samuel Roland Biscoe, Disraeli's butler.....Charles D'Yuro
Flores, a postman.....Julius Sobelmann
The Rt. Hon. Benjamin Disraeli, M. P.

John H. Brown
Caroline, Lady Devonshire.....Mollie Buchsbaum
Lady Beaconsfield.....Ida Tannenbaum
Mr. Hugh Meyers.....Emanuel Berliner
Mrs. Noel Travers.....Natalie Krellman
Sir Michael Probert, Bart.....Oscar Donner
John H. Brown in the title role was very effective, as were Mollie Buchsbaum and Ida Tannenbaum.

Queen Victoria's prime minister is in the throes of closing the purchase of the Suez Canal for 5,000,000 pounds, which money his Jewish banker-friend, Hugh Meyers, had advanced the government. Meyers is forced into bankruptcy by governmental enemies who fear Britain's acquisition of the canal and its ultimate control of India, but the ingenious Disraeli influences Sir Michael Probert, the Governor of the Bank of England, to extend unlimited credit to Meyers in order to make good the latter's check for the 5,000,000 pounds.

The play, with its air of royalty and dignity, is a doubly difficult assignment considering that the amateurs are plebeian Bronxites representing their local Y. M. H. A.

Unfortunately that some of the trick doors swung the wrong way and became obstinate as the Russian female spy, Mrs. Noel Travers, swept majestically out of the room.

Philip Gross, credited for the staging, did a good job.

A Night in Spain

Shuberts present at the 44th Street, New York. Opened May 3.
Principal: Phil Baker, Brennan and Rogers, Cortez and Peggy, Grace Bowman, Helen Kane, Shemp Howard, Helba Hunra, Ted and Betty Healy, Norma Terris, Grace Hayes, Mme. Volali, Sid Silvers, Jimmie Trainor, George Trainor, Bartlett Simmons, Tito Cordal, Bert Gardner, Andreini Trio.
Book by Harold Altierke. Music by Jean Schwartz. Lyrics by Al Byram. Musical numbers by Ralph Reader and Gertrude Hoffmann.

"A Night in Spain" rolled into the 44th Street, New York, after several weeks of fixing on the road. It is a glorified vaudeville show embellished by a double chorus of Alan Foster and Gertrude Hoffmann.

Girls, check a block with vaudeville people and with the vaudevillians rousing away with the honors, in the specialties and roles.

The cast reads like a pre-picture bill at the Palace, including, as it does, Ted Healey, Grace Hayes, Phil Baker, Cortez and Peggy, Betty Healy, Norma Terris and Jay Brennan and Stanley Rogers, all lifted out of vaudeville by the musical comedy scouts and the high cost of cut-salaried weeks.

Healy runs wild through the show. He is the outstanding male, on every few minutes, never grows tiresome and pulls consistent laughter with his fast delivery and gagging. His material doesn't seem to matter, for he makes them wow at the ones with the service stripes just as loudly as when he cuts the corners with new fast ones.

The costuming and full-stage sets, with the Espanola motif predominating, gave the scenic artist a chance to show that he knows his chili con carne. The chorus costumes were all summery, except the fraills wore Spanish shawls. Someone concerned in the costuming had a plume yen. The dolls were plumed headresses upon the slightest provocation.

The show is routine in revue style, with several blackouts, one or two showing questionable taste, but nothing like outright dirt visible. Healy takes a good solid kick at Raine Lola in a blackout, "The Practical Jok." The kick is the natural finish, and a wow, the dialog following is an anti-climax.

Jean Schwartz and Al Byram failed to contribute any outstanding song hit, and as a result several interpolated numbers were dragged in. They were Baker and Silvers' "Love and Kisses," given several strong plugs; "Ain't She Sweet," sung by Grace Hayes in "one"; "It All Depends on You," and "C'est Vous" as sung by Norma Terris

the outstanding tune. Miss Terris also contributed her Ted Lewis and Florence Mills impressions, accompanied by Ted Healy's Racecoons, a jazz band.

Healey did his vaudeville specialty, spreading it out in spots. The bit with the trained dog was used to plug a gap in "one," and the burlesque trapeze bit went down later. Both clicked.

Baker, with Silvers in the box, was the specialty hit with his cross-fire gagging with the plant and piano accordion specialty. Later Phil and Miss Terris had a specialty replacing a spot allotted to George Price, who was out. Price reported ill the opening night, it is said, and was to have reported back since, only to be informed he wasn't needed, according to report. Rumors of another attempt to break that five-year contract are floating around as a result.

The Foster Girls took the chorus hit of the evening in "Sky Girls," a bit in which 16 worked in unison on trapeze and lings. The Hoffmann Girls shared the honors also in their many appearances. The combinations were no small help in putting the show over as a corking dancing ensemble. In addition, the girls are young and not hard on the glims.

Stanley Rogers as a red-headed dame played a few scenes ahead of the Brennan and Rogers specialty. The pair rolled up their usual high score of laughs in the crossfire, featuring "Marjorie" and some new gags that are sure fire. What a straight man that Jay Brennan is! His judgment of pace and distance is as uncanny as Kid Griffo's.

Cortez and Peggy, beautifully surrounded in "A Spanish Cafe," did their dance specialty, which has become almost a Broadway landmark, but seems perennially welcome.

More Spanish atmosphere was

added by Tito Cordal, a clean-cut looking Spanish tenor, and Helba Hunra, dancer, who has been around under another name, but discovered by the dailies in this opera. Cordal has plenty of everything, topped off by a pleasing strong hair of pipes and a likable personality.

Another cute number was Helen Kane, who led "De Dum Dum," in which the Trainor Brothers helped the back double and then triple, assisted by Dolly. "Promenade the Esplanade," sung by Bartlett Simmons, was one of the scenic flashes, with the girls draped on stairways and by reversing their shawls, forming a mammoth Spanish shawl.

Another scenic smash was the first act finale, "Columbus at the Court of Queen Isabel." With everyone in period attire, back by gorgeous settings, the scene was a colorful splash.

"Bambazooka," sung by Miss Terris backed by the Foster Girls and with a hoof specialty by Bobby Pinkus, seemed to hit harder than any of the dancing numbers, the lightest scorer of which was "The Curfew Walk," draped on the three o'clock sloughing of the juice joints. The girls in this were all garbed as coppers and led by Miss Kane. An elaborate special drop showing the guzzle stations all lit up and festooned with padlocks failed to help put the number across.

"Dressmaker's Drama" verged on the bad taste limits. It was a black out in which Healey walked on to accuse Bert Gardner of stealing his first, second and third wives. Gardner admitted the gonning, and Healey demands: "Well, what's the matter with me? Don't I appeal to you?" On another occasion he gets a big laugh with a messy bit which has to do with his partner's nose.

The yell of the night is "The Photographer," in which Healy as the cameraman is about to shoot a hideous-looking dame when the

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phone rings. While he is answering it the Jane comes around behind the camera. When Healy turns he picks up her skirts instead of the cloth covering the camera. The gag is imported direct from the Mutual burlesque wheel but no royalty will be demanded.

"A Night in Spain" will entertain anyone and should stick around quite a while.

Triple Crossed

Comedy mystery drama in three acts by F. S. Merlin, presented by Robert Rockmore at the Morosco May 5; staged by author.

Henry Callender.....Frank Horton
Philip Callender.....Patricia Barron
Edwina Redding.....John J. Burke
Leslie King.....Vera Maxwell
Florida Froehs.....Henry Crosby
Harry Morvil.....Don Harrington
J. W. Ehrle.....Clifford H. Jones
Roger Allen.....Albert Perry
Clifton Self.....Eugene O'Gorman
Neil Marsh.....Ellie McCallan

STAGE MANAGER AND CREW
Earl Redding
Red Brommer
Edwin J. Brady
Harry Waterman

This latest of the mystery play entrants on Broadway might have been called "Double Crossing the Spider." It has the basic idea of "The Spider," which has been the sensational business draw of the spring. There are but five cast names in the program, but there are 25 players, most of them as auditors out front, with several back stage in the way of a crew.

Having the audience, or supposedly some of it, participate in the unravelling of a murder committed on the stage is the same factor in "The Spider" and "Triple Crossed." A program note says F. S. Merlin, who authored the lat-

ter, copyrighted it under the title of "The Triple Cross" December, 1922. But Fulton Oursler, who, with Lowell Brentano, wrote "The Spider," declares his play, originally in story form, was published in a magazine in serial form in 1921.

"Triple Crossed" is an actors' play. The actors act all over the lot and like it. So did the first nighters for the first two acts. There are as many laughs or more as in "The Spider." But the two plays, while comparable in idea, are not so in results. Working out of many details, and more important, the fullness of the novelty makes "The Spider" what it is. Given the same attributes the Merlin play would be tough competition, granted there be no conflict over authors' rights.

The play begins with a burlesque on mystery plays. Husband leaves for Chicago, lover arrives, husband returns and finds them in each other's arms, pulls a gun and threatens, but finally says it isn't loaded, pulls the trigger, but on the second "shot" the gun goes off and lover is killed. Just after the curtain has risen a hand was thrust through a doorway and the gun had been switched. As that side of the house holds a doorway to the orchestra floor, suspicion is cast on some member of the audience.

From the house from time to time persons are summoned by officers or speak and are called on the stage, either by an assistant district attorney or a police inspector. Among them is a critic, supposedly on Variety. He was known to have fought with the dead man and both had been thrown out of a club because of the scrap. This critic person had been picked on because the inspector found a scrap book in which the dead fellow kept clippings of the scribe's stuff. The

juvenile had explained that Variety is a theatrical newspaper and "all actors read it." That was o. k., but the guy's name—"Burlington Jones," and a tough panner, too—was all wrong. Probably Merlin's little jest.

A bull from headquarters arrives, picks out a crook or two out front and both are made suspects (the Jones person has no more to say). Also the inspector orders the scene be re-enacted (another of the "Spider's stunts"). Funny thing, this time the lover falls dead, but before any shot is fired. An actor phones 47th street police station and a lieutenant arrives, in plain clothes, of course. He calls for the doctor assigned the house and tells the actors he'll show them what a real detective looks like. That was about right, too—none of the flat foots they talk about. And the guy who slipped poison in the lover's grog is captured.

As a hick actor Victor Killian looked and played his part so well that he stood out as the most amusing of the cast. He was supposed to be the understudy. When the "accident" happened, he wailed about being "14 years in the sticks and this had to happen. At last on Broadway; my career is ruined."

To create the impression that the murder is being investigated the stage inspector calls the actors by their professional names. The inspector becomes the principal player, it seemed. Patricia Barron, as the wife, was liked. Robert Toms not so convincing as her stage husband is supposed to be engaged to marry her off.

The best laugh was won by a supposed lawyer sitting in an upper box, advising the officials of the audience's rights, one in particular who retained him on the spot. Among those in the audience was Vera Maxwell, former "Follies" girl, now womanly, who went on the stage for a bit. In the crew Henry Waterman and Ted Broome, carpenter and electrician, had a line each, with Edwin J. Brady, as props, considerably more. And the manager's name was "George Spelvin," otherwise not identified, but he was on the stage almost throughout.

Good entertainment of its kind. It might take the edge off "The Spider" for one seeing it first. Seeing "The Spider," however, will not similarly react, for those seeing "Triple Crossed" first.

The chances are, however, that in the face of oncoming summer the latter piece won't last long enough to do much harm to the established success around the corner. *Idee.*

OH, ERNEST!

P. T. Rossiter presents a musical comedy founded on Oscar Wilde's "The Importance of Being Earnest"; book and lyrics by Francis DeWitt, music by Robert Hood Bowers, staged by William Wilson, dances by Ralph Riggs; at the Royale Theatre, May 9, 1927.

Sir Percy Middlemarch.....William Jordan
James Lane.....Ralph Riggs
Monciffe.....Harry McNaughton
Jessica.....Phyllis Austin
Hon. John Worthing.....Hal Forde
Lady Bracknell.....Flavia Arcaro
Cecily.....Marjorie Gatenon
Martha.....Katharine Witche
Jane.....Vivian Marlowe
Cecily.....Dorothy Dilley
Miss Prism.....Sonia Winfield
Jen. Casble.....Jethro Warner
Pollyanna.....Barbara Newberry
and Patricia Wynne, Edith Mae Wright, Dimples Riede, Dorothea Mable, Wilma Roselof, Florence Gunther, Anita Loring, Dorothy Dawn, Virginia Myers, Margo Miller, Erma Chase, Mae Bligh.

It takes a stroke of genius to make Oscar Wilde sound, act and play stupid. That is about the only genius displayed in this tinny-bubled version of what once was "The Importance of Being Earnest," the scintillant farce by the niftiest epigrammer and wickedest kiddier England ever knew. Only absolutely clean thing Wilde ever wrote, it has been cleaned up. And it is a bitter lesson to producers of clean material.

Though Wilde dilated for a full evening's delight on the importance of being earnest, his adapters go him a foot forward and demonstrate the utter futility of being too earnest—in musical shows. They have taken their Wilde seriously, and it is no longer a laughing matter. This semi-classic always had a nonchalant, impudent, thumb-to-nose air and tempo; now, when it should be more frivolous than ever, it wears crepe and drags its feet of clay.

Francis DeWitt has done a colossal bad job on his end. The music is nothing to pen apostrophes over, either, though by the veteran and distinguished Mr. Bowers, composer of many lightly operatic works.

The dances, by Ralph Riggs, rather a newcomer in the field of staging ensemble and interpretative numbers, are the outstanding survival of high skill and personality left after the final curtain has charitably shrouded the rest. Riggs is worth the attention of musical producers. His eyes are keen for original and fresh effects, he makes a dozen amateurish choristers stand out like specialty dancers, and here and there a wrinkle draws applause on sheer novelty and artistic conception.

There is probably some \$50,000 sunk in "Oh, Ernest" at this writing. It is, we are told by our

ducer, P. T. Rossiter. Young Mr. Rossiter has had his toes in the theatrical waters before, being in on "Kosher Kitty Kelly" and perhaps one or two others. He is the head of a large shoe business in Brooklyn, and his pre-war name was Rosenwasser.

The show business is as far from the shoe business as Times Square is from Brooklyn. A stage adventure is usually no better or worse than the man at its fountain head. Throughout the unfolding of this opus one can hear the creaking, as of sole leather, and its overtones cry aloud that the shoemaker should stick to his last.

Not that Mr. Rossiter hasn't done handsomely by this. The scenery, the wardrobe, all optical properties, are custom-made and take the shine. But the stage "soul" isn't there behind it. The casting is amateurish—the sort that reads great on the program and is exasperatingly off key for no exactly explicable cause. The routine is unprofessional and uninspired. That thing isn't there, call it what you

wish; but its absence is unmistakable and deadly.

Mr. Rossiter hasn't made the mistake most youthful and tyro producers make, however, he did not overcast. That is, the pay roll can stand some powerful cut-rating. Though he has a list of upstanding names, it isn't a burden in money that will crush him quickly.

He must have known before he came in that he had no world-beater. So the act of opening in New York indicates, probably, that the well-to-do Mr. Rossiter will keep his troupe going at least long enough to save his personal pride. And, to show that the reviewers are cockeyed morons, moreover.

Since the house, at this time of year, will regard anything that comes in as velvet, a liaison can probably be arranged whereby "Oh, Ernest" may stay at the Royale several weeks, possibly several months.

But it is not New York stuff, and even less is it road stuff.

The sooner this folds up, the less 'scuse it'll have. *Lait.*

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BETH BERI

Direction

JENNIE WAGNER

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with
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HELYN EBY-ROCK

"HONEYMOON LANE"

KNICKERBOCKER, NEW YORK

LEON ERROL

Starring in

"YOURS TRULY"

SHUBERT, NEW YORK

EDNA HIBBARD

in

GENTLEMEN PREFER BLONDES

Direction EDGAR SELWYN

ADA MAY

IN

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WITH

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AS

RIO RITA

IN

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Week of May 16

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Week of May 9

THE SILVER CORD

Week of May 16

Ned McCobb's Daughter

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W. 45th St. Eves. 8:30
Mats. Thurs. & Sat.

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"THE DEVIL

IN THE CHEESE"

JANE COWL

in

"The Road to Rome"

NO STATIONS ORDERED OFF AIR FOR AT LEAST ANOTHER YEAR

**May Be Some Permanent Evictions by That Time—
However, to Dictate Broadcasting Hours—End
of May Sees 400 Station Operating a Night**

Washington, May 10.

It is now evident that the Federal Radio Commission does not intend to have its authority tested by the courts.

To avoid this almost certain action Commissioner Bellows has announced that no station will be permanently ordered off the air during the year the commission has to function in its present status.

The commission, however, is apparently set to dictate broadcast hours. It was announced that at the end of the current month the actual number of stations operating in the evenings throughout the country will be held to 400 in number. This may even be reduced to 350.

With such an order in effect much splitting of time will be ordered.

Stolby Sues Pearson

For \$100,000 Alienation

Maury Stolby, with Jack Mills, has filed suit for \$100,000 against Harry Pearson, manager, Irving Berlin's Philadelphia office, charging alienation of his wife's affections. The case is being brought up through the Ohio courts.

Lange's 8 Banjo Patents

Washington, May 10.

Wm. L. Lange has been granted a patent on several improvements on the banjo after his application for same had been pending since 1922.

Lange's improvements cover eight claims. All were granted except in reference to one, it being ruled by the chief examiner, who granted the patent over the refusal of the regular examiner, that same had been previously covered.

Kelly on Air at \$1,000

Walter C. Kelly, the Virginia Judge, will do 20 minutes on the air for WJZ at a fee of \$1,000.

The broadcasting program for the period between 9 and 9:30, May 16, is owned by the R. U. U. Auto Hot Co., manufacturing concern of Pittsburgh. The Virginia Judge was engaged on the strength of his contributions of stories and his courtroom characterizations for the Eveready Hour of the radio hookup.

HARKNESS WITH VICTOR

San Francisco, May 10.

Eddie Harkness, director of his orchestras at the Hotel Mark Hopkins here, has been signed by Victor as an exclusive recording artist.

Harkness' records will be nationally released, not always the case with west coast artists whose rep may be chiefly local. Harkness' KPRC broadcasting accounts for it.

CITY ISLAND'S CHATEAU SOLD?

It's reported that the Chateau Laurier property at the end of City Island (Bronx) has been sold to the New York Yacht Club.

From accounts, possession is to be taken by the yacht club at the end of the summer, permitting the Chateau to remain open this season as a road house.

The property was owned by Dr. John M. Harriss, formerly New York's police commissioner of traffic.

Consideration is reported at \$800,000.

The Chateau site is claimed to be the most advantageous and prettiest on the Long Island Sound shore.

Interstate Eloquence

Chicago, May 10.

WLS, the Sears-Roebuck station, announced nine state governors will be heard from their studio this week.

Radio Station's Ad; First in Variety

Last week's Variety carried its first full-page advertisement from a radio station dwelling upon the professional or show aspect of radio.

The advertiser was WCFL of Chicago, operated by the Chicago Federation of Labor and operated by the Brunswick-Balke-Collender Co., with Joe Lyons, the director of the station. Mr. Lyons is also the director of the Chicago Brunswick Recording Laboratories.

Taking the form of an expression of appreciation to Mr. Lyons, staff and guest artists of WCFL were listed by names. The announcement carried a statement that all were professional talent. The ad extended an invitation to the profession to visit the WCFL studios at 623 S. Wabash avenue, Chicago.

In New York the advertisement was looked upon as another of the links that is drawing radio into the business of public entertainment, which is show business.

Phonograph Exports Drop But Total Value Holds Up

Washington, May 10.

Export of phonographs to Europe have dropped during the first quarter of 1927 to approximately one-third of the number shipped in the same period last year.

Statistics compiled by the Department of Commerce disclose but 576 machines have been exported in the three months of 1927 as against 1,334 in 1926.

However, whatever these figures may indicate in volume, the Europeans are evidently purchasing a higher grade machine for the 576 represent a declared value of \$36,622 as against \$36,432 for almost three times the number of machines in 1926.

The European market is the only one showing a decreased demand in number. The combined total of all exports reaches 31,014 machines valued at \$1,080,863 for the first quarter of 1927 as compared with 19,537 in that period last year valued at \$512,366.

Exports of records also continues to mount, 1,497,611 disks valued at \$633,984 being shipped in the quarter period this year, while last year disks valued at \$471,049 were exported.

Band instruments show an increase, 3,552 to 3,802 for the two like periods. Stringed instruments, however, have dropped from 21,935 the first three months last year to 17,133.

Adulterated Food Fine For Night Club Prop.

Milwaukee, May 10.

Erving Irving, entertainer and proprietor of the Dew Drop Inn, cabaret here, and Florence Harris, 26, cabaret entertainer, were fined \$25 and costs each when found guilty of selling adulterated food products.

The pair had contracted for a large consignment of Wisconsin peas, declared unfit for human use by the packers. They informed the packers they intended to sell the peas for pig fodder but instead sold them to local restaurants and stores.

Fred Robbins' Day

Baltimore, May 10.

By way of paying tribute to Fred Robbins, Baltimore band leader, Mayor Howard Jackson proclaimed a "Fred Robbins' Day" for 24 hours when Robbins and his Baltimore Larks opened Saturday night at Carlin's Summer Dance Pavilion. For many years only touring bands have played the summer park and Robbins' engagement was in every way an out-and-out local affair. Robbins has been a winter card at the downtown Garden Theatre Roof.

Film House on WCFL

Chicago, May 10.

Marks Brothers' Granada theatre has joined the houses furnishing radio programs. Regular schedule was announced for Granada programs over station WCFL.

RADIO RAMBLINGS

Art Gillham, who was better known for a long time as the "Whispering Pianist" before his name was parenthetically included, is the forerunner of the whispering school of song salesmen. As an individual radio artist he has probably broadcast more times and played to more other audiences than anybody else, including Wendell Hall or any of the prominent itinerant soloists. This is, of course, a venture and offered with reservation, but Gillham's name and fame are wide, particularly through the midwest and south.

Gillham only comes to New York off and on for Columbia recording purposes, when he also takes to a "mike" in the metropolitan district. He was caught from WMCA one midnight last week, and, like his records, Gillham dishes out sentimental ballads like nobody's business.

Saturday night saw an all-star, all-American broadcasting team on the air, picked by the radio editor of the New York "Telegram." Some 33 of what he voted the most popular radio artists were condensed into a whole of a radio show from WJZ.

Clyde Doerr, representing the Davis Saxophone Octet, which he conducts, sax soloed sweetly. Roxy introduced some of his gang. George Olsen had the entire orchestra there, including that inimitable trio. Olsen did three numbers. Vaughn de Leath was a highlight with her songs. The Maxwell House Orchestra performed, as did Murry Kellner, violinist, and Andy Sinella, guitarist, with "St. Louis Blues," beaucoup hot.

Joseph Knecht and his Goodrich Silvertown Cord Orchestra are back on the air again, and they are a welcome re-entry. That goes ditto for the Silver-Masked Tenor. No question about this outfit having carved itself a niche in the Radio Hall of Fame. They were only off the air through the fall and winter because of a desire to take to the theatrical auditoriums for personal appearances, which is not a bad (not to mention a profitable) idea.

With the Silvertowners back, another other staple, the Whittall Anglo-Persians, the crack Louis Katzman Orchestra, is departing for the summer season after another concert. As ever, their Friday night concerts are musical treats.

Without knowing how good Mr. Whittall's rugs are, if they par his orchestra, he must have some great dust-catchers. And, of course, there are plenty of prospective customers who never before heard of Whittall or his Anglo-Persian rugs, at least not until the radio band came along.

Sam Siegel, the mandolin virtuoso, is another who should be garnered by some commercial account. He's sure-fire.

The Coca-Cola Girl has made her debut on the radio. She is otherwise Vivian, and James is her other visa-a-vis in a radio story thread. The Coca-Cola Orchestra, under Eros Schmitt's baton, is the musical background for this new commercial feature.

Sam Lanin and his Ipana Troubadours seem to be too much in demand for consistent etherizing in order to do a Silvertown and break away for a few months for picture-house bookings. But when Lanin can do so, he will find plenty of takers on the booking end.

Lanin's Ipana Troubadours have built up a decided radio rep; they are rated first in much of the fan mail applause cards, and their impression recently in their two weeks at the Roxy leaves little doubt as to anything else.

The limitations to the metropolitan district because of the radio hour weekly has accounted for Lanin doubling around only in the New York houses and doing mostly club and recording bookings.

Cookie was pop songaloring from WMSG while Rogers Hornsby, the Jints' cap'n, was giving a radio spiel on behalf of the Y. M. drive. Hornsby is as effective a gab salesman as he is a ballplayer. Abck

CAFE BOYS GET 30 DAYS

New Orleans, May 10.

Guy McCormick and Mike Denapolis, proprietors of the Hotsy Totsy cabaret, raided recently, were fined \$200 and sentenced to serve 30 days in the local House of Detention by Federal Judge Louis H. Burns.

McCormick was formerly of McCormick and Winehill, standard vaudeville turn. Mike Denapolis is a brother of Tony Denapolis, who owned and operated the erstwhile Little Club here.

RED NICHOLS MARRIED

A romance of the "Vanities" culminated in Loring Nichols' marriage to Willa Stutesman, a "Vanities" showgirl, on May 4 at City Hall, New York. "Red" Nichols, as he is better known, is the trumpet player with Don Voorhees' "Vanities" orchestra and a crack phonograph recording instrumentalist.

Paul Whiteman was Nichol's best man.

GEORGE HALL ON WJZ

George Hall and his Arcadians from the Arcadia ballroom, New York, have been allotted a regular hour from WJZ every Wednesday evening.

Hall will travel down to the WJZ studio in Aeolian Hall for his broadcast.

\$500 FOR COLLEGE SONG

Chicago, May 10.

Northwestern University has offered a prize of \$500 to any song writer who submits an acceptable composition for a new college song. The piece must be a stirring march, adaptable for any occasion.

SOUSA VITAPHONING IN FALL

John Philip Sousa and band will make their Vitaphone recordings in the fall.

Sousa's picture house tour has taken him west. It being more feasible to "eat" the screen talkers after the summer.

John Abbott Comes Over

John Abbott of Franchit Day & Hunter of London is in New York on a visit. Mrs. Abbott accompanied her husband.

Try to Muffle Chicago!

Chicago, May 10.

Mayor William Hale Thompson registered a protest last week when the power reductions of Chicago broadcasting plants were announced by the federal radio commission.

The mayor's station, WHT, was reduced from 400 to 238 meters, which practically put it out of the running. "If this order stands we will lose our investment, \$250,000," the mayor said.

Drop Air Ballyhoo

Chicago, May 10.

Stewart-Warner Speedometer corporation's lease of air time over station WBBM, owned by the Atlas Investment Company, has expired and will not be renewed.

Leslie and Ralph Atlases, owners of the station, would not name the new lessee, although a contract has been negotiated, they said.

VAUDEVILLE'S DROP

(Continued from page 1)

current epidemic of big shoes and baggy pants.

It is also the real low down on the salaries being offered by the K-A bookers and their indifference to standard acts being weaned away by outside circuits. The type of audience they are booking demands quantity not quality.

FANNY WARD'S 55

(Continued from page 1)

917 N. 14th Street; born Feb. 22, 1872.

It didn't take a very long lead pencil to figure out that "Ask Me Another" and the enterprising reporter didn't fail to record the discovery in the nice spread Fannie got the next afternoon.

So, the moral of the story is that Fannie'll remember the next time she's booked in St. Louis that she isn't the only one around here who is "from Missouri."

Milligan Leaves Feist

Billy Milligan, road man for Leo Feist & Co., the past three years, has left that firm.

AU REVOIR BUT NOT GOOD-BYE TO BROADWAY

FRANK CORNWELL

**AND HIS
ORCHESTRA**

With
GUS GOOD and "FUZZY" KNIGHT

Opening A Summer Engagement May 11

BLOSSOM HEATH INN

DETROIT, MICH.

AFTER OUR THIRD SUCCESSFUL SEASON AT

JANSSEN'S FAMOUS MIDTOWN HOFBRAU

NEW YORK CITY

WEAF RADIO ARTISTS

RECORDING GENERALLY

P. S.—In saying "so long" to Broadway, I must include a bow to Messrs. August Janssen, Fritz Singer and to all the music publishers' representatives whose cooperation has been much appreciated by my boys and myself.

JAZZ BANDS ON A. C. PIER—BUT NO DANCING

To Play Twice Daily on Stage—Brass Bands on Steel Pier

Atlantic City, May 10.

A new policy goes into effect at the Million Dollar Pier this summer. A number of jazz bands have been engaged as stage attractions to give two performances daily, with no dancing.

Charlie Fry's orchestra will provide the usual dancing music.

Chubby Crawford's orchestra plays the Pier for four weeks followed by Ted Weem's Orchestra. Babe Egan and his California Red-heads and the Ipana Troubadours appear in July for two weeks each.

Brass bands to appear at the Steel Pier have been lined up as follows: Pryor, Creatore, Sousa, Goldman, Wheelock's Indians.

Sousa has the long date of from four to six weeks at \$1,000 a day. The other bands play only a week or two.

CLAIM 'MARY LOU' COPY OF PHILLY BOYS' SONG

Abe Lipschutz and Jack Maser, vaudeville authors and songwriters, associated with David R. Sablosky's Philadelphia office, have brought a Federal Court suit against Henry Waterson, Inc., and Waterson, Berlin & Snyder Co., on the ground of copyright infringement.

Waterson's "Mary Lou" song hit, written by George Wagner, Abe Lyman and J. Russel Robinson, is complained of as infringing on Lipschutz-Maser's "Julien" composition.

CRYING GOLDMANS' 3D

Brothers Have Another Opening—This Time on Merrick Road

The Crying Goldmans, Al and Jack, are to have another in their series of this season's openings, tomorrow (Thursday) night, at Jack's place, Castilian something, down Merrick road, near Lynbrook, within half a mile of either opposition.

Jack and Al are brothers, operating two road houses, permitting numberless openings. So far they have had two at the other Castilian something on the Pelham road. About June 1 either the Goldmans may decide upon opening for music publishers; June 15 for dealers; July 1 for the public; July 15 for the staffs; Aug. 1 for the masters of ceremonies; Aug. 15 for the bands, and Labor Day for themselves.

The brothers have been named the crying Goldmans through their apparent happiness and unity when talking over their road house matters in concert. Jack Goldman is chief crier. Alongside of his brother, Al is but a novice so far. He will improve, however, if business doesn't.



TAVERN

A CHOP HOUSE OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Musical Car Owners

In the desperate effort to make a showing by the number of cars around the place, one road house proprietor has issued an order that no orchestra be engaged unless each member owns his own car. Tna would start the place every evening, he claims, with at least 10 cars, six more than his opposition now opens with.

The idea is said to have sprung from the time last season when Roger Wolfe Kahn and his orchestra appeared daily in a road house around New York. Every one of the Kahn musicians arrived up the road nightly in his own auto.

DINTY MOORE, INC.

Dinty Moore believes he has made a start toward solving the name of Dinty Moore in and out of show business, through incorporating himself under the laws of the State of New York. This Dinty says if necessary he will incorporate himself under that name in every state, then copyright it and after that register it as a trade mark.

So says Dinty Moore!

But which Dinty Moore?

There are Dinty Moores in the show business, Dinty Moores in cabarets, Dinty Moores in the restaurant business and Dinty Moores as stage characters in plays, besides a Dinty Moore here and there in pictures, on the lot and on the screen, while Dinty Moores in commercial lines are too numerous to attempt to locate.

"Dinty" of the Dinty Moore is admittedly a slang or catch surname. What Dinty means no one knows with nobody caring. Some one started the Dinty vogue and it has swept along.

The incorporated Dinty Moore, however, is the Dinty Moore, the orchestra man, now at the Red Lion Inn on the Boston Post road, just above Larchmont, N. Y. That Dinty has incorporated for \$100,000 capital stock, with \$10,000 of it in cash, he says, and the rest easy to get, he also says.

Dinty states he's out for a road house of his own on the section above the Harlem river, left, right, north or south.

Bids may be submitted until August 1, but no rushing and no personal appearances to see if the \$10,000 is there in cash. Dinty says it's in a bank and he hasn't even told his wife which bank.

Dinty hasn't told his wife???
Do you know Mrs. Dinty!!!!

GRAUMAN'S CAREER

(Continued from page 10)

Ivan & Kraus, who had a house east of him. They thought Grauman was crazy and laughed at him. He had taken \$15,000, his entire bankroll, and invested it in the proposition. It was dwindling fast when he sold the idea to Sullivan & Considine that they should be interested in a New York house. For the idea they gave him \$15,000 for a half interest then another \$15,000 for full control.

Grauman, having all that money, took a train for Scranton, Pa. There he found the Garden theatre available. He put \$2,500 into the enterprise and when ready to start sent John W. Considine a wire in New York stating "Come on to the greatest grand opening of a theatre in the world." Considine came and before he left owned the theatre, giving Sid \$5,000.

Successful Showman

Feeling a bit lonesome for his folks Sid returned to San Francisco a full-fledged and successful showman. He convinced his father that it would be a good idea to build. So Grauman's Empress was built. Then came Grauman's Imperial. Both houses coined money.

Sid got an idea he would like to produce a show. His father sold out and then Sid put on "Midnight in Frisco." It was a colorful and spectacular affair with a cast of 100. They played all through California to capacity business. Finally they got to Los Angeles and Sid rented the Majestic on Broadway. It was land office trade and he had plenty of money. He got tired of producing and decided to go back into the picture field.

This time his idea was different from the old one. He promoted the

Million Dollar theatre, at Third and Broadway. It cost close to \$1,000,000, had 2,200 seats and was considered the finest picture house in the country. There he started staging his idea at atmospheric and colorful prologs, which have brought him international fame. Business was so good that Sid decided another house would be in order. He took over the Rialto at Eighth and Broadway and was the first exhibitor to operate a long run picture house.

Reached Fame

When anyone came here from the East the first thing they would ask where were the Grauman theatres. Having succeeded in these two houses Grauman then got the idea to build the finest house in the country, the Metropolitan, opened nearly five years ago. The house seating 3,595, cost around \$3,500,000 with Famous Players-Lasky his partners in the venture.

All of this time he had a dream that he wanted to operate an exclusive \$1.50 two-a-day picture house. There was no other house in the country operated along these lines. He promoted the Egyptian in Hollywood, a novel, unique and artistically constructed house which seats 1,800 and costs around \$600,000 to build. It was the first house in the United States to use a fore court for the entrance with stores and shops on one side of the court.

When Grauman opened this house F. P. L. wanted to take over his three downtown houses. He let them go for around \$1,750,000.

With the Egyptian under way Grauman had his idea for a new model and novel house. He toured all of Europe and three years ago this summer came back and laid the foundation for the erection of the Chinese theatre. The Chinese is now completed and on the eve of opening. It cost \$1,200,000 to build and though not the largest theatre from the seating angle, Grauman has the most unique, finest and best equipped picture house in the world where the cinema flickers only twice-a-day. To give the house the proper send off Grauman secured the best picture made, "King of Kings," which the master picture maker, Cecil B. de Mille made as he did "Ten Commandments," which opened the Egyptian.

A Personality

Grauman is known as a personality. He is called a genius. Is a great gagger, has a wonderful sense of humor and is known to friends, patrons and even the kiddies as Sid, and never puts on the high hat when they call him by his first name.

Among some of the novelties and improvements that can be credited to the unassuming Sid in picture house operation are the rising orchestra pit; straight projection from the cantilevers under the balcony to give a better throw for the picture instead of from the booth in the back of the balcony. He introduced the idea of the trousered usherette and the overhead spot covering their stations so that people on first sight thought they were waxed figures. The atmospheric prolog giving color to ensemble and being an improvement on the old eastern idea of opera singers and singing ensembles. Grauman was also the first showman to realize the importance of the organist in the theatre. Gave him a featured position on the program for his solos and also introduced the slide stunt idea for the organists.

Great Son, Besides

Were endeavoring to recount all of the innovations that Grauman put into the picture houses, it would be a feat beyond human possibility. He is just the father of the present day de luxe picture palace and will probably remain so for many a year to come.

His main hobby is to be in the company of Mrs. D. J. Grauman, his mother, who survived his father, who passed away a number of years ago. Besides a pal Mrs. Grauman always is on the lookout for new ideas and suggestions to give her son for his shows. Any time a new prolog goes on at the Egyptian Mrs. Grauman watches every rehearsal, gives Sid her thoughts, which he considers, and then she sits in at every performance of the prolog for the first week or two until it is absolutely perfected.

Mrs. Grauman is a student of music and always is consulted when the musical score is made for any picture.

Whenever anything formal goes on Sid and Mrs. Grauman are seen together as inseparable as a couple of new born kittens.

Sid is a son and showman worth knowing.

ROAD RUINS CLUBS

(Continued from page 1)

Chicago might meet their offspring face to face for the first time.

The desired information was furnished, and the articles were written. But the publishers of the newspaper, realizing that theirs was a journal going into the traditionally respectable middle class home, inserted an editorial and just tinge in the articles. The seducers were imbued with the characteristics of professional sinners and the seduced were painfully rewarded for their weaknesses.

Still the articles created a minor stir. There were editorials, and one paper printed a cartoon picturing the modern youngster as a "moron spider," waiting in his net for a juicy fly-girl.

Which shows how far the literary efforts missed their intended goal.

One phase of Chicago night life, probably similar to that of other cities, has been developed by the younger generation to a form of amusement peculiar and original.

This is the "road work."

Popularity of second-hand flivvers, selling at a price within the reach of young purses, ushered in the wholesale era of road house popularity. Seated at the helm of a 35-buck lizzie, the kids found that moral restrictions of city existence were now negligible and that the open roads were their field.

Capacity Liz

There was multitudinous necking on the highways. Probably this sort of thing had been going on for quite a few decades; but two and three couples in one lizzie forced to carry on their romances somewhat publicly brought about the elimination of secretiveness previously associated with necking.

Continual heavy necking soon waned in natural appeal and stimulants were in order. Alcohol, affectionately known as alky, was resorted to. It's comparatively cheap and relatively powerful.

Pints of alky were shoved under back seats and flailing youth hit the highway for an economical night life.

Refreshment stands selling soda water for 10 cents a bottle got a break. Youngsters got a round of drinks by pouring a little alky into each bottle gurgling a concoction fairly palatable and very potent.

With the mixture inside, the kids were ready to climax their cabaretting. Road houses with no cover charge and with reasonable prices on their ginger ale secured the meagre money patronage.

Keeping Overhead Down

Two bottles of ginger ale for four people usually was the extent of purchase in a road house. One bottle was more than sufficient for two glasses, and a dash of alky was added to each.

This mixture was less palatable than the soda water highball. But the younger element were willing to accept the drink as punishment for the privilege of getting drunk, and made it extra potent as long as it already tasted foul.

Thus, for a slight consideration, they were able to drink, dance, and be happy in true cabaret country style. Drinks were sipped slowly, partly because of their taste, mostly because the longer they lasted the more dances could be had.

Pretty well lit, noisy, and happy, the juvenile hordes finally headed back to the city. Between the road house and the lighted city streets, the necking activities were resumed.

This cost of country night life is revealed as one of the reasons Chicago cabarets traveled into bankruptcy:

Gas (3 gals)	\$.66
12 bots. pop.	1.20
2 bots. ginger ale.	1.50
1 pint alky.	2.50
	\$5.86

\$2.93 per Couple

This itemization is for a party of two couples. The two male escorts naturally divided the toll, which made their gross expense for the evening \$2.93 apiece.

At none of the parties did the total expense reach over \$7.

Girls included in such festivities were not regarded as particularly wild. They were daughters of average families and feared the day when their fathers might discover that they drank and smoked. Many times they even refused to be kissed.

The young men, like most young men, were simply out for a good time and as much familiarity as the girls would permit.

FULL LENGTH TALKIES

(Continued from page 1)

a new Warner Brothers' picture. The center will also be engaged in California, professionally, which makes possible the co-starring of the two "names."

Movietone's modus operandi with "names" is a series of film tests like any other screen test. The Movietone (Fox) people are going into the talking picture business on the star system basis. Only "names" and exclusive artists will be considered. Already Movietone has Ben Bernie and his orchestra signed up, and Chic Sale and Raquel Meller are two new artists also under exclusive contract. William Fox personally signed Sale.

Movietone is considering not only vocal recording qualities but adaptability of the personality to the screen. Hence, the test idea. Gertrude Lawrence made her test Monday and will be given a decision by Saturday.

Both Vita and Movietone are taking their cues from past Vita performances with "names" who may have "canned" well but not have screened as good.

Since the entertainment is as much a motion picture as a sound reproducer, if not more so, extra attention to make-up and personality becomes imperative.

This will have a decisive bearing on the talking feature picture.

RED CROSS' VETO

(Continued from page 1)

daily papers, Harry Greenman, manager of the Aldine, went to the Red Cross for such permission and was refused. Other theatre owners were met with a similar reception. Although the head of the public safety department had given his permission in the name of suffering and charity, the Red Cross, it appeared, was afraid of incurring the wrath of certain church groups opposed to Sunday entertainment of any sort here regardless of the purpose.

This action threw a hitch in the works, but the local showmen immediately rearranged for carrying out the original programs on other days.

Fifteen theatres in the Pittsburgh district of the Stanley-Davis-Clark group turned over the proceeds from their first performances on Saturday morning to the Red Cross fund. It is expected that these figures, when available, will send the fund being collected here among theatrical interests to past the \$20,000 mark.

Civic officials in several towns in Massachusetts have protested against Sunday benefit performances scheduled to be held for the flood sufferers. Universal theatres are in receipt of messages to this effect where benefits were planned.

"Silver Bells"

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Good Banjos

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MONTANA

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ROY SMECK

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799 Seventh Ave., New York City

GUILTY OF MURDER ON GIRLS' TESTIMONY

Helen Graves Was in Speakeasy When Peter Seiler Killed Police Officer

Convicted of the murder of Policeman James Masterson during a holdup of a speakeasy at 314 East 103d street, Jan. 31 last, Peter Seiler will be sentenced tomorrow (Thursday) to die in the electric chair by Judge George L. Donnellan in General Sessions. The jury decided Seiler was guilty after deliberating 25 minutes.

It was chiefly on the testimony of Helen Graves, daughter of an official of a picture company, and Mrs. Grace Peterson, wife of a race horse trainer, and Seiler's former friend, that the young man was convicted.

Miss Graves testified being in the speakeasy when Seiler with three other men held up the place. She pleaded with the defendant not to

shoot Masterson, Miss Graves said, but the latter fired several shots at the officer who was in citizen clothes and off duty. During the fusillade Miss Graves, who lives at the Hotel Glendening, was shot in the right shoulder.

Mrs. Peterson told of having been left in the Paddock Club on West End avenue by Seiler and the other bandits on the night of the murder. They returned later and all went to her home in Forest Hills, L. I. The next day, she says, they went to her camping lodge at Old Forge, N. Y. New York detectives found the gang there later. During the battle that followed, Mrs. Peterson testified, Walter Tipping, the alleged leader of the bandits, was killed by the officers.

New Colored Floor Show

"Pepper Spots," sponsored by Jack Ungar and produced by George H. Stamper, an all-colored revue with Viola McCoy, Perry and Campbell, Ruth Trent and George H. Stamper, is now in rehearsal.

This revue, after a preliminary week at the Lincoln (Harlem), will go to the Castle Club, Brooklyn, for an indefinite stay.

NO OPENING FOR ONE ROADHOUSE

**Terrible Stubbornness—
Printer Wanted \$160**

It was a tranquil evening on the road.

No business that evening, so no one beefing.

Proprietors phoned each other, asking how trade was, fearing the worst, since they were starving themselves.

Each answered that biz was bum. Which made it all ookey. But in one road place the owner's face beamed. He even talked to the waiters.

"You boys," he said, "wait until the opening. I'll show you who my friends are. What's the most this dump ever did on an opening? \$2,200. Yes? But they weren't selling. We sell, you chumps. Wait and see. We'll murder that with the coveurs alone."

And the waiters, having nothing to do, agreed.

Gentle Prop

So the beaming prop called his head waiter or manager. There are more titles in a road house than in Standard Oil.

"Come here, you," he said gently in the manner which had so alarmingly endeared him to the staff, "I want to tip what to expect at our opening."

And the prop went on to relate that he had ordered 5,000 neatly printed announcements with envelopes at a cost of \$156. It was his way of doing things, he remarked, everything with him must be ritzy and full of class.

"Of course," he added, "I could have had them done better with my own printer, but I am accommodating a friend who knows a printer who doesn't know me except by rep. But he'll turn out a beaut job because he knows I must have the best."

"And tell those mugs of yours about this crowd. Handle them right. Out of 5,000 invitations we ought to get at least 700 people that night with every third guy a spender, all my friends. No gypping, crossing or short changing for that night. Remember now. Everything on the up and up."

Over the Phone

A tinkle of the bell. It was the phone. Mr. Nutty was wanted on the wire. And the head waiter with his telescopic ear listened in. He got only the local end of the confab, but he knew! Being a head waiter.

"Not me, kid. Not me," said the prop.

"No, sirree, I never paid in advance in my life."

"What'nhi do care what you do with them?"

"Me pay \$156 before I see what I get? You're on the wrong lay, kid. Better get an earful of how I stand in this neighborhood."

"What do I care what other joints did to you?"

"Well, you don't get it, not a cent. Deliver or keep 'em, what do I care? I've been in some businesses, kid, and no one ever yet asked me for money before it was due."

"Ring off, you make me yawn."

And the prop returned to his table seat, again sending for the head griff.

"Called it Off"

"Call off that opening," he said. "When a lousy printer thinks I'll pay him in advance, I'll show him. Call it off."

Whereupon the chief taker told Mr. Nutty that he could advertise instead, if not time enough to print another announcement, but the owner was obdurate.

"No, sirree," he ranted, "it's called off. Nix opening this season. No printer is going to make a sucker out of me. I'll show him that we don't need an opening. Tell the boys."

And so there will be no official or unofficial, formal or informal opening at that road house this season.

Dickerman at Lido-Venice

Don Dickerman, Greenwich Village boniface, invades up town at the Lido-Venice on East 53d street, in October. Dickerman had taken over the class cafe and will have "Spent" Young's orchestra installed. Dickerman controls the Pirates' Den, Blue Horse Inn and County Fair in the Village.

Van and Schenck at Roadhouse at \$2,500

Van and Schenck open at \$2,500 a week June 23 for eight weeks, with an option for two more weeks, at the Castilian Royal, roadhouse at Valley Stream, on the Merrick

road, Long Island. The two-act's contract is with John (Steinberg) and Christo.

Van and Schenck are at the Strand, Pittsburgh, and after three days at the Hillside, Jamaica, L. I., next week, they wind up a Stanley tour with a week at the Brooklyn Strand, two weeks at the New York Strand, and a final week at the Stanley, Philadelphia.

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Featuring

"MELSONIC"

JAZZ

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GEORGE OLSEN

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EXCLUSIVELY VICTOR

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JIMMY LONG and LUCAS SISTERS

DOK EISENBURG

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And His GREATER ORCHESTRA

PAUL WHITEMAN'S

48th Street and Broadway

NEW YORK CITY

CABARET BILLS

NEW YORK

Beaux Arts Nina Suzov Arturo Gordon Gordon Celebrities Eleanor Blake	Mignon Laird Jack Edwards Mary Gleason Madelyn White Mae Wynn Veloz & Yolanda Billy Lustig Or	Jack Carroll Babe Morris Brownie Flo Reed 16 Kentuckians Club Kentucky Or	Pennsylvania Hotel Roger Wolfe Kahn Henri Garden
Castilian Royal Jimmy Carr Bd Madelyn Killen Cynthia White Lyons & Lyons	Frivolity Parisian Nights R Ben Selvin Bd	Knickerbocker Grill The Diplomats Diplomats Rev	Richman Club Harry Richman Nate Leipzig Natcha Nattova Betsy Rees Alice Weaver M de Forrest Dave Bernie Bd
Club Alabam Colored Revue	Frolie Dan Healy Rev Carlo & Norma Jack Duffy "Hotay Totsy" Dolly Sterling Hanley Sia Joe Candullo Bd	Mirador Semms & Babbette Johnny J'nson Bd	Seven-Eleven Club Chas Cornell Rev
Club Lido Frances Williams Meyer Davis Orch	Hofbrau Floor Show Hofbrau Bd	McAlpin Hotel Ernie Golden Orch	Silver Slipper George Thorn Dan Healy Beryl Halley Jack White Ruby Keeler Eddie Edwards Bd
Conale's Inn Leonard Harper R Allie Jackson Bd	Hotel Ambassador Larry Stry Orch	Montmartre Mitty & Tillie Emil Coleman Bd	Strand Roof Godfrey Rev Frank Libuse Dave Mallen Buddy Kennedy Ole Olsen Bd
Dolly Kay Club M & M Humphrey Billy Nest Vera Burt Hank Skinner Nettie Dumont Helen Johnson Bunny Neldon Or Milt Spielman Or	Kentucky Club Milton Douglas Ethel Stanley Mazie Davis	Palais D'Or Rolf's Revue B A Rolf Bd	Texas Guinan's 48th St. Club Texas Guinan Guinan Rev Joey Ray
Everglades Bunny Weldon Rev Walter Irving		Parody Club Lou Clayton Eddie Jackson Jimmy Durante Durante Orch	Twin Oaks Max Fisher Bd
		Paul Whiteman's Paul Whiteman Or Whiteman Boys John Meehan Jr Constance Cameron	Waldorf-Astoria Danny Yates Bd
		Felham Heath Inn Al Shayne Shayne's Rev Lou Raderman Bd	

CHICAGO

Alamo Rick & Snyder Florence Shubert Shore Sia Harry Glenn Jack Housh Al Handler Bd	Frolies Jack Waldron Madelon McKenzie Wallace & Cappel Julia Gerity Sammy Kahn Bd	Kit Kat Club Mrs Dio Parsons Mahon & Scott Dorothy Knowles E Caldwell Orch	Samovar Francis Alyse Carroll & Gorman Fred Waldo Bd
Cafe Bagdad Margaret White Sims & Babbette McGue Sia Joey Ross Wells & Winthrop Ernie Young Rev Walter Ford Bd	Granada Virginia Cooper Lee Sia Trilke Rose Ruth Schneider Paul Dunsnoor Bd	Parody Club George De Costa Al Gault Rose Marie Tilly Helas Bobby Marcellos Virginia Sheftall Harry Harris Jules Novit Bd	Terrace Garden Hal Sidare Helen Swan Rich Adkins Gus Edwards' Bd
Chez-Pierre Pierrot Nuyten Or Earl Hoffman's Or	Green Mill Joe Lewis Jimmy Ray Idole Walker Shirley Mallette Jean Marx Betty Lascott Freda Leonard Murray & Wagner Edna Lindsay Jack Higgins Sol Wagner's Or	Valentino Deloris Sherman Salerno Bros Margaret Williams Clay Orch	Vanity Fair Vierra Hawaiians Buddy Fisher J & M Jennings Skeet Lane Jackie & Lillian Bee Jone Vanity Fair Bd
Colosimos Jimmie Hawkins Ruth Olson Betty Abbott Jean Fogarty Bob Banders Pete DeQuarto Bd	Hollywood Barn Frankie Morris Mary Colburn Lischeron & H'w Linnie Sia Hi-Hi Merio Boys Frank Sherman M Brunnie Bd	Rainbow Gardens Ferne Rogers Flo Whittman Eddie Mathews Joe Sullivan Buddy & Moway Kaiz & Kittens	Venetian Room (Southmore Hotel) Lew Jenkins Moore & Edith Tracey & Duncan Art Cassell Bd
Deauville Effie Burton Betty Wheeler Thelma White Yayara Sid Steppe Louis Salamine Or			

PHILADELPHIA

Club Alabam Nightingale Rev Dixie Knights Doe Hyder Orch	Syncopeation Rev Flo McClain	Isabelle Graham H McDonald Orch	Tony Francesco Meyer Davis Or
Cotton Club Frank Montgomery	Madrid Louise Squires Leon & Beebe Sybilla Bowman Sabita Palamini	Pleedilly Eddie Cox Sydell Sia Marshall Sia	Swanee Club Dixie Dandies Doe Strain Cotton Pickers' Or

WASHINGTON

Better 'Ole Phil Jackson Orch	La Java Joe Bombrest T Thompson Orch	Mayflower Sidneya Orch	Toll-House Tavern Alice Tuppman W Spence Tuppman I Boernstein Or
Carlton I Bernstein Orch	Le Paradis Dick Himber Himber Ent Jack Golden Meyer Davis Orch	Mirador Phil Hayden M Harmon Orch	Villa Roma Salvo & Gertrude Moo Haer Orch
Chantecleer Paul Fidelman Meyer Davis Orch		Spanish Village J O'Donnell Orch	Wardman Park Mary Lenkul I Boernstein Orch
		St. Mark's I Boernstein Orch	

WALTER L. MAIN CIRCUS

Marion, O., May 7.

It's going to be necessary for the Walter L. Main Circus to do a lot of primping and add to both its personnel and animals if expecting to come back through Ohio territory and make any money in the next few years.

Dissatisfaction was expressed here Saturday following the two performances of the circus, particularly by those who bought reserves, the \$1.50 total being too much for the show.

Business was fair, a one-third audience taking in the matinee, while an almost capacity crowd saw the evening performance. The show has been playing through Ohio for more than a week, and, according to George King, one of the proprietors, business has been fair, considering the cold and rainy weather encountered since the show left winter quarters at Camp Knox, Ky., two weeks ago.

The Main show is a two-ring, one-stage attraction, but there are comparatively few times during the course of the performance when both rings and stage are occupied, there being a dearth of performers. A number of people double and redouble through the show.

Acrobatic and trapeze acts generally make up the program. Animal acts are limited to a dozen ponies in the two rings, five performing elephants, half dozen high school horses, two trick mules and a dog number. The Riding Hobsons, with Homer Hobson, Jr., are featured with the Cottrell-Powell

duo in an equestrian number. Mabel Ward is the prettiest girl the circus boasts, in form and face, and besides working as a "butterfly" also does a score of over-the-shoulder turns.

A genuine novelty is that of Dal-banney, who, astride a huge wheel, jumps, step by step, up a stairway, then off to a table and the ground. A spectacle, "Egypt," opens the circus with Helen Harris the prima donna. Miss Harris' voice was both weak and strained here.

Wink Weaver is equestrian director, while John Griffin is musical director. George King is back with the show, while his brother, Floyd, is handling press for both the Main Circus and the Gentry Brothers, which the Kings also own. Harry La Pearl heads clown alley.

For a "concert" the circus carries several lariat throwers of mediocre ability and a wrestler, Bill Leon of Akron. Here an Indian, Long Time Sleep, formerly of Jim Thorpe's Indian football team, took on Leon and forced him to give up under terrific toe hold after five minutes of the scheduled 15 minutes.

Two sideshows on the lot did a fair business.

The parade of the Main show was one of its weakest features here. Only one cage, that of three bears, was open for the parade. About a half dozen cages were found in the menagerie. And in the parade even the steam callopo was missing.

Addition of a half dozen or more acts of more than mediocre quality would more than help the performance.

MAN'S 3D MARRIAGE TO WIFE'S SECOND

Hollister, Calif., May 10.

Louis Roth, 42, and Mrs. Harriet J. Peck, 32, both of the Al G. Barnes circus, were married in Monterey April 26, the date they played that town. Roth was born in Hungary and gave his residence as Venice. This is his third venture.

The bride, Mrs. Harriet J. Peck, gave her address as Inglewood and this makes her second try at marriage.

PARIS CIRCUS BILLS

Paris, May 1.

Medrano—Miss Mamie, equestrian; Fontano Trio; Erny; Charley Lloyd and Aunt Chewing; Vasques; Londonio Duo; Loulou and Atoff; Schlax Trio; Harry Carre; Miss Fillis, gymnast; Georgians Troupe; Albert Carre; Four Fellers; Carlo-Mariano-Porto; Miss Quincy.

Cirque de Paris—Berg's Bears; Iles and Walter; Breier Troupe; Fratellini Trio; Mr. and Mme. Hourca; Rosa Maliss; Menara; Tesoo Duo; Three Marcellos; Miss Wolford; Aeros.

Cirque de Paris—Gray and Gray; Rogerton; Edward Troupe; Pepino; Guy; Arregon Allegri; Fesso Troupe; Mylos and Angelo; Ma-hetti-Charley-Coco.

DODSON SHOWS START

Cedar Rapids, Ia., May 10.

"Doc" Waddell, dean of circus press agents, has joined the Dodson World's Fair Shows, a carnival company starting out from here.

The Dodson show opened its season here. It is a 30-car show, with 8 rides, 20 shows and 40 concessions.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver braided, metal cloths, gold and silver trimmings, rhinestones, sparkles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.

J. J. Wyle & Bros., Inc.

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18-20 East 27th Street

NEW YORK

SCENERY and DRAPERIES

SHELL SCENIC STUDIO Columbus, O.

CARNIVALS

(For current week, May 8, unless otherwise noted.)

Anderson-Shrader Shows, North Platte, Neb.; 16, Julesburg, Col. Barker & Anderson, 11-25, Memphis, Tenn.; 26, Covington.

Barlow's Big City Shows, Alton, Ill.

Bee Am Co., Grand Junction, Tenn.

Bernardi Expo, Trinidad, Col.

Curtis L. Bockus, Franklin, N. H.; 16, Woodsville; 23, Littleton; 30, Berlin.

Bortz Midway Shows, Krebs, Okla.

Bruce Greater, Baltimore, Md.

Buffalo Greater, Buffalo, N. Y.

Canadian Capital, Ottawa, Ont., Can.

Capitol Am. Co., Chetek, Wis.; 16, Wabasha, Minn.; 24, Osseo, Wis.

Capitol City Am. Co., Maywood, Ind.

Robert N. Clark Am. Co., Nicolaus, Calif.

Coleman Bros., 9-21, Hartford, Conn.

C. O. Cole's, McAlester, Okla.

A. F. Crouse, Corning, N. Y.

Dealing & Kromas, St. Marys, Pa.

Dehnert Expo., Newport, Ky.

DeKreko Bros. Shows, Canton, Ill.

Diamond Jubilee, San Jose, Calif.

Dodson & Mott, Vandalia, Ill.

Drew Wonderland Shows, Dover, N. H.

Enterprise Shows, Coal City, Ill.

Billy Gear Shows, Gordo, Ala.

Gloth's Greater Shows, Marcus Hook, Pa.

Gold Nugget Shows, Saltville, Va.

Greater Sheesley, Altoona, Pa.

Greenburg Am. Co., Clifton, Ariz.; 16, Deming, N. M.

Gruberg & Mann, New York City, N. Y.

Hall & Wilson Shows, Antonito, Col.

Walter Harris Show, Mt. Vernon, Ill.

Heller's Acme, No. 2, New York City, N. Y.

Henke's Attractions, Milwaukee, Wis.

William Hoffner Am. Co., Galesburg, Ill.

Home Expo. Shows, Providence, Ky.

Isler Greater, Herlington, Kan.

Johnny J. Jones, Bradford, Pa.; 16, Monessen; 23, New Brighton; 30, Warren, O.

Joyland Expo., La Junta, Col.; 16, Lamar, Col.

K. F. Ketchum's, Clarksburg, W. Va.

C. L. Klehlmann, Derby, Conn.; 16, New Haven.

Krause Greater, Athens, Tenn.

J. L. Landes, Great Bend, Kan.; 16, Dodge City.

M. J. Lapp Greater Shows, Derby, Conn.; 16, New Haven.

Liberty Fair & Am. Co., Hillside, N. J.

McMahon Shows, Marysville, Kan.

Mighty Argyle, Springfield, Ill.

Miller Bros.' Shows, McKeesport, Pa.; 16, Canton, O.

Miller's Midway, Hammond, La.

Morris & Castle, Wichita, Kan.; 16, Joplin, Mo.; 23, Kansas City; 30, Hannibal.

D. D. Murphy, Burlington, Ia.

Nonpareil Am. Co., Morris, Ill.

Northwestern Shows, Ann Arbor, Mich.

Page & Wilson, Benham, Ky.

C. E. Pearson, Livingston, Ill.

Peerless Expo. Shows, Williamson, W. Va.; 16, Stone, Ky.

Pennsylvania Shows, Scranton, Pa.

Perkins Greater Shows, North Attleboro, Mass.; 16, Stoughton; 23, Taunton.

Pine Tree State Am. Co., Orono, Maine.

Poole & Schneck, Houston, Tex.

Al Porter's, Conowingo, Md.

Prell's Berkley Shows, Newark, N. J.

Nat Reiss, Norristown, Pa.; 16, Vineland, N. J.

Rice Bros. Show, Princeton, Ky.; 16, Sturgis.

Royal American, Springfield, Ill.

Rubin & Cherry, Middletown, O.

Sandy's, Collinsville, N. J.; 16, Hackettstown.

Walter Savidge Am. Co., Wayne, Neb.

Siebrand Bros., Aberdeen, S. D.

Snapp Bros., Milwaukee, Wis.

Smith Greater United Shows, Frostburg, Md.; 14, Keyser.

Sam E. Spencer Expo. Shows, Kittanning, Pa.; 16, Gillsitz; 23, Altoona.

Tucker Greater Shows, Valparaiso, Ind.; 16, Gary.

United Am. Co., Somerset, Pa.

Via-Ken Am. Co.; 16, Cleveland, O.

Virginia Am. Co., Potomac, Va.

W. G. Wade, Detroit, Mich.

H. B. Webb, Washington, Ind.

West's World's Wonder, New Brunswick, N. J.

Wolf Greater, Charles City, Ia.

A. S. Yetter Attractions, Roscoe, Pa.; 16, Brownsville; 23, Danville.

ALTOONA'S TWO CARNIVALS

Altoona, Pa., May 10.

Two carnival shows, the first of the year, will appear here for week stands this morning.

The Greater Sheesley shows, under auspices of the local Veterans of Foreign Wars, is showing this week and week of May 23 the Bob Morton Circus will play under auspices of the city police department.

MISSOURI FAIRS

Bethany—Northeast State Fair, Sept. 6-10, W. T. Lingle. Bolivar—Polk County Agricultural and Mechanical Society, Sept. 6-10, F. L. Templeton.

Brookfield—Linn County Fair, Aug. 9-13, F. Clay Hill.

Caruthersville—Pemiscott County Fair, Oct. 11-15, H. V. Litzelfelner.

Carthage—Ozark District Fair, Oct. 4-7.

Clarksville—Clarksville Fair, suspended this year.

Cole Camp—Cole Camp Fair, E. L. Jung, no date.

Cuba—Crawford County Fair, Sept. 13-17, I. C. Walker.

Easton—Buchanan County Agricultural and Manufacturing Asso., Henry B. Iba, no date.

Forest Green—Forest Green Agricultural Society, Sept. 8-10, Henry Rohmer.

Gibbs—Adair County Agricultural and Mechanical Society, Sept. 14-18, C. B. McClanahan.

Hamilton—North Missouri Fair, Aug. 30-Sept. 2, W. E. Howell.

Higginsville—Lafayette County Agricultural and Mechanical Society, Aug. 9-12, A. H. Meinershagen.

Jacksonville—Randolph County Agricultural and Mechanical Society, Sept. 13-15, Earl Teter.

Kahoka—Clark County Agricultural and Mechanical Asso., Aug. 23-26, C. T. Duer.

Kansas City—American Royal Livestock Show, Nov. 12-19.

Kennett—Dunklin County Fair, early in October, Will A. Jones.

Macon—Macon County Fair, Aug. 30-Sept. 3, W. R. Baker.

Monticello—Wright County Fair Asso., Sept. 25-Oct. 1, O. B. Davis.

Monticello—Lewis County Fair, Sept. 13-16, J. A. West.

Mt. Vernon—Lawrence County Harvest Show, Sept. 23-30, Earl W. Pugh.

Neosho—Newton County Harvest Show, Oct. 4-7, A. J. Miller.

New Cambria—New Cambria Agricultural Fair, Sept. 19-21, Robert J. Jones.

Palmyra—Marion County Fair, Aug. 31-Sept. 3, J. F. Culler.

Paris—Monroe County Fair, Aug. 16-19, G. M. Ragsdale.

Pierce City—Harvest Show, Sept. 23-24, F. W. Manchester.

Platte City—Platte County Agricultural, Mechanical and Stock Asso., Aug. 30-Sept. 2, J. Frank Sexton.

Prairie Hill—Prairie Hill Fair Asso., Aug. 25-27, C. T. Naylor.

Prairie Home—Cooper County Agricultural and Mechanical Society, Aug. 10-11, A. L. Meredith.

Rolla—Phelps County Fair, no date.

Sedalia—Missouri State Fair, Aug. 20-27, W. D. Smith.

Shelbina—Shelby County Fair, Sept. 13-16, L. B. Henderson.

Troy—Lincoln County Fair Asso., Aug. 30-Sept. 2, J. T. Garrett.

Denver Openings

Denver, May 10.

Two local amusement parks, Elitch Gardens and Lakeside, opened Saturday for the season. Lakeside is operating under a new policy with the intention of drawing the better element. Chief Gonzales' orchestra, formerly at the exclusive Cosmopolitan Hotel, has been engaged and with decisive restrictions it figures to get away from its former rep.

Elitch Gardens theatre will open its summer stock season early in June with Frederic March returning as leading man supported by Flora Sheffield, Douglas Dumbrille, Moffat Johnson, May Buckley, Lea Penman, Mackenzie Ward, Louise Huntington, Ray Walburn, Uytendal Allaire, Clarence Fillmore and Frank MacDonald.

Carleton Miles, Minneapolis "Journal" dramatic critic, will handle summer publicity for the Gardens.

Outdoors Resumes Fair Post

Decatur, Ill., May 10.

H. P. Ash has succeeded A. A. Hill, resigned, as manager of the Macon County Fair Association. Ash returns to a post which he had filled until two years ago.

Hill is now secretary and will continue in that position.

Rink's Final Season

Canton, O., May 10.

Meyers Lake roller rink opened May 6. The rink is again under management of James McClelland. This will be the last season for the rink which is to be torn down and a new rink erected in the fall.

101 Opens Up

St. Louis, May 10.

101 Ranch Wild West Show opened its season here in three spots of two-day stands each.

If things keep going as they started, there ought to be a different story, when the season's over, from the generally bad days of last season.

SPARKS IN OHIO

Canton, O., May 10.

Reveling in newness and patriotic appeal, the Sparks Circus played to two near-capacity audiences here Monday after a Sunday at the Stark county fair grounds. The Sparks show is new to Canton.

Weaver Gray and wife, of the Miller Bros.' 101 show, came on here and will be featured in the wild west. Joe Coyle, well-known clown, and his wife are also now with the Sparks' show, Mrs. Coyle working in the Bedini riding act.

Three more Ohio stands are in store for the Sparks' show—Akron, Warren and Youngstown—after which the show jumps east, returning again to the Buckeye State next month to play a number of stands, including two days at Toledo under auspices of the Shriners.

PARKS OPENING

Akron, O., May 10.

Gaucha Lake Park, one of the oldest in the Cleveland-Akron district, opened May 1.

Canton's June 20 Event

Canton, O., May 10.

Promoted by George Marlow, Marlow Amusement Co., the Red Men's Home Coming will be staged here week of June 20 under canvas. A lot in the northeast section of the city has been secured. Shows, concessions and free acts will be featured.

Des Moines' River Fete

Des Moines, Ia., May 10.

In commemoration of pioneer days, the Des Moines Fine Arts Association has announced a river carnival and show boat fete here May 27. This will henceforth be an annual event.

Rubin & Cherry in Elgin

Chicago, May 10.

Rubin & Cherry show will play Elgin, Ill., week of May 23 under auspices of the Modern Woodmen.

INSIDE STUFF ON THE OUTSIDE

A carnival man writing from the inland says he's with a show (carnival) traveling in regular baggage cars. It's much better, he adds, than to travel on their own train and be paralyzed by the size of the repair bill from the railroad shops.

After the Ringling-Barnum circus opened at Madison Square Garden, Eugene Sandbur was added to the displays. He is a young Spaniard, performing a stunt not seen before. Sandbur slides down a wire from the rafters via a pulley arrangement. His only support is a small plate gripped between the shoulder blades, the strong man merely locking his arms behind him.

LONDON'S LITTLE THEATRES

London, May 1.

For some years past London, central and suburban, has seen the Little Theatre movement.

It began with the Everyman, Hempstead, a laudable idea which broke its originator, Norman MacDermott.

Meantime it had discovered one or two West End successes, including "Outward Bound." It is now being run by three enthusiastic youngsters. That was swiftly followed by Barnes' and the "Q." Of these Barnes is the nearest. It is principally devoted to very serious drama and Russian adaptations, some of which found West End homes without creating any wild sensation.

Originally a cinema, Barnes' has now gone back to its virgin state and its actors once more arrive in tins.

The "Q"

"Q," the farthest afield, has seen good and evil times. It has been in turn a drill hall, a swimming bath, a film studio, and is now the home of trout drama and comedy, the authors of which look longingly toward the West End and fame. It is against the strict ideas of decorum at this house to hand out the razz although it is very often deserved. It has a full license, and the elite can be seen drinking coffee or whiskey in its bar. Outside there is a "pub," and here the depraved men belonging to London dailies and weeklies are prone to gather, having left the theatre to send a message to the office. Its productions are invariably played by first-class people. The "Q" is run by a brother and sister, J. and S. de Leon.

Unique House

Returning to the West End we find the Gate. This building was unique in its general impoverished appearance. Its doors are closed now. It was on the first floor of a warehouse, approached by a very narrow wooden staircase, while the seats were of a miscellaneous character, including broken-down steeches and wardrobe baskets. It had a coffee bar, where soft drinks and strance cakes were retailed to the artistic patrons.

Gate productions have been noticeable for their unwholesomeness and bad acting. Bad lighting and terribly inferior "suggested" staging

have been the symbols of a high producing intelligence, which, however, has not been otherwise apparent.

O'Neill's "All God's Chillun" was perhaps the best and most interesting show and "The Loves of Lulu" the foulest. This pleasant little Temple of Thespis came to an end when the management neglected to pay entertainment tax.

The last "little" to open is Playroom Six. This is an altogether better class place, and its production work is good. It has tip-up chairs throughout, the lighting is excellent and the players, especially one youngster, Anthony Clark, above the average standard for these semi-private places. It also engages well-known people, such as Ben Greet. Among its most recent shows, a production fortnightly, have been "Green Stones," by the authoress of "Sun Up," and "The Jest of Halaalaba," by Lord Dunsany.

Playroom Six should have a future. At the moment it has a coffee bar for soft drinks, but six public houses are within a few seconds' walk, and an understanding management makes the intervals long enough to permit visiting. It also runs on a subscription basis and allows members to attend rehearsals, a privilege which has a good moral effect on the producers.

Arts Theatre

The existence of all these little theatres will be jeopardized, however, when the Arts Theatre opens the end of April. Here is a properly built theatre with a strong advisory board of leading managers, producers and players. It is attached to a very modern club, risen from the ruins of the Knickerbocker and the Radio. Its stage, though small, is perfect and it can "fly" anything. Every possible modern improvement has been brought in. Stalls and dress circle are fitted with comfortable tipups on the arm-chair plan. The seating capacity approaches 500. The Arts has a full license, and a cocktail bar will be a feature. It has dining and grill rooms. A roof garden is also planned. The dressing accommodation for artists is better than many West End houses.

Its productions will be of a legitimate order and not of the "stunt" variety.

Gore.

LONDON AS IT LOOKS

(Continued from page 2)

"Her Second Life." It is about a woman's lost opportunities.

Al leans back in his chair, with Irvin Marks to cheer, while he tells you the story, interlarded with "Oh, boy."

"Who owns the English rights, Al?" I asked.

"I do," he replied, "and if they want them, they'll have to pay big money."

Please Come to Our Theatres

One strange factor of London entertainment now is that we have to wait for you Americans.

"The Spider" was to have been done here in May, but it is argued there won't be enough people in London—until the Americans come. On several sides, now, I hear that American playgoers are becoming more and more a thing to be counted on in London. Indeed, your cloak and suit trade keep our cabarets open, as it is.

If you would only take in it your heads to like opera, perhaps we should have some here.

Once again I announce my retirement from the job of dramatic critic. It is a dogs life, anyway. Compulsory amusement is my idea of Hell.

This time, it seems, I have quarrelled with one of my best friends, Archie de Bear, because I told a little of the truth about his new revue, "C. O. D.," which means "Cash on Delivery." It was so bad that I called it "Hash on Delivery," said that one of the sketches was dreadful and that several others were silly and now Archie doesn't speak to me.

Blaming It On to Me

Every time a stupid show is put on and I say it is stupid, they blame me as though I wrote the thing, invented the fatuous jokes and produced it myself.

There is in "C. O. D." scarcely a line of humor. Robert Hale, who, I understand, gets \$600 a week, plays about 12 parts and scarcely one is funny. Several other artists have been engaged, but you wouldn't think so. It is all Hale.

Groans From the Suffering

During the interval, people were groaning in the foyer, not daring to look at each other. What Violet Melnotte, who owns the theatre, was saying in her private room, I must not tell you, but it is certainly true that two or three days afterwards she moaned her sad fate to me and said the show wanted comedians. Then, when I pointed out it had two already, that did not console her.

The Story of a Missioner

Indeed, the best story of the week, concerns this revue. There is a man who walks around Theatreland every night with a big placard held high over his head, with the words: "Prepare to Meet Your God"

nine months of the fiscal year, according to the Bureau of Internal Revenue.

This drop already exceeds the amount estimated when the higher exemption was under discussion during the framing of the present revenue law by a good two millions of dollars.

ADMISSION TAX DROP

Washington, May 10.

The increase in tax exemption from 51 cents to 75 cents admission on theatre tickets has cost the Government over five million dollars in collections for the first

War Vets Insurance Must Have Attention

Washington, May 10.

Professionals who served in the World War must reinstate or convert their insurance before midnight July 2 or let hundreds of thousands of dollars slip through their fingers.

Officials of the Veterans' Bureau estimate the entire amount outstanding with all veterans as well above a billion.

Under an Act of Congress July 2 is the final date.

SWEDEN

Stockholm, April 30.

Amusement life here is naturally somewhat different to that in the other European capitals. Stockholm is, however, the most important center in the northern countries, which include Sweden, Norway, Denmark and Finland. The population of Stockholm is a little less than 500,000, and on account of its somewhat offside geographical location any multitude of transients seldom come this way.

The Swedes are a highly educated people, they have a beautiful country, but if you want to look around here you will have to go hiking or bring your own airplane, because the roads have little in common with motor cars.

The principal means of entertainment in Sweden is motion pictures. Sweden has really gone in for films, although many people still favor the spoken drama. There are some 10 legitimate theatres in Stockholm, the opera, a revue theatre and, in summer time, the circus. The opera, the theatres and the majority of the picture houses are closed during the summer months from about May 15 to Aug. 15, during which time the whole town is practically deserted. A few film houses, available at that time, mostly play revivals of the season's best pictures.

Among the outstanding American pictures which have gone over big in Sweden are "Ben-Hur," "Big Parade," "The Sew Hawk," "Kiki," "Volga Boatman," "Gold Rush," "Thief of Bagdad," "Gold Rush," "Last." The most popular players today are Chaplin, Lloyd, Fairbanks, Norma Talmadge, Milton Sills, John Gilbert, Corinne Griffith, Swanson, Colleen Moore and Ronald Colman. The best Swedish stars are at present over in America: Lars Hanson, Greta Garbo and Einar Hanson. Among the coming stars for here are undoubtedly Clara Bow, Harry Langdon and Ken Maynard.

A first-class picture house (according to American standards) does not exist anywhere in Scandinavia. The leading Swedish theatres are Palladium, Red Mill and Skandia in Stockholm; Palladium and Cosmorama in Gothenburg, and Palladium and Scandia in Malmo. All of these, except the Palladium theatres in Gothenburg and Malmo, are controlled by Svensk Filmindustri, but neither of them is a Roxy, a Paramount or an Uptown.

The fault lies with construction; side balconies, where people face each other, instead of the screen. Service and projection are high class.

There is a demand for American music here.

Two English dance orchestras, Dick de Pauws at the Grand Hotel Royal, and Jack Harris, at Cecil's restaurant, play American tunes, rather well, too, and it's here the young smart set takes delight in going.

Most restaurants have dancing twice a week till 2 a. m. American phonograph records, especially jazzy ones, sell like hot cakes in Stockholm.

LONDON

London, May 1.

This year the royal command performance in aid of King George's pension fund for actors and actresses will be given at Drury Lane at a special matinee May 23. The play chosen for the occasion is "The Wandering Jew," and will be, as usual, played by an all-star cast. The king and queen will attend.

A musical comedy has been created by W. J. Locke out of his novel, "The Beloved Vagabond," and will be staged in the West End in the early fall. Adrian Ross is responsible for the lyrics and Dudley Glass the music, while Lillian Davies and Frederick Ranalow are possible stars.

Gilbert Miller is returning to New York in the autumn to stage the Sir Gerald du Maurier success, "Interference," biggest hit of the London season.

Complete with "The Job." "The (Continued on page 52)

BUDAPEST

Budapest, April 22.

There are two remarkable facts about the theatrical season 1926-27 here. One is that with perhaps the single exception of the delightful Yvain operetta, "Pas sur la bouche," produced at the Magyar theatre with an excellent cast which has never acted in musicals before, none but plays of Hungarian origin have achieved real success. The other is that all the successes, and there have been several during this pretty middling season, have been comedies.

A characteristic of the present-day Hungarian theatregoer is his weakness for the good old times.

On this was based the first big hit of the Visszinhaz, which brought out only two new plays from September till March, a fact that means much in Budapest, where a consecutive run of 50 performances of a prose play already spells success. The four-act play, a dramatization of Kalman Mikszath's novel, "The Case of the Nosty Boy with Mary Toth," had a run of nearly 150 performances and still draws large matinees.

The next production of this theatre was entirely modern, "Nem nosulok!" ("I Won't Marry!"), by Bela Szenes, a young author who can be relied on to produce a sure hit every year as regularly as clockwork. The comedy complications are about a man who has firmly made up his mind not to marry because, although he is willing to flirt with the rouging, sporting, free-and-easy modern girl, he can't abide the idea of her as his wife; about a girl who pretends to be all that he dislikes because she is afraid no man will look at her if she doesn't, and about her changing back into the old-fashioned sweet-girly type to please him, and his falling for her when she does.

Well-observed types, good cast (as usual at this theatre), and the setting of the third act, representing the foyer of the theatre itself, with life-like portraits of ticket collector, porter and some outstanding first-night figures actually known to everybody, assured the success of this not overpretentious but clever three-act play.

This was followed lately by a play much more pretentious but decidedly less clever. It was "A Diszeloadas" ("Gala Night"), by Laszlo Fodor, another successful young author who apparently took too high an aim this time.

In the prolog the Prince of Darkness is bored. So is the audience. A service assistant devil advises him to attend the gala performance of "Don Juan" at the opera house, in which the greatest soprano of her day is going to perform, together with the greatest baritone. The Devil, out for a night of fun, arranges matters so that the great baritone, dead drunk, is unable to perform, and he summons Don Juan Tenorio from hell to replace him. In the second act Don Juan, who in the 600 years of his damnation has forgotten none of his little ways with women, treats the fair singer, Maria Fontana, and her three adorners—the Prince, the Banker and the Poet—to a feast in the sumptuous setting of his palace. Maria gives in to Don Juan's wiles, but Don Juan and the Poet engage in a lengthy duel of words and swords. In the end of which Don Juan, who refuses to go back to hell, is converted to the Poet's attitude of sacred versus profane love, while the Poet, having found out that all women want is Don Juan's sort, gives Maria up.

Need it be said that the third act proves it all a dream? Unanimous criticism was that the play ought to have been reversed: Mozar in the foreground and the "Gala Night" very much in the background.

The young author, who has proved his gifts with former successes and by the very ambitiousness of his aim in this play, has had an overdose of Pirandello-cum-Molnar, with a touch of Faust thrown in.

The National theatre, partly supported by the state, always has a box-office success with its rendering of classical plays. Perhaps no theatre in the world has as large a permanent Shakespeare repertory. "Measure for Measure" has just been added in a new translation by the director, Alexander Heversl. A series of Moliere plays is now being performed before capacity houses.

After some unsuccessful experimenting the National has also found its Hungarian comedy hit for this season. This is another dramatization of a novel, "Smoke—Your Pipe, Ladanyi!" by Kalman Csatho and dramatized by the author. A pleasant story of a happy-go-lucky country family whose head is the worst manager but the most charming host, an incurable optimist, who thinks things must come right if he just sits and waits and smokes his pipe.

The latest novelty of the National was "A Fehér Szarvas" ("The White Stag").

by Lajos Zilahy. The white stag, which in Hungarian folklore is supposed to have led the Magyars from Asian wilds to their present country, is a symbol of the ideals that make men follow them—in this case that of recovering the former territory and the greatness of Hungary. This play, serious drama at last, touches upon a problem first and foremost in the soul of every Hungarian—that of the mutilation of the country in consequence of the Trianon peace treaty. Of the family of Transylvania refugees, the father, of the old-fashioned, unrelenting, unforgiving type, conspires and founds a secret society with the aim of reconquering Hungary at all costs, while the son, who has seen active service and was long a prisoner of war in Russia, feels the country can be redeemed only by work and the unity of her sons.

There is no way out of this conflict. The old man dies, and the son, broken, bowed down but never losing hope, goes on with his work. The play is beautiful in conception and excellent in detail, but the problem is rather too close to be handled yet.

Although the theatrical successes of this season have so far been all for the Hungarian authors, there has been a very busy concert season, with laurels for foreign artists. Jascha Heifetz, Huberman, Pablo Casals, Mischa Elman all have had their share in it.

Pavlova is now dancing at the opera house, and Maria Jeritza is expected shortly, but the greatest musical surprise of this year was the Don Cossack chorus. They have taken the hearts of the Budapest public by storm. They came for two performances, stayed for eight, are now touring the provinces and are to return in April for another series of concerts. Box-office receipts topped all records, but their manager didn't make as good a thing out of it as might have been expected.

From a house he might have sold twice over, he had to hand 30-odd gratis tickets every night—to the grantees of the members of the chorus.

PARIS STAGE EXPOSITION

Paris, May 1.

Arrangements are being made by F. Genier, manager of the Odeon, for an international theatre union to be held here from the end of this month until July. It is intended to have an exposition of scenery sets in the big hall of the Champs Elysees theatre, organized by Gaston Baty and Rene Chavance.

Special performances will be given during the summer at the Studio, Comedie and Theatre des Champs Elysees (all under the same roof), and an office will be open at this address, 15 Avenue Montaigne, to furnish information to theatrical people visiting Paris.

ENGLISH PLAYERS WIN

(Continued from page 3)

theatre organizations as conceived by the British Drama League, is worthy of recounting. In the first place, the 150 competing societies necessitated a series of six semi-final elimination tournaments, sectionally divided to include London, the West country, Liverpool, Leeds, Birmingham and Scotland. The six best of each sectional tournament competed in the finals held at the New theatre, London, in February, of which the Weiwyn Garden City Theatre Society proved ultimately successful, just nosing out the Scottish players.

The judges of each sectional tournament were joined for the New competition by John Drinkwater, the playwright; Kathryn Nesbitt, the actress, and John Darlington, the dramatic critic of the London Telegraph as a committee of judges.

Interest in the Little theatre movement abroad has grown apace, as evidenced from the handful of societies two years ago as against the 60-odd groups competing last year and the 150 this season. It is expected that 300 little theatre societies will be entered in the British Drama League's next national tournament.

The idea of cementing closer interest between the English-speaking nations appeals to little theatre officials and organizers, pointing to an extensive international competition that may not only include British and American groups but also Canadian and Australasian Little Theatre societies.

AUSTRALIA

Sydney, April 9.

Sydney has been en fete during the past week on account of the visit of the Duke and Duchess of York. Tremendous crowds flocked to view the royal personages, and at night the theatres reaped the benefit.

"Tell Me More" has not proved a very big money puller for Williamson-Tait, and will make way for a revival of "The Cousin from Nowhere" at the Royal next week. The Gilbert and Sullivan Operas are great money-getters, and the company playing them will finish a record season for Williamson-Tait next week.

Palace is presenting a repertory season of "The Old Adam" for two weeks in conjunction with Williamson-Tait.

Stock company is finishing "The Nervous Wreck" at the Opera House, and "Charley's Aunt" will be revived again. By arrangement with the Fullers, Williamson-Tait presented "Six Cylinder Love" at the Criterion last week. The Fullers have had this show for some time, but it was never produced here before. The show looks like it will do business, and will transfer to the Palace next week. Richard Taber and Hale Norcross are the featured players, the cast also including Virginia Norton, Mary Ridg, Ellen Hanley, Claude Saunders, Douglas Vigors, John Fernside, Fred Forrester and Carleton Stuart. George D. Parker produced.

Business is absolute capacity at Fullers this week, where Siffy and Mo are featured. The show is entirely low burlesque, with many blue spots. Two vaudeville acts, a clinking jazz band and a corking ballet assist.

Rumor is that the Fullers may use this type of entertainment in all of their houses dispensing with straight vaudeville bills altogether.

Business is good at the Tivoli with Tom Kelly headlining. Kelly was in this country about 14 years ago and appeared in the same house he is appearing in today. Caninos, reappearance, went across big with dancing; Estelle Rose pleased with songs and chatter; Nancy Fair, return date, did nicely with character songs; Four Jovers cleaned up with neat act; Zenga Freres scored with stepping; Johnny Clare Co. pleased in acrobatics. Show booked by Jack Musgrove.

Pictures

"Don Juan" had a successful premiere at the Prince Edward two weeks ago and looks like staying for a good run.

A brilliant first night audience gave the picture a splendid reception. Will Prior and his orchestra did splendidly, and Leslie Harvey scored with organ selections. A very good prolog, staged by Will Prior, cleaned up before the main feature. Hal Carleton responsible for the staging and lay-out of the entire entertainment.

The Prince Edward is the class show place of Sydney and has been remarkably successful in a monetary sense since opening.

"Mare Nostrum" is now in its third week at the Piccadilly and still doing business.

"The Better 'Ole" is in for a run at the Crystal Palace under management of Union Theatres.

"The Big Parade" is still pulling fair business to the St. James. Matinees are not attracting much, but at night house is nearly capacity.

In an endeavor to boost business, the management has engaged the band from the battleship "Renown."

The idea is fairly general that the picture entirely depicts the part played by America in the war and business has been hurt as a result.

In Melbourne, however, the picture is meeting with far greater success.

"The Only Way" and "Obey the Law," two main features at the Lyceum this week. Paddy Saunders is the featured act.

Lytic has "Obey the Law" and "Bertha, the Sewin' Machine Girl." Wallace and Gennett appear twice daily.

Haymarket is featuring "The Quarterback" and "The Only Way." Estelle Rose is the featured act.

Hoyt's is playing "Upstage" and "The White Black Sheep."

Melbourne

"The Ghost Train" is a big success at the Athenaeum under Carrol management.

"Rose-Marie" is a big hit at His Majesty's under Williamson-Tait.

Maurice Moscovitch did not do well with "They Knew What They Wanted" and the show will close this week. The Russian star will open in "The Fake" for Williamson-Tait at the King's next week.

Paderewski will open at the Auditorium next week. He is appearing under Williamson-Tait.

Judith Anderson and Leon Gordon

are appearing in "Tea for Three" at the Royal, Williamson-Tait.

Muriel Starr will reappear in this city next week at the Princess in "The Goldfish," Williamson-Tait. The Princess is controlled by the Fullers and was used by them as their main musical comedy house.

Tivoli has the following this week: Olsen and Johnson, Valencia, Sylvester and Coy, Christine and Duroy, Gerrado and Adair, Don Stuart, Kwong Sing War.

Bijou offering Pitcher and Leslie, Rene Dixon, Grace and Keats, Fredo Boys, Bert Chadwick and Phil Smith's revue.

"The Big Parade" is playing three times daily at the Capitol. Paramount offering "The Quarterback" and "Poker Faces." Hoyt's has "Stepping Along" and "The High-binders."

News from All States

John Fuller will leave shortly for London and New York, where he will open offices in connection with Fullers Theatres, Ltd.

"White Cargo" is at present touring Queensland, playing one and two-night stands. Leon Gordon is not with the company presenting "Cargo."

Sir Ben Fuller has stated his firm will build a theatre in New Zealand shortly, along lines of the St. James, Sydney, to cost \$500,000. The house will replace one recently destroyed by fire.

Olsen and Johnson have been offered the main comedy roles in "Tip Toes," by Williamson-Tait, and may sign to remain in Australia for a year.

"What Price Glory" will probably be the next attraction at the Prince Edward, following "Don Juan." It is undecided yet whether "Old Ironsides" or "Glory" will go in first.

"Sunny" is still pulling remarkable business to the Empire, Sydney, and it looks as though the attraction will have a big run. Capacity has been registered each night, with a slight let up at the matinees.

A suitable block of land has been secured in Melbourne, and a new theatre is to be erected for the company behind Rufe Naylor.

Williamson-Tait, in conjunction with Hoyt's Theatre, Ltd., will build a mammoth picture house in Sydney. The site chosen is opposite a theatre controlled by Union Theatres, Ltd., and used as a long-run release house.

Alexander Carr has been engaged by the Tivoli people for a season in Australia. He will open in Sydney next month.

Harry Kahn is negotiating with the Tivoli management regarding a tour of Australia this year.

"Able's Irish Rose" is doing splendid business in New Zealand for Williamson-Tait. A return season in Sydney will follow.

A candy store has been opened by Williamson-Tait in the block connected with the Tivoli theatre, Sydney. Performers will recall the site when it is mentioned that it is right where the old "Frisco Bar" used to be. This saloon used to be the haven and meeting place of many American actors.

Gin slings, cocktails and other relics of the bartenders' art are now only a memory.

Foreign Bookings

Paris, May 1.

The Lorraine Sisters are retained for the revue at the Admirals Palace, Berlin, for August.

Jane Aubert, featured at the Ambassadors, London, for May, is booked for the autumn revue at the Moulin Rouge, here, commencing in September. Albertina Rasch will have a troupe of girls there for the winter revue which is due in November.

Mauricet, the French chansonnier and part owner of a cabaret here, will likewise sing in the Moulin Rouge autumn show.

66 YEARS ON STAGE

London, May 10.

Fred Griffiths retires May 21 after 66 years on the stage. With his son and daughter he is presenting the "Performing Horse, Pogo." Griffith senior as Pogo's forelegs and junior as the hindlegs.

Griffith claims no living performer has been on the stage as long as himself.

Monte Carlo's Record

Paris, May 3.

Gross receipts at the Monte Carlo Casino show a big increase for the past year, compared with the previous one. The total is 160,000,000 francs, the greatest in the history of the company. It is estimated they will be less this year, business not having been good this season.

Expenses were 62,000,000 francs, which leaves a profit of 98,000,000 francs for the stockholders. However, the dividend to be declared for the past fiscal year will be 700 francs per share, as for the previous year, although the extra profit is 17,000,000 francs.

A new tennis court, swimming pool at Saint Roman (near by), and a country club are being constructed at a cost of 50,000,000 francs, of which half is being paid off from this year's profits.

ENGLAND'S FIRST UNIT

Trying Out at Nottingham with Announcer and After Piece

London, April 30.

A vaudeville unit on the American style, including a master of ceremonies and an "afterpiece," is being tried out for the first time in England at Nottingham April 25. The show will be under the direction of Nervo and Knox and the Three Australian Boys. Both these acts have played America.

Besides these two acts the company will consist of Dorrie Dene, Jackson and Blake, Holloway and Austin (played America), Keeley and Aldous and Jacky Marks, who will be the announcer.

English managers are watching this venture with interest.

PARIS

By Ed G. Kendrew

Paris, May 1.

Vaudeville is being given at the Jardin d'Acclimation (Bois de Boulogne), as last year, and will continue until October, with change of program every fortnight. The bookings are made through the South American tour office, the variety show being controlled by that enterprise.

T. J. Wilson, Jr., of North Carolina University, has been here arranging for the glee club of that institution to sing in Paris next September, under the direction of Paul John Weaver. The 35 male singers will leave the United States end of July, going first to England.

Maurice Chevalier is booked for London in June, together with his Percy Athos is now playing in Holland prior to French engagements.

Zolga and Rachel, dancers, are listed with the Dolly Sisters for the summer revue at the Casino de Paris. Pasquali remains in the cast.

Mile. Nadja is listed with Florence Walton as American dancers in the new revue at the Palace this week. Nadja is the pseudonym of the sister of Walter Wanger, of Paramount.

Barrie's "The Old Lady Shows Her Medals" is being adopted by F. Noziere, and is scheduled for the Comedie Francaise this season.

Katherine Scott, who arranged the dances in the French version of "Rose-Marie," is leaving shortly for New York.

A short season of "plastic" dancing and pantomime, organized by Maria Ricotti, will supplant "Rain" at the Madeleine (not cinema) the middle of May.

Mile. Musidora, French picture star and comedienne, married Dr. Clement Marot in Paris.

J. Lopez, acrobat, and Mile. Regina Fratellini, daughter of the Italian clown, Paul Fratellini, also were wed.

Noel Coward's latest, "The Queen Was in the Parlor," is being presented by the English Players at the Theatre Albert I.

Following the entrance hall, the exterior of the Folies Bergere is being restored. The revue featuring Fowler and Tamara, Josephine Baker, Jack Stanford, Jeanne de Balzac, Agor Young, Komarova-Skibine and Gretchikine, is doing capacity.

BERLIN PLAYS

Berlin, April 23.

Komodienhaus.—"Das zweite Leben," by Bernauer and Oesterreicher. Authors of "The Garden of Eden" have missed the mark this time. A wife leaves a train before its destination to spend a night with her lover. Train is wrecked and one of the bodies is identified as hers. Years later husband meets her and falls in love with her because she looks like his supposedly dead wife. In the meantime, however, he has married, and the first wife, indignant at this lack of faithfulness, goes off with a coffee king to Argentina, followed by the child of her first marriage, who recognizes mama at once.

Cast includes Walter Rilla, Stahl-Nachbar, Karl Meinhardt, Ralph Arthur Roberts and Mady Christians. The serious scenes were the funniest.

Tribune.—"The Play's the Thing," by Molnar. Is having exactly the same sort of success that it had in America, and should sell out for at least three months. Arnold Korff is brilliant in the role of the playwright, and Romanowsky proved himself an exceptional comedian as the lover. Karl Etlinger and Kaelte Haack also deserve mention for their work.

Volksbuehne.—"Gewitter ueber Gottland," by M. Welks. Has almost assumed the importance of a political issue through the direction of Erwin Piscator, who pointed it toward communism. It concerns a communist state founded in the fourteenth century by some mutinied sailors on an island. They became powerful for a time, but are finally conquered by the Hansa Alliance.

The play in itself has no extraordinary literary or dramatic qualities, but Piscator's production was interesting from a mechanical angle. He used the revolving stage with interesting effect, and his crowd scenes were spirited. Such actors as Heinrich George and Alexander Granach did nothing out of the ordinary, mostly due to direction.

Komodie.—"Mannequins," French opera by Joseph Szulc. A novel idea. All the characters are mannequins in a shop window, who change their personalities with the clothes in which they are dressed by the window decorator. Starts nicely but does not hold. If worked over, though, should be a possibility for U. S. Music only moderately good.

Forster-Larrinaga directed, and a competent cast included Hubert Meyrinck, Charlotte Ander, Harold Paulsen, Margarete Schlegel and Julius Falkenstein. Looks set for a fair run.

Staats Theater.—"Ein besserer Herr," by Hasenclever. During the war and in inflation days this author took himself very seriously as a poet and dramatist, but now is getting down to his true level as a writer of comedy.

Here a matrimonial swindler marries the daughter of a millionaire, the father winning respect for him because he swindled on so magnificent a scale and the daughter because he really fell in love with her and refused to swindle her. Splendidly acted by Maria Paudier, Paul Bildt and Else Wagner. The most successful production of the winter at this theatre.

Volksbuehne.—"Tragodie der Liebe," by Gunnar Heyberg. Written by this Scandinavian author in 1904 under the influence of Ibsen. It shows us clearly what it is we dislike in Ibsen; namely, the forced and illogical symbolism and emotionalism. Agnes Straub and Hans Rehmann played with conviction.

Kuenstler Theater.—"Der Zarewitsch," by Lehar. Average opera by this composer. The heir to the Russian throne, who has never had anything to do with women, falls in love with a virginal little dancer. In order to end the affair and persuade the youth to marry a princess, his uncle slanders the girl to him. He finds out the truth, however, and runs off with her to the Riviera. But the czar dies, and the girl gives him magnanimously up to his duty and the crown.

Book is rather flat and colorless and without humor. But Lehar's music is splendidly conceived and orchestrated. Unfortunately, though, he has got into a rut of writing in a much too heavy operatic style. Rita Geor made her Berlin debut successfully, and Richard Tauber made a lot of noise and money in the title role.

Koeniggratz.—"The Constant Nymph," by Margaret Kennedy. Novel unknown here, and this detracted from appeal. Play generally badly criticized. It got by for a next run, however, on account of Elisabeth Bergner's performance as Tess. She still remains Germany's big star personality. When is somebody going to bring her to Broadway—in the German language?

Victor Barnowsky gave the play a fine production and a well-chosen cast, including Walter Jansen, Johanna Hofer and Margarete Schlegel.

Theater des Westens.—French touring company. Announced as members of the Comedie Francaise.

It turned out that only two of the troupe came from that institution, namely, Marie Bell and Alan Dhurtal. Had financial failure and an even worse artistic one.

Walhalla.—"Ben-Hur." Tremendous success of film in Germany encouraged this out-of-the-way theatre to put on stage version. Although they left out the chariot race, the popular-priced audience seemed to be satisfied with the result.

Ralph Senslober was competent in the leading role.

Kammerspiele.—"Tonl," by Glna Kauss. Interesting little play following the lines of Wedekind's "Awakening of Spring," but so German in its mentality as to be quite impossible for America.

Well done by Sonik Rainer, Grete Mosheim, Toni van Elck and Matthias Wieman. The attempt to make it a popular success was not achieved.

Klosterstrasse.—"Fruehlingswahn," by Ossip Dymow. Although he lives in America, Dymow's plays are better known in Germany. "Spring Madness" has been decently staged by Franz Sondinger, with Erika Meingast in the leading role. Play proved to be dramatically weak.

Schiller Theatre.—The English Theatre is going courageously on its way. At its last performance in English, with German actors, it gave Galsworthy's no longer quite modern "Silver Box." The audience seemed to enjoy it, however, and it was finely played by Leontine Sagan, Philip Manning, Frieda Richard and Sigmund Nunberg.

Koeniggratz.—"Die Schule von Uznach," by Sternheim. Since the war author has written nothing to compare with early comedies. Present effort is a superficial satire on the modern matter-of-factness in love. The only thing that interests is the frank sensuality. Four girls in one-piece bathing suits helped the evening to pass, if one did not try to listen to the artificial dialog.

Cast included Hans Herrman Schaufuss, Pamela Wedekind, Karl Evans and Karl Achaz.

Renaissance.—"13th Chair," by Ballard Veiller. Where all other American mystery plays have failed, this one in the splendid translation of Rita Matthias is a continuous favorite. After playing all through provinces, put on as a stop-gap and developed surprising strength.

Rosa Valetti again contributing her extraordinary performance as the old medium and Hans Leibelt is a better choice for the detective than was Guelstorf, who played the role before.

Kammerspiele.—"Cradle Snatchers," by Medcraft and Mitchell. Unfortunately the Reinhardt management thought they knew better than the American public, which had okayed this play for over 600 performances and took the whole kick out of this farce by insisting on letting the three leading women's parts be played by young actresses. Not only that, but the carefully tried out ending in which the wives go off with the young boys, leaving the husbands to think it over, was changed to a band reconciliation scene. The Reinhardt management has a fine opinion of the stupidity of the German public.

Surprising that play got over as well as it did, due entirely to the playing of the boys' roles by Krausewetter, Wiemann and Ruchmann. Dagny Servaes, in the Mary Boland role, was not only too young, but lacking in real ability to play comedy, and Annie Mewes, who played the elderly woman, looked 22.

Admiral's Palast.—"Vive la Femme," revue from the Palace Theatre, Paris. Somewhat of a disappointment as most of the scenery and costumes looked shoddy, and chorus seemed untrained and clumsy.

Spadero, Italian, proved himself a splendid comedian with an individual style and an eccentric dancer of quality. To judge by the dialog he spoke in English, he should be sure-fire on Broadway. Harry Piller is his old self, one of the best dance fakers in the business. And the American, Jenny Golder, started badly in a flash number, which is not her style of work, but ended in a canic scene with Spadero, by proving that she's got it. Business, 80-80.

Grosses Schauspielhaus.—"Maytime," by Walter Kollo. Revival of old operaetta appealed to popular priced radio audience, which now fills this house. Music by Walter Kollo gets over, although not as good as the American score.

Alfred Braun, radio favorite, did nothing special, but his popularity will undoubtedly help draw Othersen, Condit, Spira, Paul Westermeyer, Wilhelm Endox and Ernst Kupfer are present. Ernst Bauer, who conducted in New York for the Shubert, leads the orchestra with verve, and Ernst (Continued on page 58)

VARIETY'S CHICAGO OFFICE

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Bunch of show stoppers at the Palace this week. Didn't seem to help Sunday matinee, though, for attendance was very frail. Fannie Ward seemed to have drawn most of the customers, mostly women. But even Fannie's personal following failed to stand out, as there were few accompanists.

Clara Kimball Young might also have drawn had anyone known she was there. Must have been a last-minute booking. No billing out to herald her appearance until Saturday, and type allotted her was hair-line.

Will Fyffe made the show a real one. This is his second week. The Palace mob has learned to become quite wary of holdover hits. Heretofore, and with few exceptions, previous week's greats have flopped in the holdover engagement, as though they had run out of stuff. But Fyffe fooled 'em and gave 'em an act for the second time straight. The Show unwound itself nicely. Three male singles, two of them monologues, were spread out and didn't clash. "Carnival of Venice" opened. It is greatly improved and in its current state could stand a mid-

spot on any other bill but this one. Handers and Milliss, two-man comedy, in the deuce. Very nutty and rough, but not too much so for the house, and the boys were liked. Robert Chiselm, Australian baritone, loaned an extreme "class" air to the show, collecting on that and an unusually fine voice. He is very much there on physique and a sure thing for feminine applause.

Miss Young, with a sketch, followed, of the crook order, dear to the hearts of all legit and film players when taking shots at vaude. This one, by Ethel Clifton and titled "Evidence," is not just another "dip and gunman skit, but delivers a real kick. It glorifies the yegg, but not in the usual way. Miss Young, stouter but just as pretty as of yore, is a pleasant actress. Jerome Sheldon, in support, has the hefty role, and plays it for all it's worth. Two other gents come on and off without sufficient time to register. Joe Laurie is a mint, if laughs were nickels, Sunday. He retains his monolog, new in spots and recognizable in others, but so fast and funny that you roar continually. Laurie did well with his turn and talked an encore to get in a plug for his next show and the Congress Hotel. His wow made it tough for Cycle of Color, which followed and closed.

and with the same act. Doc carries a good looking little girl and a made-up house stooge, both of whom bring forth and take hence without getting into a trick.

Ward and Wats, mixed comies, got only one laugh from their efforts in the deuce. All talk, with a comedy song ditty by the man varying. It is all tedious and should be lifted bodily and replaced with something else for business reasons. The woman should brush up on elocution, both are competent and would undoubtedly appear better with another routine. Did badly here with the one they have.

Clifford Elmore Trio, colored, is the remains of Otto Shaffer's Cliff Four. Two men, hoofers, and a woman, vocalist. Opening in "one" before a log cabin drop. "Two" is a black draped set for finale. Men appear in tux and hoof to a fast finish, with the woman joining and holding up with her voice.

Halligan and His Lady Friend, man and woman comedy and sing-

Alhambra—"Yankee Clipper."
Garden—"Puppets."
Majestic—"Mysterious Rider"-vaude.
Merrill—"Rookies."
Miller—"Salvation Jane"-vaude.
Palace—"Tracked by Police"-vaude.
Strand—"Children of Divorce."
Wisconsin—"Don Juan."

The Davidson goes into summer stock the last half of this week with Violet Heming as guest star in "The Last of Mrs. Cheyney."

Men above 17 were admitted free to the Merrill last Saturday as a special exploitation stunt for "Rookies."

Marjorie Crossland, Milwaukee girl, appearing in London in "Is Zat So," has returned here for the summer.

Texas Reede replaces Florence

of the Public chain, has closed for the summer. The Circle, Dallas, has had its stage enlarged so that road shows may be accommodated. The new Ritz, Shawnee, Okla., opens July 1. J. R. Brown is building a new house at Shamrock, Tex. The Majestic, Cherokee, Okla., has been taken over by the Hawk Bros. Walter Hurler plans a new theatre at Banjarmasin, Tex. A Callahan has bought the National, Carrozo Springs, Tex. Samuel J. Reed has been appointed organizer of the Majestic, Abilene, Tex. A new theatre is being erected at Catarina, Tex.

INDIANAPOLIS

By EDWIN V. O'NEEL

Murat—Dark.
English—"White Cargo" (Berkeley stock).
Keith—"Lazy Bones" (Stuart Walker stock).
Ohio—"Wedding Bells."
Colonial—"Mother."
Circle—"Night of Love."
Apollo—"Cabaret."
Mutual—Burlesque.
Palace—"Yankee Clipper"-vaude.

"The O'Brien Girl" was presented at Murat Monday by Harlequin Club of Purdue University.

Control of the Ohio has passed to the Circle with the sale of second half interest to the latter. The Circle has held half interest since organization of the operating company four years ago, with Charles M. Olsen, president, and Jean Marks, treasurer. The sale adds another house to the Circle chain, including the Indiana, under construction, Circle and Uptown. No change in policy. H. H. Koch continues as manager.

Sells-Floto was the first circus of the season Tuesday.

Mrs. David Ross re-elected president of Indianapolis Indorsers of Photoplays.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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MILWAUKEE	58	SYRACUSE	63
MINNEAPOLIS	60	WASHINGTON	63

ing, possess a certain amount of class to push ahead. Both are pleasing performers, the man especially so. Halligan's talk is clean and fast and witty enough to be enjoyable.

Bell and Eva Trio, trampolines, closed. Trampoline work by the man and another girl not unusual at any time.

Sam Harris may put "Chicago" into the now dark Harris theatre Sept. 15, and "The Spider" is being considered for more immediate tenancy of the house.

Ralph Morgan replaced Rex Cherryman in "The Noose" (Selwyn), the latter ill with scarlet fever.

Bruce Godshaw has resigned as publicity director for Karzas Bros. to join the Schoenstadt as manager and exploitation man for the Piccadilly theatre.

This week marks the third consecutive year of Earl Hoffman band's engagement at Chez Pierre. It is probably a local long run record for cafe bands.

Charley Fitzmorris, chief of police under a previous Thompson regime, has been appointed city controller by Mayor Thompson.

Johnny Jones, Kut Kahl, Asher Levy and Aaron Jones attended the V. M. P. A. dinner in New York.

Rockford Players (stock) disbanded after a 13-week season at the Rockford theatre, Rockford, Ill.

Marks Brothers' new Marbro will open May 21. Opening date has been changed for times. Meantime, Lubliner & Trinz are fortifying their established Senate against opposition.

J. L. Varoney, former Chicago vaudeville agent, is now in the electrical business at Elyria, Ohio.

Low West, picture house booker associated with the Gus Sun-Billy Diamond office, will leave for New York on a two-week search for presentation talent.

During Universal's midwest convention, held at the LaSalle hotel in this city, the entire stretch of downtown Michigan boulevard was billeted to herald the event. Every other lamp post held a big U. banner, besides posters, etc.

Paul Ash, band "rajah" at the B. & K. Oriental, May 14 will have a "Paul Ash Ball" at the Merry Garden ballroom. It was announced last week that Paul has played before 10,500,000 people since he took up the baton at this theatre.

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Trelawny of the Wells" (May 9-10) "Last of Mrs. Cheyney" (last half).

Pabst—German stock.

Empress—"May Flowers" (stock).

Gaiety—Carrie Finnell (stock).

DETROIT, MICH.

By JACOB SMITH

Garrick—"Broadway."
Shubert-Lafayette—"Rain" (National Players).
Shubert-Detroit—"Gay Paree" (Sophie Tucker-Chick Sale).
New Detroit—Dark.
Bonstelle—"Hell's Bells."
Cadillac—"Ginger Girls."
Adams—"Convoy."
Madison—Dempsey-Tunney fight pictures.

Capitol—"Rough House Rosie."
Washington—"Outlaws of Red River."

State—"Broadway Nights"—Enda Wallace Hopper.
Michigan—"Mother."
Colonial—"Tracked by the Police."

The Robertson Theatrical Enterprises sold the lease on the DeLuxe Theatre to Joe Cosco, who operates a chain.

The Co-operative Booking Corp., sponsored by the Kunsky Theatrical Enterprises, added the following new houses to its chain: London Bros., for the Regent, Oakman and Ferry Field; Sam Brown circuit of houses, Linwood LaSalle theatre.

OKLAHOMA CITY

By WILLIAM NOBLE

The Princess and Lyric theatres, Hot Springs, Ark., have been sold by Sam Blumenstell and John C. Wolf to Sidney M. Nutt. The Big theatre, Bowleg, Okla., opened May 2. The Rialto, McAlester, Okla., one

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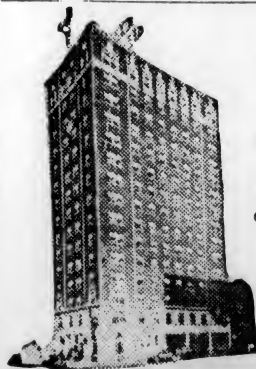
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OBITUARY

ERNEST BALL

Ernie Ball, 49, composer and artist, died Tuesday night, May 3, in his dressing room at the Yost, Santa Ana, Cal., from a heart attack.

Mr. Ball was breaking a jump between the Orpheum, Los Angeles, and the Orpheum, Denver, in the independent vaudeville house, playing his act, "Ernie Ball and His Gang," the latter a male octet. The remains were sent to New York for burial at the request of Ball's mother. His wife and daughter reside on the west coast. His parents live at Beechurst, L. I., where interment will be held.

The deceased was well known as a vaudeville actor and composer. He had played all of the principal vaudeville circuits partnered with his first wife, Maud Lambert, and later with his own acts.

He composed over 300 songs, with the besting known being "Mother Machree," "Let the Rest of the World Roll By," "Love Me and the World Is Mine," "Till the Sands of the Desert Grow Cold," "All the World Will Be Jealous of Me," "In the Garden of My Heart," "I'll Forget You," "When Irish Eyes Are Smiling," "Little Bit of Heaven," "Who Knows?" "Good Bye, Good Luck, God Bless You," "My Dear" and "Dear Little Boy of Mine."

"COO" DUFOR

Our darling brother passed on May 3, 1919.

Dear old fellow, you took away the sunshine when you went away and said "goodbye". It's a dark old world that you left behind you for the ones who sigh and cry and "Wonder WHY."

BABS, HARRY and DENIS

His last song, "Let the Rest of the World Go By," written in conjunction with J. Kiern Brennan, is about to be published by Witmark.

Mr. Ball was born in Cleveland. Ernest R. Ball dropped dead of heart disease in his dressing room in the Yost Broadway, Santa Ana, May 3. He had complained of being ill all of that day. A physician was called in the afternoon and he responded rapidly to treatment.

After completing his evening performance he collapsed in the dressing room and died before his wife could summon aid.

He is survived by a widow, Marie Lorraine, who has been in his acts with him for the past two seasons.

TOM HEALY

Tom Healy, 57, restaurateur, who died early Monday morning, will be buried from the Blessed Sacrament Church, 71st street near Broadway this Wednesday morning. Healy died after a five weeks' illness from pleurisy.

He left a widow, Elizabeth Kelly Healy, four sons and three daughters and a brother, Martin, a realtor. Members of his family were present when he died at his home, 44 West 69th street. The interment will be in the family plot at Valhalla, Westchester County.

Healy was rated as a millionaire. He came here from County Galway, Ireland, when 14, after running away from home. He worked at odd jobs, mostly on farms and later in restaurants as dishwasher to waiter.

In latter years he got acquainted with the Kennells on upper Broadway, where he conceived the idea of starting out for himself. He opened his first place at 66th street and Columbus avenue, known as the "Log Cabin" and famous for its beefsteaks and chops. This place was still owned by "Tom" and known as the Balconnades and Golden Glades. The latter was an ice rink with skating show.

After making a fortune at the "Log Cabin" Healy branched out. He opened a place at 95th street and Broadway (Sunken Glades). He also had a beautiful place at Hartsdale, N. Y., called the "May and November Farm." Just before the World War, "Healy's by the Sea" at Long Beach, L. I., was burned to the ground.

As one of his family termed him he was known as the pioneer of the Healy family, the first to come here.

He was a member of Elks Lodge No. 1, Catholic Club of N. Y.; Westchester-Biltmore Club; Broadway Association and the Merchants' Association.

For two terms, Mr. Healy was president of the Society of Restaurateurs. He had been the organizer of the society.

Healy's at 66th street was one of the vanguard of the present day nite club. With the installation of prohibition Healy's took the lead in the restaurant direction

In Loving Memory
Of Our Dear Mother
ANNA B. HANDMAN
Who Passed Away Saturday,
May 1, 1937
FLORENCE LEVER and
LOU HANDMAN

of New York under those conditions.

BRUCE McRAE

Bruce McRae, 60, one of the stage's foremost legitimate actors, died May 7 of heart trouble at his home on City Island, New York. At his bedside were his son, Bruce McRae, Jr., and Junior's wife, Nell Brinkley, both in newspaper work in New York.

Mr. McRae had been bothered with his heart for some time and has had several alarming spells. When appearing in "The Legend of Lenora" at the Ritz, New York, he acted despite an acute attack until April 9.

Mr. McRae was an Englishman, born in India, Jan. 15, 1867, and was a nephew of Sir Charles Wyndham, actor, and of Bronson Howard, dramatist.

His first stage appearance was at Proctor's 23rd Street, New York, Oct. 5, 1891, in "Thermidor." From that time on Mr. McRae's stage services were in constant demand, with his popularity increasing. Many society roles were assigned to him which he played but with undisguised disgust offstage.

Mr. McRae at different times played a number of important stock engagements several seasons in Denver.

Interment in Beechwood Cemetery, New Rochelle, N. Y.

DAN MCCARTHY

Dan McCarthy, best known in the early '90s as "Master Dan, the Boy Contralto," who became popular at Shea's music hall, Buffalo, died in a St. Louis hospital April 26 following an operation.

McCarthy's home was in Buffalo. He helped to popularize "Sweet Rosie O'Grady" as the boy singer in the gallery when Maud Nugent first introduced the song at Tony Pastor's.

McCarthy's last appearance on the stage was in a sketch in which he was featured with Don Mullaly. The remains were forwarded to relatives in Chicago for interment.

BEVERLY PERRY

Beverly Perry, appearing in "Bringing Up Father in Florida," died at the Ithaca, N. Y., Memorial Hospital May 7, after an illness of about two weeks. Death was due to

In Loving Memory
Of Our Dear Mother
ANNA B. HANDMAN
Who Passed Away Saturday,
May 7, 1937
LOU and EDDYTHE HANDMAN

pneumonia. Miss Perry opened with the troupe at the Strand at the April 21 matinee, but was too ill to play the night performance. Her removal to the hospital followed.

She is survived by her parents, Mr. and Mrs. Roland R. Perry of Providence, R. I., who were at her bedside when death came.

NORMAN OSANN

Norman Osann, 36, camera trick expert for the C. B. DeMille Studios at Culver City, died enroute to the Receiving Hospital in Los Angeles after he had shot himself in the head at his home on North Harvard Boulevard May 4.

Osann was despondent over ill health.

He was to have taken a trip to the mountains and had borrowed a revolver from Robert C. Monroe who was a co-worker at the DeMille studios. Osann was in charge of the trick photography in the "King of Kings." He was single and is survived by a sister, Mrs. J. R. Ball.

Harry Shartin, chief clerk at the West Hotel, Minneapolis, which for years has been one of the chief local theatrical headquarters, died last week at the age of 30, following an operation for goiter. Before going to the West Hotel Mr. Shartin was employed as a doorman at the local Metropolitan theatre.

Louis Eaton, 55, head of the violin department of the Hartford (Conn.) Conservatory of Music and former conductor of the Strand theatre orchestra, died after a brief illness. He was born in Waltham, Mass. Wife, Jessie, survives.

Gus Hill, 55, stage carpenter, member of New York Theatrical Protective Union No. 1, at times working for different New York theatres and local shops, died April 29. Although Hill had the same name as Gus Hill, the producer, he was not related.

Alfred T. Roedel, organizer and director of the Roedel orchestra, Dubuque, Ia., died in that city April 29.

Julie A. Neff, 73, band leader, died May 7 in Altoona, Pa.

Frank M. Francis, 37, manager Lincoln theatre, Charleston, Ill., died last week as the result of injuries from a fall while replacing light bulbs. He owned and operated the theatre.

The mother of Mose, Albert and Lillie Gumble died May 5 at her home in New York City, after a lingering illness.

Leon Ernest Corbin, 58, father of Virginia Lee Corbin, screen actress, died April 29 at the Covina Hospital, Los Angeles. The widow, Mrs. Frances Corbin, and another daughter, Ruth, also survive.

The mother of Mose Gumble (Remick's) died May 3 at her home in New York after a lingering illness.

DEATHS ABROAD

Paris, May 1.

G. Arrivabene, 62, Italian journalist.

M. Jarry, stage manager of Baret tours, died in Havre.

Louis Autegion, vaudeville author, died at Revel.

Rosa Sucher, German opera star, died near Berlin.

BERLIN PLAYS

(Continued from page 57)

Stern's costumes and scenery are more tasteful than the libretto.

Neues Theatre am Zoo—"Wo find ich dich?" musical farce by Oskar Felix, music by Kurt Zorlig. Conventional story concerning an aeroplane magnate, the daughter of a Greenland reindeer farmer, and an Egyptian prince. Zorlig's music is effective and will probably find its way to the cabaret. Cast includes Kurt Vespermann, Willi Forst, Erich Poromsky and Grete Kutschera.

Berliner Theatre—"Der Humpelmann" operetta by Robert Stolz. A French marquis buys his wife a life-sized marionette, whose place is taken by her lover. Same lack of humor and originality which is to be found in most products of the Berlin operetta factory. The composer has turned out one number, however, which may reach international fame; it is called "Roses of Santa Pe." Cast includes the amusing Sigfried Arno, Hella Kuerty, Oskar Karlweis and Gretel Finkler. Headed for the cut rates.

Nollendorf—"Drei arme kleine Maedels," operetta by Feiner und Hart-Waden, music by Walter Kollo. A racy story laid in Potsdam. It plays through three generations, and in the last a countless marries a shoemaker and does her own washing. The sort of popular story which still seems to appeal to a certain public in Berlin, supposedly the same that goes to "Abel" in America.

Nothing in Kollo's score, but "Annette, du bist mir zu Koettel" has it. Grete Moschin scored heavily in the soubrette lead and was well supported by an expensive cast, including Hans Heinz Bommann, Hilde Wenzel, Wolfgang Zilzer and

Ida Wuest. Ought to go through the summer.

Wallner Theatre—"Kuesse in der Nacht," by Sachs and Hanstein, music by Byjacco. A rich American girl takes the position of secretary, to high-hat relatives, while her friend pretends to be the heiress. Needless to remark, each gets the man they want. For a house placed in this second-rate neighborhood, music is well above average, and often has real charm. This composer will bear watching.

Fair cast includes Erna Lorenz, Friedl Trabant, Gret Serskia, and Otto Zedler.

Theatre des Westens—"Wissen sie schon?" Schwarz has turned out one of the best revues this season, and though it was really planned for the road will make a nice turn-over in Berlin. It is economically staged, but has a couple of flash numbers, which look much more than they cost. In the cast are also two real comedians in the persons of Hugo Fischer-Koeppel and Louise Werkmeister.

Ruth Bayton, Negress, also registered heavily with a black bottom. Other performers included Ludwig Stoessel, Robert Nestelberger, and Valentina Sayton. Music by Lehner, weakest part of evening.

Kurfuerstendamm—"It Pit." Operetta by Hans H. Zerlett, music by Robert Gilbert. Its only excuse is performance of Kurt Bois in the leading role, one of the most talented comedians on any musical comedy stage. He combines Al Johnson's pep with something of Charlie Chaplin's grotesque pathos. Here he is everything from scenario-writer, self-elected police commissioner, to sentimental juvenile. He is well seconded by Trude Lieske, a soubrette, of the real Berlin nut type. Show will run as long as Bois' personal following carries.

EXHIBITORS DEFY

(Continued from page 5)

of the exhibitors on the Board have been thoroughly intimidated. It is considered an impossibility to get a just verdict around May and June when production programs are being announced. Independents on the Board feel they jeopardize their chances of getting the season's supply of film by returning an adverse verdict against a producing organization.

Before the exhibitor appears at the Board in the event of a claim his entire defense has been explained to Louis Phillips who has explained it to the Board. The exhibitor then has to fight a group, he says, who already knows every line of defense and attack and has prepared sufficient legal paraphernalia to overcome all obstacles.

Here is part of a letter sent to all picture theatre owners in New Jersey:

"Now, more than ever, must we stick together if we hope to retain the little we possess.

"The sweep of the merciless producers-distributors-theatre owners continues, gathering impetus as it proceeds. The most unAmerican and unethical contract ever imposed on any group of men deprives you of every right you have under the Constitution.

"To enforce this barbarous, inhuman contract, this power-drunk, money-crazed group of men has instituted a Board of Arbitration, a legalized 'Slaughter-House.'"

N. C. Conspiracy Charge

Wilson, N. C., May 10.

H. J. Paradis owner of the East-Carolina Amusement Co., will file suit before May 16 against 13 picture companies charging a monopoly in the distribution of pictures in this state. Another charge is that the picture companies have forced exhibitors to sign unlawful contracts, contrary to the statute, in an attempt to deprive them of control of their business.

The complaint to be filed includes a statement that the motion picture companies refused to supply the plaintiff with films which they had contracted to supply.

Paradis refuses to recognize the Board of Arbitration as a medium of settling the dispute as the settlement of financial difficulties by an arbitrary board constituted of distributors is a denial of the right of trial by jury. He contends that the Board of Arbitration agreement is void because it interferes with unlawful procedure of the courts.

In addition to the service of notice of the suit a temporary injunction has been served on the companies named by Paradis to prevent them from cutting off the supply of films in the meantime. Paradis owns a chain of five houses.

The 13 companies named include: Paramount, Universal, Pathe, F. B. O., P. D. C., First National, Liberty Distributing, Educational, Arthur C. Bromberg Attractions, Enterprise Film Corporation, Warner Bros. and M-G-M.

COAST STUDIOS

(Continued from page 15)

Mary Astor, George Fitzmaurice directing.

Jack Luden added to "Rolled Stockings" and Walter Goss to "Fireman, Save My Child," F. P. L.

Ben Hendricks, Jr., Alfred Allen, Bob Seiter and Dorothy Earle added to "I'll Be There."

Kenneth Harlan opposite Lya De Putti in "Midnight Rose," U. Henry Kolker and Gunboat Smith in the east. James Young directing.

M-G-M will make "Kitties," Scottish army story, co-starring George K. Arthur and Karl Dane.

Gladys McConnell for lead opposite Harry Langdon, First National.

Patsy Ruth Miller, Walter Robbins, Tom Santchi and H. L. Jacobson for "Shanghai'd," F. P. O. Ralph Ince starred and directing.

Yola d'Avril and Philo McCullough added "The Road to Romance," F. N.

Harrison Ford will be opposite Marie Prevost in the latter's next for Metropolitan. The story, untitled, is by Frederick and Fanny. Hatton. E. Mason Hopper to direct.

Scott Darling, scenarist, has been added to the writing staff at M-G-M.

Johnny Harron, opposite Laura La Plante in "Silk Stockings," U. Wesley Ruggles to direct.

Kenneth Harlan opposite Lya de Putti in "Midnight Rose," U.

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Fairly good show at Orpheum last week, well arranged for blending of turns. Belle Bennett, motion picture actress in sketch, was headliner. Did not seem to be much from box-office angle. Lower floor hardly more than half capacity, with the upper part very light. She had two good picture names in the sketch with her, John Sainpolis and Crauford Kent. The act, "The Man in the Stalls" (New Act), was of the eternal triangle type with a new twist.

Jack Benny was held over for second week, doing his own turn and acting as master of ceremonies. He seemed to be the best of act introducers this house has had. His introductory gags are clean and amusing. Benny did his own talking turn next to shut, and used Virginia Martin of the Gus Edwards turn as a "dumb dora" foil. This girl is immense. Benny has class, dignity, personality and a versatile way of getting over.

Opening the show were the Four American Aces and Queen in a bing-bing aerial offering that was a great getaway. Following were Phil Rich and Alice Adair in "The Flower Vendor," comedy skit with hoofing that the buyers went for hook, line and sinker. As an "old man" character delineator Rich has a likable way.

Adolf Tandler, who has been heading local picture house and concert orchestras, has his Little Symphony ensemble of seven men and two women dish out a colorful catalog of sweet tunes (New Acts). Bezo Klitter followed with his souse stuff, poses and funny self-wrestling. Some one told Retter he ought to talk in the act. They slipped him a lot of Joe Millers, and he had the poor folks out front writing.

Opening second half were Ida May Chadwick and her six Dizzy Blondes with a tap dancing and song routine. When it comes to a sextet of steppers Miss Chadwick has a gang that Ned Wayburn would be proud of. These kids keep their feet moving every second they are on. Miss Chadwick is the last word in tap stepping and a comedienne of ability.

Closing the show were Three Kelmys with their gymnastic poses. Turn being slow on account of curtain coming down between poses had hard job of holding them in toward finish. Had this act switched places with the American Aces and Queens it would have been better for all concerned. **Ung.**

A weak bill in the six acts at the Pantages last week and not much of anything. Mary Carr, the screen mother, headlined with a one-acter called "Devotion" (new act). The playlet, a cheap melodrama dealing with a miracle of regained sight, does not do justice to Migs Carr, and nothing else helps her.

Glynn Val Jean and Co., two men and a woman, opened with hoop juggling and tossing. In spots some of the work was fast and diversified.



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with Val Jean making the hoops dance to his own tunes. A fairly strong finish brought something.

Deucing were Gordon, Manners and Gordon in acrobatic and contortion work, filled in with the girl doing a song and dance. The girl's vocal effort was more or less antiquated as pop songs go these days. Two men open with a nut song, following with a couple of yards of eccentric hoofing, later going into contortion routines and gagging along. Ordinary No. 2.

Gerber's Jesters, miniature revue, had plenty of hoke and failed to convince. The comic, with Dutch dialect and rolling R's, managed to pull several laughs, none legitimate, though. Blackouts used missed all around, lacking in punch. About the only thing that looked good was a cute soubrette with a trick voice and a trim figure. A "lithping" comedienne and a straight woman filled in the remainder of the six people act. Good deal of revamping needed.

Kelly and Forsythe, comedy turn, fell short of meriting the next to shut. Refreshed gags and chatter failed to get over, although the boys worked hard. A pop ballad by the straight man was okay, with the comic going into a "Mammy" number for a quiet finish.

Arline and 8 seals refuted the billing by only four making an appearance on the stage. In construction this act is similar to that of Odiva's. "The Wreck" (Columbia), feature picture.

The Hollywood Bowl will have a "traveling" electric sign 42 feet long, with letters six feet high, perched on top of the Taft Building. The sign will be done in the Rex Ray style and will be one of the largest in Hollywood, according to Allan C. Balch, president of the Hollywood Bowl Association.

Mrs. Lynn Reynolds, widow of the director who recently committed suicide, will accompany Mrs. Tom Mix on her trip to Europe.

Al Jolson follows "The Vagabond King," which opens at the Biltmore May 23.

"The Shanghai Gesture" (Florence Reed) comes to the Biltmore June 13.

"Little Orchid Annie," by Hadley Waters, is being cast at Wilkes' Vine Street, with Jean May in the title part.

Otis Skinner, in "The Honor of the Family," opens May 23 at the Playhouse when Homer Curran of San Francisco takes charge.

The Cafe LaFayette on West Seventh street is to be remodeled by Harry M. Miller.

Tom White, picture casting agent, who had all the Catalina Island film rights, has taken over the Strand for a picture and presentation house. The name is to be changed to Riviera.

The Strand, 600-seater, was formerly operated by the Federated Theatre Circuit at Catalina Island. White is remodeling the house.

Allan Connors, juvenile in "The Donovan Affair," was held up, robbed of a \$75 watch, \$15 in cash and then beaten by thugs shortly before midnight at Hollywood and Vine, one of Hollywood's busiest thoroughfares. The beating was administered because he did not have enough money.

John Ince, director of a cinema school of which Hugh M. Daly is president, was arrested Sunday on a charge of intoxication in Hollywood while trying to find his home. He was sent down to the Central police station and released on \$20 bail.

Ince failed to appear at court Monday morning, and Judge Richardson, who ordered bail forfeited, is said to be considering the issuance of a warrant to have Ince answer the charge. Ince gave the address of the school when questioned at the station.

OAKLAND, CALIF.

By WOOD SOANES

The Fulton plans to go into its third week of "The Little Spitfire" Sunday with Raymond Van Sickle now opposite Shirley Grey, in place of Norman Field. Van Sickle started Sunday list, but made his first appearance at a midnight benefit at the Orpheum.

Doris Eaton, heading the first of the new Fanchon and Marco shows, failed to put in an appearance at the opening matinee, being replaced by Dorothy Allen. Miss Eaton was said to have missed the boat from San Francisco, but the report was about that she objected to the number of shows called for on Saturday. She also took a run-out on the N. V. A. benefit, as did Belle Baker.

The Dodge Twins jumped from Philadelphia to Oakland, arriving Saturday morning to find that they opened the Orpheum that afternoon instead of a week following.

Jimmie Gleason is booking into Oakland as an independent. He has engaged the Auditorium for the week of May 16, and will play eight days, moving thence to the Wilkes in San Francisco with "Is Zat So?"

W. A. Rusco has "Able's Irish Rose" for the week starting Saturday.

Al G. Barnes' circus comes in for three days, May 6, 7 and 8, inaugurating the season here. They have made a subscription tie-up with the Tribune.

The Oakland Tribune announced that it has purchased the block containing Ackerman Harris' Hippodrome, which backs on the present property. This will give the newspaper half a square block. The plan is to continue the present building with a twenty-story tower for offices and the broadcasting rooms of KIX.

The West Coast theatres have broken ground for their new downtown house at Nineteenth street and Telegraph avenue. Plans call for a ten-story theatre building and the four-story office structure surrounding it.

This will give the West Coast two huge downtown theatres, the T. & D. and the new one, and a big neighborhood house in the Grand-Lake, which is in the center of the Grand avenue business district.

MINNEAPOLIS

Metropolitan—"Trelawny of the Wells" (May 13-14).

Shubert—"The Little Minister" (Bainbridge stock).

Hennepin-Orpheum—Vaudeville pictures.

Pantages—Vaudeville, pictures.

Palace—"Where's Your Husband?" (McCall-Bridge tab).

Gayety—"Let's Go" (Jack La Mont stock burlesque).

Seventh Street—Vaudeville, pictures.

State—"Slide, Kelly, Slide."

Garrick—"The Loves of Sunya."

Strand—"The Scarlet Letter."

Lyric—"The Notorious Lady."

Grand—"Casey at the Bay" (return).

"The Naked Truth," freak movie attraction, is in its fourth week to profitable business at 50c admission, matinees and evenings, at the Garden, which F. & R. reopened after a long dark period.

Norma Smallwood, "Miss America," winner of the Atlantic City bathing beauty contest last year, will appear at the industrial exposition to be staged as the opening event of the new municipal auditorium June 4-11. Hope Vernon (musical comedy) will also appear.

Excavations of the new \$2,000,000 Public theatre and the \$125,000 residence section theatre being constructed by the Lake Amusement Co. have been completed.

With the local American Association ball season under way here, matinees, which never have been any too good, are smaller than ever.

Carlton Miles, drama editor Journal, will again handle publicity again for Elitch Gardens, Denver, this summer. He also will conduct a court of lectures at the dramatic school there the same as last season.

The University of Minnesota Masquers gave three performances of "He Who Gets Slapped" at the University Music Hall last week.

The Daily Star (evening) is conducting its annual bathing beauty contest here to determine the Minneapolis representative to the national contest at Atlantic City in September.

Out of 6,000 male students enrolled at the University of Minne-

sota, apparently only 90 have ambitions to act in the movies. At least that was the total of entries in a contest conducted on the campus by First National. All but eight of the 90 were eliminated. None of the eight is prominent in Minnesota athletics.

Minneapolis theatregoers failed to heed a proclamation issued by Mayor George E. Leach and published in the newspapers to pay tribute to William Shakespeare on the occasion of a countrywide observance of the 363d anniversary of the great bard's birth by "patronizing Shakespearean offerings." At least they failed to attend the Shubert theatre in any considerable numbers, and that was the only local show house offering a Shakespearean play—"Romeo and Juliet"—at the time the proclamation was issued.

With sentiment in the residence neighborhood of 34th avenue and 50th street south divided on the desirability of having a new picture theatre erected there, and the two ward aldermen split on the proposition, the city council here has voted to have a referendum election to decide whether it shall issue the permit for the show house.

SEATTLE

By DAVE TREPP

Metropolitan—"Ben-Hur" (return).

Orpheum—Vaude.

Pantages—"Winners of the Wilderness," vaude.

Fifth Avenue—"Special Delivery."

United Artists—"Sorrows of Satan."

Columbia—"The Yankee Clipper."

Coliseum—"Rookies."

Embassy—"The First Night."

Winter Garden—"Mother."

The Mount Baker theatre premiere at Bellingham, was a big success. Eddie Hitchcock was in charge of publicity. Crowds on a par with those at recent Broadway opening in Tacoma filled the house first night, publicity costing around \$2,000. A novel stunt was radio being used week prior with bare announcement every 30 minutes over KOMO of the opening date.

Madge Rush, dancer, is back from 14 weeks on the Canadian-Famous Players circuit, booked by Ed Fisher for eight weeks, but was given more time on circuit.

Charles Brannon, former manager Strand here, is now manager of Sears-Roth Capital circuit, Kansas City headquarters. He will have 78 houses under his direction.

Deuel Billings, who will manage the Moore theatre after May 29, when King opens there, is arranging a summer season of musical comedy.

During recent showings of "The Gorilla Hunt" at Columbia, a notable feature was the music arranged by Francesco Longo. It comprised a medley of hunting themes, thus providing atmospheric tonal effects.

Peggy Maddieux, a brunette, won the recent "blonde and brunette" contest at the Coliseum.

W. H. Dudlow, theatre manager, new here, may sign with the Universal Chain in Oregon and Washington.

Reported no changes of local managers following the merger which takes over North American theatres string under wing of West Coast Theatres. Harry C. Arthur, Jr., is to remain as theatre director in this section, it is said. One result of the merger may a 120-day release on second runs instead of 45 days as at present, for the West Coast has announced plans to build seven new big suburbs in Seattle. This would permit sub-control to quite an extent and longer clearance protecting first run houses downtown. At present, patrons often wait the 45 days to see well-advertised downtown later at their neighborhood. This has been a big

item in cutting into downtown grosses.

Changes have been made in management of Universal Chain Theatrical Enterprises in Northwest region, with H. W. Bruen resigning as Seattle manager, and Jack L. Schlaifer, former national manager for this chain, taking western management, with Robert W. Bender, former Columbia theatre manager, his assistant. Offices have been opened in Securities building.

Mr. Bruen says he will retire from show business, after fourteen years in it. Frank Edwards, who with Bruen recently sold his houses to Universal, is also retiring. Local papers carried stories as to how he increased his "pile" from a borrowed \$200 four years ago to \$250,000 cash today.

PORTLAND, ORE.

By SAM H. COHEN

Heilig—Dark.

Orpheum—Orpheum circuit vaude.

Pantages—Pan vaude and pictures.

Broadway—"Special Delivery."

Liberty—"The Mysterious Rider."

Rivoli—"Midnight Lovers."

Columbia—"The Love Thrill."

People's—"The Show."

Francis A. Haas, local organist, being featured in concert work, at Geller's Walnut Park theatre.

Frank Lacey, former manager of the Majestic, has joined the Universal theatre department to become manager of the Cameo, San Francisco, and will act as district manager.

"The Preview Nighters," an organization formed recently, which consists of local theatre and newspapermen, which has for its main purpose the discussing of pictures, to be locally exhibited, voted to hold their next weekly meeting at the Pantages, instead of the Broadway. Cass Hayes, house manager of the Pantages, was voted into the organization recently. Don Skene, dramatic editor of the "Oregonian," is president.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Big Parade," second week.

Royal—"Slide, Kelly, Slide," second week.

Newman—"The Beloved Rogue."

Liberty—"Love's Blindness."

Pantages—Vaude and pictures.

Garden—Musical stock and pictures.

Missouri—National Players stock.

Kansas City Theatre—"The Little Stone House," "Sham" and "Fantasia."

Kansas City Theatre will offer three one-act plays, with Marion Wolsey Cate as guest artist. Miss Cate is a member of the Community Arts Players of Santa Barbara, Cal.

The Orpheum and the Empress (Mutual Burlesque) closed for the season May 7. The Shubert has another week of "The Big Parade" and a rental or so and will be done.

The Newman and a number of suburban houses will give midnight shows Saturday for the flood sufferers.

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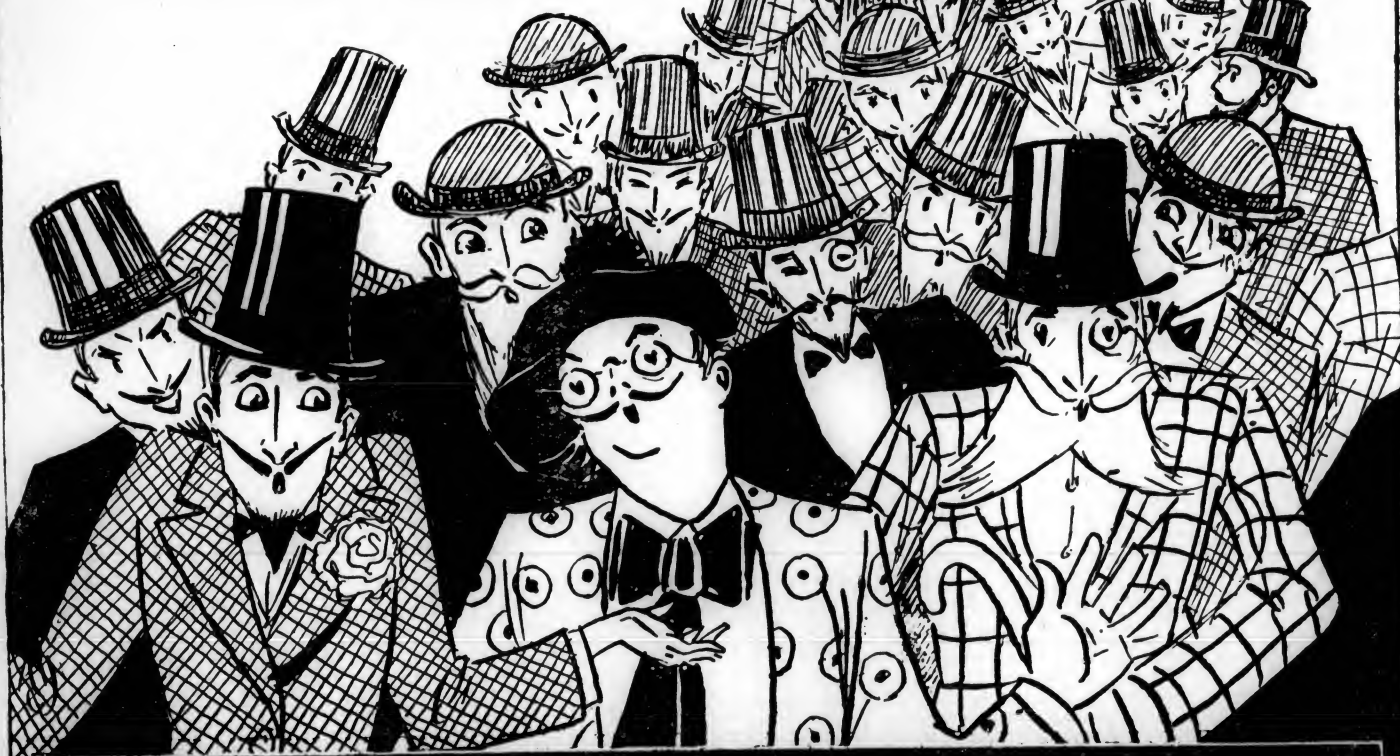
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"YOU ONLY WANT ME WHEN YOU'RE LONESOME"
(Seifert and Tillman)
"JUST ANOTHER DAY WASTED AWAY"
(By Roy Turk and Chas. Tobias)



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BILLS NEXT WEEK

(Continued from page 37)

NEWARK, N. J. Proctor's 2d half (12-15) Fenna Fitz Masked Athlete Naggett & Sheldon Shan & Cantor Grace Dero Nitzl Vennell	Shirley Dahl Mack & Stanton Hap Hazard Sinclair & Lamar Marty Dupree (One to fill)
NEWBURGH, N.Y. Academy 2d half (12-15) Jack Lee Jones & Ray Manning King Violet & Pitr E & J Torrence	Grand O. H. 2d half (12-15) Teddy Joyce Reed & Lavore Alexandria (Two to fill)
NEW HAVEN, CT. Palace 2d half (12-15) Kennedy & Carney Carleton & Bellow Ray & Harrison Danny Dugan Chas Russell	Kelth's (9) The Seabacks Chevalier Bros Hoctor & Holbrook Lahr & Mercedes Cartleton & Mack Bert Lyttell Co Cecil Cunningham Jeanie (16)
N. LONDON, CT. Capitol 2d half (12-15) Billy Haeza Conlin & Glass 2 Shells The Kitaros (One to fill)	Nixon 2d half (12-15) Esmond & Grant Harlequins Walters & Walters Watsons Cohan (One to fill)
NIAGARA FALLS Bellevue 2d half (12-15) Eddie Ross Ernie & Ernie Brambles Sherman & Rose (One to fill)	Davis (9) Norman & Norman Harrington Sis Dave Apollon Art Henry Co Paco Cassino & J Runaway 4 (16)
NORFOLK, VA. Norva 2d half (12-15) Ferry Corway Morgan & Sheldon John Burke B O'Neill Co 6 Rockets	Sylvia Clark Mack & Tempest Franklyn & Royce Frank Stafford Co Tramp Tramp Tr
N. ADAMS, MASS. Empire 2d half (12-15) Morley & Leeder Jenks & Hartford (Three to fill)	Harris 2d half (12-15) Janet Klippen Claude Decarr Jack Denton Mae Francis Hendrix & White Amaranth Sis Co
OTTAWA, CAN. Kelth's 2d half (12-15) Cele & Synder Helen Carlson Donovan Girls Wm Morrow Personalities	Sheridan Sq. 2d half (12-15) Sunshine & B'flies E & T Tindell Huston & Ray Manning & Lamont Maye & Bobbe
PASSAIC, N. J. Montauk 2d half (12-15) B'way Vanities (Others to fill)	Pittsfield, MASS. Palace 2d half (12-15) Wilson & Keppie Raymond Egan Mack Hart Co Reeves & Wells (One to fill)
PATERSON, N. J. Regent 2d half (12-15) Emery Girls Daniels & Eames El Cleve Hunter & Percival Vagges Cole & Grant Rev	PLAINFIELD, N. J. Oxford 2d half (12-15) Burns Bros Hope Vernon Reynolds & White Pauline (One to fill)
PHILADELPHIA Allegheny 2d half (12-15) Lenard & Culver Myer & Davis Fulcrum & Mohr Dicknell (One to fill)	PORTSMOUTH, O. Leroy 2d half (12-15) Burnett & Dillon Cook & Valdere East West S & N Banjoand (One to fill)
Broadway (9) Welch's Minstrels Lillian Fitzgerald Janet of France (Three to fill)	P'GHK'PSIE, N. Y. Avon 2d half (12-15) Beverly Bayne Shapiro & O'Mally Marvel & Fay Dotson 3 Morin Sis
Cross Keys 2d half (12-15) Spotlight Ray (Others to fill)	READING, PA. Hajah 2d half (12-15) Gilbert & May
Earle (9) Snooker Jr	

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Lyric (9)Fisher & Hurst
Pearson & Ander'n
Lady Ogen Pierce
Deno & Rochell
5 Avallons**ROCHESTER, N.Y.**
Temple2d half (12-15)
Jim Jam Jems
Dob George
S Brilliant Co
Any Family
Vauds Doctor
Joe Young Co**SARATOGA SP'GS**
Congress2d half (12-15)
3 Deber Girls
Jack Morley
Ramsey's Canaries
(Two to fill)**SCIENECTADY**
Proctor's2d half (12-15)
Bezazian & White
Sawyer & Eddy
Wheeler & Potter
Usher & Engle
(One to fill)**SCRANTON, PA.**
Foll2d half (12-15)
Baby Egan Co
Bob Murphy
(Three to fill)**SHAMOKIN, PA.**
Capitol2d half (12-15)
Jinks & Ann
Pat Henning
Dance Revels
Ralph Greenleaf
Gregg Girls**NORWALK, CT.**
Palace2d half (12-15)
Casper & Morrissey
Leroys
Riker & McDougal
Tramp Tramp Tr
(One to fill)**SPRINGFIELD, MASS.**
Palace2d half (12-15)
Howard Nichols
Allen & York
Number Please
W West & McG
(One to fill)**STEBURVILLE, O.**
Capitol2d half (12-15)
Bert Coleman
Quinn Bellard Roy
Elsie Gell Co
(Two to fill)**SYRACUSE, N. Y.**
Capitol2d half (12-15)
Franklyn & Royce
Lehr & Belle
Sterling Sax
Ed Pardo Co
Allen Stanley
Swaine Eagles
Valley's Horses (others to fill)	**2d half (19-22)** Bordelongs Bal Caprice Gilfoyle & Yna Cole & Word Howard & Bennett (One to fill)
TOLEDO, O. Kelth	**2d half (12-15)** Honey Sis & P Country Club Girls Mitchell & Dove A & P Gypales Fenton & Fields Sun Fong Linn Co 1st half (16-18) 3 Taketas Oscar Lorraine Dyer & Lee Garden of Melody (Two to fill)
2d half (19-22) Burke & Durkin Dorothy Ray Co Cannon & Lee Mr & Mrs Barry Sands & Doone (One to fill)	**YONKERS, N. Y.** Proctors
2d half (12-15) Harry Holmes Marita Sedano Harry Kahne Mabel Withe William & Ray	**YOUNGSTOWN, O.** Kelth-Albee
2d half (12-15) Jungleland Laura Ormabee The Rest Cure Stanley & Birno Telaak & Deann DeWolf Kindler	

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TRENTON, N. J.Proctor's
2d half (12-15)
Chilton & Thomas
(Others to fill)**TROY, N. Y.**
Proctor's2d half (12-15)
Vaudy's Horses
Ann Gold
Meyakos
Hanan & Folks
Fortunello & C**UNION CITY, N. J.**
State2d half (12-15)
P Kirkland Co
Bob Nelson Co
(Three to fill)**UTICA, N. Y.**
Gaiety2d half (12-15)
York & King
Smith & Strong
(Three to fill)**WARREN, O.**
Robbins2d half (12-15)
Lady Tuen Mel
Lilly Puri Co
Jack Hughes
Bayes & Speck
Arthur Devoy**WASHINGTON, D. C.**
Earle (8)2d half (12-15)
Jack Collier Sis
Racine & Ray
Keno & Green
Flourette Joffrie
Vincent Lopez Or
(15)**WASHOON, D. C.**
Capitol2d half (12-15)
Snoozier Jr
Wally Sharpless Co
Johnny Berkes Co
Rinz & Bonita
(One to fill)**Will Mahoney**
Hackett & Del Rev
Marion & Ford
Johnny Hyam
G & J Dornonde
Groh & Piano H'ds
3 Vagrants
Color Poems
(15)**Cecil Cunningham**
Millard & Marlin
Daniels & Eames
Hector & Holbrook
Sinclair & LaMarr
Meyer Davis Orch.
(Three to fill)**WASHINGTON, PA.**
State2d half (12-15)
Wolf Sis
Rose Kress
Winehill & Briscoe
(Two to fill)**WATERBURY, CT.**
Palace2d half (12-15)
3 Sailors
Lucille DuBois
Harry Fox
Ruth Sis & Moore
(One to fill)**WILKES-BARRE**
Palace2d half (12-15)
All Girl Show
Garrick**WILMINGTON, DEL.**
Garrick2d half (12-15)
Kitamura Japs
John Olms Co
C & L Girard
Amateur Nite Lon
Bennett 2**WROSTER, MASS.**
Palace2d half (12-15)
Davis & Darnell
Bryson & Rehan
Kaufman & K'fman
Bud Carlell
Harry Johnson**YONKERS, N. Y.**
Proctors2d half (12-15)
Harry Holmes
Marita Sedano
Harry Kahne
Mabel Withe
William & Ray**YOUNGSTOWN, O.**
Kelth-Albee2d half (12-15)
Jungleland
Laura Ormabee
The Rest Cure
Stanley & Birno
Telaak & Deann
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Dayton L
Deane W
Doree Mme
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Dyer VFelts V B
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Harte D
Herman JJames L
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Badalle Sam
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Hammond Al
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Hogan & Stanley
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Howard TommyIverson Fritzle
June Onolette
Karmine GeoLamarchina A
Lang Howard
Larry Bob
Lee Lotus
Link Billy JrMack & Earl
Mack J C Co
Mack Neal
Maxfield Harry
Mime Gwendolyn
Morrow MaybelleNaucke Chas L
Nielsen Anabel
Oliver Belle
Page Mrs Anna F
Pagliarini, Segundo
Palmer Howard
Palmer Jean
Perry Harry H
Phelps Cecil A
Phillips Nat
Pymn Fred & PReed & Lucy
Riley Joe
Rome & Dunn
Rothchild Irving
Royer Max
Runyon Glenn ASantos Don
Scholly William
Sheriff Ernest
Sherman Tex
Smith Billy
Steinbeck BrunoTaschetti Laura L
Vega Mrs R
Vaire Harry
Weston Celia
Westman Frank A
Wheeler & Wheeler
White H Pierre
Wright Geo M
Wynn Ray

LONDON

(Continued from page 56)

Ghost Train," "The First Year" and
"Cook o' the Roost." Percy Hutchin-
son and his company sailed for his
third visit to South Africa April 14
on the Kenilworth Castle.

Constance Collier is to make her
return to the stage shortly in the
American comedy, "Meet the Wife."
The piece will have a provincial try-
out before coming to the West End.
Others in the company are Merica
Swinburne, Frederick Leister, Fred
Groves, Leon M. Lion will produce.

The newly opened Astoria picture
house has encountered misfortune.
Ernest Freeman, general manager
of the dance salon attached, has
been arrested charged with embez-
zling \$5,250, most of which was ob-
tained through the issuing of false
admission tickets.
The accused has been remanded
on bail.

The second effort of the newly
opened Arts Theatre Club will be
St. John Ervine's new play, "The
Lady of Belmont," which is an up-
to-date sequel to Shakespeare's
"The Merchant of Venice." Cast
includes Barbara Everest, Ellen
Hare, Hay Petrie, O. B. Clarence,
Douglas Ross, Osmund Willson,
Denys Blakebeck and Bromber
Wills.

"The Gold Diggers" will be re-
placed at the Lyric the end of May
by another Clayton & Waller pro-
duction, "The Garden of Eden."
Tallulah Bankhead will play the

leading role, that of a continental
vaudeville star.

"We," a combination of vaude-
villians originated by Laddie Cliff
and Roy Royston, which played
vaudeville and cabaret last year,
and in which they appeared, has
been re-formed. The cast of the
new "We" is composed of Roy Roys-
ton, Frank Masters, Leslie Sarony,
Dennis Cowles, Ken Broadberry.
They open out of town May 29 and
then come to the London Coliseum.

Robert Sielle and Annette Mills,
dancers, are now playing at the
newly opened Casali's Green Park
Hotel, which is running a modest
"cabaret." Casali was formerly
manager of the Piccadilly Hotel,
and is said to be financed in his
new venture by Luigi, who runs the
Embassy Club.

Supporting Mary Glynne and
Dennis Nelson-Terry. In the new
Edgar Wallace play, "The Terror,"
are Gwen Wyndham, Lena Mait-
land, Felix Aylmer, Franklin Del-
lany, Randolph McLeod. The piece
is due at the Lyceum May 11.

The new theatre which Edward
Laurillard is building near the Re-
gent Palace Hotel is to be called the
Piccadilly. The building, which will
necessitate the widening of two
streets by 10 feet, will cost \$1,060,000,
and it is estimated it will be fin-
ished by Christmas. Seating ca-
pacity is 1,450, with only one bal-
cony, in the rear of which will be
the cheapest seats. A novel feature
will be a garage attached for the
convenience of patrons.

Laurillard is said to have been
financed in the venture to the ex-
tent that it wasn't necessary for
him personally to put up one dollar.

The management of Carr, Massey
and Wade is giving up the Every-
man theatre. The partnership is
broken up and all three have jobs
elsewhere.

CHICAGO OFFICE

The reminiscences of a popular
actress are always sure of a certain
number of interested readers on this
side, and Fay Compton in
"Rosemary" (published by Alston
Rivers) talks sufficiently about her-
self to sell copies enough to war-
rant the issue of the book.

The new Carlton theatre presents
a problem in economics that does
not appeal to the average theatrical
management. It is owned by Fa-
mous Players and the bare walls
cost them \$12,500 per week before a
dollar is spent upon the show. The
new "Lady Luck" show, an adapta-
tion of "His Little Widows," prob-
ably has a running expense of at
least that amount before anything
can be deducted for repaying the
production investment.

As the house only seats 1,150, it is
not an easy matter to make the two
sides of the ledger balance.

Helen Trix and Les Copeland are
due here the end of May. They
open their vaudeville season at
Brighton June 6 and then come to
London at the Holborn Empire the
following week.

Ed Lowry has signed an exclusive
contract for Columbia records for
one year.

When the Rigoletto Brothers sail
from here next month they will take
with them a 21-year-old youth
known as "Youngster" Abrahams,
whom they discovered working in
Germany as a tailor. The lad is said
to possess superhuman strength.
The Rigoletto have booked the
boy on the Pantages circuit.

At the opening of "One Dam
Thing After Another," the press will
be conspicuous by its absence. S.
B. Cochran has decided that, for the
good of the boxoffice and to give the
show time to shake down, critics
are to be invited several days after
the premiere.

Hastings Lynn, brother of Ralph
Lynn, is preparing a stage version
of Florence Kilpatrick's novel,
"Wildfire Hetty," which is to be
called "Hell-Cat Hetty." Dorothy
Minto will play the title role.

Marian Ainslee, title writer with
M-G-M, has been given a new con-
tract with that organization.

Harry D. Wilson, who left the
employ of Edwin Carewe to go to
Singapore and become a picture
publicist for a theatre chain, has
returned and is again in the em-
ploy of Carewe. He is also to do
special publicity promotion for
United Artists.

Fritzie Ridgeway added to "Lon-
esome Ladies," 1st N.

Warner Richmond and Carroll
Nye added to "The Heart of Mary-
land," Warners.

Eve Southern added to "The Gau-
cho," Douglas Fairbanks' next for
U. A.

Peggy Montgomery, Harry
Woods, Barney Furey, Tom Lin-
ham, Barbara Starr, Red Lennox
and Al Houston in "Splitting the
Breeze," M. B. O. starring Tom
Tyler, Robert De Lacey directing.

CAPITOL, N. Y.

(Continued from page 25)

delightful presentation items, tenor
solo, "Under the Moon" in a pretty,
fantastic setting with the soloist
backed by an ensemble bit of pos-
ing by the Chester Hale girls; and
a spectacular dance production
staged in the bright setting of a
circus tent and bringing on the
Hale girls and the Capitol ballet.

Besides the long feature the
overture was rather lengthy, leav-
ing time for only a one-reel na-
ture subject called "Buzards" by
the Bray studios, a subject, how-
ever, that was much more inter-
esting than the title suggests, and
the usual news reel.

The overture is Dvorak's "New
World Symphony," rather baffling
composition to one who has no
great sense of musical symbolism.
Its effect is confusing, but some-
how it does pique curiosity and
holds attention by its intricacies.

"The Buzzard" is a study of that
objectionable bird in its native
haunts, taken in the field (so the
title plausibly says) by a long dis-
tance lens. It shows the young
birds in the dizzy nest, the strong
young killing off the weaklings of
the family and growing to vigor-
ous adulthood to become strong go-
getter buzzards. Titles economical
in terseness and bringing out the
force of the action. Unusual nature
subject on merit.

In news reel honors go to In-
ternational for good shots at the
dynamiting of the Mississippi levee
to save New Orleans. Kinograms
has run of Columbia river salmon,
always good, and intercollegiate
field athletics with slow motion of
pole vault. Fox is represented by
King of Sweden's visit to Spanish
court. Pathe timely with tulip-
covered fields in Holland.

Rush.

ST. LOUIS

By TOM BRADSHAW

John Drew, who, with those sev-
eral handful of stars, made a
three-night stand out of St. Louis
at the Shubert-Rialto theatre, was
overlooked by the critic on a morn-
ing newspaper here, he laid for his
chance. The next evening he took
a curtain call and opened with:
"Yes, thank you, I am here, although
your morning paper critic didn't
seem aware of the fact," etcetera,
etcetera. Which only goes to show
that the actors, big and little, do
read the reviews.

The Orpheum theatre, taking
spring by the forelock, is closing
the season this week, with Lenore
Ulric angling for the last fish in the
stream this season.

The ninth annual season of the
St. Louis municipal opera, at the
open-air theatre in Forest Park,
opens June 8, running through Aug.
22. There will be a chorus of 96
and an orchestra of 60. Allan
Rogers will be the tenor.

The Garden theatre, St. Louis,
outdoor home of dramatic and mu-
sical offerings, will open May 30 with
"Madama Butterfly," with Marion
Telva and Elda Vittori, of St. Louis,
in the cast.

Arthur Swanstrom and Carey
Morgan will do the lyrics and music
for "A la Carte," musical revue
which Rosalie Stewart will launch
in July. George Kelly will write
the skits for the show.

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IOWA FAIRS

Coast Rodeo

Los Angeles, May 24.

The first annual Los Angeles National Rodeo, sponsored by the Los Angeles National Horse Show Association, opened at the Coliseum May 20, for a three-day stay. The tournament drew a number of famous horsemen, cowboys, cowgirls, rope experts and bull dodgers.

The opening event was marked with a spill of a team of horses in the Roman standing race. Carl Arnold, world's champion pony express rider, was thrown, with a dozen other mounts spilling their riders between falling hoofs. All but two of the riders escaped injuries. The two were A. G. Shriver of Riverside, who was caught beneath the tumbling ponies, and Lloyd Craig of Stockton, who was trampled by his own steed. Both were removed to the receiving hospital suffering from internal injuries and bruises.

Opening night, Tad Lucas, Lillie Allen, Bonnie McCarroll and Fox Hastings won the cowgirls' broncho riding; Bob Crosby the calf roping contest; Tom Bay, steer stopping; Carl Arnold, pony express race, and Chester Byers and Richard Merchant, the steer team roping contest in 28 seconds.

Fifteen South American gauchos, or cowboys, were sent to the rodeo by Douglas Fairbanks, who imported them for his forthcoming production, "The Gaucho."

CIRCUS ROUTES

Ringlings-B.

May 16-21, Phila.; 23, Trenton, N. J.; 24, Wilmington, Del.; 25-26, Washington; 27-28, Baltimore; 30-June 1, Newark, N. J.

Sells Floto

May 23, Syracuse; 24, Rochester; 25, Utica; 26, Albany, N. Y.; 27, Pittsfield, Mass.; 28, Springfield; 30-June 4, Boston.

Sparks

May 23, Port Chester, N. Y.; 24, Stamford, Conn.; 25, Poughkeepsie, N. Y.; 26, Middletown, N. Y.; 27, Kingston, N. Y.; 28, Oneonta, N. Y.

RODEO FINANCING

Cedar Rapids, Ia., May 24. Frontier park at which successful rodeos have been staged the last two years, this week began campaign to raise \$38,000 for permanent improvements and to cover operating losses.

A current financial report shows assets \$170,000. The organization is planning a fair and livestock exposition Aug. 8-13 in addition to the mid-summer entertainment.

CHI PARKS' DULL START

Chicago, May 24. Continual rainy weather was harmful to opening week's business at both White City and Riverview, this city's two large amusement parks.

Attendance for the first seven days, against last year's and that of the year before, was considerably off.

FATTEST MAN DIES

Ames, Ia., May 24. George W. Nichols of this city who tipped the scales at just 500 pounds, died of apoplexy last week at the age of 54. Nichols had tramped with many shows and circuses.

Pool Corn Belt Feature

Ft. Dodge, Ia., May 24. Exposition Park was formally opened Saturday with H. S. Stanbery directing this season's activities.

The new swimming pool, one of the great attractions at this inland town resort, drew big crowds. The Geer orchestra has been engaged for the summer dances.

Orange Show On

Los Angeles, May 24. The seventh annual exposition of the California Valencia Orange Growers is now in session at Anaheim. The official opening took place last Thursday evening, May 19, with Lieut. Gov. Burton R. Fitts, at the special invitation of the American Legion, made an address.

Harry B. Watts, formerly manager of the Rialto, Omaha, has assumed management of the Capitol, Des Moines, pictures. He succeeds Arthur B. Cunningham, resigned.

CANADA'S BOOZE MONEY

(Continued from page 1)

while new clubs are numberless. Ontario is charging a liquor drinking license fee of \$2, good for three months. It allows the bearer, supposed to be a native only, to purchase booze in government stores.

Windsor will draw week-end patronage from Chicago, Cleveland, Pittsburgh, Detroit, Buffalo and intermediate towns, while it is claimed that many have arranged to spend the summer or their summer vacations across the river.

The Canadian dollar is now at \$1.08 for the American. Following the war the Canadian dollar was at \$3.3 American, at its low.

Accordingly Americans in Ontario will pay the high exchange, the license fee to drink and the profit on the liquor, besides the cost of it, not overlooking board bills and other incidentals.

Prohibition in the U. S. has made the Province of Quebec the wealthiest in the Dominion. With every Province of Canada now wet, Ontario, of them all, bids fair to excel Quebec as a money-getter from the States.

Ban for 'Hygiene' Shows

Los Angeles, May 24.

Police Commissioner Foss has requested the City Council to pass an ordinance which would place all museums and show houses not classed as theatres under police control and supervision.

This request was made by Commissioner Foss after he had received complaints against museums and other show houses on Main street which it is said were giving indecent performances and presenting obnoxious features masked as instruction in hygiene which have drawn children.

The committee on Public Welfare of the Council was requested to draft an ordinance and to direct some of its members to visit the establishments.

Cumberland's Ban

Cumberland, Md., May 24.

By unanimous vote of the Cumberland City Council Monday, it was decided to bar carnivals, circuses, and concessions.

Action was taken on the motion of Joseph H. Griffith, who raised the old point that such outfits "milk" communities, and that those sponsoring their advent receive little in the way of cash.

YALE COACH RESIGNS

(Continued from page 40)

self. He was informed, however, that there was no question of or lack of confidence in his competence as a teacher or his character.

The Dramatic Association is not financially able to pay even the nominal salary of Mr. Woolley, and for some years the amount has been made up by a few New York Yale graduates. Mr. Woolley has given his services as a lecturer on drama and as coach of the Playcraftsmen, Latin, Italian and Fraternity plays without compensation.

On May 14 the recommendation of the English Faculty that Mr. Woolley be appointed a full assistant professor was refused by the Yale Corporation. A suggestion of the grounds is the phrase, "unsatisfactory general university relations."

This is taken to refer to the new E. S. Harkness-Professor George Pierce Baker Yale Drama School. When the Drama School was formed, two years ago, there was general comment that Mr. Woolley was not appointed to its faculty, which was being selected by Professor Baker.

The impression has persisted ever since that the Drama, particularly Mr. Woolley, its coach, and the Drama School, were at swords' points. This impression is mostly erroneous. There is a little inconvenience due to the fact that the Drama and the Drama School share the Yale Theatre building, but there is no serious friction, the fields of the two organizations being widely separated, and many friendly relations existing between them.

Mr. Woolley has resigned as coach of the Dramatic Association. The opening runs of what looks like a war, were fired in the "Yale Daily News" Monday, through headline, editorial and communication.

INSIDE STUFF

ON THE OUTSIDE

Candy More Than Admission

Auto polo seems new for Luna Park, Coney Island. Gate is 15c. The ballyhoo of the explosives engines, with the chassis only, is very good for the attraction. Inside the lot a delay is allowed for candy butchers to sell 25c boxes with each guaranteed to hold a prize. It's seldom that any attraction permits the sale inside of an article costing more than the admission.

CARNIVAL ROUTES

A B C Attractions, Anaheim, Cal. Barker Am. Co., Covington, Tenn. Barlow's Big City Shows, Springfield, Ill.

Bernardi Expo, Cheyenne, Wyo. Bernardi Greater, Baltimore, Md.; 28, Harrisburg, Pa.

Curtis L. Bockus, Littleton, N. H.; 30, Berlin.

Buck's Empire Shows, Midland Park, N. J.; 30, Hackensack.

Capital Am. Co., Osseo, Wis. Checker Shows, Johnstown, Pa.; 30, Oak Hill, W. Va.

Clark Am. Co., Tulare, Cal.; 30, Kerman.

Coleman Bros., Hartford, Conn.; 30, New Britain.

Conklin & Garrett, New Westminster, B. C., Can.

Craft's Greater, Chico, Cal. A. F. Crounse United Shows, Ithaca, N. Y.; 27, Waverly; June 6, Cortland.

Dealing & Kromas, Ridgeway, Pa.; 30, Wilcox.

Dehnert Expo., Newport, Ky. Diamond Jubilee Shows, San Leandro, Cal.

Dodson's World Fair, Clinton, Ia. Mad Cody Fleming, Seymour, Ind. Great Eastern, Whitley, Ky.

Greater Sheesley, Youngstown, Ohio.

Greenberg Am. Co., Las Cruces, N. M.; 30-June 4, Socorro.

Hall & Wilson, Pagosa Springs, Col.; 30, Durango, June 6, Silverton.

Walter Harris Shows, Madisonville, Ky.

W. R. Harris Expo., Littleton, Ga. Harry Heller's, No. 1, Paterson, N. J.

Henke's Attractions, Milwaukee, Wis.

Isler Greater, Newton, Kans. Johnny J. Jones, New Brighton, Pa.; 30, Warren, O.; June 6, Fort Wayne, Ind.

Joyland Expo., Las Animas, Col.; 30, Fowler.

Kau's United, Tower City, Pa. Ketchum's Greater, Wheeling, W. Va.; 30, Elm Grove.

Krause Greater, Mt. Sterling, Ky. LeClare Am. Co., Moose Jaw, Sask., Can.

M. J. Lapp, Waterbury, Conn. J. W. Laughlin, Bonne Terre, Mo.; 30, Festus.

C. R. Leggett Shows, Baxter Springs, Kans.

Levitt-Brown-Higgins, Ballard, Wash.

Liberty Fair & Am. Co., Newark, N. J.

Lippa Am. Co., Detroit, Mich. McMahon Shows, Havelock, Neb.; 30, Denison, Ia.

Michigan United Shows, Dundee, Mich.

Miller Bros. Shows, Canton, O.; 30, Windsor, Ont., Can.

Miller's Midway Shows, Cotton Valley, La.

Ralph R. Miller, Beaumont, Tex.; 30, Marshall.

Morris & Castle, Kansas City, Mo.; 30, Hannibal.

D. D. Murphy, Dubuque, Ia. Frank J. Murphy, Brooklyn, N. Y. Nelson Bros., Cimarron, Kans.; 30, Garden City.

PARIS CIRCUS BILLS

Paris, May 16.

Medrano. Miss Mamie, equestrienne; Fontano Trio, hat spinning; Mme. Concetta, trapeze; Ralph and Leo, musical acrobats; Harry Carre, haute école; Loulou and Atoff, eccentrics; Della Dey Troupe, gymnasts; Christians, horizontal bars; Blanche de Paunae, mind reading; Frank Hom Duo, equilibrist; Albert Carre, horses en liberte; Rainats, aerial gymnasts; Catalini, cyclist; Gaminos, eccentrics; Mariano-Carlo-Porto, clowns.

Cirque de Paris. Saint Yves, parachute act; Perezoff Troupe, jugglers; Amarita Espinazo, dancer; Carletty, contortionist; Ferrari Duo, gladiator act; Edward and horses; Manetti-Charley-Coco, clowns; Mylos and Angelo, eccentrics.

Cirque d'Hiver. Steens, evasion act; Berg's Bears; Iles and Walter, clowns; Fratellini Trio; Sackoff Troupe, Russian dancers; M. and Mme. Houcke, haute école; Breier Troupe, acrobats; Morandini, pole act; Algevol Trio, trapeze; Stanley Brothers, acrobats; Bartros Trio, acrobats; Lady Helena's Parrots.

U. S. TAX PROBE

(Continued from page 41)

ets disclosed that no segregation by class is made, all being grouped under the one general head.

Chicago, May 24.

Legislative committee reviving investigation into ticket speculating held first session here yesterday. Chairman Thomas J. O'Grady, John Garriott, Elmer Holmgren, Lawrence O'Brien, Harry McCaskrin, all State representatives, compose committee which seeks to show a conspiracy between theatres and brokers.

About 25 theatre managers, treasurers and specs have been subpoenaed.

Francis Gilbert, manager of the Shubert Garrick, Billy Newman and George Keep, treasurers of the Garrick and Rollo Timponi, manager of the Illinois; Vance Seltz, manager of the Olympic; Hymie Schwartz, treasurer of the Erlanger, and Jack Horwitz, Clara Gurney, Gertrude Frawley, specs, were queried yesterday. Last two are employed by Harry Waterfall, who is out of town. Mrs. Couthoul pleaded illness. Questioning brought out that specs got \$20 a pair for \$6.60 seats for "Gay Paree" opening last Sunday night; also that Garrick management raised about 13 rows of \$5.50 seats to \$6.60 in ink.

David Kahane, representing Theatre Managers' Association, stated the theatres are willing to establish a central ticket office with 15 or 25 per cent. premium for service but contend that the present law forbidding any overcharge stands in the way.

They called speculating "a necessary evil," and say a central cooperative bureau would only partially stamp out scalping.

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SCENERY and DRAPERIES

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Hurt in Fun Device

Washington, May 24. The first accident of a serious nature resulted on the "human roulette wheel" in the Fun House at Glen Echo on Sunday last, when Edward Travis, 25 years old, was thrown from the device. He was rushed to the hospital with a possible fracture of the skull.

DE KREKO SHOW DAMAGED

Chicago, May 24. DeKreko Bros. carnival was badly damaged during a storm at Pekin, Ill., last week. Extent of damage necessitates cancelling of all near future bookings and almost entire revision of the 10-car outfit.

County Incorporation

Albia, Ia., May 24. The Des Moines County Agricultural Society, headquarters in this city, has been incorporated with \$10,000 capital as the result of the reorganization of the Monroe County fair group. W. B. Griffin is leader in the new organization.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

One of the slimmest audiences yet seen at Orpheum's Palace saw an extremely weak show Sunday matinee. Just how blah the bill is may be seen in the fact that its one point of strength, Charlotte Greenwood, was forced to attend to two spots that provided the only bits of genuine entertainment in the show.

Miss Greenwood, a favorite here, first appeared in fifth position in a short satirical skit, "Why Gentlemen Prefer Blondes," written for "Le Maitre Affairs" by Jack Lait, initially used in that revue by Sophie Tucker, and then by Miss

Greenwood, who replaced. Andy Rice, not Lait, is now credited with the skit's authorship. Rice's gag-doctoring is in evidence on some cross-fire in "one," but the skit is the same one that featured "Affairs." A sudden drop of atmosphere in switching from legit to vaude might even change an author's name, it seems.

Having clicked with "Blondes," closing the first half, Miss Greenwood reappeared next to closing with songs. She gaged intermittently, did her funny comedy dance and wowed all around. Martin Brookes at the piano.

Omit Miss Greenwood and you have an ordinary vaude layout, just a mite above intermediate classification, opened by Gordon's Comedy Canines. Somewhat better than most dog acts around and a competent opener. It was liked here. Claudia Coleman deuced to fair returns. Three numbers, "type" mimicry, are cleverly based and very well executed by Miss Coleman, but lack that necessary punch. Hasoutra, surrounded by a "freaked" up George Choos production, provided class to number three.

Hasoutra, a girl, programmed as the "Golden Idol of Paris," offered two numbers, the first a semi-nude peacock dance and the second a gilt number, the latter serving as the turn's finale. In that she is a gilt Burmese (maybe Chinese) idol. Coming out of a five or six-minute contortionistic still pose, seemingly difficult, she snakes and shakes it. A slight grind seemed always on the verge of developing into a legit cooch.

Miss Hasoutra is an admirable dancer, and, amplified by the gilded novelty, scored. Alice Hayward and Gordon Bennett sing, and Walter and Elizabeth Reddick dance in support. The six Adelaide and Hughes Girls (sole intact remains of the former dance act) do three neat numbers and prove themselves the most competent part of the turn. A wooden soldier bit was unusual and the most singular of its type. The turn is beautifully set, costumed the same, and good for a once-around.

Winnie Lightner, held over, would have fared better had it been her first week. Of the five numbers three were held over with the girl. Miss Lightner can sing, is a dabb of an entertainer, but isn't among the few who can reload with the same line. Picture houses are her field. "Blondes" followed.

Jack Haley, assisted by Flo McFadden, opened the second part. Comic, songster and dancer, he is a gasser primarily. Talk flip and pretty funny, two songs were okay and a tap b. b. finished nicely, but Haley didn't quite come up to his spot. Miss McFadden, a shapely blonde, adds strength to the look department, but that's all. Miss Greenwood next, and Ora, bar gymnast, closed.

Business good at the Majestic Sunday. This house books in ten acts for Sunday, each act working four of the five shows. On Monday two of the acts are cut, leaving eight acts to work four a day for the balance of the week. There is only an eight-minute intermission Sundays, during which a news reel is shown. Some grind!

This week's show is replete with burlesque and slapstick, with

enough rough stuff to satisfy any one. A class act would be a complete flop in this house. Jerry Sullivan, local radio favorite, is the headliner. Sullivan's piano playing is average, but his singing less than that. He did three numbers and walked off without being encored.

Kam Tai Troupe, a small time Jap act, opened with some Oriental tricks. Barlow and Dunne, two female accordionists, followed; good musicians, did nothing special. This act lacks punch. Then came O'Brien and Josephine, mixed team, with the everlasting traveling salesman gag. This team did singing, dancing and instrumental playing via the mandolin route. They worked hard, but did not score.

Fulgura, with his quick changes and impersonations, was a triumph for the "old school." Fauntleroy and Vin in a "hick" sketch, without the usual "sob ballad" included in acts of this kind. They were well received. Billy Purl and Co.

for an excellent finale. A man pianist in support does straight for the talk and holds his piano spot.

Joe Riley and his girl band (9) did not do so well in No. 3. The music is lacking in popular quality and serves more to demonstrate Riley's ability than anything else. A young boy dancer was liked for his pair of dances, and more so when he slipped to the floor at the finish of the second.

Ketch and Wilma, the standard ventriloquist team, duplicated Miss Saxon's success, making two worthwhile in a five-act bill. 400 is a good average in baseball but not in vaudeville.

The Yelleros, two men and two women, globe rollers, closed.

"Quarantined Rivals" (Gotham) the picture. Business good Thursday night.

Johnny Jones, manager of the Loew western office, is the recipient of a beautiful desk lamp, a moving

BUFFALO

By SIDNEY BURTON

Shea's Court Street—"Mercenary Mary" (McGarry Players), "Buffalo" "Whirlwind of Youth," "Shoulder Arms," "Birthstones," "Hipp" "See You in Jail"—Vaude. Loew's—"Demi-Bride"—Vaude. Lafayette—"Variety," Vita—Garden—Burlesque stock.

Fox's Great Lakes Theatre opens with an evening performance May 30.

Mollie Picon in "Mamale" (Yiddish) gave one performance at the Shubert Teck Friday night to a capacity audience. Leon Blanc is scheduled next May 29 at Shea's Court Street.

The battle between WKBW, the Churchill Evangelistic Tabernacle broadcasting station, and the other local stations continues. The outstanding development last week was a letter to the Federal Radio Commission, signed by 100 local bankers, lawyers, clergymen, doctors and business men, urging that the power of WKBW be reduced.

Peggy O'Neil will do her London success, "Paddy, the Next Best Thing," with the McGarry Players next week. Jeanette Fox-Lee has been added to the company.

Clyde Griffith, of the National Vaudeville Exchange, has acquired the lease of the former Hotel Monroe and will operate the house as a theatrical hostelry under the name of Hotel Griffiths.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	53	MONTREAL	55
BALTIMORE	53	NEWARK	53
BUFFALO	50	NEW ENGLAND	53
CHICAGO	50	PORTLAND, ME.	53
CINCINNATI	52	PORTLAND, ORE.	52
DENVER	52	PITTSBURGH	53
LOS ANGELES	52	ST. LOUIS	52
MILWAUKEE	52	SEATTLE	52
MINNEAPOLIS	52	SYRACUSE	55
		WASHINGTON	53

did a satire on Hades—big. Purl is a fair comedian, has a nonchalant air that keeps his stuff "fresh." The act carries a chorus of five girls in abbreviated costumes.

Joe Freed and Co., with material distinctly rough burlesque, clicked. Freed at times is funny, but the act should be toned down. Gus Thaler and animals closed. His trained skunk (without the usual odor) was the feature.

Mike Strelld and his efficient pit orchestra helped the bill.

This house was formerly a split-week vaude grind, but is now giving its patrons vaude the first half and a musical tab last half.

Lewis (Red) Mack and his players are the much-advertised attraction. It is still too early to tell whether the good attendance Thursday night was due to heavy advertising or genuine draw. At any rate "a goodly crowd was there." They like it a little, but did not get over enthusiastic.

The acoustics of this theatre are bad. The Congress is an exceptionally large house, with the balcony shallow at the rear center, but coming all the way down along the sides. To the patrons up there hardly a word was distinguishable. Even in the first few rows the laughs were occasioned by Red's funny antics and not by the gags.

Mack is refreshing. He works with an abandon that gives one the impression everything he says and does is impromptu. He insinuates himself into the good graces of the audience at the very outset, and is the mainstay of the show. His supporting players are pretty good, with an exceptional characterization here and there, but they work with too mechanical precision.

The chorus of 11 damsels is an absolute bust, and does not add the desired relief. A quartet, billed as the Capital City Four, has unusually good tonal balance as a unit, but the singing of the individuals, with the exception of the tenor, is nothing to write home about. Scenery good. The tab requires three sets. Costumes are o. k.

The feature picture was "Outlaws of Red River," with Tom Mix. This accounts for the great number of "kids" in the audience, and may have been the reason for the good attendance.

Mack and his players are rotating between the Belmont theatre (first half) and the Congress the last half. A vaude bill alternates with the players.

The Association boys put on the ritz last week. They slipped the Englewood a semi-flash as an opening act instead of the usual acrobats. They might just as well have conformed to the familiar, though, for Dawn Sisters and McGarry (3) failed to make it a show. The girls are fair dancers and so is McGarry, but they need more than that. The songs are talky and the gags weak.

Pauline Saxon and Co. dispelled most of the preceding atmosphere and redeemed the show. Miss Saxon, a good-looking blonde, sings in an enticingly "cute" manner and sells thereby. Three numbers, two of them character, are nifties. The girl topped off with some hooling

present from the local independent agents.

A group of theatrical men and Loop hounds met last week to form a social organization, or club like the Friars. Wilton Well headed the committee.

Phil La Marr Anderson is press agent for the Blackstone theatre, South Bend.

Oak has discontinued vaudeville for the summer.

First show of last week marked Bennie Kruger's 2,000th appearance as stage band conductor at the Tivoli theatre.

LaPorte theatre, LaPorte, Ind., has been added to the Loew western book.

Silver Fox, new cafe at 121 East Chestnut street, opened last week. Joe Sherman is manager.

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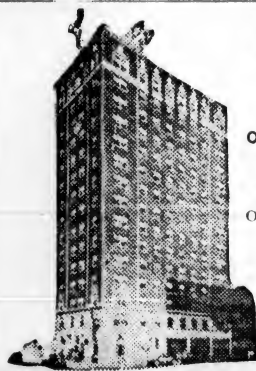
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LOS ANGELES

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Nothing but bold face type can express the importance of Eddie Cantor as a head-line attraction for the Orpheum circuit. He appeared here last week, and though showing nothing new outside of a couple of songs, packed them in from first to last show, and did the biggest business for the house in its history. Cantor's name actually brought them in. They have tried with other names, which were supposed to be bigger from the b. o. angle, but they flopped and then along came Eddie. Orpheum did nothing to help him. They put a very mediocre bill around him, and then, too, they tried an experiment. A two reel Hal Roach comedy, "Fluttering Hearts," was used, cutting the show to seven acts.

The bookers apparently felt that with a name like Cantor's anything could be given the buyers.

Opening the show were Luley, Henri and Crocker, "Three Rubes," with their grotesque comedy, dancing and acrobatics. Though the turn is dragged out, the acrobatics are worth waiting for. In the duce spot came Herma and Juan Reyes. The man is a master of the ivories, but the woman is just a fiddle, player and does not know how to dress. After them came the Le Grohs, a wov of an act, the last word of its kind, with the younger man goading them with his contortion.

Del Chain and Lew Archer, who played here only a few weeks ago were back again fourth. The boys had been booked in at the request of Eddie Cantor. Their routine switched considerably, got over in good style. Closing the first part was Daphne Pollard, with her character interpretations and songs. Having doled this same routine out the week before Miss Pollard did not click as she did on the opening week. Though the act is a treat from an entertainment standpoint, this or no similar vehicle can stand a two-week stay in this house, which has a pretty regular weekly patronage, when they do come.

Ward and Van (De Michle Brothers) followed the two-reeler in the second part with their off-key musical routine and stopped the show cold. They are well known to this audience and are liked. The gang kept them on and on and just would not tire of them, holding the curtain on Cantor with their applause until the two boys begged off.

Cantor had the task of closing the show. He opened with a number he and Maurice Abrahams wrote, "It," telling a story of the movies after which came songs and blackouts, as well as gags. Unfortunately for Cantor the gags and blackouts have been done here before. He used Chain and Archer. Tubby Caron, song plugger; Sally Rand and George Sofranski, former vodvil agent, to help in the blackouts.

For a turn quickly assembled to do a few weeks in the two-a-day, Cantor had a dab of an act. Eddie could help this Orpheum circuit build up the weekly gross anywhere at all and would be entitled to anything he could get. No one else seems to have been able to perform the feat he did here, from the first day the house opened its doors in February, 1926. The United Artists theatre looks as though it will be ready in a few months, and Harold B. Franklyn is busy, too. **Ung.**

Nice house downstairs at the Pantheons last Monday afternoon; above, almost a total loss. The three or

four names that followed successively here for awhile sharpened the vaude appetites of the Pan crowd, who, finding no follow-up attractions, apparently is losing interest again and, on the whole, rather disappointed. Nevertheless, last week's bill was average and in all not bad. Miss Shuron De Vries Revue held the feature spot above the others and was billed that way on the boards.

On the stage Romaine and Castle, preceding the dancing act in the next-to-shut, copped everything from everybody. Romaine's black-face female impersonation stopped the show cold. With Castle at the ivories, he put over a barrage of songs. Castle worked in tan and played straight for a few lines. The black bottom gag by Romaine was a little too raw, otherwise okay. Janet Childs, character comedienne, clicked in the trey spot. Miss Childs, of the burlesque type, was versatile. Her vampire number, a la Fannie Brice, created laughter, but not strong. Her other numbers were suitable, encoing with a Charlie Chaplin imitation.

Alex Gibbon Trio, combining acrobatic, risley work and muscular feats, were a fast and neat opener. Fraley and Putnam, in the hide-away spot, used two special sets, with the man attempting a Will Rogers. Rope twirling to taps in their forte, though some songs and patter were inserted. The monolog by the man fell short, lacking in punch lines. The girl looks good and is an able tapster.

The old adage that the hand is quicker than the eye held good in the act billed as Amac. A woman that does a vanishing act provided the illusion. It's the old three card monte elaborated. Three cards, blank deuce and trey, are perched atop respective pedestals, with a smooth and glib talker handling the spiel. The girl works fast in changing her positions, though an inkling of a double being used may be considered when the woman ran down the aisle from the front.

Miss De Vries Revue closed. As a dancing act it is in the feature class, but never takes on headlining proportions. Aside from Shuron De Vries' terpsichore, the rest is just above the mediocre. Opening in full, Miss De Vries vocalizes, surrounded by six ballet girls, before going into her dance. A male drunk on roller skates was below par. Miss De Vries' biggest score was with an Oriental slave number employing some contortion work. The ballet girls were evenly matched and neat, garbed, but nothing much above the ordinary. Changes in the routines and settings would help materially.

Feature picture, "Rich But Honest," Fox.

The Hollywood Bowl Association will open its concert season on July 5 with Alfred Hertz, conductor of the San Francisco Symphony Orchestra, holding the baton.

Paul N. Lazarus, southern and western territory division sales manager for United Artists, is on the Coast making an inspection tour of the company's exchanges throughout the United States. He is due back in the New York office June 13.

PORTLAND, ORE.

By SAM H. COHEN

Broadway—"Rookies."
Liberty—"See You In Jail."
Pantages—Pan vaude—pictures.
Rivoli—"Ritzzy."
People's—"Fish and the Devil."
Orpheum—Vaude.
Columbia—"The Prince of Tempters."

Harry C. Arthur, Jr., general manager West Coast Theatres in this section, came here to inspect the firm's houses and go over plans with reititors of new houses to be erected in the suburban districts. West Coast, says Arthur, intends to erect many new houses in the Pacific Northwest. It is understood Arthur will be in complete charge of the circuit's interests here, with headquarters at Seattle.

Ray Felkner, former house manager, Columbia, has been promoted by the Universal theatre depart-

ment, to manage the Winter Garden theatre, Seattle. Bert Levy, publicity director, succeeds Felkner as house manager.

Jessie Samms Baker, organist, ill for the past few weeks, has returned as featured organist at the Universal's Columbia.

Harold Murphy, Orpheum manager, who goes to California when the local house closes for the season, will do relief work for the Orpheum managers in California in vacation time.

Walt Tibbetts, former owner of the Hollywood and Highway theatres, who disposed of his interests to North American-West Coast, now building a new house on the East Side, denies he is turning it over to West Coast.

Rodney Pantages is expected up here daily to confer with local Pan executives.

Eddie Smith has resigned as manager of the local Columbia (Universal). No successor so far appointed.

SEATTLE

By DAVE TREPP

Metropolitan—"The Judge's Husband."

Orpheum—Vaude.
Pantages—"Play Safe" and vaude.
Fifth Avenue—"Children of Divorce."

Coliseum—"Broadway Nights."
United Artists—"Long Pants."
Blue Mouse—"The Better Ole" and Vitaphone (fifth week).
President—"Men of Purpose."
Strand—"The Red Kimono."
Columbia—"The Popular Sin."
Winter Garden—"The Sky Raider."
Embassy—"Husband Hunters."

William J. Heinicke, of Lewistown, Mont., formerly connected with Judith theatre, is manager of the Strand, reopened by John Danz.

E. R. Cotton, representing Rudolf Spreckles interests of San Francisco, is here regarding lease of the Spreckles theatre, the President, recently vacated by Duffy.

The Rosenbaum interests of New York, builders of the Seattle theatre, new Public house, have announced building of a \$1,500,000 theatre in Spokane.

Madison, neighborhood theatre, has cut from 25 to 15c., "summer prices."

DENVER

Broadway—"The Bushman" (road show picture).

Denham—"If I Were Rich" (stock).
Empress—Vaude.
Auditorium—"Dempsey - Tunney" fight pictures.
Aladdin—"Brute" and Vita.
America—"Love Thrill."
Colorado—"Night Bride."
Victory—"Rookies."
Rialto—"Tillie, the Toiler."
State—"Little Adventures."

The Broadway, after a week of good business with Al Jolson's "Big Boy" (but not the sell-out usual with Jolson) is playing an African adventure picture made by an expedition financed and carried out by local men. H. E. Ellison, formerly owner of the Victory and Rialto, is the local impresario. Show is billed as having the film "synchronized" with regular old-fashioned lecture by Dr. C. Ernest Cadle, leader of expedition.

In opposition the giant Municipal Auditorium is playing the Dempsey-Tunney fight pictures at 75c., just two bits more than the regular film palaces ask for their attractions. Jack Drucker, manager of an independent film exchange here, is the sponsor, but where the print came from is, of course, nobody's business.

Florence Reed's "Shanghai Gesture" company got in dutch with scribers on both of the local dailies. Helen Black, of the Scripps-Howard "News," in a regular Variety "Inside Stuff" paragraph took a fall out of C. Henry Gordon, third business man of the company and former local stock member, for his personally expressed antipathy for Denver after having overshadowed the star in the receptions and curtains all week. De Bernardi, Jr., of the Denver "Post," took exception to a certain speech by Miss Reed made the following week in Salt Lake City in which she said that Denver was neither shocked nor bored by the S. G. but simply sat in stony silence. De Bernardi in a most conspicuous two-column box gave the reason that Miss Reed's lines were unintelligible the fore-part of the week but improved much in later performances.

Franz Rath, organist at the Fox Isis, has left, going to Omaha.

MINNEAPOLIS

Shubert—"The Little Spitfire" (Edith Talliaferro guest star with Bainbridge Players).

Hennepin-Orpheum—Vaudeville (Florence Moore) and pictures.
Pantages—Vaudeville (Bartee Slatters' revue) and pictures.

Seventh Street—Vaudeville (Barnett and Thomas) and pictures.
Gayety—"The Beauty Parade" (burlesque).

State—"Don Juan" and vitaphone.
Strand—"Convoy."
Lyric—"Cabaret."
Grand—"Sensation Seekers" and "The Lost Battalion."

Finkelstein & Ruben have put over a great newspaper tie-up for their Minneapolis-made movie stunt. The Journal is sponsoring the stunt and devoting columns to it. Prominent local people act as judges to decide the winning scenario. Half-pages even have been taken in competing newspapers to call attention to the stunt, referring the readers of the rival sheet to the Journal for full information.

Due, undoubtedly, to bad business, the theatrical season here is winding up earlier than usual. Three large loop houses already have closed for the summer—the Metropolitan, playing road shows the Palace, home of the McCall-Bridges Players (musical comedy tab), and the Garrick, F. & R. movie theatre. The Shubert and Gayety have only a few weeks more to go.

Kitty Doner jumped here from her farm near Ossining to open for an Orpheum circuit tour. She had closed her season.

J. Samuel Berkowitz, president of Berkova Productions, Inc., of Hollywood, which is making home-made movies over the entire F. & R. circuit, won a bride during his sojourn in St. Paul. She is Helen Bloom, a non-professional.

ST. LOUIS

By TOM BASHAW

Ambassador—"A Million Bid" and Public "Mildred's Perfumes."

American—Dark.
Empress—National Players in "One of the Family."

Garrick—"The Spreading Evil" (photoplay).

Grand Opera House—Will Higgin, vaudeville.

Grand Central—"The Love Thrill" and Paul Spierder's Band.

Loew's State—"The Demi-Bride," Emma Trentini and Eric Zardo on the stage.

Missouri—Lois Moran in "The Whirlwind of Youth"; Brooke Johns in person.

Orpheum—Dark.

Shubert-Rialto—Dark.

St. Louis—"The Night Bride," with Marie Prevost; Bob Warwick topping vaudeville.

Things just so-so at Loew's State last week with Gloria Swanson's "The Love of Sunya." Business was just fair, estimate \$21,000.

Charles Skouras, of the Skouras Brothers chain, is in Los Angeles at the First National convention.

Merle Alcock, one of the five Missouri prima donnas with the Metropolitan Opera, has been engaged to replace Marion Telva, the St. Louis contralto, in Guy Golterman's production of "Madama Butterfly" at the Garden theatre, the outdoor opera house out in St. Louis county, on May 30. Telva, who was to sing the role of Suzuki, has been forced out of the cast by illness, the management states.

CINCINNATI

By JOE KOLLING

Grand—"The Patsy."

Cox—"The Little Spitfire."

Palace—"The Climbers"—Vaude.

Keith's—"The Big Drive" (2nd week).

Capitol—Vitaphone—"The Show."

Lyric—"The Yankee Clipper."

Walnut—"Blind Alleys."

Strand—"Tracked by the Police."

Empress—Stock burlesque.

Vitaphone was introduced locally

last week at the Capitol. Business, while big, was not up to expectations.

Coney Island opened May 21. The round trip boat fare for the up-river resort is 35c. this season, 15c. less than last year. Chester Park, totally rebuilt, opens May 23, with the Louisville Loone as the dance orchestra the first two weeks. The Zoo opened May 22 with the summer grand opera season there commencing June 19, with Isaac Van Grove conductor.

At Castle Farm the Kansas City Night Hawks are in their fourth and last week. Several floor acts also are offered.

Ross Gorman's Virginians follow the Louisville Loons in at Swiss Garden May 23.

Richard Pavey, Cincy tenor, is the new studio director at Station WFBE, operated by the Garfield Hotel, which went back on the air May 21.

H. G. Rosenbaum, Dallas, has succeeded Hugh Owens as manager of the local Paramount exchange. The Standard Film Service office here is now in charge of William Fleming, formerly of Detroit. N. L. Lefkowitz is being transferred to Cleveland.

MILWAUKEE

By HERB ISRAEL

Davidson—"Rain" (McCoey Players).

Miller—"Irene" (McCall-Bridges Players).

Pabst—German stock.

Empress—Burlesque stock.

Gayety—Burlesque stock.

Alhambra—"Monte Cristo."

Garden—"The Miracle Man."

Majestic—"Quarantine Rivals"—Vaude.

Merrill—"The Understanding Heart."

Palace—"Wonders of the Wilds" Vaude.

Strand—"Special Delivery."

Wisconsin—"The Tender Hour."

Manager Charles Brown announces the McCall-Bridges stock will play the Miller 15 weeks, with Loew vaudeville back in August.

Arnold (Bozo) Skinkl is property man at the Alhambra, and "Zip" Suelhoff electrician of the new \$1,000,000 Eagles' Club here. Both recently returned from road shows.

The Wisconsin News (WSOE) station has installed its own organ for broadcasting. The Journal (WHAD) also recently installed an organ, cutting off the theatres as a source of organ music for local radio stations.

William Simonsen has been named business agent, Milwaukee Stage Hands' Local 18, to replace Oliver Bradford, who resigned recently.

Radio salesroom opposite the Empress broadcast baseball games play by play from loud speakers in front of the store, injuring the Empress' business, where a scoreboard is in operation each matinee. The theatre's management and store owners "got together." The radio is now silenced, supplying the baseball news to the theatre, where a two-bit admittance is charged. In return for silencing the loud speakers the radio store gets free advertising space in the theatre lobby.

Charlie Nelson's "Rathskeller" underneath the Gayety has had its name changed to "The Cave."

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PITTSBURGH

By JACK A. SIMONS

Gayety—"Kongo" (4th week).
Pitt—"Rain" (Stock, 3d week).
Grand—"Knockout Reilly."
Aldine—"The Demi-Bride."
Davis—"Gertie's Garter," vaude.
Olympic—"Climbers," Vita.
Academy—"Jazz Babies."
Harris—"Hills of Perils," vaude.
Liberty—"Knockout Reilly."
State—"See You in Jail."
Cameo—"Stolen Pleasures."
Regent—"See You in Jail."

Registering in "Rain," the Sharp & Williams Stock Company is putting the piece on for the third week. Excellent cast and popular prices for popular plays, reasons. Ann Forrest in lead. Ann Harding next week for "Bluebeard's Eighth Wife."

Harry Greenman, youthful manager of the Aldine, has moved into his new home in the suburbs. His backyard resembles a miniature amusement park, erected for the benefit of his young son, David.

Hard season so far on circuses. Last two greeted by heavy rain.

A new idea in theatricals in so far as Pittsburgh is concerned was launched here last week and proved a frost. It was the Duquesne Opera Company in the old and shabby Duquesne Garden, ice skating rink, with free dancing between the acts and after the show. Extensively advertised as a show palace, Du-

quesne Garden looked more like a big barn.

On opening night it was so cold those who brought their overcoats donned them. For dancing the management provided a four-piece string orchestra whose efforts were drowned out when a dozen couples began shuffling on the floor. Tables were scattered around the dancing pavillion where light lunches were served but no smoking permitted, a real dud. Under these conditions few people danced. This was chill number two in the frost. The first was the company, whose efforts were pitiable, to say the least. With the single exception of Hollis Devaney, the singing in "The Merry Widow" was wretched in the superlative. Dancing equally as bad. The whole thing resembled an amateur production. Doubtless, a crowd of youngsters could have done better.

The company is planning to run 13 weeks, which will be a miracle unless important changes are made immediately.

NEWARK

By C. R. AUSTIN

Shubert—"Yes, Yes, Yvette."
Broad—"On Approval."
Proctor's—Vaude and "Senorita."
Loew's State—Vaude—"Mr. Wu."
Newark—Vaude—"Irish Hearts."
Mosque—"The Tender Hour"—vaude.
Rialto—"Camille—Vitaphone (4th week)."
Fox Terminal—"The Bachelor's Baby"—"Tarzan and the Golden Lion."
Capitol—"Where the Trail Begins"—"Three Hours."
Branford—"See You in Jail"—vaude.
Goodwin—"The Beloved Rogue."
Orpheum—"Black Cargo"—pictures.

Proctor's and the Branford have been doing very good business with Loew's State O. K. The latter house with "Rookies," "Mr. Wu" and "Slide, Kelly, Slide," in a row is getting the breaks on pictures. The Newark is quite badly off, due chiefly to the fact that no big pictures can be booked under present conditions.

Joe Basile, band leader at Dreamland Park, was severely injured in an auto accident Tuesday. He was playing in a ballyhoo for Proctor's when a Bamberger truck ran into and smashed his car.

Stanley-Pabian will open its new Stanley, located at South Orange and Stuyvesant avenues, Thursday. The house seats about 1,800.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapley)—S. E. Cochran stock in "Alias the Deacon"; next, "Ghost Train."
Poli's (Shubert)—Dark.
Earle (Stanley)—Vaude., pcts.
Keith's (K-A)—Vaudeville.
Strand (Linkins)—Pcts, burlesque tab.
Gayety (Columbia)—Dark.
Mutual (Mutual)—Dark.
Wardman Park (Theatre Guild)—Pcts.

Pictures

Columbia—"Lovers"; next, "Children of Divorce."
Little—"Salome"; next, "All for a Woman."
Metropolitan—"Blond Saint" and Vita; next, "See You in Jail."
Palace—"Evening Clothes," with McIntyre and Heath; next, "Altars of Desire" and 16 Foster Girls, also Bailey and Barnum.
Rialto—"Held by the Law" and "Snookums"; next, "Long Pants."

Scaffolding has all been taken down in front of the new Fox house in the National Press Club building and is creating much comment, as is the coming of Roxy to run the place. Recent statement has it that a special "gang" for broadcasting would be gathered together for the local house. With this outfit going through WRC it will mean that Roxy will be on the air three times weekly.

Margot and Gerry, two of society's professional dancers, are out of the Meyer Davis orchestra act at the Earle this week. "Happy Go Lucky Boys" were brought in.

The Crandall two neighborhood open air theatres are to get under way shortly.

Avenue Grand, one of the Crandall neighborhood, has a stage act. Hawaiian Melody Makers, this week, its first.

The National stock has them actually fighting for season reservations, and somebody said stock was a dead issue here.

BALTIMORE

By BRAWBROOK

Auditorium—"Butter and Egg Man" (Knopf Players).
Palace—"Able's Irish Rose" (4th week).
Maryland—Vaudeville.
Gayety—"Lid Lifters."

Josef H. Zarovich, Russian film director, in America with the Muscovian screen production, "Cruiser Ptomekin," was in Baltimore last week during the premiere here of the Amkino Corporation film.

Summer dramatic repertoire at the Auditorium theatre seems firmly set for a run, notwithstanding recent stock flops here. After a flying start with "Mrs. Cheyney," the Edwin Knopf Players took a gamble with "Fata Morgana" and surpassed the "Cheyney" receipts \$1,000.

Adele Gutman Nathan, who staged the pageant at the Lyric for the B. & O. Centennial, will stage the pageant "Zion's Redemption" for the Jewish National Fund at the Fifth Regiment Armory June 9.

PORTLAND, ME.

By HAL CRAM

Jefferson—(23, 24, 25), Elks' Annual Revue and Frolic; (26, 27, 28), Jefferson Workshop in "Charity Ball."
Strand—"The Yankee Clipper."
Empire—"The Whirlwind of Youth."
B. F. Keith's—(Stock), "Meet the Wife."
City Hall—(May 23), Will Rogers.

Russell Parker, of the Jefferson Players, is recovering from an operation.

Four weeks of musical comedy is booked at the Jefferson beginning Monday, May 30, with "The Fire Fly." Edith Thayer heads the company.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"The Little Spitfire" (Stock).
Leland—"The Scarlet Letter."
Strand—"The Telephone Girl."
Ritz—"The Notorious Lady."
Clinton Square—"The Better Way" (1st half), "Liddle" (2d half).
Grand—Pictures—vaude.

Gladys Lloyd has been engaged as leading woman of the Capitol Players, replacing Helen Spring.

A neighborhood movie house,

seating 1,000, the Paramount, has been begun in Clinton avenue between Lexington avenue and Northern boulevard. Harry Hellman, owner of the Royal, is proprietor.

Jollyland park, Amsterdam, will be under new management this year. Edward J. McCarthy and James Cunningham have leased the property.

The Corn Hill theatre, Utica, has been leased by Jacob Elias to Kallet Theatres, Inc.

Lawrence J. Carkey, district manager, Schine Enterprise, Inc., of the northern New York district, has been transferred to the Utica district. Albert Kaufman succeeds Carkey as district manager.

NEW ENGLAND

Arthur Howard has succeeded Frank Lyon as leading man of the Toll Players, Springfield.

The case of Edwin A. Simpson, who seeks to break the lease of the Liberty Amusement Co. on the Liberty theatre, Lowell, went on trial in Superior Court but was taken from the jury to be sent to an auditor.

Lowell is to have a new 1,500-seat house near the Auditorium, ready about Sept. 5 and managed by George E. Hammond, former manager, Rialto, Lowell.

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HELPING THE FLOOD

(Continued from page 5)

abnormal extension of credit. He stated that reports seemed agreed that by the early fall, the South will have fully recovered, and he observed that the first extension of payments should not go beyond that time, with further extensions to be granted if deserved.

With the distributors agreeable to aiding all exhibitors affected by the disastrous Mississippi floods, whether within or without the area, he did not believe that any one exhibitor should jeopardize the benefits for so many by unbusinesslike tactics, in the face of the proffered and volunteered assistance. The latter, from all reports, will include liberal terms, taking in rentals as well for those resuming over the summer, in the effort to rehabilitate the exhibiting business of the South.

Many Box Offices Hurt

It is reported that the panic of the floods has gotten beyond the immediate district, reflecting itself in the box offices throughout the southern states, although the reflection is not universal.

In New Orleans, it is stated that the Saenger's (theatre) gross has fallen off \$10,000 weekly, with the drop directly traceable to the flood threatening waters of that city, although it is unlikely New Orleans will have to fight the waters for self protection. Some Saenger houses in the flooded towns are under water with no estimation of damage possible until they emerge. The situation is the same with other exhibitors along the lines of the high level rivers.

The manner in which the picture business has come to the assistance of the afflicted managers and the-

atres of the south may be gathered from a comment by a banker in New York the other day when speaking with a southern exhibitor. The banker was informed that whatever loss might be suffered would not be an entire loss "since the industry will help us out largely and recover for us to a great extent what we may suffer, in property

and grosses," the exhibitor said.

The banker asked for explanation, when the showman explained about the distributors, etc.

"What kind of a business are you in?" inquired the banker, "a mutual protective organization?" the banker adding that anything like it he never had heard of in any line of trade.

Flood Suffering Exhibitors Need Help From Industry—What Is Needed Now

New Orleans, La., May 24.

Exhibitors in the Lower Mississippi Valley are still in uncertainty as regards their future. The great yellow panther is in the last lap of its catastrophic disgorging and is now rushing pell-mell over the beautiful teche country, spreading 150 miles to the gulf.

Managers in the sections where the water has drained are looking to distributors to render immediate assistance.

Playhouses that have not been swept away entirely require carpets, organs, screens, and in many instances machines and new seats.

National Distributors could appoint committee to act at once in their behalf. The committee could appoint representatives to travel through the entire valley, check up on requirements and then lend advice and aid in putting the exhibitors back on their feet.

Distributors grown mighty within the industry might donate free film service for the first 60 days of operation. Extending credit would only plunge these small exhibitors into debt.

Managers and their families have been living in refugee camps for weeks and are returning to damp water soaked homes and the remaining wrecks of what were once theatres.

There are now 150,000 homeless people in Louisiana alone. The industry still has a chance and there is no better time than now to help the little film exhibitor while he is lying prone on his back.

New Orleans has escaped the flood waters altogether although several news weeklies tacked on scenes of water in its streets caused by heavy rainfall and a breakdown in its drainage system several weeks ago.

SHIPPING BOARD STORY

(Continued from page 1)

soldiers who sang songs about the Red Cross girls," which songs were written for the occasion.

Here reference is also made to the pledge of support from the actors, including the "victory," in the form of a promise from Will Rogers that he would make no further comment on the "one lone ship produced by the board."

Mr. Hurley states that the ship "The Lambs," so christened following that dinner, is still in active service.

John Phillip Sousa comes in for praise for his march "The Volunteers." The many artists, headed by Charles Dana Gibson, are praised for their posters. Robert D. Heintz, the then publicity man for the board, gets his share also.

Not only does the chapter devoted to George M. Cohan pay high tribute to the writer of "Over There," but it also gives the story of the launching of the boat named for his grandfather.

This chapter reads:

Launching of "Costigan"

The launching of a ship was an important event in any shipyard. The shipbuilder and the employees made it a gala day, and hundreds of people would witness the christening. In order to develop a keen interest among the people of the interior of the country in our shipbuilding program, we named ships after cities of Iowa, Illinois, Minnesota and other states. Frequently from such cities would come special delegations headed by the mayor and the favored young lady of the town who was to have the honor of christening the ship.

Mrs. Woodrow Wilson, at our request, named all the contract ships built by the Fleet Corporation. Being a descendant of Pocahontas, most of the names she selected were of Indian derivation. Occasionally, when we desired to make a change, we asked her permission, as when I personally requested of her that a ship be named in honor of Mr. George M. Cohan, to express

to him the country's appreciation of his musical contributions during the war. Cohan's inspiring song, "Over There," was being played or sung by every American soldier and also by the soldiers of the Allied armies. It was hummed and chorused by the hustling crews in our shipyards, and undoubtedly had something to do with stimulating the morale and with keeping aglow the fires of patriotism of the workers as they visioned the ships that won the war by sending the boys "over there."

I met Cohan in Washington, told him of my appreciation of his great song, and said that as a slight testimonial of his services we should like to name a ship the "Cohan." He was most appreciative of the proposed honor, but said he would prefer that the ship be named for his maternal grandfather, Dennis Costigan. I explained to him that it was our custom to confer only a single name upon a ship and that the name "Costigan" without the "Dennis" would be appropriate. He agreed that this would be satisfactory.

Accordingly, when the time arrived, I went to the Merchant Shipbuilding Company's plant at Bristol, Pa., where the launching of the "Costigan" was to take place. Usually I did not have time to attend launchings personally, but I felt that this was in the nature of a special occasion.

Mother and Son

The affair was something unforgettable. There stood the great 9,000-tonner, ready to glide down the ways into the sea. Standing on the launching platform waiting for the signal to crash the bottle of wine on the prow of the vessel was Mrs. Helen Frances (Costigan) Cohan. At her side stood her famous son George. I was very much impressed by the marked devotion and attention which he showed to her.

While last-minute preparations were in progress, Mrs. Cohan reminisced a bit and related to me that the last time she had been in Bristol was some 25 years previous, when she and her husband, with George and his sister Josephine, were traveling through that section of Pennsylvania performing at "one night stands" and doing a skit which the father and mother played. As the ship started to move slowly down the ways I saw a tear launched simultaneously down her cheek.

"I christen thee 'Costigan'" she said, in a voice which told much of what her mind was conjuring up, and indicated that in her memory she was reliving incidents of long ago. To the familiar strains of her son's popular song, "Over There," the great ship slid gracefully down the ways into the waters of the Delaware.

Later she told me she had been thinking of all the Costigans and Cohans who had passed away. She said she was very proud that the name "Costigan" had been given to

such a fine ship, and expressed the hope that it would be the forerunner of a new and glorified American Merchant Marine to sail the seven seas, to enter all foreign ports and to stand at anchor at the roadsteads of the world as did the American vessels in the days of our forefathers.

As a further appreciation of Cohan's song, I wrote to Secretary of War Baker and urged that he recommend to the President that Cohan receive the Distinguished Service Medal. Secretary Baker was most sympathetic toward the proposal, but pointed out that the law forbade the conferring of a medal upon a citizen not directly connected with the service.

However, were the matter of giving Cohan a medal left to the American soldiers, I am sure it would have been so awarded by their unanimous vote.

FRANKLIN'S STAFF

(Continued from page 4)

will be in charge of physical operation and the personal service departments.

Fanchon and Marco are to head the production department and have added to their duties the handling of the musical department also.

Louis Cohen, who also came from the Public Realty department, has been placed in charge of the realty department here and will have as his assistant, Jeff Asher, who formerly handled the real estate for West Coast.

H. G. Delabar, representing the Hayden & Stone interests in the West Coast organization, has been appointed the head of the accounting department and will also be the office manager of the executive offices. The costume department will be handled by Harry Born.

Freddie Schader (from Variety), will be in charge of the advertising and publicity department for the entire circuit. He will have as his assistant Robert C. Collier, with Tom Sanson and Harriet Cameron in his department. Hubbard G. Robinson is to continue as the head of the art department and Ryllis Hemington will remain as the head of the public relations department. C. A. Buckley is in charge of the legal department.

Stuart is already in Seattle with J. J. Franklin due in Portland early this week. Bowles has taken charge of the northern California territory which he handled for West Coast prior to becoming general manager of the circuit.

House Organ

One of the first official moves that Franklin made was to sell the Strand and Circle theatres, both neighborhood houses, seating 900 each. The purchasers of the houses are Simon M. Lazarus and George S. Fredkin. He also directed that a bi-monthly house organ to be known as "Now" be gotten out by Schader. This publication will be 16 pages in size with the first issue devoted to personal talks by Franklin, the lineup of the executives and personnel and outlining the duties of the division managers. There are to be board of directors' meetings once weekly. Prior to these meetings there is to be a session of what is to be known as "the Franklin cabinet." This body will be composed of the heads of the various departments, which include Buckley, Howe, Goldberg, Delabar, Lollier, Cohen, Mansfield, Robinson, Marco and Schader. They will discuss various matters and suggestions that are to be taken up by the board of directors. Decisions of the cabinet on all matters will be handled by Franklin at the board of directors' meetings.

Mike Gore is to serve as chairman of the board of directors, while his brother, Abe L. Gore, will function as vice-president of the West Coast organization.

The North American chain of houses has been taken over by West Coast as have the houses operated by Far West and Golden States Theatres, Inc., included in the deal for 179 houses of that company. With West Coast it gives the whole chain over 300 theatres.

RELIGIOUS PRESS ASSO.

(Continued from page 1)

development of this idea while fostering the growth of religious periodicals.

The message was signed by M. E. McIntosh, New York, for the Baptist Church; Rev. G. Warfield Hobbs, New York, for the Protestant Episcopal Church; W. Irving Clarke, Philadelphia, for the Presbyterian Church, and J. T. Brabner

Smith, Chicago, for the Methodist Church.

This committee found that to date newspaper advertising had paid the greatest dividends and recommended that the general agencies of the church, and also individual churches, make continued increases in space usage in order to promote belief in the Christian faith. It was advised that definite budgets be established to meet this purpose.

Further, if the recommendations of the committee are carried out, all churches "will employ experienced journalists to head publicity and press departments."

LONDON

(Continued from page 2)

The idea of portraying the characters in "The Merchant" as they might be 10 years later is considerably overworked. The play must stand on its own merits. This one sits down.

Supporting Tallulah Bankhead in "The Garden of Eden," due at the Lyric after a trial week in Edinburgh, will be Barbara Gott, Gladys Follott, Eric Maturin, Hugh Williams and Frederick Volpe.

Early in June Madge Titheradge will appear here in a new play called "The Happy Husband," by Harrison Owen, a new author. The piece will be tried out in Portsmouth, May 23. Basil Dean will produce.

Supporting cast includes Mabel Sealby, Eric Cowley, Charles Laughton, Laurence Grossmith and A. E. Matthews.

The offer made by Charles Gulliver for a site in Aldwych (off Strand) has been refused by the London County Council. The price submitted was \$125,000 ground rent or \$2,000,000 freehold.

It was proposed to erect four theatres, arcades and shops, a bank and a restaurant in the building.

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BILLS NEXT WEEK

(Continued from page 33)

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Lane & Lee
(Two to fill)

SCHULTZ, N. Y.
Proctor's
2d half (26-29)
Dance Revue
Carney & Jean
Scargold
Cath Sinclair
Helen Henan Co

SCRANTON, PA.
Full
2d half (26-29)
Patrick & Ott
Hap Hazzard
Stepping Along
Ferry Corvey
(One to fill)

SHAMOKIN, PA.
Capitol
2d half (26-29)
Rock & Blossom
Black & Gold
Mack & Stanton
Barto & Clark
(One to fill)

S. NORWALK, CT.
Palace
2d half (26-29)
Frick & Pepe
Jack Hanley Co
Racine & Ray
Shelton Bentley
Grant Mitchell

SPRINGFIELD, MASS.
Palace
2d half (26-29)
Willie Solar
Senna & Dean
Fay Elliott & K
Erlay & Morena
(One to fill)

SYRACUSE, N. Y.
Capitol
2d half (26-29)
Modern Marinettes
Geo Heather
Hewitt & Hall
Tolaak & Dean
(One to fill)

TOLEDO, O.
Keith
2d half (26-29)
Marion & Dale
Laura Ormsbee
Stan Kavanagh
Opera Memories
Runaway 4
(One to fill)

TORONTO, ONT.
Hippodrome (23)
Personalities
Casper & Morrissey
Jim McWilliams
Billy Regay
(One to fill)

TRENTON, N. J.
Capitol
2d half (26-29)
Rob Kildare
Howard Nichols
Hamilton & Barnes
Ruiz & Bonita
Dwyer & Meyers

TROY, N. Y.
Proctor's
2d half (26-29)
Adler & Dunbar
Renée & Calvert
Milton & Hamilton
Caplan Boys
Ray Woman

U. CITY, N. J.
State
2d half (26-29)
Goon & Linko
Howard & Lyons

Utica, N. Y.
Gaiety
2d half (26-29)
Oliver & Crangle
Vaudeville Doctor
Tilla & LaRue
Atkins & Jean
Jones & Jones

WASHINGTON, D. C.
Earle (22)
Bob Bobbie & B
Phillips & Duncan
Cliff Edwards
Walter Walters
Meyer Davis Orch
(29)
Willie Hale Bros
Lady Ogden Pearce
Wither's Opera
Warren & O'Brien
Shirley Dahl Co

Keith's
Irene Bordoni
Henri Gardens
Lahr & Mercedes
Jeanie
Haynes & Beck
Vintour Rev
Madeline Patrice
Seabacks
(29)
Wayburn's Rev
Patricia
Shaw & Lee
Carleton & Ballew
Act Beautiful
Sylvia Clark
Dee Jung
3 Whirlwinds

WASHINGTON, PA.
State
2d half (26-29)
Franklyn Farnum
(Others to fill)

WATERBURY, CT.
Palace
2d half (26-29)
Kelso & Demond
Frank Whitman
5 Maxillos
Amateur Nite
Palermo's Dogs

W-BARRE, PA.
Palace
2d half (26-29)
Wanda Hawley
D'Wilfred & B'n
Conney & Demario
Le Meau & Young

WILMINGTON, DEL.
Garlick
2d half (26-29)
The Firefly
(Others to fill)

WRECHTER, MASS.
Palace
2d half (26-29)
Chas Abbott
Baggett & Sheldon
Whitway Galettes
Bob Murphy
Nat Burns

YONKERS, N. Y.
Proctors
2d half (26-29)
Scotty Fridel Co
McLellan & Sarah
Winifred Byrd
O'Connor Family
(One to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (26-29)
The Thrillers
Stevens & H'lister
Jan Errol Co
LaVarre Bros
(One to fill)

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Conlan P
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DiBello J R
Dolan G K
Downing A

Eaves Mary
Bpps O C
Errol L

Fields S
Gilbert H
Griffiths F

Hevand E
Hall J N
Harte D
Harvey M

Jamieson Davey
Bpps J E
Joyce M

Karr K
Kauffman Mr
Krough C
Kinzo K

Lake J
Lane Miss

LaRue E
Lowe M
Lee J F
Lopez B

Mack Monty
Marshall G O
Martyn F M
Maxwell J
McKimm R
Moeller M

Palmer M

Quintrell F E
Richmond G

Spingarn N B
Stawley C
Stephen M
Stuart W

Tarrs Miss
Tenley E
Thomas R
Trombla C H

Van Rex
Vance F C
Ventre F L
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Riley Joe
Rome & Dunn
Rothchild Irving
Runyon Glenn A

Santos Don
Scholly William
Sheriff Ernest
Sherman Tex

Smith Billy
Steinbeck Bruno
Swift Billy

Taschetta Laura
Tucker Sophie

Vega R
Voltaire Harry

Westcott Mark
Weston Cecilia
Westman Frank A
Wheeler & Whier
White Bob
White Pierre
Whiting Earl
Wilson George P
Wright George M
Wynn Ray

Zukor Dave

MONTREAL

George Rotsky, manager of the Palace, was elected president of the Montreal Theatre Managers' Association at the annual meeting and election of officers, succeeding George Nicholas, president for the past three years. Other officers were Jos. Cardinal, vice-president; B. M. Garfield, secretary-treasurer. Garfield was elected by acclamation for the eighth time.

Directors are: Harry S. Dahn (Capitol), James Adams (Loew's), Geo. Ganetakis (United Amusement Corp.), F. J. Shields, secretary (Dominion Park), and Frank Norman, proprietor of a chain of dance halls here. Elected for one year.

Report of the secretary-treasurer showed the association is in good financial shape. It has a membership of 42, representing all the major theatres of the city.

Although both Protestant and Catholic clergy stand unanimously in favor of Sunday closing of picture theatres in this city, some would be out of pocket if the proposal went into effect, the royal inquiry into the Laurier Palace theatre disaster heard at one of its sessions last week. Thomas Bragg, vice-president of the Palace Theatres and financial head of the Canadian Famous Players Corporation, was authority for the statement that among the five million dollars of capital invested in the two companies by Canadians a fair proportion was held by members of both churches. If local theatres were closed on Sunday, he said, the companies which own the Capitol, the Palace and Loew's theatres here would lose money.

A permanent commission to guarantee public safety in Montreal theatres will probably be the upshot of the royal inquiry into the Laurier Palace theatre disaster. It was revealed, and this will be at least one of the major recommendations of the inquiry. The temporary commission examining into theatre conditions here has made its reports and a fairly drastic clean-up has taken place. To see that the thea-

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tres do not slip back into their former methods, the commission will be formed permanently and will continue to make inspections from time to time.

But the big point was that, no matter how perfectly a theatre is appointed and protected against fire, it will be unavailing unless the human element is taken into account. Panics arise for any and for no reason, therefore the real checks is by means of trained attendants. The next major result of the inquiry will therefore be the passing of a city by-law enforcing on all theatres here the maintenance of a full staff of trained attendants with continual drill to keep them alert.

The inquiry finally met Monday.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"The Goose Hangs High" (Frank Wilcox Co.).

Temple—"Nice People" (Temple Players).

B. F. Keith's—Vaudeville, pictures.

Savoy—"Giggling Giggles" (Cress Hillary Co.).

Strand—"Orchids and Ermine."

Vitaphone.

Empire—"Birds of Prey."

New Eckel—"The Scarlet Letter."

Rivoli—"For Wives Only," "Lightning Lullaby."

Swan—"Tin Hats," "Love 'Em and Leave 'Em."

Regent—"Kosher Kitty Kelly."

Palace—"Love 'Em and Leave 'Em."

Harvard—"Nobody's Widow."

Kernblite and Cohen, Binghamton theatre operators are sponsoring film tests of local girls with screen aspirations, presumably for Pathé. Amos G. Leonard, Pathé representative, is in Binghamton in connection with the stunt. There is a publicity tie-up with "The Sun" (morning).

Shuberts' Wieting has its first two bookings for the next legit season, dates penciled in for both "Broadway" and "My Maryland."

Sells-Floto Circus here Monday, ran into rainy weather. The circus did a fair business. Ringling-Barnum & Bailey here June 15.

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School's dramatic class carried off the honors at the annual statewide contest in scholastic dramatics conducted by the Williams School of Expression at Ithaca May 21. The Binghamton students staged George Kelly's "The Flattering Word."

The Temple Players will do "Alias the Deacon" next week, the first time the piece has been offered here.

Walter McDowell's Strand made a new use of the Vitaphone mechanism Saturday when it utilized the device to announce Lindbergh's arrival in Paris.

Mrs. George A. Chenet, wife of the local Shubert representatives, is seriously ill, with another operation held necessary.

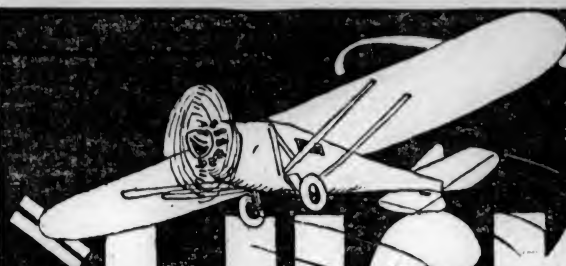
"The Herald's Cinema Critics Club launches another membership contest next Saturday. Reviews of "The Better 'Ole," booked for the Empire, form the test for the amateur critics desiring to qualify for club admission.

Leslie Sanford, Newark, N. Y., injured a year ago when a wagon of the Walter L. Main circus struck his auto, has settled his damage action against the circus corporation for \$1,500.

Belief that the lone gunman who held up Leslie Wolfe, local Kalkett manager in charge of the Regent theatre and got away with \$300 attempted to pull off another stickup job at the Cameo, is expressed by police investigating. The suspect tried to enter the Cameo's box office twice under pretense of using the phone.

A new Binghamton playhouse, the Empire, will be opened about July 1. Samuel Willard owns the property and associated with him will be Abe Unell as manager.

"Birds of Prey" (Columbia) will be replaced at the Empire by "White Flannels" (W. R.). This is the second successive week that the Empire has been forced to pull a picture because it was weak at the box office. "The Monkey Talks" was yanked last week in favor of "Wandering Girls."



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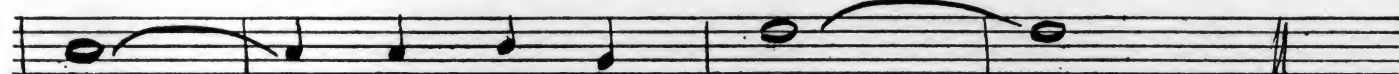
From coast to coast we all can boast and sing a toast to



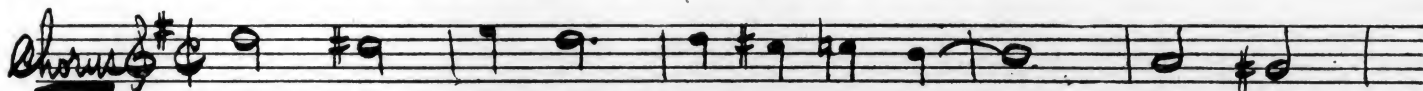
one who's made a name - - - for be - ing game - - - -



He was born with wings as great as an - y bird that flies a luck - y



star - - - - - guides him a - far. - - - - -



"Luck - y Lin - dy," up in the sky - - - Fair or



wind y; He's fly-ing high - - - Peer - less, fear - less,



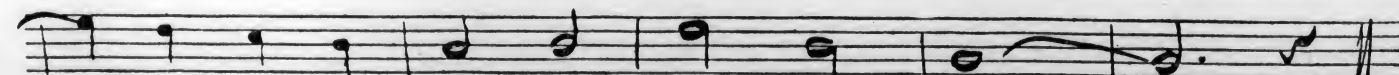
knows ev-'ry cloud - - The kind of a son makes a moth-er feel proud -



--- "Pluck - y, Lin - dy" rides all a-lone - - - In a lit - tle



plane all his own, - - "Luck - y Lin - dy" showed them the way, - - -



- - and he's the He - ro of the day. - - - - -

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