

20 CENTS

VARIETY

VOL. LVII. No. 6

NEW YORK, JANUARY 2, 1920

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VARIETY

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NEW YORK CITY, JANUARY 2, 1920

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ALL VAUDEVILLE BOX OFFICE RECORDS SMASHED BY PALACE

**Christmas Week's Palace Gross Approximated \$40,000.
Indications Point to Current Week's Business
Topping Last Week's High Mark. State Lake,
Chicago, Also Establishes New Record by
Playing to 11,000 Admissions Day
After Christmas.**

All vaudeville box office records went by the board last week in the gross business done by the Palace, New York. The Palace's gross is reported to have approximated \$40,000, with the holiday scale continuously in effect.

The opening attendance Monday at the same house indicated this week with the same scale in effect the Palace will beat last week's mark.

Early last week in the three days before Christmas, when every house in town was suffering from the pre-Christmas droop, the Palace played to capacity at each performance.

What started off as the biggest week, theatrically, of this season is the current one. Managers around New York of all policies anticipated banner business.

Next week is expected to be a follow up with the Auto Show in the metropolis. The hotels commenced filling up as early as Tuesday, with visitors attracted by the automobile exhibit.

Chicago, Dec. 30.
If any records remained to be broken at the State-Lake Theatre they perished the day after Christmas, when 5,800 admissions were recorded at the morning and matinee show and 5,760 at the supper show and night performance, making more than 11,000 on the day. On Christmas day the management pulled luncheon in the restaurant, back stage, to the performers and house staff, feeding 160 persons. The collation was served by Pete Soteros from his Thirteenth Chair Cafe, and consisted of turkey, chicken and other seasonal dainties.

HOUDINI'S ENGLISH SALARY.

The Mauretania, Tuesday, carried away Mr. and Mrs. Harry Houdini. Houdini is to start a tour of 20 weeks on the other side, opening on the Moss time. His contracts, made about

eight years ago, call for a salary of \$400 weekly, believed at the time of execution to equal \$2,000 in American money. At the present rate of exchange Houdini will receive the equivalent of about \$1,550 weekly while in England.

Another item of Houdini's English contract is the income tax he will be subjected to, also foreign in the calculations of years ago. The contracts have been extended from time to time, with the foreign managers now insisting they be played.

JOLSON AT AUDITORIUM.

Chicago, Dec. 30.
An engagement for Al Jolson and "Sinbad" to play here at the Auditorium, opening Jan. 24 has been entered into by the Shuberts.

The Jolson run will be set for four weeks, perhaps longer. The show will be able to play to slightly over \$63,000 in the week if drawing capacity at its scale.

Jolson has appeared at the Auditorium before, in other Shubert productions.

Last week, Jolson's first at the Crescent, Brooklyn, with that house initialing its big production policy, Jolson did \$24,000. "Sinbad" remains at the Crescent this week.

LONG HAIR JAZZERS.

Ernie Young dug 'em up somewhere and has a picture to prove it. The photo shows about 30 jazz-playing musicians from "The House of David" at Benton Harbor, Mich. The House of David represents a religious sect and the members of the band look it. Nearly all have long hair and they are elderly.

Mr. Young believes the long-haired jazzers could become a vaudeville act and he has obtained their consent, it is said.

TO FINE CHORUS.

The Chorus Equity Association and Producing Managers' Association are working out the details of an agreement, which will call for the imposition of certain money penalties on any member of the chorus association guilty of breaking managerial rules, such as tardiness, careless performance, or any deliberate action calculated to injure a show. The plan now formulating embraces a system of fines, to be imposed by the show manager and remitted to the Chorus Equity, which will in turn place the penalties thus received in a sick benefit fund to be created by the organization.

It is illegal in New York state and most of the other states now for an employer, theatrical or otherwise, to fine an employee, according to a law enacted several years ago. The proposed arrangement, of the managers turning over fines to the Chorus Equity, would come within the law, according to legal opinion, and at the same time provide a measure of discipline for rule-breaking people, which would be satisfactory to both managerial and actors' associations.

Prior to the passage of the above-mentioned law regarding fines all penalties inflicted on show people were retained by the management. A meeting between committees representing the C. E. A. and P. M. A. is scheduled for Friday (Jan. 2) to put the proposed new plan in execution.

ERLANGER CLOSES MAYFLOWER.

Providence, R. I., Dec. 30.
Providence is not yet big enough to support three legitimate houses. This is the conclusion drawn from the announcement this week that the Mayflower, opened this season under the management of A. L. Erlanger as the city's third legitimate house, will abandon legitimate after next week and alter two weeks of pictures, go into stock.

The house has been competing against the Shubert Majestic and the Opera house, the houses of the Shuberts and Col. Felix R. Wendelschaefer.

The Mayflower was formerly the Colonial, where burlesque failed to bring returns last season. Erlanger leased the place. Considerable money was spent on an attractive lobby, but the interior of the house was changed little and apparently did not appeal to the class of theatregoers who support legitimate productions.

This, rather than the productions that have been seen, it is said, caused the downfall and the resultant closing of the Mayflower as a legitimate house.

DRAMA LEAGUE SELLS STOCK.

Chicago, Dec. 30.
Stock is being hawked about for a proposed monthly magazine to be called "The Drama," to be edited by Prof. Hinckley, head of the dramatic art department of the University of Chicago. "The Drama" has been issued from time to time, irregularly, as a highbrow pamphlet discussing altruistic and academic topics related to the stage. It was never classed as a commercial proposition.

Now it appears the Drama League, claiming it can start the paper off with a subscription of 10,000 by attaching the subscription charge as a compulsory addition to membership dues of the organization and give space to its "bulletins."

Prof. Hinckley, though still attached to the university staff, is soliciting money for stock in person. There is to be common and preferred, and a prospectus sets forth in glowing potentialities the financial possibilities. An advance copy says it is "Published by the Drama League." The headquarters of that body are supposed to be in New York, but the place of publication is given as Chicago. The stock is being offered as an investment and as supporting "the uplift of the theatre." Prof. Hinckley argues either way.

WOODS IN WITH SELZNICK.

A. H. Woods has bought an interest in the Lewis J. Selznick stage production, "Bucking the Tiger." The piece according to the present plans will be booked through the Woods office. Selznick completed the arrangement with Woods shortly after signing the contract for the play with the author Achmed Abdullah.

Allan Rock represented the author in placing the play.

"VARIETY'S" HIGH SELLING MARK.

Chicago, Dec. 30.
The highest mark known locally in sales of VARIETY was reached last Saturday, when one dealer, Universal News Co., Randolph and Clark streets, sold 700 copies of VARIETY'S Anniversary number.

14TH STREET BEHIND IN RENT.

Justice Sampson Friedlander gave Joseph S. Klein, manager of the 14th Street Theatre, until today to pay \$1,800 back rent for the theatre, or vacate the property.

The proceedings were brought by Jerome Rosenberg, from whom the house is sub-leased, for the payment of December rent.

CABLES

THEATRICAL STRIKE NOW NEAR WILL PARALYZE ENGLISH STAGE

**National Union Theatrical Employees Demands Increases
for Everyone Back and Front Stage Except Players—
Picture Operators Support Move—Actors Decline
—Managers Will Fight—Action Imme-
diately After Holidays.**

London, Dec. 30.
A serious theatrical strike is threatening here and may break any day despite announcements saying it will be postponed until after the holidays. Christmas is celebrated here very seriously. Everything shuts up and everyone goes to church. Boxing Day follows and is like New York's New Year's Eve. The strike was to have broken then, but the National Union of Theatrical Employees postponed it. This organization includes scene shifters, electricians and everyone in front and behind except players. His Majesty's was lent to this body by Oscar Asche for an emergency meeting. The decision was reached to act on immediate wage increases. Trouble has arisen through government arbitrators granting only a shilling and two pence increase instead of the shilling and five or eight pence demanded.
Asche is backing the labor organization and stands out against his brother managers who declare they will carry on with volunteers.
On behalf of the Actors' Association, Norman McKinnell denies the actors will support the strikers.
J. Gatti, chairman of the West End Managers' Association, declares his organization will resist to the utmost. Forty-two theatres are involved. The Palladium, Coliseum and Holborn Empire are alone unaffected.
On the other hand, the picture operators have demanded increases. Individual managers have accepted some of the demands and will advise the Association to agree but have no further power.

ANSPACHER'S CHOSEN.

Brussels, Dec. 30.
The Theatre La Monnaie here, which has been renamed de Theatre des Allées is to present an interesting repertoire sometime during the coming summer. According to the present plans a play written by the foremost playwright of each of the allied nations is to be presented in the order in which the countries entered the war. The ambassador of each nation will be the sponsor of the play of his respective country and will make a formal presentation speech at the initial performance.
Already selected is Maurice Maeterlinck's "The Blue Bird" as representative of Belgium; a play by Sir Arthur Wing Pinero for England and a French dramatic work. From American "The Unchastened Woman" by Louis K. Anspacher has been chosen.
The Italian situation is causing some difficulty in the selection of a work from that country for it seems that a D'Annunzio play was first selected, but the Fiume row has caused a halt.

TOUR FOR THOMAS.

London, Dec. 30.
Percy Burton has transferred his Lowell Thomas travelogue lectures to the large Queen's Hall, giving 45 performances within a month. Thomas will shortly celebrate his 200th performance in London.
From here, Burton plans to take Thomas to Paris, Cologne, Coblenz and Brussels, leaving Berlin until later in

the summer when he will have finished what promises to be a successful provincial tour. With that idea in mind Burton has cancelled Thomas' American dates.

STILL TRYING.

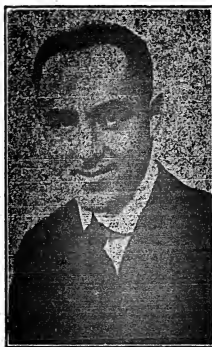
Paris, Dec. 30.
The third attempt of the playwrights' co-operative society at the Theatre des Arts was presented Dec. 23, in the form of Francois de Curef's new comedy "L'Amé en Folie."
It is an interesting success in three acts. The artists do their level best to attract a fashionable audience to M. Darzens' house in the Batignolles quarter. So far the endeavor has not proved brilliant.

FORBES-ROBERTSON RETIRED.

London, Dec. 30.
On arrival of the Emperor, Sir Johnston Forbes-Robertson announced to the press he had made up his mind the stage would see him no more.

ADLER'S PLANS.

London, Dec. 30.
Jacob P. Adler, the Yiddish star, will close his season here New Year's day, when his contract expires at the Pavilion. His plans before returning to the United States include a number of appearances in Buenos Aires and the larger cities in South America. Following this he expects to return to a theatre on Broadway in "The Merchant of Venice."



FRANK VAN BOVEN

On my way from Cork north I had a two-hour wait at Crewe between five and seven in the morning. I was having a fourth cup of tea in the refreshment room and stood watching the train as it came. I was scrubbing the floor and I watched. He missed the corners, he cheated.
I used to scrub them up at the old Hotel Madison, Chicago, and when I wanted to quit they offered me a dollar a week more and said they would have the night porter, a colored girl, do half the cuspidors and about the front door brass before he went off watch. But the letter from the Kinsey Kennedy Co. in his gold letters to do props, and I put and specially for seven and ecks, sleep in hotels, eat on the lay, was too tempting. But what I wanted to say is that this fellow was cheating. He'll be cheating all his life—cheating one person.

GRANADOS' LAST WORK.

Paris, Dec. 30.
"Les Goyescas" was produced at the Paris opera Dec. 17. It was inspired from three G. W. Y. A. pictures in the Prado Museum, Madrid.
Granados' son conducted the second act, assisting Chevallard. When returning the baton the Spanish Queen, who was present, signally honored the young man. The incident constituted the principal attraction of the first performance. The ballet "Sylvia" was also presented on that occasion. This opera is by Enrique Granados, who was drowned on the channel steamer "Sussex" when it was torpedoed by the Germans during the war. He was the most famous Spanish composer, and "Les Goyescas" is the last work he left.

His son came to Paris to indicate to the producers at the Opera the last wishes, so far as known, of the late composer.
There is some pretty scenery brushed by Denis. The director of the opera house in Paris is M. Rouché. There is a fine Spanish dancer in the second act, Amara Molina; she has appeared at the Olympia.

LA COUP DE JARNAC.

Paris, Dec. 30.
The farce "La Coup de Jarnac" by H. de Gorsse and Maurice de Maran was presented at the Scala, Dec. 20 and elicited laughter, due to the good comedy acting of Marcel Simon. He is ably supported in this revival by Mmea. Paule Morly, Henriette Miller, Deviman, Messrs. Gorby, Larville, Prevost, Baucis.

Mr. Marcel Simon, who has now become director of the Scala, proposes to mount later as his first novelty, "Les Potaches," portraying college life, by Machard and Momey-Eon.

DRAMA IN A CIRCUS.

Paris, Dec. 30.
Firmin Gemier mounted in the Cirque d'Hiver a new version of Sophocles' drama of Oedipus, by St. Georges de Bouheliér, which bears the title of "Oedipe, Roi de Thebes."

This novel production in a circus (formerly devoted to pictures), excited curiosity and is a success. Gemier holds the title role, which Andree Mégard (Mme. Gemier) as Jocaste, the unfortunate woman who unknowingly married her own son.
The first performance was given Dec. 19 and was cordially received.

SCENERY AND GOWNS FEATURES.

London, Dec. 30.
"Fifiella," produced at the Scala, Dec. 20, is chiefly remarkable for scenery and dresses by a new artist.
The story is unsatisfactory and above the heads of juvenile audiences, and the music is mediocre.

VALENTINE DEAD.

London, Dec. 30.
Sidney Valentine died early Dec. 23, presiding at the Globe meeting of the Actors' Association where the contract he had drawn for them with the managers was subjected to the most violent criticism.

EDITH MASON IN FRANCE.

Paris, Dec. 30.
Edith Mason will appear under the direction of Gheusi and Derval, at the new Theatre Lyrique in Boito's "Mephistopheles" with Vami Marcoux as partner.

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ARTISTS AND ATTRACTIONS

BASOCHE REVIVED.

Paris, Dec. 30.
"La Basoche" was revived at the Opera Comique Dec. 21, and went well. This work of Andre Messager and Albert Carré is now interpreted by Mlle Reville, with Mlle Edmée Favart as Colette and Mr. Baugé as Clement Marot, and Lucien Fugère as Duke of Longueville, which he played years ago.
This work was given in English many years ago by the late Sir Augustus Harris at the English Opera House, London (now the Palace Theatre, managed by Sir Alfred Butt), just prior to the late Mr. Morton taking charge of the theater as a music hall.

DECOURVILLE'S LATEST.

London, Dec. 30.
Albert deCourville's production of "The Whirligig," at the Palace, Dec. 23, is a big success. Mairie Gay was the outstanding hit of the evening. Don Barclay, Charles Withers, Wanda Lyons and Trentini also made individual hits.
Lavishly staged and dressed, the show is here to stay.

APOLLO BALL CONTINUES.

Paris, Dec. 30.
When M. Pavie takes the Apollo Theatre from L. Volterra he will mount an operetta, but in view of the present craze for dancing, it will remain open for that purpose every afternoon from 4 to 7, and after the evening show when the regulations permit. The house is still provided with the arrangement by which the seating can be reversed within 10 minutes, the entire flooring turning on an axle.

CARPENTIER MILDLY RECEIVED.

Paris, Dec. 30.
Georges Carpentier opened at the Alhambra Dec. 19, and was rather mildly received considering he is the principal attraction.
Jean Mars, in Thomas Rhyde's sketch also opened Dec. 19 successfully, as did Sherlock Sisters and Clinton.

UKRAINIAN CHOIR.

Paris, Dec. 30.
A group of singers, billed as the Choeurs Nationaux Ukrainiens, is giving a series of concerts, every three days during a fortnight, at the Theatre Lyrique with some success. Another find by Gheusi and Derval.

LES PETITES VERTUS.

Paris, Dec. 30.
An operetta by this title is at the Nouveau Lyrique (formerly the Casino de Montmartre). The book is by José de Berys and H. Magog, music by R. Guttinger. Nothing particular to record, but it is a nice little show, suitable for the small stage.

"ALADDIN" BY DRAGOONS.

London, Dec. 30.
Robert Courtneidge is staging the pantomime "Aladdin" at Cologne New Year's Eve, with the parts played by members of the Inniskillen Dragoons, and Marjorie Moore, Decima Moore's niece, as principal boy.

LEON
ERROL

BACK HOME WITH A SMILE
AND PLAYING VAUDEVILLE

VAUDEVILLE

GROCK BREAKS PALACE RECORD BY HEADLINING SECOND WEEK

Keith Office Guarantees Him—Set Salary After Seeing Him Irene Franklin Switched to Alhambra to Make Room for Him at Top of Bill—Billed for Palace and Colonial Next Week.

A painted banner in the Palace, New York, lobby, announcing Grock's appearance there this week, says in part: "We guarantee him because we set his salary after seeing him."

Grock is headlining at the Palace and Riverside this week, and is similarly billed for the Palace and the Colonial next week.

Irene Franklin was booked for the Palace next week and her contract called for headline position. Grock was offered the "bottom" of the bill. It was explained to his manager, Percy Riess no act had ever been held over a second week at the Palace without being relegated to the lower section of the advertising. Riess remained obdurate, preferring to "lay off" rather than accede and finally got his way, necessitating the switching of Miss Franklin to the Alhambra and her Palace date to follow.

BERNHARDT ANXIOUS TO ACT.

Paris, Dec. 30.
It is possible Mme. Sarah Bernhardt will create a part in "Rosini" the play by René Fauchois, which will be produced shortly at the Theatre des Celestins, Lyons. The famous actress is very anxious to hold the part, which pleases her.

DEITNER SUES.

Paris, Dec. 30.
The actor Leitner, who after quitting the Comedie Francaise and appearing in "Le Moyen Dangeux," has started an action against the co-operative association of playwrights at the Theatre des Arts, alleging his services have not been adequately employed.

ANOTHER BY CUREL.

Paris, Dec. 30.
"L'Amie en Folie" ("The Foolish Soul"), by Francois de Curel, was successfully presented at the Theatre des Arts Dec. 23. It is a most interesting piece in three acts. The principals are Mr. Gretillat and Mme. Mady Berry.

THEATRE FREEHOLD'S UP.

London, Dec. 30.
The freeholds of the Drury Lane, Aldwych and Strand come up for auction Jan. 21.

DeFRECE AND PARLIAMENT.

London, Dec. 30.
Sir Walter DeFrece is to contest for Ashton, Under Lyne for the Unionists. His wife (Vesta Tilley) will be his principal electioneering agent.

HARVEY'S PRE-WAR PRICES.

London, Dec. 30.
Martin Harvey has taken a stand against the rising price of theatre seats. Covent Garden will return to pre-war prices.

BEECHAM SEASON OVER.

London, Dec. 30.
The season of Beecham opens at Covent Garden finished Dec. 20, with a big social function, royalty being present.
Sir Thomas Beecham said the season

had been a big success and that the company would return in February for two months.

WHITEHALL AT ALBERT HALL.

London, Dec. 30.
Clarence Whitehall arrived on the Imperator and appeared at Albert Hall Dec. 27.

WORLD'S FAIR OPENS.

London, Dec. 30.
The fortieth World's Fair opened Dec. 23 at Agricultural Hall, for the first time since the war.

FRED DUPREZ WITH MOSS.

London, Dec. 30.
Fred Duprez has been secured by the Moss Empires for vaudeville and opens at Newcastle Jan. 6.

DEATH AT DRURY LANE.

London, Dec. 30.
George Claremont, actor, aged 76, was killed at the Drury Lane by falling off a bridge into a cellar.

"INTRUDER" DUE.

London, Dec. 30.
"The Intruder," rechristened "In the Night" will be produced at the Kingsway New Year's Eve.

ZOMAH COMING TO AMERICA.

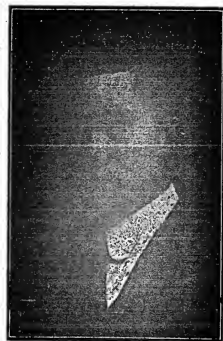
London, Dec. 20.
Zomah is booked to open in America or the Keith Circuit, Jan. 5.

SMASHING ARREST.

London, Dec. 30.
Charles Halie, actor, recently in a motor smash was afterwards arrested on the charge of stealing a car.

Gaby Slowly Improving.

Paris, Dec. 30.
Gaby Deslys is improving in health, but will probably be unable to appear for several months.



LARRY LACK HAD HIMSELF

Now in America with a brand new act, touring the Orpheum Circuit.

ARRESTED BY BOASBERG.

Buffalo, Dec. 30.
Sam Herman, of Kane and Herman, playing Shea's last week, was arrested on a warrant sworn out by Julius Boasberg, a jewelry dealer.

Boasberg charged that Herman bought a diamond ring from him in 1913, on which he still owes \$400. Herman offered to settle for 50 cents on the dollar but Boasberg refused. The actor, unable to furnish bail, was remanded to the custody of the sheriff, who accompanied him to the theatre twice a day, sat in the wings during Herman's act, and then guarded him in his room at the hotel where he was stopping.

Herman, who gave his address as the Vaudeville Comedy Club, 107 West 44th street, New York, finally procured bail Saturday night and was allowed to proceed to Toronto.

Boasberg has figured in a number of similar episodes in the past, with professional results.

SURATT HAS NEW SKETCH.

With a new sketch, formerly the second act of her play, "Scarlet and White," Valeska Suratt will return to vaudeville during this month, presented by Jack Lait, who authored the play, and booked by Harry Weber.

While awaiting a big city opening "Scarlet and White" took to the mid-western stands and was caught in the coal muddle, closing in Iowa. "Scarlet and White" was originally called "One of Us."

ORPHEUM MANAGER MARRIES.

New Orleans, Dec. 30.
Sam Myers, manager of the Orpheum, Los Angeles, was married last week to Mrs. Bloch, of this city, non-professional. It is Myers' first try doubling. He formerly managed the Palace here.

DEATHS ABROAD.

Paris, Jan. 2.
The death is reported from Brussels of Maurice Kuffner, director of the Theatre de Monnaie, at the age of 67 years. He was formerly a journalist and served on the staff of the Independance Belge.

From Antwerp comes the news of the death of Jan Collignon, a well-known singer and member of the Flemish Opera.

HOUSE FOR XMAS GIFT.

Langdon McCormick was presented with a most unusual and surprising Christmas gift from his wife. It was a new home at Mountain Lakes, N. J. Mrs. McCormick had the house build and completely furnished, then invited her husband there for Christmas eve for dinner, going in advance and saying it was at the home of one of her friends. McCormick struggled through the snow to the house, found dinner ready and then was told it all was his Christmas gift.

Mr. McCormick whose successful dramatization of his "Forest Fire" playlet into "The Storm" continues at the 48th Street theatre, is preparing two big acts for vaudeville.

First to go on is "Thunder Mountain" which will carry a rain-storm effect. The second production is somewhat of a departure from McCormick's past work. It will be a spectacle and interpretative dancing turn, set in the Grand Canyon and will offer something new in the way of lighting effects. There will too be special music.

DIVORCING GEO. YEOMAN.

George Yeoman, named in the papers as George Youngman, has been served with summons and complaint in an action for legal separation by his wife, Catherine H. Youngman. The couple were married in 1903 and have three children, aged 15, 16 and 17 respectively. Mrs. Youngman has applied for counsel fee of \$500 and \$100 a week alimony pending the trial of the action, which will be heard in the Supreme Court.

Mrs. Youngman alleges in her complaint, Yeoman makes a net income of \$250 weekly. Yeoman's answer states that he is employed by the Acme Producing Corporation, and affirms he receives a net salary of \$75 weekly for doing his monolog turn, known as "The Editor of the Assassinated Press." William Z. Gold is attorney for Mrs. Youngman and Harry Sachs Hecheimer, counsel for the defendant.

NAN HALPERIN ILL.

Boston, Dec. 30.
Illness will prevent Nan Halperin, according to report, from continuing with "The Frivolities," after its local engagement ends.
The show is due to work into New York from this city.



COLLEEN KIAN and LETA ORLOV

NOW FEATURING ON ORPHEUM CIRCUIT

JACK LAIT says: "A pair of striking personalities, in startling contrast, yet harmonious blending; . . . two rich voices; . . . sparkles of wit; . . . honestly earned applause."

Direction, HARRY RINGER.

VAUDEVILLE

LOEW CIRCUIT SENDING FIVE ACTS IN SOLID SHOW, SOUTH AND WEST

Bills to Play Intact For About 18 Weeks Under New Booking Arrangement, With 35 Weeks in All as Full Loew Route—Western Time Includes Ackerman-Harris Houses—Chicago Office Reorganized.

Through a new booking arrangement ordered by J. H. Lubin, general manager of the Loew Circuit's booking department, the Loew bills to play south and west will travel intact, for about 18 weeks. Each show is to consist of five acts. Turns booking for the Loew time will receive around 35 weeks, with the other weeks to be played in the east as heretofore, made up separately by Mr. Lubin. All bills playing the Loew Circuit will hold pay or pay contracts for the full engagement.

In conjunction with the change in booking arrangement, the Loew Circuit will increase its Chicago office. When Mr. Lubin was recently in Chicago he appointed Tommy Burchell in charge of the western time, which mostly includes the Ackerman & Harris houses. J. C. Matthews remains in charge of the Loew Chicago office with the middle-western Loew bookings. Larger quarters have been secured for his attention devoted to Chicago and the Chicago branch in the North American Building, where Matthews is now located. The Chicago office will move into its new suite Jan. 19.

The solid shows will likely take form first at Baltimore, then traveling intact throughout the remainder of the southern Loew time, playing Chicago on the way out to the Coast or on the way back, and securing a round trip ticket for the Coast trip at the Chicago Loew office. In addition to the western A. & H. time of about nine full weeks will be added two full weeks of the Finklestein & Ruben houses.

The Ackerman & Harris and Finklestein & Ruben theatres have been booked in the offices of the Western Vaudeville Managers' Association, Chicago, where they were looked after by Mr. Burchell. The merger of these theatres with the Marcus Loew Circuit transferred the bookings to the Loew agency. Mr. Matthews has been the Loew representative in Chicago for some time.

While most of the solid shows will be framed in New York, the Chicago office will attend to detail of the bookings and fill in any open spots or substitutions, through its convenient central location.

ASHER LEVY'S POSITION.

Chicago, Dec. 30. A new position has been created for Asher Levy in the Western Vaudeville Managers' Association.

According to the story, Mr. Levy will be in charge of all the small time booked by and through the association in the Middle West. Mr. Levy will give the smaller houses his personal attention in matters of showmanship and detail.

OTTO BROTHERS PLAYING.

The Otto Brothers, Frank and Ernie, are reappearing in vaudeville this week, after a long absence, dating back, it is said, to the strike of the White Rats. The brothers are on the Keith's Colonial, New York, current program.

FOX'S FLATBUSH LOCATION.

William Fox has purchased a plot of ground at Avenue C and Flatbush avenue, Brooklyn, and will erect a 3,500-seat theatre on the site. The house

will play Fox vaudeville, and pictures at pop prices. The new Fox location is five blocks from Moss' Flatbush Theatre, playing the same policy.

NEWCASTLE FRANCHISE SOLD.

Newcastle, Pa., Dec. 30. The Sterling Amusement Co., operating the Opera House here, have purchased the Coliseum lease and furnishings for \$40,000, the principal item being the Coliseum's Keith contract. The Opera House will play big time, the Coliseum "pop" vaudeville.

Association's New York Man.

Chicago, Dec. 30. Reports are around among the Western Vaudeville Managers' Association contemplating a representative in New York. No one has as yet been mentioned as a possibility for the assignment.

Percy G. Williams III Again.

Percy G. Williams has had another attack of interlunatic trouble at his home at Islip, L. I. Mr. Williams was bothered with the same ailment a few weeks ago. He was reported early in the week to be comfortable, although in some pain.

PROCTOR SELLS PORTCHESTER.

The interest held by F. F. Proctor in Proctor's, Portchester, N. Y., was disposed of this week to Harry Brunelle and James E. Plunkett, giving the two latter the sole ownership of the vaudeville house. Mr. Brunelle held an interest previously. His son, Frank F., is manager and will remain in that position under the new management.

It is likely Plunkett, who is the vaudeville agent, will take over the bookings of the Portchester stand, booking it in conjunction with Plunkett's other vaudeville theatre on Staten Island. The house has been booked as a part of the Proctor Circuit, through the Keith agency.

CAROLINE KOHL MARRIED.

Chicago, Dec. 31. Caroline Kohl, the remaining unmarried one of the beautiful Kohl twins, daughters of Mrs. Charles E. Kohl, the vaudeville magnate, was married last Saturday to Maj. E. R. Handlan, of St. Louis, secretary of the Handlan-Buck Manufacturing Company. Maj. Handlan recently returned from the front with a splendid record made in the service of the 342d Field Artillery. Mrs. Handlan last season played in vaudeville, featured in the sketch, "No Sabe," and this season was with Mrs. Fiske in "Mme. Sand." The wedding took place at the magnificent Kohl home, 2236 Michigan boulevard, Chicago.

Mrs. Weston in Town.

Mrs. Ella H. Weston, of San Francisco, reached New York Monday, her first visit to the metropolis in years. On the coast Mrs. Weston is the booking representative of the Ackerman & Harris Circuit. She came east to confer with the booking department of the Loew Circuit, with which A. & H. recently merged.

EVA TANGUAY RETURNS TO STAGE.

Eva Tanguay will open at the Palace Jan. 26, for a week, following which she will play two weeks in each of the New York Keith houses.

Harry Weber arranged for Miss Tanguay's return to vaudeville. She had gone to Los Angeles, announcing her retirement from the stage.

BILLY DE BECK CONSIDERING.

Billy De Beck, the cartoonist of the New York "American," appeared at the American Christmas Benefit at the Hippodrome Sunday night (Dec. 21). He has received several vaudeville offers and is considering preparing an act.

Charlie Freeman in New York.

Charlie Freeman reached New York last Sunday to remain east for a week or two, looking around the vaudeville mart.

In Chicago Mr. Freeman is one of the principal bookers of the Western Vaudeville Managers' Association.

Ernie Young Back to Chicago.

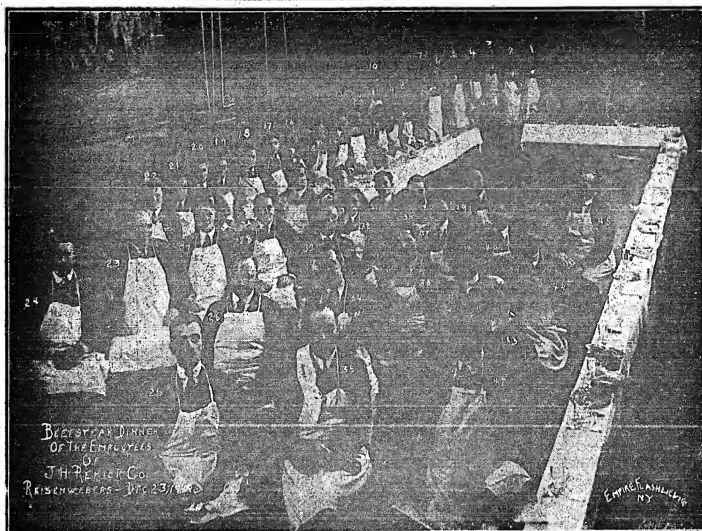
After a few weeks in New York, looking over eastern acts among other things, Ernie Young, of Chicago, returns to that city tomorrow (Saturday).

Loew's New Split.

Loew's Dayton, O., opens Jan. 19, playing a full week, the show probably traveling out of Cleveland. Loew's London, Ont., starts the week previous (Jan. 12). It is a split week.

Capt. O'Hay and Frank Conroy in Act. "The Magic Bowl" is the title of a blackface comedy skit that will hold as its principals Frank Conroy and Irving O'Hay.

Mr. O'Hay retired from the active list of the army with the rank of captain.



REMICK'S BEEFSTEAK

The employees of Jerome H. Remick & Co., the music publishing house, had a beefsteak at Reisenweber's, New York, December 23, last. The heads of departments and branch offices were present and are pictured above. The names, corresponding with numbers on the group, are: 1—J. E. Lampe, 2—Jerome Kelt, 3—Mel Morris, 4—Wesley Gunkle, 5—Dan Dody, 7—Al Bryan, 8—Abe Holman, 9—Del Lampe, 10—Matty Levine, 11—Billy Stone, 12—Billy Cripps, 13—Geo. Bolaford, 14—Tom Penfold, 15—Jack Maloy, 16—Sam Munnick, 17—Geo. Ramoy, 18—Leo Zahler, 19—Vince Youmans, 20—Chas. Rusoff, 21—Herman Paster, 22—Alex Cantor, 23—Max McCabe, 24—Ernest Normanston, 25—Sam Collins, 26—Ross Fowler, 27—Fred Lampe, 28—Maurice Rosen, 29—Billy Griffith, 30—Victor Kewell, 31—Ed Fitzpatrick, 32—M. Mendel, 33—Arthur Burns, 34—Ed Mack, 35—Ed Flanagan, 36—E. Lutz, 37—Jack McGowan, 38—Max Friedman, 39—Ed Silverick, 40—F. Traub, 41—Jack Yellen, 42—Chas. Ray, 43—Al Gumbel, 44—Olio Hill, 45—Ed McCauley. The out-of-town managers were Max Friedman (Buffalo), Maurice Rosen (Pittsburgh), Ed McCauley (Philadelphia), Charles Ray (Boston), Thos. J. Flanagan (Albany), Eddie Mack (Providence).

VAUDEVILLE

HIGH CANADIAN MONEY EXCHANGE ALARMS LEGITIMATE PRODUCERS

Discount on Dominion Currency Up to Ten Per Cent in U.S. —Musical Show Listed for Toronto Cancels Upon Refusal of Canadian Manager to Guarantee Loss Caused by Abnormal Exchange Rate.

The difference in exchange between Canada and the United States which already has aroused some dissatisfaction in vaudeville circles, is becoming serious in the matter of the booking of legitimate attractions in Canada. Canadian money is subject to discounts up to 10 per cent on this side of the border and in Canada American money brings from seven to eight per cent over its face value, the banks there as a rule readily allowing 5 per cent more.

A musical show listed for Toronto this week was cancelled after a demand by the show management that it be guaranteed \$5,500 in American money, the sum to cover the show in the paying of salaries and other expenses. The house refused the guarantee and the show cancelled. The star of the piece receiving \$1000 weekly, objected immediately when the booking was set, knowing he would be forced to lose around \$100 if paid in Canadian money. This led to the request for a guarantee.

It is reported Canadian money is readily disposed of in Detroit and Cleveland, but that it is not accepted in Buffalo without discount. Players coming from Canada report U. S. customs inspectors calling at theatres while playing the other side of the line and inspecting all purchases. In some cases where the sales slips were not produced the inspectors have doubted the purchase price and have adjudged the article as subject to tax.

NEW YEAR'S DOUBLE WEDDING.

A double wedding occurred last night (New Year's) at the home of the bride's parents, 790 Riverside drive. The brides were the Misses Fay and Rose Cohen with the bridegrooms Lew Cooper and Harry Askt.

Mr. Cooper married Miss Fay. He has retired from the stage and will embark in the manufacturing of ladies' underwear. When a professional Mr. Cooper was known as a blackface comedian, his last appearances were in musical comedy productions.

Mr. Askt who married the sister is in the New York offices of Berlin, Inc., music publishers. Askt formerly appeared with Grace LaRue as her piano accompanist; also Nora Bayes and other "single acts." He will continue with the firm.

Both wives are non-professionals.

KITTY GORDON'S NEW SHOW.

Kitty Gordon, now in vaudeville, is putting into immediate rehearsal a new musical show entitled "The Lady from London," in which she will be starred and with Jack Wilson featured. It opens in Atlantic City at the Apollo, Feb. 9.

In the cast will be Alexander Clark, John Price Jones, Fernie Rodgers, John Merky, Fay Mathie, George E. Mack.

The show will be under the personal direction of Melville Alexander.

CHARGED WITH BIGAMY.

Frank Bradley, known professionally as Frank De Savor, was held in \$1,500 bail for General Sessions, by Magistrate McGeehan in the West Farms Court, on the charge of bigamy preferred against him by Frances Fuller Gordon, his second wife, who al-

leges a previous marriage seven years ago to Ida Dickey Bradley. Mrs. Bradley, the first wife, "was also present in court at the time." She is a professional, stating she was married to the defendant in Kansas City in 1912.

Miss Golden, the plaintiff, recited the facts that led to her marriage to Bradley on July 18, last. A year ago February, Bradley was playing on the same bill with Miss Golden, in a sketch entitled "Love At First Sight." His leading lady having been taken sick, he prevailed on Miss Golden to substitute for her. It was really a case of "love at first sight," the marriage following shortly thereafter.

JENIE JACOBS WITH WEBER?

Following the departure Sunday for the Pacific Coast of Jenie Jacobs, after announcing her resignation from the Pat Casey Agency, it was reported Miss Jacobs had reached an agreement with the Harry Weber agency. This could not be confirmed.

Another story said Harry J. Fitzgerald had tendered Miss Jacobs an offer, immediately after the Anniversary Number of Vaudeville last week containing her announcement, appeared on the streets. Mr. Fitzgerald's offer is reported to have guaranteed Miss Jacobs \$200 weekly.

Miss Jacobs has gone to the Coast in connection with some picture matters. No definite plans by her will likely be announced before returning to New York in about two weeks or so.

STRONG AND PERCIVAL IN 2-ACT.

Eugene Strong, known in pictures, and Walter Percival have formed a two-act for vaudeville and will appear early in the month under the management of Ernie Young, the Chicago agent. Both men were with the Valeska Suratt show "Scarlet and White" which has been withdrawn.

MAYOR DECLINES VAUDEVILLE.

Seattle, Dec. 30.

Former Mayor Ole Hanson, who has been touring the chateaus lecturing on Americanism, is here for his vacation after turning down some fat offers to appear in vaudeville.

LOEW'S TORONTO HOUSE.

Toronto, Dec. 30.

Plans for the new Loew house at Long and Bloom are approved. It will be the first uptown vaudeville house and will give Loew a string of three here. Fire escapes must now be on house, not city property. Local brokers meanwhile are advertising stock in Loew's Buffalo house.

BRAYS ARE BACK.

New Orleans, Dec. 30.

Charles E. Bray arrived at Vancouver last week from his trip to the Orient.

Pilmer Booking Geneva.

Walter J. Pilmer is now booking Smith's Opera House, Geneva, N. Y., and the Opera House at Shenandoah, Pa. Five acts and pictures at the former and four acts with pictures at the latter are the policies. Both are split weeks.

WHITEY JOHNSON LOOSE.

A sensational jail escape from the Toledo Prison of four men is of interest to theatrical people for one of the escaped convicts is the notorious "Whitey" Johnson who was sentenced by Judge McIntyre to 19 years in Sing Sing after sticking up a crap game in the St. Francis Hotel on May 16, 1917.

George Le Maitre, Arnold Rothstein and several others well known to show people were among the victims the haul totaling \$10,000 in money and jewelry.

Johnson, who is also known as Albert Howard, was sent to Sing Sing where after serving two years he escaped while being transferred to another prison. He was being held in the Toledo institution in connection with the murder of a woman in a Nebraska Ave. dive recently and his Eastern record was apparently unknown to the Ohio police as the New York authorities were still hunting for him. He and three others are now at large.

BIG ACT TO DISBAND.

Chicago, Dec. 30.

It is stated that "Putting It Over," the soldier act, will disband after playing out some six or eight weeks now booked, because of internal disagreements.

Artists Lose in Canada.

Toronto, Dec. 30.

Artists paid here lose 10 cents on the dollar because of the rate of exchange when they return to America.

NEW YEAR IN SEATTLE.

Seattle, Dec. 30.

Big vaudeville programs, with dancing and high jinks to follow, have been arranged for the midnight matinee New Year's Eve at the following theatres: Moore (Orpheum vaudeville), Pantages, Palace Hip, Orpheum (Levy Musical Comedy Co.), Oak (Monte Carter Co.), Hippodrome, Liberty and Coliseum.

MRS. FERERA SWEPT OFF BOAT.

Seattle, Dec. 30.

Mrs. Helen Louise Ferera, vaudeville artist and phonograph record maker under the name of Helen Louise, was swept from the deck of the steamer "President" by high waves as the boat was en route from California to Seattle, Dec. 18. Her husband accompanied her on the trip.

Deceased was 33 years old and besides her husband, leaves a mother, father and three brothers, all residing in this city.

AILS FINED \$25.

Roscoe Ails arrested last week charged with violation of the child labor law for permitting two pickaninies under 16 to participate in his vaudeville turn was found guilty in Special Sessions Monday and fined \$25. He was ordered to immediately dismiss the children from the act.

Ails held a license authorizing the appearance of the children upon the stage, but it did not authorize them to sing and dance.



HENRI SCOTT
LATE WITH METROPOLITAN OPERA COMPANY
Headlining the Keith and Orpheum Circuit

Booked Solid
Week Jan. 5—Pulaski, New York.
Sole management, EUGENE D'AVIGNEAU, 120 West 47th St., New York City.
Week Jan. 12—Keith's, Philadelphia.

ARTISTS' FORUM

Reno, Nev., Dec. 13.

Editor VARIETY:
I have a complaint to register against Nick Huffard. Harry Weber, my agent, informs me that he witnessed the performance at the 81st recently, and Mr. Huffard was in the bill using two numbers or bits (belonging to me) which I am now using in my present act—Nelson and Chain. The cornet recitation, "Sits and Sits and Sits," also melody of popular songs with comedy words. Huffard and Chain used these two numbers in their act before I went into the navy, after which Mr. Huffard continued as a single, using my material, from which I was to receive money each week, but he failed to make good his promise.

After I was discharged I hurried to Chicago to join Huffard, but he wanted to continue as a single and we worked only two weeks together.

Through Mr. Weber I teamed up with Eddie Nelson, our act known as Nelson and Chain. We played all the big eastern time, including the Keith New York houses, and are recognized in the booking offices with this material. I met Huffard in San Francisco when I opened on the Orpheum circuit. He was playing the Ackerman & Harris circuit at the time. He told me he was going east with a brand new act, which he advertises in VARIETY, but which he is not doing.

J. Dell Chain,
Nelson and Chain.

Dublin, Ireland, Nov. 30.

Editor VARIETY:
News from the Roving Irishman, Mike Scott.
I got to Liverpool Sept. 11. Have been to London, Manchester, Birmingham, Northampton, to get to Dublin after a lot of trouble that should not have been. I got there Nov. 2, to find my mother dead ten years, also all belonging to me. It cost me \$446 to get bad news. All is gone—no home, no true friends left of the past.

You may not be sorry, but when it is too late the sun is shining in America. It may shine on the one that went through a barrel of trouble.

Will keep all I have to tell you until we meet. Will be glad to hear from you. It is a hard fight, but an honest one. I don't owe \$3 in America.

This is not private to yourself. I am downhearted. Will do all I can to get away from here after New Year's. Will go towards Liverpool. Will write some letters to true friends. I will sail for home—that home is now America.

Mike Scott.

New York, Dec. 29.

Editor VARIETY:
In your last issue you printed an article about an argument over the booking of the Gormley Sisters, between Mr. King and Mr. Green. Will you kindly correct the statement of Mr. King being representative of us, as he isn't and never was. Harry Fitzgerald is our representative and the argument over booking is at the Steinway was ridiculous. We were asked by Mr. King to open there and we said we didn't care to do so. Later in the week we met Mr. Green, who told us it would be a good house for us to open in, so we said alright. As for telling Mr. King he would not receive the large two dollar commission from us, no such thing happened. We never discussed money at all.

Gormley Sisters.

Louisville, Ky., Dec. 19.

Editor VARIETY:
Read with much interest in VARIETY of the comparative sales of theatrical weeklies. We are the leading news-

dealers here, located next door to Child's, and our current sales are as follows:

VARIETY	76
Billboard	30
Clipper	12
Mirror	5
Star	2

A few words in regard to VARIETY. We could sell more copies if the Louisville News Company could furnish us with VARIETY every Saturday instead of Monday.

When VARIETY is asked for you can not sell any other publication "just as good," as there is nothing else like it.

Editor and General Manager
(227 Fourth Ave., Louisville.)

A general complaint has existed for many months against all publications going through the mails, by reason of delayed deliveries. VARIETY has suffered more than the average on account of it, as VARIETY's circulation day in the middle west is Saturday; east, Friday, and further west, Monday or Tuesday. The service is slowly growing better and barring snow or storms causing recent delays, VARIETY's deliveries should shortly be on the before-the-war basis.

New York, Dec. 19.

Editor VARIETY:
In the present issue of VARIETY under New Acts is a report on Grock, signed Jolo.

I cannot possibly let this go by because same contains statements which are erroneous, and furthermore, it is not a report on the value, success, etc., of the act, but it is going into details which certainly do not belong in that column and should not be accepted, unless such statements are verified as being correct.

For your guidance, the H. B. Marinelli offices have represented, managed and directed Antoinette and Grock ever since their appearance in vaudeville—in fact, we brought him from the circus to vaudeville, which some of the theatrical so-called "experts" did not believe was possible, as according to them, they could not make good on the stage.

We have been handling this act and engaged them in every part of Europe, first as Antoinette and Grock and then as Grock and Partner.

In 1915-16, we negotiated with the United Booking-Offices in order to bring Mr. Grock over here and notwithstanding all our efforts, we were unable to obtain a better price than \$350 weekly instead of \$500, at which figure we could have brought him over.

Mr. Riess, who had never been in the theatrical business before entering our firm in London (where he remained one year) took over the continuation, re-engagements and representation of this act.

H. B. Marinelli.

Pittsburgh, Dec. 20.

Editor VARIETY:
I have been informed that Mary Garden, the opera star, has brought a dress to this country calling it a "Mirror Dress" and claiming to be the originator of this style of garment. Now I have been recognized for years as the originator of the mirror dress or gown, having put up one of the most remembered sights in show business to prove that I originated that idea. I have since the season of 1910 used the billing of "The Originator of the Mirror Gown." Previous to that I billed myself as "The Girl with the Mirror Dress."

Gladys Vance,
"Originator of the Mirror Dress."
(Now Lew Fuller and Gladys Vance.)

INSIDE STUFF

ON VAUDEVILLE

An order was issued last week in the Keith office upon the authority of E. F. Albee notifying the agents booking through that office that henceforth they must cease reporting adverse opinions against acts or members of acts and making it appear as though the opinion was that of the booking office, a booking manager or resident manager. That's a very good rule against agents and particularly the Keith office clan of agents. The notification states that any agent violating the rule will be denied the Keith booking privileges. The big time agents get away with a good deal, a whole lot, in fact, and would like to make everyone in the world "horse thieves" excepting themselves, to gain their purpose. Big time agents always have blamed something upon somebody besides themselves.

How many stage crews are observing the regulation of the International body not to accept tips? Maybe many, maybe few. But at least one crew is doing it, that at Keith's, Boston. They will not accept tips from artists playing the house nor have the men of the crew sought any way to evade it and stonewall the tips in a foreign manner. The idea of the I. A. T. S. E. was to preserve the dignity of the stage crew as skilled workmen who would not lower the dignity nor their calling by tips. If there are any others besides the Boston crew, it should also be made known what crews are taking tips. The latter, however, would seem to be a matter for the international headquarters or locals to inquire into.

Last week at the Palace, New York, Jack Wilson, during the course of his act, remarked: "I will now sing a song entitled, 'Who Ate Napoleon's with Josephine White Bonaparte Was Away,' but Mr. Wilson did not sing the number, mentioning the title only for a laugh, which he received. Mr. Wilson mentioned nothing else in connection with it, but curiously enough, it happened to be the title of the Sam Bernard hit song in "As You Were," a musical comedy produced but a few days before at Atlantic City.

It may not be understood outside of the artists themselves that "cuts" made in any Keith theatre or big time house booked through the Keith office are reported to all other theatres on the circuit. "Cuts" are so called when material is deleted or ordered out of an act during its engagement. Oftentimes the cuts are extensive and as often the cut takes out of the turn its biggest laugh. The cuts are made in dialogue or action mostly, but a situation is censored now and then. Usually upon an act entering a Keith big-time house for an engagement the resident manager looks over his list of "cuts" entered against the turn in other

houses and may quickly recognize any ordered out matter that has been reinstated.

ANNIE CARROLL DESTITUTE.

Chicago, Jan. 2.
Annie Carroll, who 30 years ago was a bareback rider with Bazum & Bailey's Circus, and later appeared with Forepaugh's, is living at 1911 West Madison street, this city.
Her daughter, Edna Snow, is with her, a hopeless cripple as the result of an accident five years ago.

NEW ACTS.

Shelton and Terry, sister act.
Young and Sardon (two men).
Lorraye and George, two men.
Grace Seymour, songs.
Japanese Revue (6 people), girl act.
Jimmy Doherty, black face.
Jimmy Lyons and Jimmy Lee.
Robbins and Brown, song and talk.
Sol Singer and Harry Baum.
Mabel Berra and Co. (2) songs.
Lou Payton and Jimmie Lum.
Joe Gallagher and Bob Murphy.
"His Taking Way," eight people, girl act.

Cynthia Kellogg and Frank Bernard, comedy sketch.
Sid Corey and George Rosen, talk and songs.

Denna Caryl and Martin Harvey, songs.

Violinsky, in act by Billy K. Wells.

Ben Scheffer will assist.

William Hamilton and Beat Rawson in "Kittie" by Clifton Crawford.

Jean Chase and Co., sketch (4 people).

Everett Parks, single. He will appear under the name of Ev. Parks.

Brannigan and Conroy, talking and singing.

Murray Howard and Fred Bernard, songs (Mark Levy).

"The Dancing Master," dancing with six people.

"Fishing for Women," musical act with two men and four girls.

Bianche Franklin and Nat Vincent, songwriters.

Lewis, Ethrene and Bennett, three girls.

Walmesley and Keating, man and woman, two-act.

Al Piantadosi and Bert Walton, two-act.

Beatie Hamilton and Billy Rawson in comedy act. (Arthur Klein.)

Hal Hickman with four girls, produced by Frank Hale.

"Flights of Fancy," four people musical skit featuring Marshall Hall and Ann Linn.

William Seabury (formerly Seabury and Shaw), in "Friscoles of 1920" with 16 people (Ed. S. Keller).

Jack Boyle has formed a vaudeville partnership with Dave Kramer. (Harry Weber).

"Miss Raffica," two people; "Pikers," 15 people, musical. Scenery by Dodd Ackerman. (A. & A. Productions.)

It behooves me to speak—

Next Week's Attraction:

"It Was Her Fault But He Didn't Blame Her."

CHARLES WITHERS



ERNIE YOUNG

(OF CHICAGO)

**IS LEAVING NEW YORK FOR CHICAGO, SATURDAY
AFTERNOON, JANUARY THIRD**

Chicago address: 1212 Masonic Temple—Phone: Randolph 364

New York headquarters: "Variety" office, 1536 Broadway—Phone: Bryant 1533

**Booking exclusively with Western Vaudeville Managers' Association, Keith's (Western), Orpheum
and affiliated circuits.**

**If You Are Contemplating Playing the Most Desirable Time in the West,
Write, Wire or Phone Me Where I Can See Your Act**

WATCH FOR HANNAH LEACH!

WEINGARDEN'S FINAL SEASON.

It is said that the present season will be the final one for L. M. Weingarden on the Columbia Wheel.

Mr. Weingarden this season is showing the "Star and Garter Show."

VICTORY BELLES.

James E. (Bluch) Cooper's "Victory Belles" playing the Columbia last week shaped up as a top notch burlesque show of the modern type. It is just what it pretends to be and nothing else, just fast and pleasing burlesque entertainment.

The show's chief characteristic is speed. This is noticeable from the opening, which gets away from the suggestion ensemble beginning by the 10 show girl choristers and principals appearing in "one" instead of the customary full stage set. The first scene shows a street, indicated by a remarkably well painted drop, with a theatre entrance, on the right and store, with window

A lyrical arrangement set to a lively pop theme, sung by the principals, informs the audience of what may be expected in the way of entertainment. The singing ensemble takes up about ten minutes, broken up at intervals by

snappy dialog. A full stage set, showing a large cocktail shaker, is next with the booze and the usual trappings of the 8 ponies. This set has stage boxes on either side, and somewhat resembles that used years ago by "A Night in an English Husto Hall." Micky Markwick, Fred Reed and Dale are the comedics. Markwick is a tramp and Dale a sort of "Sam Bernard" Dutchman. Fred Reed has the straight role and Morris Lloyd is the juvenile. Both Markwick and Dale are good at the proverbial whistle throughout, each keeping the laughs coming at a rapid gait, without resorting to the slightest expedient that might even be classed as a fair gag.

The show is fortunate in having a corking array of women principals. Vivian Lawrence, a petite brunet, who dances everything from an essence to a complicated buck and wing, with each tap technically correct, is the soubret, Franz Marie-Texas the prima, and Jean-

nette Brown the ingenue. Miss Texas is a dramatic soprano with a voice and splendid delivery. Jeanette Brown sings fairly and dances much better, also figuring extensively in the bits. Then there's Nellie Clark, a tall blonde of attractive appearance, owning a fine, deep contralto, which would shine to much better advantage if she knew how

to use it properly. The ensemble singing is ambitious for a show of its type, even the chorus harmonizing perfectly, and producing plenty of volume without at any time becoming noisy.

The first part holds four scenes in all. In addition to the two mentioned there is another street drop in one and for the finale of the initial section a full stage set showing a Hoboken dock, with the big buildings in New York, across the river, very effectively illuminated.

There is a "suicide" bit in this, too, made howlingly funny by Reese and Dale, with the rest of the principals doing great team work, in feeding. This team work is another feature of the "Victory Belles" that stands out throughout the show. There's an Amazon drill, with the chorus garbed as Yankee doughboys, along toward the finish, and a number called "I Brought Them Over," lead by Reese, with the principals doing character comedy bits that sends it over

The second part is divided into five scenes, with the big punch of the show coming in the third set. This is a doctor's office with the 18 choristers on as nurses. Dale is the "Doc" and has three or four good comedy bits, in which Bert Lester, general utility character

man, aids nicely. The dialog smoothly leads up to a "chorus girl's contest" and it's a bear. All of the 18 seemed to be able to sing or dance or do a stunt of some sort, but the big noise was a girl with a ukelele accompanying herself in pop songs. This young lady stopped the

The ensembles brought out an array of elaborate costuming that would reflect credit on a Fifth Avenue designer. Among the costumes worn by the principals seven shown by Vivian Lawrence, displayed an array of all round...

displayed an average or all round excellence that is worthy of special mention. Miss Texas also changed frequently, evidencing the best of taste in all of her gowns. There wasn't a jarring note in the chorus costumes either, all of the color schemes, apparently having been carefully thought out.

"Land of Jazz," lead by Vivian Lawrence in the first part, and "Tell Me," with Miss Texas doing the solo work in the second session, were the big numbers, and each landed for full returns. The show has a few faults, nothing, however, that can be rated as serious. One

or two of the comedy bits lack a good finish, for example, and the final scene which has "living statuary" as a feature could hold more comedy.

All things considered, "The Victory Belles," however, will pass anywhere with a rush. It's a credit to burlesque.

—Bill

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Vienna is dying. The gayety, the grandeur, the glory for years associated with the capital of Austria have fled there before the thin hands of famine, and in this country, either through ignorance or a perverse misconception of the nature of patriotism, no commanding voice has spoken in aid of those crumbling pleasure gardens where all the world that knew the way and had the price has played.

Something more than a population, something finer than a political conception, something more wonderful than an empire is facing death on the Danube. This something is a conception of life charming, fastidious, entrancing. All the world is in debt to it. The American theatrical world in particular owes it a great deal. Plays, music, a great actor and several very lovely women have come to Broadway from Vienna, but more than this has come for Viennese standards have shaped on our white-lighted street a sense of the values that make life interesting.

Broadway goes on. America goes dry, but the ability to cast-off depression, to play at happiness, to forget for a pleasant while is at its most perfect and light-hearted in Vienna. There the standard has been set, not in London nor Paris. Ask the English. They know. Ask the Parisians. They admit it. Ask the Germans. Always they have hated Vienna for this reason.

And now Vienna is dying. Only theatrical people can save it. The newspapers are afraid any attempt to do so will be misconstrued. They realize the Hungarian Count Tisza started the world war, a war in which the charming and indolent Austrians fought badly and with regret, but the newspapers are helpless as their purpose is primarily political and commercial, and with the eternal pow-wow and din of the salesman Vienna has nothing to do. Nor has Broadway.

Broadway in the name of the universal art of the theatre can best speak a word for the city on the Danube that sent us Lehar's "Merry Widow," Schnitzler's "Anselm," Leo Dietrichstein and the ideas for a thousand charming plays, ask that Vienna be kept an inviolate pleasure oasis between the German and the Balkans. It can never count politically again. It never did. Hungary was the bone of the Empire, but the Emperor lived in Vienna because there the brew was fine, the wine had a rare bouquet, the music spoke always of love, but in less lovely terms than did the Viennese women whose smiles reminded of all the dear sweet women who since time began had lived and loved and kissed.

Coming down to cases about Vienna and leaving poetry to the poetic, we meet the law of supply and demand. These Viennese theatrical folk are a valuable asset. They are needed commercially. If we don't get them, the German will. He knows their value and if we can't save Vienna, we can bring the best that is there here and protect it in future from the political maneuvering that has brought anathema. The theatre is universal and what is worth while theatrically should be lifted bodily from outside considera-

tions and set apart for the general good.

Johnny Simon, Chicago agent, is in New York to look over material for the western time.

John C. Peebles was elected Call Boy of the Green Room Club last Sunday, succeeding Ralph Stuart, resigned.

Charles Howard, Sylvia Clark and Joe Cook recently left Raymond Hitchcock's show, on the road.

Sailing on the New Amsterdam Jan. 10 will be Daphne Pollard, Eck Bunch and William Burlock.

The new B. F. Keith theatre in Syracuse, N. Y., will open some time in January. Interior decorations have been delaying the premiere.

Mario V. Fitzgerald, who was recently operated upon in London, has recovered and will leave England, Jan. 17.

It was rumored this week that Jennie Jacobs, who resigned from the Pat Casey office last week, would affiliate herself with Harry Weber.

Harry Green (Feston and Green) has joined the cast of "Watch Your Step." He had been doing a single in vaudeville previous to the engagement.

"Mickey" Curran, formerly of Nevins and Curran, is now associated with Sam Fallow in the producing and booking of acts.

The Casino, Chester, Pa., is now being booked by Frank Wolf, Sr., of Philadelphia. The house has been playing burlesque. The first vaudeville show was offered New Year's Day.

Harry Weber left New York Dec. 27 for Havana. He was accompanied by Taylor Granville. They are looking up a favorable site on which to erect a one-story concert hall.

Harmannus Bleeker Hall, Albany, reopened last week under the direction of F. F. Procter, who recently purchased it from the Young Men's Association of that city.

"Palmy Days" is again going into rehearsal, after which it is expected that the piece will open in Chicago for a run with Wilton Lackaye and the company intact.

Lee Kraus is now a member of the Mystic Shrine, Mecca Lodge (New York). He took his thirty-second degree in Masonry last Saturday and entered the Shrine Monday.

Negotiations are under way to bring the Yiddish production of "Night Lodging" by Gorky, current at the Irving Place to the Shubert for special matinee performances.

Irving Berlin, scheduled to reopen in vaudeville January 5, at the Alhambra, has set his opening back indefinitely, in order to prepare a new act.

Joseph A. Eckl has signed a contract with the Shuberts to furnish the Sunday concerts at the Crescent Theatre, Brooklyn, this season. Nine acts are used.

The lease on the B. S. Moss executive offices, 110 West 42nd street, will expire Feb. 1, and the Moss establishment will move to the Broadway Theatre building.

Under the management of William Josh Daly, Robert Downing, evangelist, is touring the South in a new version of "Ten Nights in a Barroom," or "Redemption of Joe Morgan."

According to a recent notice on the bulletin board of the Actors' Fidelity League Club House, the Henry Miller Theatre is available for Fidelity's use on Sunday nights gratis, through the courtesy of the former.

Lawrence Goldie, who books many of the Metropolitan houses for the Keith Vaudeville Exchange, is confined to his home through illness. Mark Murphy is handling the books during his absence.

Grace Andrews, mother of Grace Doyle, 1136 Bary avenue, Chicago, seeks information as to the whereabouts of her daughter, who disappeared from home, Dec. 5, and is supposed to have joined a theatrical road show.

"The Hickory Nuts," a vaudeville and minstrel entertainment produced by members of the 13th Division, which has been traveling through the South, was forced to disband at Clarksville, Tenn., last week on account of poor business.

Lucille La Verne, who is in "Aphrodite," was granted a divorce Dec. 10 in the Supreme Court, Kings County, from William Wayne Scott, an author. The decree was granted upon statutory grounds. Roth & Altman represented the wife.

Grant Allen, an English writer of farces and one of the first playwrights identified with the English style of reviews, has been commissioned to write William Rock's forthcoming show, the "Varieties of 1920." The show is due next summer for Broadway.

Colonel George Lynck, husband of Gertrude Barnes, wishes to deny the story recently appearing in a trade paper to the effect that he and Miss Barnes had separated. The story was inspired by Miss Barnes' decision to return to the stage, which she left shortly after her marriage.

The Catholic Actors' Guild has opened a service bureau at the headquarters, 229 West 42nd street, with Mrs. R. Legrand Clark in charge. The service bureau extends an open handed welcome to all members of the profession who seek information or assistance.

Action to recover rent to the amount of \$3,400 claimed to be due on the apartment at No. 94 Riverside Drive was filed in the County Clerk's office, Dec. 24 against Emmy Destinn, now "Emmy Destinova" and Ottokar Bartik, ballet master of the Metropolitan. The plaintiffs in the action are Charles H. Pelgram and Caroline M. Fleming as trustees of the estate of Mrs. Eliza M. Pelgram, owner of the property.

The Friars, Jan. 22, at the Monastery will hold another club night, under the direction of Edgar Selden. In the entertainment will be the people from "The Greenwich Village Follies" and for further atmosphere many of the leading lights from Greenwich Village will be there. The Friars repeated its benefit performance at the Lexington last Sunday night, first giving it the Sunday evening before, to a turnaway.

Once again the reopening of the remodeled Little Theatre has been set back. It was to have started New Year's eve, but the date is now set for Jan. 12, at which time it is figured the building will finally be turned over by the workmen. "Mamma's Affairs" the new Morosco show, which won the Harvard drama prize, will be the attraction. It is its premiere next week in Providence.

The promised competition in Russian drama appears to be off. Afternoon of Gorky were promised by Arthur Hopkins at the Plymouth and

Robert Whittier at the Longacre. Mr. Hopkins started last week with the morbid play "Night Lodging." The same piece had been selected by Whittier but the latter dropped his plans immediately following the announcement of the Plymouth afternoons.

Conroy Island is to have its longed-for Board Walk. The Board of Estimate approved the project the other day. The walk will be of a concrete foundation, with a board top. It will extend from the Boulevard to Sea Gate, skirting the ocean.

The old Majestic in Indianapolis is now the Broadway and will operate as a vaudeville house under Fred B. Leonard's management. It has been unsuccessful as a burlesque and picture house.

Mr. and Mrs. Charles M. Blanchard are now associated together to supply vaudevillians with material. Mr. Blanchard is the producer and director of the firm. Mrs. Blanchard writes material. While Mr. Blanchard was away, through loss of memory for some time, Mrs. Blanchard established the business.

A benefit for the Paulist Fathers' Fund, with Marshall McCarthy in charge, booked by the Keith office, was staged Sunday (Dec. 23) at the Coban & Harris theatre. Mike Selwyn and Leo Morris handled the stage. The bill held Hobart Kenny and Corinne, Geo. Yeoman, George MacFarland, Elida Morris, Joe Browning, McKay and Ardine, Ben Welch, Barney Barnard, Donald Brian, Miss Juliet, Mary Eton and Lou Lockett, Betrim Newbold, Swor Bros., Brennan and Rule, Nonette. Frisco was the announcer and master of ceremonies.

The first difference between members of the Actors' Equity Association and the Shuberts, which came up after the strike settlement, was settled this week when Opal Essent, a former member of the "Gaieties of 1919" received two checks, one from the Producing Managers' Association for \$64 and one from the Winter Garden for \$33. Miss Essent was discharged from the "Gaieties" without notice and will several other members of the company took up her complaint with the Equity. The other cases were settled, but Miss Essent's hung fire until this week. The settlement was made by J. J. Shubert for one week's salary only. The Managers' Association, believing the player was entitled to the two weeks' notice, paid the difference.

Detectives from the West 47th street Police Station swooped down on 47th street and Broadway at 3 P. M. Monday (Dec. 22), herding all loiterers into the lobby of the Palace Cafe. The men were conveyed to the West 47th street station where they were locked up, charged with disorderly conduct. Theatrical people among the victims were Frank Joyce, owner of the Hotel Joyce, and formerly of Joyce and Lewis & Guy Voyer, vaudeville, Joe Barton, tramp cyclist, and Alfred Dudliff, a clerk in the United Cigar Stores on that corner. A second load of prisoners collected from another building in the same vicinity failed to include any member of the profession. According to one of the squad the raid was conducted to obtain evidence against hand book men and players. Several suspects were included among those arraigned. Sam Harris, Frank Schaffer, and several other newspaper men were released from the hallway after Fred McCloy, of the Columbia Theatre, had identified them at the instigation of another member of the newspaper fraternity.

Investigation will be found this week on pages 51 and 52.

LEGITIMATE

FAMOUS PLAYERS COULD OPEN LEGITIMATE CIRCUIT AT ONCE

Their Plans for Stage Productions Arouse Speculation—Daniel Frohman Will Probably Sponsor These—William Harris and John D. Williams Understood to Have Done So Already—Other Legitimate Affiliations with Picture Concerns.

With the Famous Players-Lasky picture interests practically committed to a legitimate producing policy, there looms up several men of wide experience in the field to take charge of that branch of the corporation's activities. One is Daniel Frohman, who is interested financially in Famous Players-Lasky.

Mr. Frohman stated this week that with six months' meetings attendant to the Actors' Memorial Day campaign now over, he was considering re-entering the producing field and further stated such productions would most likely be in conjunction with Famous Players-Lasky. He added the first play would not be offered until spring or next fall.

Whether production of spoken drama by the premiere picture group is to be prolific is a matter of conjecture, but the recognition of producing both spoken and picture plays under one administrative source is a logical evolution of the amusement field.

The legitimate affiliations of Famous Players-Lasky include Charles Frohman, Inc., in which it is generally understood Marc Klaw is interested other than the Klaw & Erlanger syndicate affiliation; William Harris, Jr. (Famous Players-Lasky are said to have financed "Abraham Lincoln"), John D. Williams and one or two others.

Goldwyn, on the other hand, is also strongly entrenched with its legitimate affiliations, having the Shuberts and A. H. Woods buy in with them with the understanding Goldwyn has first call on all the productions of these big producers, while Sam H. Harris also has a call on Goldwyn under a similar agreement.

Lewis J. Selznick has announced he is in the legitimate producing field, and one of his shows has already opened out of town.

The Schencks have for years been interested in the Roland West productions and several other important picture people have from time to time taken flyers as backers of dramatic and musical attractions.

Last Saturday Adolph Zukor sent out an official statement regarding the enlargement of the activities of Famous Players-Lasky in the management of large houses throughout the country, for the avowed purpose of exhibiting the concern's picture output. With a formidable list of modern theatres strategically situated in all parts of the country they could readily start a legitimate circuit practically over night.

"WAYFARER" ROW.

Livingston Platt has a grievance against the management of "The Wayfarer" now at Madison Square Garden. This comes atop of the attacks on the production made by the Rev. Dr. John Roach Straton, pastor of the Calvary Baptist Church. Platt says the management has deprived him of credit for his share in the production. He worked for three months at Columbus, O., preparing the scenery, costume and lighting end of the pageant and accepted a special reduced salary because of the character of the production. In the descriptive booklet issued at Columbus he received full credit for his work,

but when the production was made in New York all mention of him was dropped.

Dr. James E. Crowther, author of the book, was opposed, according to Mr. Platt, mentioning anyone on the program, and especially anyone connected with the professional stage, but when the non-professionals threatened to withdraw unless they were mentioned he conceded a point and mentioned them and perforce had to include the acknowledgement of Platt's share in the work.

The interesting end of the controversy is that those responsible for "The Wayfarer" took means to stop a possible opposition pageant which was to have been produced in Boston next June at Symphony Hall by the Women's Board of Foreign Missions. "The Wayfarer" is to be presented in Boston later and it was feared the opposition attraction would detract from its drawing powers.

"NAME" REVUE READING.

"What's In A Name" the new revue to be produced by John Murray Anderson and Maurice Green, starts rehearsals next week. It is due to open at the Greenwich Village theatre, Feb. 13 where it is to remain for six weeks before trying for a Broadway house.

In the cast (not to be programmed for the premiere) are Olin Howland, Williams and Wolfus, Beatrice Wierford, Sinclair and Caspar, Gloria Foy, Roscoe Ails, Ula Robinson, Allen Kearns, Rex Danzler, Vera Meyers, June Carl, Honey Kay, Phil White Ed Ford and Sam White.

Anderson and Anna Wynne O'Ryan (a sister of General O'Ryan) wrote the book and lyrics, and Milton Egger the score.

SHUBERT CHANGES.

Arthur Sager, formerly treasurer of the Comedy, is now manager of the Central, succeeding Walter Rowland, who was with the Shuberts for fifteen years.

Arthur Sheldon, one of the Shubert "inspectors," is now manager of the 44th Street, succeeding Leonard Gallagher who withdrew to become general manager for Maxine Elliott. W. H. Feinberg, also an "inspector," was dubbed for the managerial job at the Central, but instead was sent to Boston in his usual capacity. He is credited with having stirred up recent trouble at the Elliott.

HAILING MADGE BELLAMY.

Hailed as a coming star, is Madge Bellamy who for the past several seasons has been under the tutelage of one of the best known managers.

The girl, who is 19, is now playing the daughter in "Dear Brutus," which was played by the clever Helen Hayes, also an embryo star who is now in "Clarence." In addition to the promise shown as a player, Miss Bellamy is accomplished as a sculptress and as an artist.

Penrhyn Stanlaws was so taken with her face that he painted a coking picture of her to be used on the cover of one of next month's magazines.

SUMMON BILLBOARD OWNER.

District Attorney Swann summoned W. H. Donaldson, publisher of the "Billboard" to appear before him last week, at the instigation of a committee of six women representing the Actors' Fidelity League—among whom were Mrs. Fluke, Ruth Chatterton and Florence Nash—in order to explain a recent editorial in his publication wherein it was explained that the term "fidos"—an appellation recognized to be synonymous with the Fidelity League—meant "dogs" (male and female).

After referring the matter to Assistant District Attorney Kilroe, Judge Swann summoned Mr. Donaldson, who immediately promised a retraction. To date, it has not appeared.

"LIGHT OF WORLD" COMING IN.

"The Rose of China," which depicts the heavy business of its pre-Broadway road tour, failed to catch on here, is leaving the Lyric Saturday and opens Monday for four weeks at the Chestnut Street opera house, Philadelphia. It will be succeeded at the Lyric by "The Light of the World" originally planned by Comstock & Gest of that house. The Central was mentioned for the latter show but will instead receive next Monday as the successor of "The Little Blue Devil," the new Arthur Hammerstein show "Joan of Arkansas."

"Rose of China" is filling time allotted in Philadelphia to "Oh, My Dear" which goes to the La Salle, Chicago, replacing "Miss Simplicity" which failed to catch on there.

"BLUE DEVIL" OFF.

"The Little Blue Devil" will stop this Saturday at the Central. A road tour had been laid out for the show, with Boston the first date, but the route was cancelled by Joe Weber when Bernard Granville handed in his notice last week. With the other featured player, Lillian Lorraine, whose real name was disclosed in a press yarn as Mary Anne Brennan, also out of the show, Weber decided to make everything even and not try the road. He was to have been replaced by "The Blue Devil" won a paning from the critics when it debuted on Broadway. Purely a "jazzy" show, it caught on in the first weeks, however, and was figured strong enough to continue after the holidays. Prior bookings for the Central forced it to withdraw or close.

Granville is slated for the Century Roof, while Miss Lorraine goes in the "Midnight Frollic" show.

REWRITING "ZIP."

Temporarily withdrawing "Zip Goes Another Million" from the road to be touched up and rewritten, Comstock & Gest, its producers, have ordered the work done.

The show, with Harry Fox, closed last week in Washington, playing to \$11,000 (without Sunday performance). It is understood Mr. Fox will again go out with the piece when it has been revised.

OSHEI RESIGNS.

Buffalo, Dec. 30. After a disagreement with the Shuberts regarding their new box office system, John Oshei, manager of the Teck here, resigned this week. He has been very popular locally and among the profession but belongs to the old school.

SHOW FOR HAVANA.

Charlie Morrison, (with Ray Hogsdon) and Frank Hale have arranged to take a show to Havana. The couple will leave Jan. 15 and may be accompanied by Andree Sherri, the costumer.

Mr. Hale will remain in Havana, indefinitely, while Morrison will return in February.

A. E. A. LABEL ABANDONED.

The Actors' Equity emblem sticker carried on trunks and baggage of members of the organization since shortly after the strike, were ordered removed, through a general order sent out by the A. E. A. Thursday. The general order also includes a notification forbidding the use of the Equity emblem sticker by Equity members hereafter. The A. E. A.'s decision to abandon the use of the trunk sticker was brought about as the result of a conference with the Producing Managers' Association, and the agreement of the managers' association to instruct its members to give all Equity members a P. M. A. A. E. A. Standard contract on or before the first day of rehearsal of a new play.

The date of issuance of contracts by the managers was one of the subjects left rather obscure in the Equity-P. M. A. peace pact signed at the conclusion of the strike, and it has caused frequent misunderstandings and considerable friction between the two organizations ever since. Contracts in isolated cases have been held back by managers, until the last day of the rehearsal period, with many resultant kicks to the A. E. A. from its members. The new arrangement will eliminate this practice.

The P. M. A. has also tacitly agreed to co-operate with the Equity in a movement to be started Feb. 1, which has for its object the cleaning of theatre dressing rooms, and the betterment of sanitary facilities in theatres throughout the country. It is probable that the United Managers' Protective Association will join in this movement to secure better and cleaner dressing rooms.

Another concession agreed upon by the P. M. A. will be the fortnightly meeting of the General Arbitration Board. Since the strike the Board has met irregularly, with the fault, according to the Equity lying with the managers. Another and very important reason which caused the Equity to order the stickers removed, was the fact that many trunks, not holding the label were "mysteriously" smashed in transit. This worked out to the detriment of the Equity, as members at times had forgotten to label their baggage. In several instances also trunks were smashed belonging to Fidelity members, who immediately put in a claim to the P. M. A., who were forced to foot the bills for the destroyed baggage.

WANTED FOR BOWERY.

Max Gabel, a producing acting manager, playing at a theatre on the Bowery bearing his name, and which was formerly the London, is negotiating with David Belasco for the Yiddish rights of "The Easiest Way" and "The Case of Becky." The Yiddish rights for "Scandal," are being negotiated for by the operators of the Second Avenue Theatre.

CONCERT KING PRODUCING.

Charles A. Wagner, who has devoted himself exclusively to the management of operatic and instrumental stars, will make his debut as a producer this spring. His first piece is understood to be a dramatization of a Saturday Evening Post story. Wagner is now manager of John McCormack, Amelita Galli-Curci, Rudolf Ganz, and the Metropolitan Opera Quartette.

NOT HAST'S "SCANDAL."

The name of Walter Hast as sponsor of "Scandal" formally disappeared from view Monday night, when the glims were suddenly changed from "Walter Hast," to read "Morris Rose" presents, etc.

Hast, according to a rumor that went the pace of Broadway, has all of his stock in "Scandal." Rose is a brother-in-law of Hast's.

BROADWAY HIT HIGH PRICE SPOT THIS NEW YEAR'S EVE

Charging \$5 Top At Biggest and Smallest Shows—Walk-aways the Result—Dump Into Cut-Rates Predicted—Tyler Makes Exception of "Clarence"—Business Done by Attractions and Their Chances.

Broadway ran to prodigal prices for the holidays and especially for New Year's eve, when out of 52 attractions current almost all charged \$5 per seat. That went for the smallest shows in Times square as well as the biggest and is the greatest scale boost ever attempted.

Throughout last week the sale for New Year's eve wasn't strong. It did pick up Monday and Tuesday, but there were even money bets among the box offices plenty of seats would be tossed into cut rates for Wednesday night, heretofore unprecedented. This was based on the wholesale "walk-aways" from the box offices when the scale was quoted, entire lower floors at \$5 and the balconies scaled at \$4 and \$3. Only three exceptions were noted to the \$5 scale. George Tyler was the first to balk at the price for "Clarence" and that was the only hit attraction which carried a \$3.50 top for the evening. "Happy Days" at the Hippodrome was topped at \$4, while the American Singers at the Park did not vary the scale, largely because the house is supported by subscriptions.

The roof shows for New Year's Eve, showed a corresponding skyward trend. Per plate both at the Century and New Amsterdam the price was \$10. But in the ticket agencies \$20 was asked, or \$80 for a table of four. The specs, however, went that one better by asking \$35 for the Metropolitan, where go scale increase was made. The lofty asking price was based on the appearance of Caruso and that it was New Year's eve.

Out in Chicago where there is a smaller limit to the number of attractions the New Year's eve scale was 100 per cent. higher and \$10 per seat was asked for at least two attractions. Just how the managers figured on the boost isn't clear but it is assumed they counted on the cafes being weak because of prohibition and if in former years patrons paid \$5 for a cabaret seat on the eve of the New Year, that price should fit for the theatres.

However, indications Christmas were that there would be a goodly percentage of amusement seekers who would stay at home where "private stock" of liquor still held out. Enough "hoor" is in private hands for purposes of flasks which are openly jawn to cafes and consumed with the usual corkage charge.

Last week was not a big one in the theatres on Broadway. Christmas came too late in the week and only on the last two days were the takings anything like what they should have been.

This week was counted on as a harvest, with a majority of attractions playing extra matinees. For the most part three afternoons were played; half a dozen shows offered four matinees while one ("Clarence") played five matinees. The extra shows should provide new box office figures for the week, should business attain anything like expected. At the Hip the week should go to \$90,000 because of the new scale.

Six new attractions will bow in next week. Added to an equal number which arrived during the past two weeks and two for the current week, New York will have had 14 new offerings for the New Year. "For the Defence" at the Playhouse and "The Sign on the Door," which started on the same night (Dec.

19), both made favorable impressions. Both are dramas. "The Famous Mrs. Fair" with Henry Miller and Blanche Bates, which bowed in last week at the Miller, was hailed as a solid success. Mimi Aguilera in "The Whirlwind," which changed the policy of the Standard last week, did not start anything. Neither did "The Carnival," offered with English management at the 44th Street last week and it stops this Saturday. The Century reopened with its third "Midnight Whirl" last Saturday, but was unprepared, and it will undergo many changes. The new offerings up to this week therefore were 50 per cent. successful.

"Angle Face," George Lederer's musical show, opened at the Knickerbocker Monday and has good promise of success. Jane Cowl started at the Broadhurst Tuesday with "Smilin' Through." The group of new plays for next week are "The Acquittal," which succeeds "The Royal Vagabond" at the Cohan and Harp; "Toinette" (renamed from "Joan of Arkansas"), Arthur Hammerstein's new musical show, which succeeds "The Little Blue Devil," at the Central; "Ready to Occupy," which replaces "The Unknown Woman" at the Maxine Elliott; "The Purple Mask," which follows "Too Many Husbands" at the Booth; "Frivolties of 1919," which succeeds "The Carnival" at the 44th Street and "The Light of the World," which comes to the Lyric and sends "Rose of China" on tour.

Arthur Hopkins' matinee offering of Gorky's "Night Lodging" is doing well at the Plymouth, the afternoons drawing from \$700 to \$900 mostly in \$1 seat sales. It is intended to move the show into a house which will accommodate evening patrons, since the Russian piece largely appeals to a foreign element. The Garden Theatre for several evenings per week is suggested. "The Wayfarer," the spectacle at Madison Square Garden, is now in its third week and is drawing successfully largely from the church element.

Despite the dropping off of several of the older buys the influx of new productions during the last fortnight has kept the number of buys for current shows at 33. There have been five new buys added to the list which held up the record figures. They are 300 a night for "Smilin' Through," the new Jane Cowl show at the Broadhurst, for which there is a 25 per cent. return; 250 a night for the Henry Miller-Blanche Bates co-starring engagement at the Miller in "The Famous Mrs. Fair"; "Angel Face" at the Knickerbocker has a buy of 400 a night for four weeks; while "For the Defence" and "The Sign on the Door" each have sold 250 a night to the brokers.

The complete list includes "Son-Daughter" (Belasco); "Smilin' Through" (Broadhurst); "Little Blue Devil" (Central); "Aphrodite" (Century); "Royal Vagabond" (Cohan & Harris); "Elsie Janis and Her Gang" (Cohan); "My Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "One Night in Rome" (Criterion); "Declasse" (Empire); "Carnival" (44th Street); "Lightnin'" (Gaiety); "Apple Blossoms" (Globa); "Wedding Bells" (Harris); "Famous Mrs. Fair" (Miller); "Clarence" (Hudson); "Angel Face" (Knickerbocker); "Caesar's Wife" (Liberty); Adam and Eva" (Longacre); (Continued on page 25)

"RED ROBE" IN DISPUTE.

The production of Eugene Brieux's "The Red Robe" by John D. Williams under the title of "The Letter of the Law" is to be prevented by Henry Neagle by injunction proceedings, if such are possible. Neagle has instructed Joseph Bickerton, his attorney, to proceed for him as soon as the Williams company starts rehearsals.

Neagle obtained the rights to the production for this country last spring and in June entered into a contract with Williams whereby they were to be co-producers of the piece on a 50-50 basis, as Williams controlled the services of Lionel Barrymore. The agreement called for a production of the play "on or about Jan. 1, 1920." Up to late last week Williams had not placed the play in rehearsal and Neagle advised him that the contract was void, for he would be unable to give a production by Jan. 1. After a meeting of Williams and Neagle Monday at which they could not come to an agreement, the Williams' office sent out an announcement the piece had been placed in rehearsal on that day by Lionel Barrymore at the head of the cast and the supporting company including Doris Rankin, Russ Whytal and Clarence Derwent.

According to Neagle it will be impossible for Williams to make a production of the play by Jan. 15 because of beginning rehearsals as late as Dec. 20 and therefore the contract that existed between them is null and void. Within four weeks of rehearsal the best Williams could do would be to make presentation of the piece on Jan. 19 and this would break the contract.

JULES MURRY'S XMAS.

Without any fanfare and seeking to avoid all publicity, Jules Murry, booking representative for the Shuberts, gladdened the Christmas of a number of his former creditors who had wined out the old accounts he had with them. Some ten years ago Murry went into bankruptcy and as his failure as a producing manager was one of those things that occur in the theatrical business through no fault of the speculator, the matter was forgotten by his creditors.

A couple of days before Christmas, Murry made out checks in full to his former creditors and mailed them with a note of thanks.

GILLETTE AT ILLINOIS.

Chicago, Dec. 30. Despite its record-breaking pace, George White's "Scandals of 1919" from the situation as it appears at present, may have to leave the Illinois Jan. 19 to let William Gillette come in with "Dear Brutus." "Scandals" is playing capacity and there may be a move made, it is hinted, to transfer the show into another house during the four weeks of "Dear Brutus," bringing it back to the Illinois when Gillette goes out.

WRITING FOR BAYES.

Detroit, Dec. 30. Al Wees, dramatic editor of the Detroit News, has signed a contract to deliver a play to Nora Bayes by next June. Seymour Simon, a graduate of the University of Michigan, resident of Detroit and son of Councilman David W. Simons, will write the music. It will be in two acts and ten scenes.

TYLER, MOELLER AND STEVENS. "Sophie," the title of a new piece by Philip Moeller is scheduled for production by George C. Tyler in February. Emily Stevens will star in it.

Musicalizing "Caught in the Rain." William B. Friedlander has been commissioned to musicalize "Caught in the Rain," the former Willie Collier comedy.

NEW SHARING TERMS.

What producing managers say is tantamount to reduction of five per cent. in attraction terms not only for New York but out of town in Shubert theatres and a corresponding percentage increase in the house share, is the net results of the provisions of new contracts being issued by the Shubert booking department.

The contracts are along the lines of the old Stair & Havlin system. There is provision by the house but for 12 stage hands, one carpenter, one electrician, one property man and six property clearers, but for a musical show, the carpentry department alone generally employs 18 men.

Regarding orchestras only eight men are provided by the house which agrees to share on seven additional players. The smallest limit for a musical show calls for from 18 to 20 musicians. Another provision limits advertising, the house paying its customary \$200 weekly and agreeing to share only on \$350 additional.

\$10 A SEAT ON ROOF.

The new Ziegfeld "Nine O'Clock Revue," to be entitled "Miss 1920," will not be produced on the Amsterdam Roof until the week of Jan. 12. The original intention was to have the performance open New Year's Eve, later it was set for Jan. 5.

John Price Jones, a Chicago find, has been placed under contract by Ziegfeld for the piece. During last week there was a set of costumes received from abroad for the new show. The New Year's Eve prices at the Amsterdam Roof for the midnight show were \$11 a seat or \$44 a table including war tax. The Century Roof show also advanced its scale for that evening. Each house held over \$5,000 in admissions at the scales.

LONG RECONSIDERS.

Ralph W. Long, who tendered his resignation as general manager for the Shuberts two weeks ago has reconsidered and retains his chief executive post. When a delegation of employees called on Long and asked him to withdraw his resignation, he politely refused, but last week, upon the request of Lee Shubert and the offer of a materially increased salary, the matter was adjusted.

Long had accepted an offer from Charles Dillingham and it was not until the latter consented to release him was Long able to decide he would remain.

IVAN MILLER DIVORCED.

Seattle, Dec. 30. Ivan Miller, now heading the Shubert stock in Minneapolis, was divorced by his wife, Mabel, in San Francisco last week on the grounds of cruelty. They separated here last summer when Miller was with Wilkes.

"ROXY" COMING IN.

"Linger Longer Leity," with Charlotte Greenwood, will go on tour after two weeks more at the Fulton and will be succeeded on Jan. 19 by "Roxy," the new Clare Kummer comedy produced by George Tyler.

JOHN DREW REHEARSING.

"The Cat Bird," in which John Drew will make his first appearance as a star under Arthur Hopkins' management, went into rehearsal last week.

"As You Were" Going in Shubert. "As You Were," with Sam Bernard, which is an American version of the English show of that name, is due for the Shubert late in the month or early February. Ray Goetz put on the show, though A. H. Woods and Lee Shubert are also interested.

Something like \$10,000 in advance royalties were paid for the American rights.

LEGITIMATE

INSIDE STUFF

ON LEGIT

"Irene" at the Vanderbilt has attracted attention through its staged numbers as much as anything else, including Edith Day. There are several musical numbers, employing a small chorus or done by a duo or trio. Each of the numbers is in the "sure fire" class. Edward L. Royce staged them. Mr. Royce is an Englishman. He has done considerable staging around New York and has done it well but nothing better than that in "Irene." It's really a triumph of stage work of that sort, to have number after number multiply applause until the numbers vie with all the rest of the performance for first honors.

If it's necessary to have overture and entre-act music in the legit houses of New York, why not good or at least decent music? Take the Bijou as an example, where Barney Bernard is doing such splendid work as "His Honor, Abe Potash." Anyone going to the Bijou expects to see a comedy. It's listed to start at 8:30. About 8:32 an orchestra, partially hidden beneath the stage, starts up what sounds like a dirge and plays it for eight minutes. After that the performance begins but between the three acts, that orchestra gets in its deadly playing once more. Just who is being featured through these dismal tunes might call for a music critic to determine, but as there's a reason for everything and even a musician in a \$2 theatre knows a few things, it's difficult to believe that Bijou musical program isn't premeditated. A light entertainment might have its accompanying music as light. There are plenty of melodies that call only for rehearsals. Everyone doesn't go out between the acts and those who remain in should have their music meliorious or be permitted to converse without being disturbed by any music at all.

The further Marjorie Rambeau got into rehearsals of "The Unknown Woman," the more unhappy she became. Only A. H. Woods' illness finally persuaded her to open. Then the critics pointed out the play was trash. Then the play went well and helped pay Felix Krembs his yearly salary.

To be produced or not to be produced is the question hanging over "Sacred and Profane Love" by Arnold Bennett which was to have been the annual production made jointly by David Belasco and Charles Frohman, Inc. The play was to have been the vehicle for the return to the stage from the films of Elsie Ferguson and the role she was to play is said to be even more startling than was that which she played in "Outcast." The reason for the question is the picture rights. The Belasco office cannot ascertain who obtained the rights for the screen in this country, but they do know the picture cannot be produced until after the stage presentation has been made. The production may be held up indefinitely until an arrangement is reached among the Belasco office, Frohman Inc. and whoever is holding the picture rights. B. Iden Payne is proceeding with the selection of a cast for the piece.

The Morosco office thinks it appropriate Jay Barnes spent the Christmas holidays with his wife in Battle Creek, Mich.

It seems the "nameless" idea back of the "What's in a Name" show John Murray Anderson, Inc. was to produce with clever small timers as the principals has gone by the board. The management is out hunting for a few names now. A comedian who lately

achieved a considerable fame in Broadway productions has been approached to join the show.

A report recently printed in an out-of-town paper says Ann Pennington is going to marry William Stewart Robertson, son of a wealthy partner of Lord Strathcona. He cast aside his hope of \$2,000,000 to marry an actress whom he starred in vaudeville, according to this report. Beyond that he saw her first in "The Red Moon." Robertson refused to disclose her identity. She is now dead. Nor has anything yet been heard from Miss Pennington.

Gene Buck has been given a gold mounted fountain pen for his efforts to entertain the ex-service men at New York University.

FOKINES BIG DRAW.

The evening dance program of Michel Fokine and his wife Vera Fokina at the Metropolitan, Tuesday, created a new box office record for a performance by two people. Something over \$14,000 in advance sales was being registered up to Saturday and with the standing room sold Tuesday, the gross went to \$17,000.

The top was \$7 but with the house being under a rental the boxes were available and at \$100 per box around \$4,000 was derived from them. The Metropolitan management was amazed when Morris Gest rented the house and ordered the scale. They were still more surprised at the big demand for tickets.

An orchestra of 75 pieces played for Fokine and Fokina. It was the Philharmonic Symphony Orchestra intact although unannounced by agreement.

BUYS GERMAN PLAY RIGHTS.

The music publishing firm of Jos. W. Stern & Co., through a representative sent from New York to Berlin, has secured the stage rights to four of the biggest German musical comedy or operetta successes produced over there since the war started and ended. The Stern representative is still on the ground.

RENEW MURAT LEASE.

Indianapolis, Dec. 30. The Shuberts have renewed their lease on the Murat for ten years at \$18,000 annually. The Shuberts first wanted a new lease based on percentage takings, but finally, rather than remodel another house, they exercised the option to renew.

DE KOVEN'S "RIP" POSTPONED.

Chicago, Dec. 30. The world-premiere of Reginald De Koven's "Rip Van Winkle," scheduled for performance last Friday night, has been set for this Friday evening. Mary Garden revived Maeterlinck's "Pelleas and Melisande" while Margaret D'Alvarez, John O'Sullivan and Dora de Philippe arrived today for rehearsals of the American premiere of "Herodiade," Saturday afternoon.

ONE BARRYMORE IN "JEST."

Although the date for the production of Arthur Hopkins' "Richard the Third," starring John Barrymore, is not definitely set, it will be done this winter.

Last week Lionel Barrymore withdrew from "The Jest" to start rehearsals in Brioux's "The Red Robe," Alphonse Ethier replacing him and giving an excellent performance. John is now starred alone in "The Jest" in its 24th week at the Plymouth.

CENTURY THEATRE DEFICIENCY.

The Equitable Trust Company of New York was awarded judgment for \$1,090,503.08 against the New Theatre, William K. Vanderbilt, Peter Clark, John Doe and Phoebe Snow, the latter names being fictitious due to the identity of the lessees or tenants then being unknown. In time, Morris Gest was identified as the lessee, occupying the premises for a 20 week's period at \$2,000 weekly rental. The litigation arises out of the non-payment of ten year, 4 1/2 gold mortgage bonds issued by the defendant in 1909, falling due February 1st last. The aggregate issue amounted to \$1,750,000 which, coupled with the interest of \$33,375 brought the total to \$1,789,375.

After appointing Philip J. Sinnott receiver to effect a sale of the property, E. A. Potter bought the property at public auction for \$800,000, the final payment of which he made December 19, 1919. The deduction of various sums for costs and disbursements of the necessary legal expenses, brought the figure down to \$775,068.80 which, applied to the defendant's account, left a deficiency amount—\$1,090,503.08—which was awarded the plaintiff.

Murray, Prentice & Howard acted for the plaintiffs throughout the litigation.

E. P. Bramwell, a real estate appraiser, who was called in on the matter, estimated the value of the land to be \$900,000 and the building and its contents including furnishings and properties another \$500,000, bringing the total to \$1,400,000, opining the real estate might elevate in worth were it utilized as an auto sales room or such, being in the center of the so-called "Automobile Row," but, as a theatre site it was not as valuable being too far distant from the theatrical district on Times square.

A. E. A.'S 9 INSTEAD OF 12.

The Actors' Equity Association's "Dollar Top" contract also known as the "Chicago contract," in accordance with a revision of clause 10, made by the A. E. A. council last week, will call for nine performances weekly after Jan. 1, instead of 12 as heretofore.

Gus Hill and the Blaneys have already agreed to abide by the new nine performance regulation. The revised contract will be submitted to the new One-Night Stand Managers' Association by Hill for ratification at a meeting scheduled for the latter part of the week.

The Equity has a "gentlemen's agreement" with most of the Chicago pop price legitimate producers, which runs until April 1, and extends the 12 performance rule until that date.

THE ROYSTERS REJOIN.

Chicago, Dec. 30. Nat Royster, manager of the La Salle, has become reconciled with his wife, after a separation lasting six months. The pair agreed to brave the lake front breeze together Christmas morning, along with the three or four little Roysters.

Miss Donnelly Writing.

Dorothy Donnelly, authoress of "Forbidden," Martha Hedman's starring vehicle, is doing a musical comedy in collaboration with Jack Egan, of the Broadway Music Co. Miss Donnelly is writing the book and lyrics and Egan the music. It will be ready in about a month.

Dodged Southern One-Nighters.

Philadelphia, Dec. 30. Harry Delf, one of the principals in "The Rainbow Girl," quit the show shortly after it was announced that the piece was to make a one-night southern tour.

MISS RING NOT RESIGNED.

A report current in show circles this week had it that Blanche Ring had tendered her resignation as president of the Chorus Equity Association. The secretary of C. E. A., however, stated Tuesday that Miss Ring had not resigned and had not signified her intention of doing so. Miss Ring also stated to a VAMMEX reporter Monday she had not, nor would she resign, her office in the C. E. A. now or in the future.

The resignation report seems to have started according to Miss Ring as the result of a remark to a personal friend that she had considerable work to do at the Chorus Equity, and unless her duties were lessened she would have to either quit her theatrical job with the Winter Garden show or leave the Equity Chorus presidency. This observation Miss Ring stated was not intended seriously.

SHOWS CLOSING.

Low Fields with "A Lonely Romeo" closed last Saturday in Philadelphia.

"The Five Million" stopped at the Majestic, Brooklyn, Saturday.

"Dark Rosalind" closed at the Bronx, Saturday.

The Southern company of "Civilian Clothes" was called in two weeks ago. It was playing New York state territory.

"Sunrise," which opened in September under the management of Ed. Rush, as "The Logic of Larry," closed for the second time this season at Washington, Dec. 23. The Centro Producing Corporation, which took the show over from Rush, will have the play revised and make another try after the holidays.

SHUBERTS BUY IN.

Twenty-five per cent. of the "Betty Be Good" show has been purchased by the Shuberts. The piece was produced by Lee Morrison and Charles Stewart. It is a musical attraction that has been on tour for about two months and the out of town reports have been particularly good. The piece is scheduled to succeed "The Little Whopper" at the Casino.

PRODUCING IN DULUTH.

Duluth, Dec. 30. Manager James Morrissey of the Lyceum Amusement Co. has organized two companies here to tour the Northwest in "The Miracle." Rehearsals have begun here and Lee Parvin will head one company.

TIMBERG'S FIRST.

The book, lyrics and music of "Round the Town," to be produced by the Herman Timberg Producing Co., are by Timberg and the rehearsals now on are also under his personal direction.

This is his initial attempt in the producing circles.

The cast includes Hattie Darling.

PLAY FROM A FILM.

Ouida Bergere, the scenario writer, has made a stage version of her "Society Exile," in which Elsie Ferguson was seen recently.

The piece will be produced on Broadway in the spring.

VANCOUVER HOUSE.

Vancouver, Dec. 30. A theatre to play road attractions is to be built here by the Georgia Theatre Co., incorporated for \$500,000.

Hammerstein's Show Renamed.

The new Arthur Hammerstein musical show, "Joan of Arkansas," has been renamed "Toinette." The piece is playing Washington this week. It comes into the Central next week, replacing Jos. Weber's "Little Blue Devil," which stops.

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (3d week). Hardly affected by the pre-holiday slump, drawing big business right through last week. Show looks like a smashing success. House has had a series of dogs, but finally landed something which should shape up with the other long run plays hurried here. Over \$15,000 last week.

"Adam and Eve," Longacre (15th week). No extra matinee last week nor this. Like the majority of shows, it was affected by the obb current prior to Christmas. Around \$10,000 last week.

"Angel Face," Knickerbocker (1st week). Opened Monday and shaped up as a success. Should last most of the season.

"Aphrodite," Century (5th week). Up to Christmas business was off last week for the first time since opening. Very big at the end of the week, however, and about \$10,000 drawn. Or that something like \$10,000 was played, on the two Saturday performances.

"Apple Blossoms," Globe (15th week). Operetta success of the season and continuing to exceed expectations. Played three matinees this week with the general \$5 top for New Year's eve.

"Buddies," Selwyn (10th week). Big money maker, through short cast and heavy business. Success and success. Played three matinees this week.

"Cassie's Wife," Liberty (6th week). Counted as a success. Success and has an excellent advance sale. Three matinees this week.

"Carmelita," 44th Street (2d week). Drawn little business. Will leave at the end of the week. "The Great 1918" next week.

"Clarence," Hudson (15th week). Will have five matinees this week which will give the house over \$10,000. That figure should be easily attained.

"Cirilia Clothes," Morocco (15th week). Doing fairly with about \$7,000 last week. Extra matinee should again attain former money-making pace.

"Caroline," Greenwich (15th week). Is attracting some attention, though not expected to cash in as a hit in present locale.

"Declasse," Empire (15th week). Leading the new dramas with the demand as heavy as ever and the advance sale going as fast as tickets are available.

"East Is West," 44th Street (15th week). At the slump of last week up to Christmas, then came back with a rush for the latter end. Expected to nearly \$10,000 and will jump to over \$15,000 this week. Should stay until March.

"Eddie," 44th Street (5th week). Steady draw with a big box office trade and should last a long time. Play to better than \$15,000 last week. Three matinees this week.

"Famous Mrs. Fair," Miller (2d week). Hailed as one of the best comedies of the year and the advance sale for Blanche Bates. Looks strong enough to draw big business for rest of season.

"For the Defense," Playhouse (2d week). Has caught on nicely. Show not fortunate in box office, but has a chance to make it to another theatre because of plan to bring Grace George into Playhouse in a new show.

"The Ruined Lady," Playhouse (15th week). "Forbidden," Manhattan O. H. (3d week). Show never intended for such a big house and with the location somewhat out of the way, has little chance. Won't stay there longer than several weeks more.

"French Flyers," Parison (7th week). A new show this week, "Les Bleus de l'Amour." No extra matinee.

"Girl in the Limousine," Biltmore (11th week). Held up rather well last week and is a popular draw with the holiday crowds. One of Broadway's best laughing shows.

"Gold Diggers," Lyceum (14th week). Broadway's brightest comedy, a demand leader, never failing to draw capacity and a fringe of standees.

"Greenwich Village Follies," Hayes (5th week). Jumped again with about \$15,000 played to on the week. Should stick until March.

"Happy Days," Hippodrome (10th week). Went to big figures over Christmas, but this week is expected to create new gross records. Beat \$75,000 last week. Predicted to touch \$90,000 this week.

"His Honor Abe Potash," Bijou (12th week). Showed a drop in last week, but by beating \$9,500, not much under actual capacity. No extra matinee this week.

"Irene," Vanderbilt (7th week). The class of the new musicals. Last week, played to better than \$15,000 weekly and a sell out indefinitely. Three matinees this week (Thursday, Friday and Saturday).

"Little Whopper," Casino (15th week). Just managed to make the stop limit for the last two weeks through management buying. May leave soon with "Betty Be Good" mentioned to come in.

"Lighthearted," Gaiety (15th week). One of the few shows which played three matinees last week. Through that the show won a gross of around \$14,000.

Will hit a better figure this week with four matinees and a tilted New Year's eve scale.

"Linger Longer Letty," Fulton (7th week). Has several more weeks, then goes to the road, where it should score easily. Will be succeeded Jan. 13 with Tyler's "Box."

"Little Blue Devil," Central (9th week). Stops this week instead of going on tour. Withdrawals of principals the main reason. Hammerstein's "Follies" (renamed from "Joan of Arkansas") next week.

"Maggie Melody," Shubert (8th week). Holding on well enough with last week's takings \$12,500. Will continue on for some weeks, probably taking to the road next month to make room for "As You Were."

"Miss Millions," Punch and Judy (4th week). Doing fair business, but can never reach a gross big enough to be successful in this small theatre.

"Midnight Follies," New Amsterdam Roof (14th week). Show has been with the last month. New names and additions being made.

"Midnight Whirl," Century Roof (2d week). Third of the Morris East roof version. Opened last week. It is the usual flash, but needs fixing.

"Monteure Beaumarchais," New Amsterdam (4th week). Success and success. One smashes among the new offerings. Got the show in with week and with the day, business this week ought to leap to the \$15,000 mark.

"My Lady Friends," Comedy (5th week). Has a steady sale among the agencies where most of the orchestra floor is handled. Expected to be a success.

"Night Lodging," Plymouth (2d week). Flaring off matinee afternoons. Friday matinee drew over \$700. Arthur Hopkins is seeking a regular theatre, perhaps away from Times Square district. Demand is for cheaper seats and an element not habitues of Broadway.

"Nighttime Night," Princess (17th week). Successful little farce that will stay until the middle of February or longer.

"One Night in Reno," Criterion (5th week). Played four matinees this week. Work of the star counted among the best performances still seen.

"Show playing to good business. Opera Company, Park (12th week). One of the very few attractions not having raised prices for New Year's eve. Playing "The Merchant of Venice" this week.

"Pineapple Show of 1918," Winter Garden (11th week). Running to heavy takings, getting ready to play from visitors.

"Rise of Silas Lapham," Garrick (5th week). Final week, this being the limit length of engagements or offerings by the Theatre Guild this season. The play is a play under the name of "Darkness," one of Count Tolstoy's.

"Rose of China," Lyric (10th week). Failed to catch on and goes to the road at the end of the week and there it should make good. Show playing to fair business, but big takings were expected. "The Light of the World" succeeds it next week.

"Royal Vagabond," Cohan and Harris (4th week). Leaves for the road at the end of the week, completing a run of almost ten months. Robinson Newbold, comedian, featured with show which is run leader of the musical offerings. "The Aqueduct" arrives next week.

"Sandal," 34th Street (15th week). Played four matinees this week and is a strong holiday card.

"Sign On The Door," Republic (1d week). Considered one of the best dramas of the season and should accomplish a run of proportion. Went over \$10,000 last week.

"Son-Daughter," Belasco (7th week). Another dramatic hit, pulling steadily and playing to virtual capacity throughout the week.

"The Storm," 44th Street (14th week). Stood up well enough last week, beating the \$10,000 mark. With three matinees this week it will again touch big figures. Should last until spring.

"Suzanne," Through, Broadhurst (1st week). Opened Tuesday night. Jane Cowell's Reports from road show "The Jew" Plymouth (10th week). Was off early last week like practically every attraction. Show playing to \$15,000. That is lowest gross since show opened. Lionel Barrymore now out and John Barrymore alone. This week show sure to reach former big figures. Length of the run is not known, however, since John Barrymore is to appear in "Richard The Third."

"The Unknown Woman," The Elliott (8th week). Business has slipped down since after the first of the star wanted. Will stop after this week and may be succeeded next week by "Ready to Occur."

"Too Many Husbands," Booth (12th week). Final week, takings off markedly of late, but current week should be a winner. "The Purple Mask" succeeds next week.

SHOWS IN PHILLY.

Philadelphia, Dec. 30. The opening of the final week of the old year finds every theatre-manager looking forward to a tremendous week of business. The dents put in the company bankrolls through two or three lean days last week, while the public was doing its Christmas shopping, should be ironed out by the influx this week, for all heavy advance sales for special performances and midnight shows which all houses have scheduled.

Christmas week finished strong, the business taking an upward jump Wednesday and holding up throughout the remainder of the week. Business suffered everywhere during Monday and Tuesday, legitimate, vaudeville, burlesque and pictures, feeling the bump, but the houses which seemed to have only a gambling chance of breaking even on the week, probably turned a profit through the heavy play on Friday and Saturday.

Speaking generally the Christmas Day business was light, but it was a sell-out all round in the evening which helped the average. The pop vaudeville and picture houses felt it most. B. F. Keith's theatre, feeling the bump, had an extra matinee being given at 4.30. About a two-thirds house was played to at both matinees with complete capacity at night and a turnaway the remainder of the week. Some of the shows in the first-class houses played to half-filled houses the first three days, but the S. R. O. sign was working diligently at night.

There was no change in offerings at the legitimate theatres for this (New Year's Week) and each house has scheduled an extra matinee on Thursday, except the Adelphi, that being the regular matinee day at this house. "The Rainbow Girl" in its second week at the Forrest will be replaced by "The Night Boat," Charles Dillingham's new piece which has its first showing next Monday. Play to good business for three weeks with "Tiger, Tiger" at the Garrick will be succeeded by "Three Wise Fools," for which a heavy advance is reported. William Gillette has been doing fairly good business at the Broad. Next week, Ruth Chatterton in a new comedy, "Moonlight and Honey-suckle."

"As You Were" with Sam Bernard and Irene Bordoni has been warmly received at the Lyric and the second week opened strong. "Breakfast in Bed" has caught on nicely at the Adelphi, principally through the local popularity of Florence Moore. Lew Fields closes his stay at the Shubert in "A Lonely Romeo," Saturday and will be followed by "Nothing But Love," a Maddock and Hart production with Andrew Tombes featured. "Oh, My Dear," which has been enjoying fair patronage at the Chestnut Street Opera House, closes its stay here this week. "The Rose of China" follows.

"The Passing Show" which was brought into the Metropolitan Opera House for the two holiday weeks, played to good business last week and will do better this. The overhead charges, however, makes it extremely doubtful if the experiment proved much of a success.

May Irwin in "On The Hiring Line" is the first show to be presented in the Philadelphia, formerly the Little Theatre, which opened last night under the management of Walter Wanger. The theatre seats a little over 300 persons.

"Wedding Belle," Harris (8th week). Playing to good business. Three matinees this week.

"Waterwired," Standard (2d week). A melodrama not kindly greeted by the town theatre, but isn't the strongest attraction for that house with its new policy.

MEMORIAL DAY REPORTS.

Final reports on the Actors' Memorial Day performances from outside of New York are still to arrive at the headquarters of the Actors' Fund. That includes reports on payment to or volunteered by musicians and stage hands. A complete report from New York shows that out of the 38 matinee performances given in New York and Brooklyn, in 22 houses the orchestra and in some cases the ushers and porters were paid and in 16 houses there was no charge by the musicians. In none of the 38 houses did the stage crews ask or receive pay. In the 16 houses where the questionnaire letter showed the orchestra was not paid, it was used, or dispensed with for the matinee. All such houses reporting no payment asked in New York were not playing musical attractions. In all cases where a musical show was given payment to the musicians was uniformly demanded.

What reports have been received from out of town, show about the same conditions. The stage crews and the demand for pay by the musicians, although there are exceptions. In St. Louis the stage hands working on the afternoon of Dec. 2 called for pay but immediately \$285 the total amount laid out to them was remitted to the Actors' Fund as a contribution from local No. 6 of the I. A. T. S. E. (St. Louis). In the town of Hutchinson local No. 368 I. A. T. S. E. a letter with a contribution of \$25 was sent the fund. The letter stated that the men were sorry that the campaign as handled by business men was a bloomer and therefore they wished to donate the enclosed sum.

In Cincinnati the musicians not only asked for pay but required an extra dollar, since that the local rule for extra performances. However, Charles Melber, leader of the orchestra at the Grand opera house in that city sent a personal donation of \$50 to the fund. Musicians did not charge in Philadelphia at the celebration there.

Last week W. Ward Smith informed Daniel Frohman that W. Fellows Morgan was arranging the final accounts of the campaign. These accounts are to be passed upon by three certified public accountants and when fully vouched for will be turned over to Edwards & Bouton, the auditors for the Actors' Fund.

DEATHS.

M. J. Cullen, former advance agent and head biller for the Jersey City Foster Advertising Co., died at his home, 299 Plane street, Newark, N. J., Dec. 20. He is survived by a widow and three children, among whom is M. J. Cullen, Jr., an advance agent.

Charles Dodsworth.

Charles Dodsworth died in New York, Dec. 26. The deceased, who was 57 years of age, was born in England and came to this country 20 years ago. Mr. Dodsworth while in America appeared in "Sea Wolf," "Cordelia Blossoms," and "The Clever Ones."

Harry Everall.

Harry Everall died in New York, Dec. 23, after a short illness. The deceased was the husband of Emma Carus, and was well known in the theatrical profession.

Pauline Hall.

Pauline Hall, comic opera star for two generations, died Dec. 29 at her home in Yonkers, N. Y., aged 60. Miss Hall was married twice, her first husband being Edward R. White and the second George B. Macdellan, now a producing manager in London. She was divorced from both. Two children survive her. Miss Hall started her theatrical career as a ballet dancer and then drifted into the dramatic field.

FOR THE DEFENCE

There are two corking sets provided. One, used for the first and second acts, showed the interior of a bachelor studio apartment; it is artistically de-

George W. Lederer has been a long time bringing "Angel Face" to Broadway. There was an idea of having it among last summer's offerings, but instead it was figured a better bet for Chicago and there it debuted, arousing favorable notice and drawing healthy business, until the actors' strike stopped the run. After the show came east there were

There are two corking sets provided. One, used for the first and second acts, showed the interior of a bachelor studio apartment; it is artistically de-

The officer is of the General's staff quartered at the castle of the countess. A Luxembourg banker visits the establishment, conspires in favor of the Crown Prince with the cousin of the Countess, a German officer in hiding there. The countess, touched by the kindness of the Americans, peaches on

(Continued on page 26)

CABARET

"Twinkle Toes" is the new Jean Bedini revue opening in the jazzroom of Reisenweber's Christmas night. It's in two parts and is Bedini's first attempt at cabaret production. Seven principals, 11 chorus girls and an act make up the personnel. These non-alcoholic revues, tried for in the face of Prohibition, are a gamble and it may be presumed the name of the house has considerable to do with the success one reaches. The Reisenweber show has special music and lyrics, written by L. B. Kornblum (music) and Z. Myers (lyrics). Both boys are from the Coast and under contract to Jos. W. Stern & Co., who publishes the music. The musical end is a feature, for the "Garden of Memory" song is most catchy. There is a likeable lilt to all of the music and the lyrics thrown upon a screen, where they could be clearly read, contained more grace and originality of composition than would have been looked for in a floor show. An innovation was started through a "Master of Ceremonies," who presided at a table on the side line, where an announcement was made of each turn or number. The Master was Walter James, in evening clothes. It's a departure that if permitted a remanipulation should become quite humorous. In announcing the Claire Sisters, Mr. James said: "The next will be the Claire Sisters, excellent accordionists who have laid off in some of the best cities." Three big hits resulted from the dress performance Christmas Eve, an impromptu affair not suspected by the attendance that evening with the opening advertised for the following night. Dan Healy, who sings and dances in the lead of the revue, scored with his single dance in the first part. It was a dandy dance, of new steps and Healy's score was gotten by Easy and Easy, man and woman, in a ring act, that was lightning fast, all new tricks or nearly so, and the couple worked to much better advantage on the restaurant floor than they could have done upon a theatre's stage. Their double work in a single and small ring looked as sensational as it did impossible before they did it. The third hit score was by Marvel, who ended a number with his solo dancing to applause it seemed a pity he could not hear. Other principals were Ellida Eastman (formerly Eastman Sisters), Frances Arms (who was troubled with her voice at the opening), and Patricia Baker. No decided number novelty was attempted other than throwing the choruses of the revue's songs on the slide for the audience to sing. It was a "plus" and time saver but may become popular. Healy did his dance in "The World is Mine," number, another very pretty melody. James ended each speech with "Al la attenashun" and got it in the "chicken" number. Dan Dody staged the revue, going in to it after Elmer Floyd, who started the staging, decided he and Alice Malsion would marry. Miss Malsion, one of the Sennett Bathing girls, joined the show while in rehearsal on a Monday. Mr. and Mrs. Elmer were married the next day. The revue secures its title from the finale, "Twinkle Toes." Nothing remarkable in the dressing and the show is better in its first half than the final part. It may make a diversion for the jazzroom where the bunch goes really to dance. In the chorus are "Billy" Evans, Maybelle Ross, Jule Jordan (not the Hebrew comedian), Elmer Yale, Ruth Valle, Niohe Marwick, Glen Darling, Gerrie DeFor, Clara Tanner, Cecil Boyden, Dorothy Saunders. They are a nice looking crowd of youthful choristers and their opening number, of their own, as waitresses, circling around a table full of prop food. Reisenweber's cover charge is \$1. Bedini is reported to have produced

the show on a weekly guarantee, contingent upon a percentage of the gross cover charges.

Theodore Grunewald has gone the limit in providing a revue for his Cave restaurant beneath the Grunewald Hotel, New Orleans. There is regal dress parade, "Clothes" is the impression from the entertainment. Joseph K. Gorham is again responsible for this revue, styled "The Cave Dwellers." Roy Mack assisted. There are numbers by Jack Weston and Robert Marks. The music was written by Albert Von Tilzer. Neville Flesoon provided the lyrics. Edward Cort contributed also in the lyric making. The entertainment is in two sections. Rose and Arthur Boylan gathered the honors of the first part with splendid dance diversifications. Another dancer to rain acclaim was Gladys Taylor, sweet and blonde. Roy Mack was very well received with a Frisco imitation. The end of the early section brought the song hit, called "Say It With Flowers," with a lilting refrain. The big number of the second part is a "vamp" affair with startling gowns and head-dresses. It is the big crash, dwarfing everything else by comparison. Some novelty is brought to view in the finale, a gorgeously staged waltz. This winter's revue is a costume earthquake for New Orleans.

Each returning boat from Cuba dumps a load of Americans on the dock with weird tales of congestion and the utter futility of trying to secure accommodations in the island metropolis. Enterprising and far-sighted business men are reaping a golden harvest as the result of their foresight in securing options on available property and erecting portable hotels. The hotels are crowded to the caves and the deluge of tourists who are determined to evade the prohibition edict and also bask in southern suns continues without abatement. Thousands who could not secure boat accommodations are going down the Atlantic coast by rail in an effort to cross over in some manner from Florida. The Curtis Aeroplane Company has announced that it will immediately install passenger service via aeroplane from Key West to Havana. If the prohibition amendment is enforced the Cubans and Americans interested will in all probability be prepared for the visitors by next season, but at present the island is overcrowded with no immediate relief promised.

Some of the Broadway places have found a way to add to the check. A tax of 50 cents a glass is placed against a table when the liquor for the party has been brought in. That means if a party of four at a table, mixing high balls with their own liquor but buying the water from the house, should have several rounds of drinks, the restaurant taxes them \$2 per round. Each round is located by the house through supplying fresh glasses. Other restaurants have a "corkage" charge of 50 cents per person for the evening, but the 50 cents a glass thing is new. Restaurant men are complaining, however, of the bring-it-with-you-partie that they drink only their own booze. One party at a Broadway restaurant the other night, there all evening, had a check of \$185 and each of the party had a lovely souce besides. It broke the heart of the restaurant man.

"The higher the fewer" was proven to a party of four who early this week wandered onto the top floor at a Broadway cabaret. There were six persons in the room when the quartet entered. The latter carried a flask and ordered a quart of Cysmic water, to which was added two single drinks of something stronger. The check was

AMONG THE WOMEN

A "yellow" clover club cocktail, the shooting of the villain, and a woman's honor at stake, are some of the thrills in the play, "The Sign on the Door," a typical melodrama. Elsie Ryan is splendid as the wife. Both of her gowns are sweet. In the prolog a simple white chiffon was worn, short sleeves and a square neck. A silver gray cloak was also worn in this act, lined with powered blue. A summer frock of chiffon basque shade was Miss Ryan's next, with an apron effect daintily embroidered in different shades. The sleeves were three-quarter length with bands of tiny flowers round the cuffs. Her wrap of brown plush trimmed with fur was not well chosen. Beatrice Allen and Mildred MacLeod were becomingly dressed. Miss Allen looked-nice in rose pink velvet slightly puffed at the waist, while the bright green taffeta frock with a small black velvet hat, turned up brim, suited Miss MacLeod's features.

Pauline Frederick's gowns in "Bonds of Friendship" aren't up to her usual standard, but still they show good taste. One is white cloth, heavily embroidered with tiny pearl buttons trimming one side of the dress. The sleeves were short. Miss Frederick was handsome in a black velvet cloak with a deep band of fur on the bottom and collar to match. A large satin hat

\$9.80, including cover charges of a dollar a head. The quartet left the party of six flat and vamped to the cafeteria downstairs where "they ate their heads off" for \$3.50.

Prohibition's final kick in the form of the decision may result in the cabarets finding a circuit forming for them in South America. Charles Sequin, of the S. A. Circuit, of that name, is on his way to New York and the Southerner may decide that since the booze is through in the U. S., he can give high grade cabarets in his own country.

"Whirl o' Winter," revue based on the story of the Little Match Girl, by Hans Christian Andersen, is the new revue produced by Virgil Bennett at the Winter Garden. In the company are Little Mary Jane, Harry Carter and Larry Ball, Three Shannon Sisters, Simpson and Dean.

Personal engagements of orchestras may yet become common, if the lead of R. S. Gardenshere, an oil man of Oklahoma, is followed. Through J. B. Franklin, the cabaret agent, Mr. Gardenshere has engaged for three months the Louisiana Five, who will be subject during that time to the oil man's direction.

Maxim's is producing a larger revue for the winter season than it has ever had. The show goes on January 14, produced by Percy Elkeles. It will have 14 chorus girls and six principals with the choristers receiving a larger weekly salary, it is claimed, than previously has been paid to choristers in New York cabarets.

Al Laughlin, formerly associated with Emil De Recat, Chicago, in the production of vaudeville and cabaret revues, has branched out for himself. One of his first ventures was a revue for the Hotel Baltimore, Baltimore, opening Dec. 20. Lloyd Garrett and Queenie Queenen are in it.

Irene Shay, a western dancer, has arrived on Broadway and may land in one of the roof shows. She is well known in Frisco, having danced professionally at Tate's and Tchaui Tavern and also in Salt Lake City at New House hotel.

with paradise at the side added to the richness of the cloak. One dress was no doubt beautiful in reality, but its beauty was lost on the scene. It looked like black spotted net, but on close observation one saw that the spots were black beads with a narrow jet trimming round the neck continuing down one side of the dress, finishing as a hem. A gray-satin sash with deep fringe was tied loosely round the waist. Betty Shadde was becomingly dressed throughout the picture, especially in a white satin skirt, with a loose black velvet coat opening in front, showing a vest of lace. The hat with this costume was pretty close fitting, coming to a point at the side with a feather on the edge.

Jean Chase, at the Fifth Avenue (last half) wore a pretty pink net frock, full skirt with three bands of ribbon round the hips, a narrow gold lace panel hung from the waist. The bodice was of net with puffed sleeves. Miss Chase has an amusing sketch. Her performance reminds one of Madge Kennedy.

Nora Kelly, a good-looking brunet, wore attractive gowns. One was of gold lace having a foundation of gold cloth drawn tightly round the ankles. A green chiffon train was caught on one shoulder. Miss Kelly looked stunning in her last change, a silver sequin, opening on one side, showing large frills of black net. The sash was of red velvet.

A pink dress was worn by Madeline Dunbar (Chas. and Madeline Dunbar). It was of rose taffeta and draped on the skirt with flowers trailing down one side. The bodice was of different colored sequins, a jockey cap of silver was pretty, as was also the costume.

Mazie King has surrounded herself with pleasant acts, somewhat different from the usual toe dancer. Her old-fashioned frock was charming, pink net with blue ruffles. It had a buxle effect of blue flowered silk. Panties were of pink with little ruffles.

Mme. Frances, the modiste, left Tuesday on the Mauretania for her annual foreign trip, of about five weeks. When Frances returns, her dressmaking establishment will be domiciled in a seven-story building on West 56th street, near Fifth avenue. Frances will occupy the entire building. Starting in a modest way in a Broadway store, near 46th street, Frances advanced so rapidly in fame and trade she moved into 40th street, where she has been for about eight years. Drawing, as Frances has been doing for a number of years past, the "Fifth avenue business," it became necessary to move for enlarged space and nearer to the center of her clientele, as Mme. Frances is now classed among New York's first modistes.

Faye Smith, at the American (first half), wore a pretty frock of salmon pink. The skirt was net edged with lace, large roses trimmed the skirt and the bodice was tight fitting of velvet. Little blue bows were at the waist.

The woman in the Kaufman and Lillian act favored mauve for both her dresses. The first of velvet, with hip pockets and grey belt, was neat. An old fashioned frock was dainty.

The semi-revue "His Taking Way" is quite a good idea, but spoiled through the girls being incapable of acting. A grey chiffon ruffled dress was pretty, worn by the vamp.

Anita Stewart not only looks pretty, but does some splendid work in the film, "In Old Kentucky." Miss Stewart makes Madge human and very lovable. In a black velvet criminaline Miss Stewart looks a picture.

MAJESTIC, CHICAGO.

Chicago, Dec. 26. Willie Bard, lightly received, got luke-warm laughs and on the scrub-woman bit worked up close interest and finished to an outburst with the Night watchman at the Majestic yesterday. He did only the two, and departed abruptly with a very brief speech, stepping in on what would have been a powerful impression had he bowed across a short encore. As it was, he had nothing to complain of about his initial Chicago treatment. Bard must have entertained and though his talk is slow in spots for American vaudeville, he never lost the audience. The Majestic Monday evening is the best type for artists of his kind and it was patent his fame had built up anticipation beyond the ordinary curiosity over an unfamiliar turn. Supporting Bard was a woman who looked like Kitty Gordon and had fully as much distinction, especially in the "watchman" scene when she appeared as richly gowned and perfectly capable as any star.

Ryan and Orlich disappointed because of Miss Ryan's temporary illness and Phil Baker and his baritone plant filled in, scoring the applause riot of the bill next to closing. He has the personality of a cherub and the wit of a wise guy, appling his whimsies like the bright stylings of a cartoonist. He has a song with terrible voice and wonderful success. His shimmering and shimmering piano accompaniment perhaps the only one not embossed with the owner's name in fake diamonds and set with jewels on his business hand. He is neat, lovable, a genius at his playing and one of the corking comedians of the circuit.

Patricia, battled across a knock-out also. Her dancing is a beautiful, delicate, gowned with exquisite taste, lavish display. Patricia has no tricks, she comes out and goes to work without speeches or sables and she is artistic, yet aggressive. She has a repertoire of five numbers and could have done seven easily, leaving to a hankover of applause on which some of the performers would have based numerous returns for bows. But she quit at the first and left the Majestic Monday matinee a fixture as a favorite with that super-critical gang of patrons.

Comfort and King got some laughs on broad lines but were not enthusiastically taken. The material is too coarse for the best patrons of vaudeville and the work is raw in places.

John Gloran and La Petite Marguerite slipped over a surprise success in an early spot. The girl does toe and apache dancing with easy grace and unlike most, she is a professional figure and limbs of a school girl, not married or knowing the character while her partner in difficult acrobatic steps, all his limbs tucked in behind her, in all his time bending backward in the air till his toes touch his head, a feat on sensational stuff. Here is a big time pair on the way to the top.

Danham and O'Malley did No. 2. Bad songs weakly done and gross taste in dress were mostly responsible. Danham and Shirley, in palatable contortions, highlighted the act with a skeleton costume idea. Backed up by startling eccentric dancing, went for a solid hit as the opening act and easily have held up a later location. Rosa King trio closed with a fine dancing, holding in a goodly portion and showing a neat if not compelling routine. *Lon.*

STATE-LAKE, CHICAGO.

Chicago, Dec. 30. Herschel Hanley has learned to play his accent as effectively as he plays his piano, and he stopped the show. Martyn and Florence opened with excellent singing routine and kept the house in a turmoil. The man caught the gang at him on a fork held in his mouth. Lantz and Dale, affecting not comedy, one at a piano and the other with a violin, just about held their own. Clason and Kirtle followed with a snappy setting for a routine of song and dance, aided by an accompanist. The man in the act has a loud, powerful voice. His delivery could be improved with less posing. The girl has a sweet little voice and an equally sweet appearance. There was any amount of needless vulgarity in the closing number.

Frank Mullane opened with a political ballad of Ireland and devoted the rest of his time to telling stories of the Irishman and the Hebrew. He was followed by Harry Holman and Co. (three people) in the sketch of the graft old father who outwits his daughter's suitor and then gives the children his blessing. The act was well liked. The U. S. O. Club closed.

MEVICKERS, CHICAGO.

Chicago, Dec. 30. Zahn and Drives with loud gags and stentorian delivery ostensibly aimed at the gallery were the hit of the bill. That's all they do. The gags are there and the act is a riot of the time. But Gilbert, coloratura soprano, pleased with a simple routine of dignified numbers. Getting her hands on vocal exorcisms Miss Gilbert could improve her act greatly by the aid of a grand piano. A male accompanist in full evening dress for atmosphere. Earl and Jennings, two lads with ready delivery, landed pretty with a typical routine of that

sort of song. The act needs ginger to make it a winner.

Stevens and Mack had one of the most pretentious acts on the bill, using a special, and opening with a Chinese number in costume. The girl then went into a Scotch number, working in a little blue dress instead of kilts and executing a clever dance. Then the boy soloed with some clever steps in ston suit. The finish was a jockey number that was novel and much liked.

Steve-Preda monologues in wop dialog, using a harmonica. His act would be satisfactory if he were to cut out the vulgar opening number.

The Three Farmettes, with songs and comedy, working in full stage, were well liked, particularly the comedy girl, whose eccentric costume after the change from the overalls, got a scream. One of the girls did a ukulele bit that got a big hand. Charles and May Butler opened the show with a clean cut wire act. *Stones.*

HIPPODROME, CHICAGO.

Chicago, Dec. 30. Harry Langdon and Co., formerly big time act, easily garnered the honors of the bill with the funny automobile travesty. Pat Barrett very courageously attempted a monologue in a robe make-up and twang, just got by. The material was so bad that Barrett doesn't attempt anything to relieve the monotony of his talking, not even a song.

Cliff Bailey Duo, acrobats, were laughing him off doing the table trick, sitting in a basket instead of a chair to make it more difficult.

The Kimura Trio, Japanese acrobats and ballet dancers with a beautiful Oriental setting, were way above the class particularly on the barrel work.

Brent Hayes did well in a song on a chair playing a banjo. It's the only thing he does, but he does it superlatively well. The Gypsy Trio, opening with meaningless pantomime behind a transparency, were fairly well received with a gray dance of a semi-acrobatic sort. *Bones.*

FILLER-IN GOES OUT.

Chicago, Dec. 30. "Cabaret De Luxe" rushed into the Majestic, Chicago, to fill a spot vacated by Bronson and Baldwin's inability to open because of Percy Bronson's illness, was taken after several performances, and a two-act replaced it. Last week, at the Majestic, Milwaukee, Bronson and Baldwin's next stand, Winnie Baldwin did a single turn. Bronson was operated on twice at the American Hospital, Chicago, and will be abed for several weeks.

HUMPTY-DUMPTY THEATRE.

Chicago, Dec. 30. The Humpty-Dumpty Theatre, organized for the entertainment of children, is the newest venture here. The plays will be presented Saturday afternoon at the Central music hall, under direction of Mrs. Joe Clement and numerous local persons.

The enterprise is an outgrowth of the Story Book playroom, conducted in the Fine Arts building.

DEFERRE'S DIVORCE.

Chicago, Dec. 24. Desire Deferre, Chicago grand opera baritone, was awarded a divorce this week by Circuit Judge Rush from Mrs. Millie Hothkin Landon Deferre. The baritone exhibited letters from his wife in which she indicated that she preferred to live in London.

"Herald and Examiner" Benefit.

Chicago, Dec. 4. The annual "Herald and Examiner" Christmas Packet Fund Benefit at Colar's Grand Opera House, was held Friday and netted over \$5,000, exclusive of over \$20,000 in program advertising.

Harry J. Ridings was chairman of the benefit, in which every theatrical star of the city participated.

Courtesy Lane Star.

Chicago, Dec. 30. William Courtenay, who led the local actors' forces in the Equity strike, is being starred on his return, the first time so distinguished individually. He co-starred in several plays with Tom Wise, but in "Civilian Clothes" is singly billed ahead of the title at the Olympic.

ORPHEUM, SAN FRANCISCO.

San Francisco, Dec. 30. There was standing room only at Monday's matinee. Feminine beauty predominated on the classy bill. The two Jordan girls gave the show an excellent start with their flashy appearance, good forms and sissy wire stunts following a creditable song and dance opening. Jack Esterman, although second, stopped show, his compelling juvenile personality and visible talents proclaim him eligible for big production. His excellent showmanship and perfect ease denotes the born artist, though registering big success with comedy songs and patter, he will progress in vaudeville, only with better material. Ernest Vane and four girls, good looking, prettily gowned and talented, presented a combination of song, music and dancing of high order, and registered big.

Sweet Gallagher and Irene Martin, repeating within three months, scored big hit with, timely material classily delivered. The Ford Sisters and orchestra repeated last week's success with versatile dancing, extremely beautiful of wearing costume changes and an attractive setting, finishing with a buck dance featuring resplendent jeweled black and white costumes. The girls' tremendous applause and compelling a speech, Marshall Montgomery's elaborate ventriloquist act, offering constant variety and distinctive features launched a success and decided his fate.

Gus Edwards headlining with Vincent O'Donnell and Funnies Sisters resolved to offer an opportunity for a good laugh throughout. O'Donnell given opportunity, scored individually.

Arnold Brothers, next to closing, went over with a wallow. Howard's spectacle act, a good one, but a waste of time to continual walkouts. *Jack Joseph.*

PANTAGES, SAN FRANCISCO.

San Francisco, Dec. 30. The Pantages bill this week is below standard. The first act, "The Making of the Movies," while a good novelty, are hardly worth headline honors. They created interest through a local film aspirant and movies of the audience announced for a feature showing numerous laughs.

Norma Mercereau presented a dance drama, assisted by three pretty girls and a man. Costumes, scenery and pantomime were all commendable. The act deserved applause. Harry and Etta Conley's skit with a suburban atmosphere offers an opportunity for the man's abilities and was dominated by bright and amusing with comedy talk. Grady and Mahoney got good laughs with their treatment of a local feature showing a parody. *Jack Joseph.*

HIPPODROME, SAN FRANCISCO.

San Francisco, Dec. 30. The Hippodrome has a pleasing bill this week, opening with Petite Flossie, a little, statuesque beauty, who has a good figure and displayed marvelous muscular control in a fast rate semi-contortion act concluding with an extraordinary feat, diving from a high which captured the audience. Bert Collins and Betty Donbar did well with straight and eccentric dancing.

Nora Allen registered with operatic selections. She has a good voice. Harry Mason and company presented a comedy sketch which went for a laughing success. Ernest Rickett monologued successfully.

The Paper Dress Revue, headlined, closed well. The paper-made costumes classed as a novelty. Bob Williams an excellent straight, spoiled his impression by dancing. *Jack Joseph.*

CASINO, SAN FRANCISCO.

San Francisco, Dec. 24. "Bame to You," the Will King offering had holiday atmosphere. The first set, an interior, abounded with holly and other ornaments. The second set was of a beach cafe.

A specialty that stood out was by little Sylvia Taffa, a local child pheon, whose delivery, poise and ability stamp her as an artist. This grille will be heard from.

The vaudeville opened with Solbird and Co., man and woman. The former though claiming to be 55, still does acrobatic work that would make a younger man extend himself. The woman is an all around performer, especially in juggling and hat spinning. Next was Ross and Opal Adams, the girl, a plump and good looking blonde and the young man possesses plenty of variety, wit and a good voice. The pair scored a big success, but some of the material was eliminated to advantage. Both displayed marked ability, especially the man, and with better stuff would sit in nicely in the better grade houses.

The Four Sisters, two Johnsons, two men and two women of ethiopian extraction, were a big hit. Mae is rather cortine to distinguished individually. She is large, but both are there with the goods, especially June, who is very nimble on her feet. Her toe dancing earned good appreciation. The work of both men be-

ing neat and full of class. The act went very well.

Villa and Fred Royce, a very pretty girl and a snappy juvenile, got over big with patter and song numbers. The "Wedding" and Ella being most pleasing and the "Let The Rest of the World Go By," a decided hit. Billy Lindeman and Co., two men and two women, immaculately attired, put over a ring act full of grace and pep. A dog assisting on one trick stood out. The closing number was a trio, a blonde and brunette male and a fascinating willowy female, all displaying excellent voices that blended harmoniously. The woman's work slightly led the others.

SAN FRANCISCO SHOWS.

Alcazar—"A Full House" (stock), with Belle Bennett & Walter Richardson.

Casino—Will King Co. (32nd week), and A-H & W. V. A. Vaudeville.

Curran—"Up in Mabel's Room" (2d week.)

Columbia—Walker Whiteside in "The Master of Ballantrae".

Majestic—Majestic Stock Co. Matland—Stock.

Princess—Bert Levey vaudeville. Savoy—"Flo Flo" (2d week).

Wigwam—A. H. vaudeville.

FLO FLO GETS BY.

San Francisco, Dec. 30. Through inability to get bookings at the Columbia or the Curran, "Flo Flo" opened at the Savoy Dec. 22, and succeeded through heavy advertising in remaining. The second week's business suffered through the poor location. Though having many redeeming features, the show hardly touches the two dollar standard.

BROWNLOW'S REPORTED SUICIDE.

San Francisco, Dec. 30. Roland Brownlow, a former local thespian and church soloist, was reported to have committed suicide in Australia recently. His widow resides here.

At the time of his reported death, Mr. Brownlow was connected with an Australian mining proposition.

A. & H.'S FRESNO HOUSE.

San Francisco, Dec. 30. The erection of a \$250,000 theatre in Fresno is now being arranged for by Ackerman & Harris. Options have been secured by the California Theatre & Realty Company, their financial department.

SAILED WITH ELTINGE.

San Francisco, Dec. 30. Phyllis Gordon, reconsidered and sailed with the Julian Eltinge show for the Orient. Rose Carter did likewise, but Winona Winters stayed here and opened this week at the Orpheum, Oakland.

WHITESIDE ON COAST.

San Francisco, Dec. 30. Walker Whiteside in "The Master of Ballantrae" opened at the Columbia Dec. 24, after a three day delay due to transportation difficulties.

PANTAGES QITS CHI.

San Francisco, Dec. 30. Pantages shows were discontinued Dec. 24 at Chico, California.

Al and Fanny Stedman Poisoned.

San Francisco, Dec. 30. Al and Fanny Stedman were out of the Orpheum bill last week for a day due to ptomaine poisoning.

Kolb and Dill in "Wet and Dry."

San Francisco, Dec. 30. Kolb and Dill opened in "Wet and Dry" at Yli Linty, Oakland, Dec. 29.

SHOWS IN LOS ANGELES.

Los Angeles, Dec. 30. The Majestic Stock Company is presenting "The Willow Tree" for a second week here.

"Civilian Clothes," in its 27th week at the Morosco, is still going strong. Mitzi in "Head Over Heels" opened big at the Mason.

NEW ACTS THIS WEEK

Mosconi Brothers (6).

Dancing.
12 Mins.; Full Stage (Special Setting).
Riverside.

With a carefully hung set of colored draperies and what seemed to be a presentation of a terpsichorean effort thoroughly out of accord with the orchestra, were Louis and Charles Mosconi, assisted by their father, sister and two younger brothers. They open with a brief recitative number in which they introduce the less illustrious members of the Mosconi tribe. At once you feel a sympathetic affection, just as you do for all "family" acts, whether it be in vaudeville, legit or pictures. The two stars start things off with a dance, then comes the two younger boys and the girl, one of the youths doing a bit of singing; the other the girl have a dance in which "pop" lifts the girl and does a somersault to prove he isn't an A. K., but he appears to breathe hard with his efforts. The two boys, "pop" and the girl do a shimmy which eventuates into a "shimmy" and which they call a "shumiet." Louis then cuts loose with some new acrobatic steps, Charles joins him and for the finish Charles, "pop" the two boys and the girl dance while the girl tumbles. The turn needs a lot more working out and is certain to develop into a standard big time act. *Jolo.*

Otto Bros. (5).

"In the First Entrance" (Comedy Skit).
16 Mins.; One.
Alhambra.

The best comedy idea that hit vaudeville since the days of Cameron and Flanagan in "On and Off." The Bros. minus the accents and chain walkers of yore have a gem in their new departure. After an explanatory number in which the audience is informed that it will be allowed to see a first entrance, a reprieve is first granted. There is the usual dressing table and the brothers show a flour act small time bill using signs to introduce the different acts. Between numbers and while they are making changes in full view they squabble and argue about the act and the reception of the audience. The first is a ballad singer, "Was There Ever a Pal Like You" being the lyrical vehicle. Then a song and dance team with the old style newspaper slapping at the end of each gag. Then an operatic duo with one doing a dame and getting screams when making his change. At the finish of this number one member steps on the dame's train and his trousers and undergarment is revealed in the back of the skirt. This and the singing was good for a howl. They make a comedy exit after one takes a fall, tripping over his skirts and being upset by his awkward partner. The crossfire is all funny and both get the character across the footlights with a naturalness that appeals. This act should open up a new field for the former exponents of the slurring era's and should develop into one of vaudeville's best comedy turns. *Con.*

Linkos (2). Acrobatic Novelty. 7 Mins.; Full Stage. American.

The Linkos is a man and woman duo with an acrobatic novelty, with tight wire the main idea. On opening they are seated in a double stand swing, then get to the routine of wire stunts. The wire is low, since it forms the stop strand of a tent net. The man's work while balanced on his head features the turn and in that upside-down position he juggles and plays a "uke." For a finish the pair return to the swing, increasing the act and it makes a complete revolution. Neat turn and very good for opening. *Idee.*

Claude and Fannie Usher.

"The Bide-a-Wee Home" (Comedy Drama).
29 Mins.; Full Stage.

Claude and Fannie Usher have one of the most effective combinations of pathos and laughter that vaudeville has seen in some time. There is a great deal in the manner in which the act is played, and to say that the characterization that Miss Usher gives indicates she is starring material for a Broadway production on the style of "The Brat" is putting it mildly. She is playing her "kid" as of yore, but there is a real gripping heart interest tale that carries the characterization along. The scene is the office of a doctor. There is a little comedy opening and then the "kid" arrives. She relates the story of how she is the abandoned daughter of the footlight favorite. But the chatter leading up to this is replete with laughs, and the final twist has one up in the air. She believes that she is coming to the doctor's house to work as a servant, but in reality is the doctor's intention, or rather that of his mother, to adopt her. Finally it is disclosed that she is the doc's own daughter and the stage favorite is the wife who deserted him years ago. There are but two roles, the two mothers being referred to only. The act hangs entirely on the shoulders of Miss Usher and for the full 29 minutes she holds the audience in the palm of her hand, swaying them whether she wills, either to laughter or to the verge of tears. It was a truly remarkable display of artistry. The playlet is one that will go on forever in vaudeville and like Peter Pan never grow old any more than Miss Usher seems to. *Prod.*

Cantor's Minstrel (7). 17 Mins.; Two. State-Lake, Chicago.

Chicago, Dec. 30.
Five girls in white-tale and two end "men" backed up, all dressed in purple silk suits, with trousers and jackets, except the interlocutor, in a white uniform. The appearance is favorable, all chairs and drapes blending with the striking colors of the shiny costumes. Marion Gibney, one of the ends, collars the act almost from the start, cavoring inexhaustibly. Later she does a number of her own, "Se-hara" with some big-bang interpolated gags and a wild technique that sets her out as one of those female comics who will do anything short of falling into the bass drum for a laugh. She gets the laughs throughout and her solo gets the hefty hand of the session. Midway in the turn the bass is brought into play, apparently all the girls being musically gifted except Miss Gibney, who fakes and pulls her trombone apart for laughs. The several single numbers early in the routine are mild but satisfactory.

On looks and snap-alone the turn is easily worth big time, and the comedy brings it up into the entertainment class, making the venture worth No. 4 on a well regulated bill. At the State-Lake it went strong. *Lili.*

Allan and Moore.

Songs and Dances.
12 Mins.; One.
American (Dec. 22-24).

Boy and girl. Opening with "That Ain't All," there was a brief dance. While the girl changed the man gave "Melodious Jazz" and showed cleverness as a boogie. Extending the solo dance might have started something. In a novelty costume the girl followed in a single song. For a finish they did "Those Southern Gals," worked up well with business, including a flirtation bit. The girl here looked at her best in lace and ruffles, but her opening frock with a blue velvet bodice was anything but convincing. The turn did fairly well on sixth. *Idee.*

"Ye Song Shop" (9). Song and Dance Novelty. 23 Mins.; One (3); Full (20); (Special). Colonial.

A new combination of singing and dancing and girl act. It is an Irwin Rosen production and carries two men and seven girls. The idea of the act was conceived by Pat Rooney, while the music and lyrics were furnished by Cliff Hess and Jos Santly. Warren Jackson and Robert Adams are the two men in the act and featured. The act opens showing the exterior of Ye Song Shop. The men indulge in a lyrical debate over the merits of the old and the new songs. One maintains that the songs of yester year were the most effective, while the other takes the stand for those of today. The result is the interior of the song shop to decide the debate. There are two large books disclosed on the stage. One marked "Old Songs" and the other "New Songs." First one is opened showing a pretty girl in the picture frame on one side, while the cover flap shows the refrain of the number. The latest of the past few months are offered. The new songs won hands down on applause from the audience, but of course they had the added punch of the shimmy and other active steps by the girls. Incidentally there is one girl in the act that sure can shift a slithering shoulder. She is Vivian Birmingham and had she arrived on the scene before the rest of the "shakers" the verdict would have had a chance. The verdict was made complete where her shiver was responsible for stopping the act and a boy from Chicago where the shim was born, paused in his applause to say that she was all that there was to it! The other girls in the act are Katherine Ryan, a particularly youthful appearing miss who put over a merry dance with some corny kicking and a split at the finish, Frances "Speedy" Ryan, Betty Winslow, Helen Bellack, Betty Stewart and Aletta Sinclair. The two men sing the choruses of the numbers as they are shown by the books, but for some reason they do not seem to get the wallop over at the finish of each one. The songs are arranged so that the applause should build up, but the men seem to fall short in landing, with the exception of the one that does a nifty bit of jazz stepping after the end of the modern songs, and he practically tied up the act with it. "Ye Song Shop" is a good act and will develop. Yet the scheme of singing old and new songs appears to be fully taken care of by the Mabel Burke Song Re-visit, and the addition of a company in the "Song Shop" turn does not affect the main point. If the idea is of any value at all to vaudeville, one turn at a time in any territory should be sufficient, otherwise each will kill it for the other. Since the Burke act arrived first, the Rosen turn looks like a follow-up without excuse. *Prod.*

Julia Edwards.

Aerial Gymnast.
12 Mins.; One and Full Stage.
American Roof.

Miss Edwards clad in a plush gown makes an entrance in "one" and sings the "Shimmy Blues." When she turns her back she reveals pantalettes and hose. Going into full stage she monologs beneath a pair of rings and strips to white tights. Then some ring work, keeping the gab up meanwhile, with the aid of a stage hand she does some balancing on a belt and finishes with a slow descent while singing a classical song. She possesses a fair voice and is an excellent gymnast. The talk is a trifle overdone, most of the gags sounding familiar. It's a good small time opener. *Com.*

Geo. Choo Co. (13).

"The Love Hunter" (Musical Comedy).
Full Stage (Special Set-Interior).
9th Ave.

If George Choo built "The Love Hunter" for the big time, he has wasted some money, and if produced for the small time, he has too good looking an act and too many people in it to get back his investment. Five principals and eight girls in this "girl act," with Eddie Vogt featured. Mr. Vogt is tall, long legged and seems capable, but he has nothing to handle, in talk, action or song. Mostly he is concerned in a long drawn out cross-fire with an English "Earl." The couple in their work appear to be giving a half-hearted imitation of the Ward Brothers. The women principals are nil and the chorus girls wear some good clothes, but that is all they have to recommend them. When Vogt pulled the last draft gag, "from 18 to 45" on them, he said it. "But one or two had anything in looks to even stand that off." One of the dress parades was in bathing suits, another in gowns, and both that one-at-a-time stuff aimed to make the act bigger and run longer than it is or should be. The best song is "Do a Little Motion." It had to be good, because the melody was "Vamp a Little Lady" with another lyric placed to it. Maybe the familiarity of the tune prevented the applause expected since that was light and drew nothing at all when repeated for the finale. One of the choristers did some shimmying during the song, but that was cold as well. Some sort of a conventional girl act story, about an early and a girl and the girl's regular sweetheart, but it's all a jumble with nothing in the turn but Vogt. It's as far from the big time as it was from a hit at the Fifth Avenue Monday night. *Prod.*

"His Taking Way."

Musical Farce.
16 Mins.; Three (6), One (3), Three (7).
Two male principals, Kelly and Boyd, and six choristers in a small time offering framed for popular approval. The act carries a comedy thread and weaves into a little story about the "Knock Em Dead Film Co." The girls are the office help and are engaged after a disappointment to fill in place of the regular people. The comedian is hired as an assistant and in the last scene plays the hero in a melodramatic force, which is being screened. There are two songs having to do with the plot and one number where the girls are supposed to impersonate different screen heroines. The appearance average is fair and the comic capable. The dialogue is all ancient, but good for big laughs here. The costumes could stand a trip to the cleaners, all looking soiled. It's strictly a small time frame up and a good one for its purpose. *Con.*

Challis and Lambert. Piano, Sax, Clarinet, Comedy Songs. 14 Mins.; One. Columbia (Dec. 21).

Man and pretty girl coupled. He handles the piano, saxophone and clarinet in accompanying. The girl is a good characterist and looks fine in two flashy costumes. The opening finds her soloing about her partner's lateness and susceptibility for the fair sex. He enters and they go into a double, "Til Tell the World." He answers with "wise cracks," building it up into a good number. "It's So Good To Me" is her next and it's excess. Following a piano solo she appears in a classy short-skirted costume and sings some jazzy numbers while he accompanies on the clarinet. It's big time, with a little change of material. *Con.*

NEW ACTS THIS WEEK

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Marion Vallance.

Songs.

9 Min.: One.
Harry Lauder Show (Chicago).

Miss Vallance is a niece of Lady Lauder. She is a presentable Scotch girl of wholesome and buxom type. She sang three songs in full stage, following her distinguished uncle's method of walking about and attempting to fill a whole stage, leaving the orchestra to repeat her choruses while she was making changes, and using Scottish stuff exclusively in costume and lyric. Her first song was too native to be intelligible to a mixed audience. Then she sang "Comin' Through the Rye" and "Annie Laurie," revealing a stout pair of lungs and a comely pair of limbs and little beyond these. The young woman has a heavy personality and a shrill, metallic voice, sometime off the key, often unmusical. She revealed no high moments and no flashes of individual talent or even high technical culture. She would have a hard time selling her single in the open market, though she may find a niche in musical comedy or get by neatly with a partner, one who could lend comedy, of which she is utterly devoid. Her appearance is an asset, though when she becomes lost on a full stage she looks ill at ease. *Lat.*

Orville Stamm.

Strong Act.

10 Min.: One and Full Stage (Special Set).

5th Ave.

Now the "strong men" are talking. Orville Stamm is doing it, also singing. He has a new turn fashioned out of his former strong act, with the meat of that retained. Opening with his bulldog hugging him, Mr. Stamm sings about his dog, then talks about himself, all in "one." Going into the full set, surrounded by curtains, he does his muscle display and after that, the violin playing whilst holding the dog on one arm, also his physical culture movements, and toward closing, his sketch in chalk with the dog again on his arm. In the new turn Mr. Stamm has placed a few laughs. It's probably what could be called the only comedy strong man act in vaudeville. Mr. Stamm aims to make it a light heavy turn. If he were in demand before he should be more so now, although that song at the opening doesn't sound right as he sings it, either vocally or lyrically. Mr. Stamm shouldn't push all his accomplishments to the fore in this latest venture. The talk will do as the added attraction. He might hold back the singing for the next surprise. *Time.*

Peek-A-Boo Trio.

Harmony Singers.

12 Min.: One.
Columbia (Dec. 21).

These three boys are from the "Peek-A-Boo" show and retain the same frame-up they exhibited with that attraction. They make a nice appearance in Tuxedos and sing published numbers. Mild attempts at comedy are made but the act is nearly a straight singing combination. They have excellent voices and class with the best turns of this nature. *Con.*

Loray and George.

Talk and Songs.

11 Min.: One.

American.

Two men, one doing straight, the other first appearing as a comedy "cop." There are several song numbers and dance bits, also about four minutes of talk which got across for a few laughs. A monkey song at the close, however, with the comic doing a monkey stunt, was the best the men offered and it drew something in the way of returns. The team fitted, on second. *10ps.*

Gould and Arbuckle.

Talk, Songs, Travesty.

One (2), Three (1), One (6).
Columbia (Dec. 21).

Billy Gould has another partner, this time Corinne Arbuckle, a tall, dark-haired girl who looks great, can handle dialog and sings well. Mr. Gould opens in one making his usual flashy appearance in evening clothes. He sings about "You Must Have a Pretty Girl in Vaudeville." In "three" Miss Arbuckle feeds him in a travesty with some witty crossfire. Gould is going to war and after he leaves the stage is darkened to light up again immediately with Gould in his A. E. F. uniform and the girl looking out of an imaginary window awaiting his return. Gould enters and spies a cigar he left eight years ago. He takes it and upon puffing discovers it is still lit. It's a funny piece of business. Back to "one," Miss Arbuckle solos. Here Comes the Bride" in likeable fashion while Gould is changing to a nifty white and black striped summery suit. He monologues, telling a couple of new gags interspersed with some of his old ones. Miss Arbuckle reappears in a fetching gown and they sit on a bench for some kidding and a double song, "Let's Make Believe." Miss Arbuckle has a charming personality and Billy looks set with his latest find. *Con.*

Irving and White.

Talk and Songs.

On A.

Irving and White, boy and girl, talk and sing. The boy is doing a Hebrew character, entering, carrying Yiddish newspapers under his arm. He reads the "news" from the paper for laughs, there is some talk between the pair and the turn struggles along in this way until the youth starts a single song. It's of the type that mentions several professions and when he reaches Al Johnson, there is an imitation of Johnson, then Sam Bernard and a Bernard imitation. The Johnson bit woke up the house and the turn got through better after that, with the couple talking some more, finishing with a double number. The girl looks well and did little else. The act will make the small time and if the boy develops he will do better, but in another act or somewhere else. Just now his best recommendation is earnestness. *Time.*

Burke, Walsh and Dougherty.

Comedy, Singing, Dancing.

14 Min.: One, Full Stage.

This act is to be billed Burke, Walsh and Nana, and it is a corking trio frame up. The girl is cork looking and looks classy in two pretty costumes. They open in one with two messenger boys, one Postal and the other Western Union, meeting for some excellent crossfire and dancing. Then to full stage to deliver their messages, the girl doing a maid and later joining in a trio song and dance at the finish. One member plays the piano in the set, while the other does some corking stepping. The dialog is snappy and the act looks like another McDevitt, Kelly and Lucy in point of popular appeal. They should go far. *Con.*

"Farsell."

Pony.

14 Min.: Full Stage.

Horse does usual routine counting, adding, subtracting, etc. The cueing is cleverly handled.

It picks out different colors and does a neat contortion stunt by sliding head between knees and sliding to the rear to recover a handkerchief placed on stage between hind legs. A body balance is well done. The trainer carries a whip. Good act of kind. *Con.*

Meyers and Hanford.

Rural Comedians.

14 Min.: One.
Columbia (Dec. 31).

Two celluloid collared youth who look as though they stepped out of a Sears-Roebuck catalog. Upon entering one plays a banjo uke and the other sings "Down in Arkansas," doing a comedy break at the end of each chorus. He makes his shoes crack like whips, and it's good for howls. Both maintain the bovine stare all through and are corking character actors. The taller member solos "In the Shade of the Old Apple Tree" and no greater tribute to his vocal powers is needed than the announcement he managed the song without pulling a giggle from the wise bunch present. Next an acrobatic buck by the other member, who is an unusually clever dancer, followed by a real novelty among the freak shows. The artist uses a steel saw and a hammer and handles it like Kubelik does his Stradivarius. The other member uses two hammers and plays "Smiles," the seated member handling the tone effect by bending the saw. It's one of the best two-man comedy acts in seasons and can hold the next-to-closing spot on the biggest of the bills. *Con.*

Mason and Bailey.

Comedy and Dances.

15 Min.: One.

For some reason the majority of colored comedy teams start off by tossing threats of deadly assault at each other. Mason and Bailey, two men, are no exception save they are a bit funnier than the others. The argument starts when one tries to sing. The other with a brick in his digits says that his partner has a face that looks like no man's land and he thinks he will kill the other. But the song goes anyhow and with it a parody on prohibition. From there the men go into dances, each doing specialties until the finish. The first effort had one dancing with an imaginary partner and it is good. Later he does what he calls "Chasin' Rainbows" and it went well enough for a repeat which was given. On second they went well. Good for three a day and perhaps a better spot on occasion. *10ps.*

Lauder Bros.

Singing and Talking.

15 Min.: One.

Lauder Bros.' act was formerly done by Lauder Bros. The Lauder combination contains the straight of the former Lauder Bros. act. The tramp is now done by Billy Randolph, recently of the Aviator Girls. Randolph follows the make-up and mannerisms of his predecessor throughout, handling the comedy competently. A novelty recitation at the finish, with the lines humorously misapplied evidenced that Randolph has a first rate idea of travesty. The act kept the laughs moving briskly at the 23rd St. The new combination is but three weeks' old and with a couple of weeks more playing should be able to hold its own in any type of house. *Ball.*

Ferguson and Sunderland.

Dances and Songs.

13 Min.: One.

Boy and girl in a neat routine which includes several songs, a bit of talk but with dances the main idea. The boy has a very good and varied specialty dance number, done to the air of an Irish melody and after his partner offered a song specialty, "Wait Till You Get Them Up in the Air," repeated with novelty stepping. The girl did "Land of Jazz" after a third costume change, a brief affair of gold cloth and red. She looked nice and though weak of voice is quite a kicker. The turn opened intermission and did well. *10ps.*

Ryan and Orlob.

Songs.

17 Min.: Two.
Palace, Chicago.

Chicago, Dec. 24.

Colette Ryan is a striking woman six feet tall, with animated features and a good mezzo soprano; Let Orlob is the former wife of Harold Orlob, a piquant and petite brunette, who for some years was off the stage. Miss Ryan until recently was a cabaret singer, locally. Appearing before an eye of delicate shade, artistically lighted, Miss Orlob was at a grand piano and Miss Ryan down center, singing. Later Miss Orlob did a single with the orchestra while Miss Ryan was off, though making no change. For an encore they harmonized in a lengthy but effective ballad, having just made a double of "Nobody Knew," with comedy choruses. The girls had five songs from five publishers, and the enthusiasm ran riot Monday night, with flowers coming across the lights and all that. But, divorced from any wondrous influences, this pair should get over in a midway spot on class and voices. Miss Ryan should drape herself more severely to show off her spectacular physique, rather than in folding silks, as would knock eyes out in a tight velvet frock, very close fitting. Also, her comedy should be all verbal, as she is almost too large to attempt comedy motions unless she wants to enter the big-woman comedienne class, which, with her voice, looks and manner she probably does not. The voices blend well and all the numbers are suited except one in which Miss Ryan attempts a shimmy suggestion, jarring against the atmosphere and the picture. Miss Orlob at no time transgresses, and, though light, works seriously like a little diva. The turn was put together by Harry Singer as the first of a series of new acts he is framing up for the Orpheum, and is worthy of mention for his good taste generally and his judgment in talent and material, as well as handsome setting and bold lighting for color contrasts. *Lat.*

Reynolds and White.

Comedy Musicians.

14 Min.: Three and One.

A beautiful woman and a male partner who goes in for comedy, adopting a grotesque make-up with protruding nose which lights up, etc. Opening has man concealed in a miniature "Tank," operating small rifles. He also has a small machine gun which interests. The girl contributes some excellent violin playing and makes a fine appearance. The man plays comedy instruments and does a "band" out over the orchestra leader to good comedy effect. The girl does a "bit" of toe work while soloing, elevating briefly a few times. After she changes and does a violin solo, he joins her minus the make-up and attired in evening clothes. It is an entertaining act only missing greatness through the man's comedy limitations. *Con.*

Moore and Fields.

Song, Talk and Dancing.

14 Min.: One.

Two colored comedians with talk poor in assemblage and poorly handled, threaded together in a most inconsistent manner. The dancing member is a neat and clever exponent of the buck and wing and gives the turn its only outstanding feature. The other man sings "He's in the Jail House Now," special material used by Stafford and Davis. He gets very little out of a song which should be a big comedy number. These men, with more consistent talk, augmented by the dancing, would prove to be an acceptable small time offering. *10ps.*

RIVERSIDE.

Mijares and Co. closing held all through. Mijares swings on the slack wire are real daredevil stuff and they made that base Palace bunch open their eyes and applaud, as few closing turns have been applauded here in the good night spot. A male partner assisting

RIVERSIDE.

COLONIAL

down on the bill. To a wise vaudeville audience it is certain to be a laugh. The boys have a combination of everything in the turn. "Ye Song Shop" (New Act) needs more playing to whip the rough edges off.

And Moran walked away with the applause honors in the next to closing intermission spot. The comedian has about all the essentials necessary to make his mark on Broadway. He is one of the boys that is going to find his way into production. At the finish that co-

The Ara Sisters closed the show and held the audience almost to a man. The girls have a suggestion of the Amaro Sisters in the style of work and display; all of the snap and finish the latter has, although their offering is not quite as diversified. Fred.

Boston, Dec. 30.

The show ran late and as a result some of the audience were obliged to leave without seeing one of the best dancing acts of the season, Guy and Pearl Magley. Full stage is used a very pretty scenery. Libby

Orville Stamm, opening, and Irving and White, No. 2 (New Acts). The Fifth Ave. was full capacity by

Howard, Moore and Cooper, a three man singing combination, were second and succeeded in entertaining mildly with published songs. They dress the part in the stereotyped synonymity seen on the smaller circuits and the vocal e-

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ORPHEUM, NEW ORLEANS.

PALACE, NEW ORLEANS.

CRESCENT, NEW ORLEANS.

SHOWS LAST WEEK

PALACE

ALHAMBRA

COLONIAL

RIVERSIDE

ROYAL

(Continued on page 27)

SOUTH AFRICA

By H. Hanson

CAPETOWN.

Opera House. Sole lessee, Leonard Rayne. Direction, African Theatres Trust. Allan Doane and his company doing big business. The whole performance well commented on. Season finishes November 15th. "The Parish Priest" is staged for the concluding week. The New Musical Comedy Company opens November 18, with "The Boy," adopted from Pinero's farce, "The Magistrate."

Tivoli. Manager, Moss Alexander. "Bubbly," a revue, started a three-weeks' run on Oct. 21, drawing good houses. Written by Eric Blore, music by Phillip Braham. Revised and partly rewritten for South Africa by Fred Coyne, additional musical numbers by Dave Foote. Revues produced at the Tivoli are greatly hampered by the small stage, and consequently the sets have to be considerably cut down or cut out. This naturally tends to affect the show, as the company, having had a long run in Johannesburg on a big stage and being able to play the full show, get into a certain groove, and cut out. This naturally tends to affect the show, as the company, having had a long run in Johannesburg on a big stage and being able to play the full show, get into a certain groove, and cut out. This naturally tends to affect the show, as the company, having had a long run in Johannesburg on a big stage and being able to play the full show, get into a certain groove, and cut out.

On October 10, Manager D. L. Collins staged "Follow My Leader," programmed as a musical comedy absurdity, in two acts and set scenes. In reviewing this production one is particularly struck by the dressing and setting of the show. It undoubtedly reflects great credit to those responsible for the production. The plot is weak and crude, whilst the finale of the plot could certainly be improved on. Yet, this counts for nothing when we are treated to pretty dresses, pretty scenery and fun.

Alhambra. Manager, M. Katz. This popular resort under the able and energetic control of Manager Katz and the efficient orchestra conducted by Mr. Riegelhuth, is doing capacity business. October 27-29 "Cecilia of the Pink Roses" starring Marion Davies. October 30-Nov. 1, a Metro film in 5 parts, "Blackie's Redemption," featuring Bert Lytell. Nov. 3-5, Arrow drama in 7 parts, "The Finger of Justice," featuring Crane Wilbur. Nov. 6-8, an excellent picture, and Crane Wilbur in the character of "Noel Delaney," the fighting parson, gave an excellent picture performance. Nov. 6-8, a Metro 5 part drama, "The Pariah Tiger," with Viola Dana in the lead. Nov. 10-12, that clever actress, Clara Kimball Young, in the 7 part Selznick drama, "The Price She Paid." Nov. 13-15, Alice Brady in "The Death Dance."

Grand. Manager, M. Foster. The VARIETY correspondent is always assured of a hearty welcome from Manager Foster, who knows how to handle the goods, and gives a first-class program. Oct. 27-29 "The Westerners," a Famous Authors' 4 part drama, founded on the book of that name, featuring Ray Stewart and Mildred Manning. Oct. 30-Nov. 1, "Naked Hands," 5 part Apollo drama, starring G. M. Anderson. Nov. 3-5, "His Debt," a Robertson-Cole drama in 5 parts featuring Sessue Hayakawa, the Japanese actor. Nov. 6-8, a Bluebird film in 5 parts, "Flirting with Death," featuring Herbert Rawlinson and Brownie Varnon. Nov. 10-12, a Metro drama, 5 parts, "The Amateur Adventurers," starring Emmy Wehlen. Nov. 13-15, a Famous Players 5 part film "Diplomacy," adapted from the play "Dora" by Victorien Sardou, featuring Marie Dore. Nov. 17-19, "Hearts of Men," starring George Beban.

Woffram. Manager, G. Phillips. The courteous and energetic manager of this popular moving picture house is once more in charge after a well-earned holiday. Oct. 27-29, "Thunderbolts of Fate," a 5-part Warren drama,

featuring House Peters. Oct. 30-Nov. 1, "The Desire of the Moth," a Bluebird feature in 5 parts, with Ruth Clifford and Rupert Julian in the lead. Nov. 3-5, "Tennessee's Pardner," a Famous Players 5 part drama, starring Fanny Ward. Nov. 6-8, "In Treason's Grasp," a Renowned Pictures drama, 5 parts, featuring Francis Ford and Grace Cunard. Nov. 10-12, a Stoll film "Comradeship," 6 parts, featuring Lily Elsie and Gerald Ames. Nov. 13-15, a World Film drama, 5 parts, "Courage for Two," starring Carlyle Blackwell and Evelyn Grealey. Nov. 17-19, Apex Film, "Nelson."

Majestic. Manager, H. Lerner. This cozy and popular hall draws good audiences, and has in Manager Lerner a man who looks after the comfort of his patrons. Oct. 27-29, "The Hanging Judge," featuring Henry Edwards. Oct. 30-Nov. 1, "The Top Dog," adapted from Fergus Hume's novel. Nov. 3-5, "The Silver Greyhound." Nov. 6-8, Gerda "My Four Years in Germany." Nov. 7-8, "The Man who Turned White," featuring H. B. Warner. Nov. 10-12, "Call of the Cumberland," starring Dustin Farnum. Nov. 13-15, "Hoop-La," featuring that clever little actress, Billie Rhodes. Nov. 17-19, "Once to Everyman," a 6 part film, featuring Jack Sherrill. Nov. 20-22, "The Embarrassment of Riches," starring Lillian Walker.

Regal. Wynberg. Good business is being done at this popular hall in the suburbs. Oct. 27-29, "Under Suspicion," featuring Francis X. Bushman. Oct. 30-31, "Madame Butterfly," starring Mary Pickford. Nov. 1, "The Silver Greyhound." Nov. 3-4, "Satan Junior," featuring Viola Dana. Nov. 5-8, "The Duke," featuring Dustin Farnum. Nov. 10-12, "The Foundling," with Mary Pickford in the lead. Nov. 13-14, "The Passing of the Third Floor Back." Nov. 15, "The Golden Chance," featuring Cleo Lively.

GENERAL NOTES.

Reports from several moving picture shows around Capetown show they are all doing well. A new picture hall has been opened at Muizenberg, a seaside resort near Capetown. A movement is on foot in Capetown to establish a Repertory Theatre. Although the idea is good, the public interest is lukewarm. Page's Circus and Menagerie has been doing a short season in Capetown.

I am informed the African Films Trust have purchased from the Admiralty a captured German film, showing the U-35 actually in the act of sinking steamers, and leaving the crews to their fate on the open seas. The film, I believe, has already been despatched to South Africa, and will shortly be shown.

JOHANNESBURG.

His Majesty's Theatre. Direction, African Theatres. For week commencing Nov. 3, last week announced of New Musical Comedy Co. in "Going Up." Big business reported.

Week commencing Nov. 10. The New Comedy Co. with Dorothy Rundell and William Mollison in the lead. First production, "Fair and Warmer."

Standard Theatre. The lessee, Leonard Rayne. Week commencing Oct. 13, Leonard Rayne's Company in "Quality Street." Freda Godfrey as "Phoebe." Week Oct. 30, "The Naughty Wife." Week Nov. 10, "East Lynne." **Empire.** Week Oct. 13, final of "The Bing Boys of Broadway." Week commencing Oct. 20, Revue "Partners," written by J. Maddison, additional dialogue by Alfred Guest, produced by Episcopa. Variety acts. The Stag Trio in Looping the Steel Globe on motorcycles. The Elmar Trio is posing.

Orpheum. Week Oct. 18, Eve Keland, comedienne, Fred and Winifred, comedy act. Oct. 20-22, "The

Savage Woman," 5 part drama, featuring Clara Kimball Young. Oct. 23-25, "The Sins of the Children," 5 part Apollo film. Week Oct. 27, "Alto and Alice," aerial acrobats. McPherson and Barker, Scotch Comedians. Oct. 27-29, "The Strong Way," 5 part World drama, featuring June Elvidge. Oct. 30-Nov. 1, "Prudence on Broadway," featuring Olive Thoma, 23-25, "Majestic film. Week Nov. 3, McQuinn and Taylor, comedy. Maurice Sterndale, ragtime violinist. Nov. 3-5, "Cecilia of the Pink Roses," 6 part Select drama, featuring Marion Davies. Nov. 6-8, "The Desire of the Moth," 6 part Bluebird film. Week Nov. 10, The Stag Trio in "The Globe of Death." Nov. 10-12, "His Debt," 5 part Robertson-Cole drama. Nov. 13-15, "Flirting with Death," 5 part Bluebird film.

Palladium. Week Oct. 13, Sam Stern and Jewish Comedy-dramatic Coy. Oct. 20-22, "The Cinderella Man," featuring Mae Marsh. Oct. 23-25, "Wild Nights and Dispatch," 5 part Metro film. Nov. 3-5, "Fanthasie," 7 part Selznick drama, featuring Norma Talmadge. Nov. 6-8, "The House of Glass," 6 part Select film, featuring William Young. Nov. 10-12, "The Decoy," 5 part Fox drama, starring Valeska Suratt. Nov. 13-15, "Milestones," 7 part Sammelson drama.

New Bijou. Oct. 13-15, "As a Man Thinks," 5 part Arcturion drama, featuring Henry Clive and Leah Baird. Oct. 16-18, "When a Girl Loves," 6 part Jewel drama, featuring Mildred Harris and William Stowell. Week of Oct. 20, "The Honor System," 10 part Fox drama. Oct. 27-29, "The Knife," 5 part Select, featuring Alice Brady. Oct. 30-Nov. 1, "Fool's Gold," 6 part Arrow film, starring Lewis Mitchell. Nov. 3-5, "The Westerners," Nov. 6-8, "Blackie's Redemption," 5 part Metro film. Week Nov. 10, "The Finger of Justice," 7 part Arrow drama, featuring Crane Wilbur.

Reports from other moving picture shows in Johannesburg and suburbs inform that business is good.

Beth Tate opened at the Empire Nov. 17. Other artists include Emerald and Dupre in a sketch entitled "Billet-doe," Broshanks in "Shanks' Pony," or "Orace the Orse," Alberto, comedy magician; Etheridge and Furse, entertainers; Tom Goode, vocalist; Walter Emerson and Guvennie Haato, comedy act.

Dan Thomas, the well-known comedian, has returned from England, and according to what he tells me, he is glad to get back. He is producing the pantomime "Babes in the Wood" at His Majesty's Theatre for the African Theatres Trust.

At the Town Hall Nov. 8-11, the Solar Film Co. screened Gaby Delys in the film "Gaby." Jack and Lily Butt booked for the African Theatre Circuit, have postponed their tour till June, 1920, owing to the difficulty in securing passages from England.

I have before me reports from Durban, East London, Kimberley, Port Elizabeth, Pretoria, other leading towns, and all announce excellent business in theatres and moving picture shows.

Lord Buxton, the Governor General of South Africa, has been indulging in a burst of criticism regarding suggestive advertisements connected with shows. Speaking at the recent opening of the New Central Wesleyan Methodist Hall in Johannesburg, he said: "I am not a prude; I think I am a broadminded man, and I hope I have a sense of humor; but I cannot help deploring the type of amusement so-called which is so often put before the people of Johannesburg. Glance at the announcements of the entertainments almost any day you like. Too often, moreover, the advertisements themselves are deliberately couched in a suggestive way. Can anyone honestly believe that this class of entertainment is healthy? Do they elevate or assist the young men and maidens in the struggle and tempta-

PHILLY'S BIG XMAS NIGHT.

Philadelphia, Dec. 30.

In response to a general, letter sent out by E. F. Albee to all vaudeville managers in the various cities booking in and through the B. F. Keith Vaudeville Exchange, the local managers arranged a mammoth Christmas party held at midnight, Thursday, in the Hotel Adelphi. Over 300 vaudeville artists, managers, agents and invited guests participated. Harry T. Jordan was chairman of the committee of arrangements. This is the third "party" of its kind held here as originally planned by Mr. Jordan and proved the most successful of all.

There was no scheduled program, but Felix Adler was appointed master of ceremonies and staged one of the best vaudeville bills ever seen in this city. Everything was impromptu and Adler kept the room in a roar of laughter with his introductions for each act. He also did his burlesque ventriloquist stunt where Tommy Duncan and specialties were contributed by Anatol Friendland and his "Music Land Girls." Tommy Dugan, Frosini, Four Melody Maids, Bobby Heath, Will and Eugene Howard, Florence Moore, Burns and Kisses; Lester and Cronin; Bert Baker and others. A jazz band furnished music for the show and also for an hour's dancing which followed. Jimmy Jones was the accompanist for the artists.

The Reception Committee included: Abe Sablosky, chairman; John McGuirk, George M. Young, Joseph Cohen, George Metzel, A. L. Einstein, Joseph C. Dougherty, H. Bart McHugh and Dave Sablosky.

Winning a three years' fight, the wife of William Fleck, whose home is in Hoboken, N. J., and who was one of the several musicians of "Katinka" to be interned in Canada when the show played Toronto, is assured of the return of her husband, who some months ago was deported as an enemy alien to Germany, in spite of Mrs. Fleck's efforts to secure his repatriation in the U. S. Word from Berlin was recently received by her from Fleck to the effect that he had received a passport to Rotterdam and that all that kept him from returning here was money. Mrs. Fleck then communicated with Arthur Hammerstein, asking him to arrange for the payment on a ticket, as promised. The manager answered and complimented her for the loyalty and perseverance that had finally been rewarded. Hammerstein arranged for Fleck's fare back to New York. Representative Egan of New Jersey, who was interested in the case, informed Mrs. Fleck her husband would be admitted. Fleck was a "first party" man. His wife in addition to fighting for Fleck's admission has struggled to support two children during his long absence.

Hughes and Manwaring, Paul Durand, John C. Peebles and Tom Fitzpatrick formerly located on the 10th floor of the Palace Theatre Building, will remove to the "Little Palace" adjoining on January 1. The offices vacated by the agents, will be made into one large room and occupied by the Orpheum Circuit.

tions of life? Are they not on the whole, deteriorating and weakening to the moral fibre?

With all due respect to Lord Buxton, it would be interesting to know what particular advertisement he is taking at his bone of contention. The young males and females of Cape Town, Johannesburg, etc., require no suggestive advertisements to upset their morals, and witness their behavior in the streets, the manner in which they devour the contents of so-called novels of immorality. Are the advertisements to be blamed? The stage is a puritan, and the lessons it teaches should help more to keep up the state of morality than all the preachings from pulpits.

IN AUSTRALIA

Sydney, Nov. 15. Her Majesty's "Going Up," Criterion. "A Tailor-Made Man," Palace. "Old Lady 51," Tivoli. "My Lady Stray" (revival), Fuller's. Vanderville and Reves; Grand Opera House, Stock Crystal Palace, Picture; Hoyt's, Picture.

Paul Persall is playing a season for Richard Sugrue.

"The Sentimental Bloke" has been transferred to the Lyceum.

Jack Munro has secured the Allied Artists Championship pictures for exhibition at Hippodrome.

"Lightnin'" with John D. O'Hara, has made a record for a dramatic show in Melbourne.

Soli Bros' Circus opens its season in Newcastle with "Upside Down."

Peggy Pryde, English comedienne, is playing Brisbane for Fuller's.

J. C. Williamson is presenting "Kathleen" for a run at Royal, Adelaide.

"Pals First," with Jerome Patrick and Grete Brundage, will be presented for first time in Australia at the Royal, Brisbane, Nov. 15, by J. & N. Tait.

Union Theatres, Ltd., reviving Chaplin's "Sunshine" at Empress this week. Drawing poor houses.

"The Face at the Window," produced by the D. B. O'Connor Picture Film, Ltd., from stage play of same name, under direction of Charles Villiers, was presented at Australian Theatre Nov. 14. This is the third Australian-made feature to be released during last eight weeks. When presented on the stage years ago the play created a sensation by the number of fainting cases occurring among the audience each night during appearance of "The Face." It is the roughest kind of melodrama, fifty per cent worse than the worst penny dreadful written. The story is of "Le Loup," a notorious French criminal with a record of thirty-six murders. When failing to secure the girl of his desire, he proceeds to do up the entire household. Before he can get away, he is shot or more he is shot by a detective. The acting is bad, also direction. The only thing in the whole production is the photography done by Lacy Fergal. The picture as an entertainment is useless. It might do as a burlesque; that is about its limit.

The Black and White Revue company is a success on the Andy Kerr circuit.

"Tails Up," the London revue, has scored a success at the Tivoli, Melbourne. Minnie Love, Phil Smith and George Gee are in it.

G. F. Hall arrived on the "Ventura." He will open on the Fuller circuit.

Plumptre Wilson has sailed for Bombay.

"Daddies," with Jerome Patrick, is playing a season in Brisbane.

The first of the Nordisk Film Company's pre-war releases was presented at Royal Theatre last week under title "A Man There Was."

Bileen Gates will play the leading role in "The Man Who Came Back" with the D. B. O'Connor Touring Company, playing the same towns of New South Wales. Miss Gates was formerly an usher at the Criterion Theatre.

Phil Selznick, D. J. Selznick and H. Fine arrived here last week to open offices in this city under title "Selznick Picture Corporation, Australia, Ltd." Mrs. R. Selznick, Mrs. D. J. Selznick and daughter are included in the party. Operations will commence at once.

Now in Australia, we need fresh talent, especially vaudeville acts.

Since the outbreak of war in 1914, and up to the present moment, there have been very few imported acts appearing on the Australian stage.

Tivoli Theatre, Ltd., has forsaken vaudeville for revues. Acts are used in the revues, however.

"Struck Oil" is a locally made picture from the stage play of the same name, featuring Maggie Moore and H. R. Roberts. The redeeming feature is the photography, otherwise the entire film should be scrapped. One great

trouble with our Australian productions is that the producers do not pick their types, believing any old thing will do, until this is remedied and not till then will we be able to compete with the world's market.

The first of the Wilfred Lucas-Snowy Baker film productions will be released this month. The title has not yet been announced.

"Old Lady 51" was presented at the Palace Oct. 21 by J. & N. Tait. The sweetness and charm of its appealing story met with the instant approval of a large audience. Sara Allgood was given an ovation at the end of the play for her portrayal of the Old Lady. Maggie Moore came next for applause. A long season should result.

Preston and Perrin will go to Africa for African Trust Theatres, Ltd.

Hugh D. McIntosh, president Tivoli Theatres, Ltd., will give to the six most beautiful girls in Australia a contract for six months to appear in "As You Were" at a salary of 140 per week. The competitors will be judged by a well-known artist, actor and sculptor. The offer does not apply to professionals.

IN LONDON

The loss on "Eastward Ho" at the Alhambra must be very heavy. Over £30,000 had been spent on it before the curtain went up. But, from the start the show was too heavy and it smothered itself, besides which there wasn't a hearty laugh in the piece and all the endeavors of the cast could not make it bright. As a last recourse Laddie Cliff was brought in but all to no purpose and now the scalled revue is to be replaced by pictures.

George Broadhurst's thriller "The Crimson Alibi" appears to be settling down to a career of prosperity at the Strand.

Miss Yvonne Reynolds from the Casino de Paris has joined C. B. Cochran's "Magpie" company at the Oxford. Darewski has written special numbers for her and Marcel Latte has composed a new finale for the first act. George Graves and Winifred Barnes have also been given new material.

The West End Managers have unanimously approved the Standard contract for players appearing in West End productions, while the touring contract goes to the ballot of all A. A. members. Meanwhile the Board of Trade has offered official arbitration. When the contract is ultimately settled on it is proposed to call it the "Valentine Standard Contract." The custom of adopting straight plays or farces to music is steadily growing and three more have been transformed into musical comedies. These are "His Excellency the Governor," "Who's the Lady?" and "A Night Out." The last will be produced by Banister Howard, a manager long associated with "The Belle of New York."

After many announcements and contradictions the management of the Surrey seem to have at last made up their minds to open with a revival of "When Knights Were Bold." This is due for Boxing Day, with Bromley Chailoner in the late James Welch's part.

After five years war service with the colors Huntley Wright made his reappearance in "The Kiss Call" at the Gaiety in the place of Stanley Lupino, needed at Drury Lane. Another newcomer to the cast was Madge Saunders who married Leslie Henson the following day.

Harry and Burton Lester are crossing to America in March to open in New York. Their original act, an upside-down walking act, has been transformed into a well-dressed and staged vocal and instrumental trio.

Publicity in London is in the throes of development, and for a long time past the London paragraphers, while desiring to be known as conservative to the finger-tips, have been unloading publicity yarns without knowing it that would gladden the heart of any American press agent. For confirmation of this, inquire at the offices of C. B. Cochran, Piccadilly Circus.

The presence of the first Yankee press agent to be identified with a representative British producing firm discovered many things that are of value to the American actor or actress making a first visit to London. Yankee actors and actresses have been abused in the past by threats that false cables would be sent to America governing their respective premieres in London unless they met the financial requests of certain free lance press agents. This condition was met squarely by the Yankee press agent, and in no unmistakable words the free lance press agents were told they would be exposed and exposed they have been.

Any American actor or actress visiting London under a contract with a British producing firm for appearance in any show under a firm's management using a house press agent should NOT be led into believing he or she is obliged to pay house press agents a sum of money to overcome the alleged feelings towards Americans in order to gain publicity. There are sev-

The man who at the Granville, Waltham Green, threw an apple at one of the members of a revue chorus, severely injuring her was fined £5 at the West London Police Court for assault. Had he been a starving man who had stolen the apple he'd have got six months' hard labor.

"The Red Mill" will be presented at the Empire on Boxing night, the cast including Little Tich. This is not the first time the comedian has deserted his single turn to appear in musical comedy.

His Majesties Letters Patent have passed the great Seal of Ireland granting authority to build and maintain another theatre in the City of Dublin for a period of 21 years. The new theatre will be called "The Scala."

B'WAY HITS HIGH PRICE SPOT.
(Continued from page 13)

"Gold Diggers" (Lycum); "Rose of China" (Lyric); "Unknown Woman" (Elliott); "Civilian Clothes" (Morosco); "Monsieur Beaucaire" (Amsterdam); "Greenwich Village Follies" (Bayer); "For the Defense" (Playhouse); "Jest" (Plymouth); "The Sign on the Door" (Republic); "Buddies" (Selwyn); "Scandal" (39th Street); "Irene" (Vanderbilt); "Passing Show" (Winter Garden) and "Miss Millions" (Punch & Judy). The latter show is on the last week of its buy which was for about 150 seats a night.

Reports from managers to owners of shows operating on the one-night stands show that the Christmas matinee business has been the worst experienced in show business. The night business held up to a good average.

The Congress Theatre, Saratoga Springs, N. Y., heretofore playing pictures, started playing 3 acts, each last half, last Thursday, booked by Bob Hutchinson, Keith Family Department.

The Lights Club is arranging to stage benefits in New York and Chicago, during January. Frank Tinney will have charge of the Chicago show, and Norman Manwaring will put on the New York performance.

eral silver-tongued press agents working for British producing firms, ever striving to falsify press agent conditions in London in order to have the Americans "come through."

The most valuable publicity in London is given by the newspapermen themselves, and it all results by the way these newspapermen estimate a premiere. If an American actor or actress is a solid hit on the opening night, there is more free publicity in London for either than all the money can purchase. In plain vernacular, if London likes you, London will love you, and if anything the London newspapermen will overdo the hand of welcome in his column. In this respect the system of publicity in London is vastly different from that in America, for in London a press agent cannot make bricks without clay. If you are an American theatrical visitor in London don't imagine that those silver-tongued press agents can promote your interests in the newspapers, if you haven't made a hit at the opening. This is the peculiarity of the publicity game in London, and a tip to the American actor and actress will save both much money.

Only recently there was an American actress appearing in London in a West End revue. Her publicity was weak because the critics took no notice of her when she opened. She wanted publicity, for she was accustomed to it in America. A friend of hers tipped off an opposition press agent to the former press agent, with the result the latter was employed by the American actress. There was a handful of press notices planted by the engaged press agent in a mediocre publication, furnishing the temporary "flash," so-called, to show the actress some results for the money she was handing out. It was merely a case of double-crossing on the part of the press agent who accepted the job to satisfy the craving of the American actress for publicity in London, both towards his own boss, and the press agent of the revue in which the actress was appearing.

There is a clique of London press agents who will take advantage of the ignorance of the American actor and actress arriving in London until they are found out. There are many press agents in London who are honest toward the American artist, but the majority are inclined to take advantage of the American actor or actress making a first visit to Piccadilly. So in the future if the American artist will only abide by the decision of the London theatrical writer, and consider publicity a dead issue if the attention at the premiere doesn't warrant enthusiasm from the theatrical writer, there'll be no more gatherings of laughing London press agents at the "Cavour." Once established, the American artist will be so called upon for interviews from London theatrical writers that it will be hard for either he or she to believe that the London newspapers are so generous with their space. Let the American artist be guided by what the reputable critics of London think in the write-ups of the premieres, and the well-called British press agents will no longer find prey in the ignorance of the American artist, as to how best come to the attention of the London public. The grafting British press agent is a persistent chap, and most gentlemanly in every respect, but allow the American actor and actress to take a tip from a Yankee press agent, who has made a study of conditions in Piccadilly, and who has talked over the matter with the very best of London's newspaper dramatic editors, and allow your fate to rest in the hands of the dramatic critics.

LEGIT YEAR IN CHICAGO

Chicago, Dec. 27.

It is hard to point a moral in a resume. So many shows come. Some are hits, some moderate successes, some failures.

It cannot be said that the plays without the stars are better than the stars without the plays; there are notable exceptions every season to prove that both dictums of show business are right, and both are wrong.

Only one thing is proven by the season of 1919—the same thing that goes for every season, first sprung by Col. Shakespeare some time ago. The play is the thing. The good plays got over, whether they played in good houses or bad houses. The bad plays went under, whether they played in bad houses or good houses.

If an analysis of the year proves anything, it proves this: There are no hoodoo theaters.

Some of the biggest hits of the year played at houses that were handicapped by reputations for being jinxed.

Notable examples are "Take It From Me" at the Studebaker; "The Masquerader" at the same house; "39 East" at the Princess and "Tillie" at the Blackstone.

As for that ungraceful and ungrateful task, picking the ten best plays, without which no season resume would be complete, here goes:

"Up in Mabel's Room" at Woods.
"Going Up" at Cohan's Grand.
"Take It From Me" at Studebaker.
"The Masquerader" at Studebaker.
"Scandal" at Garrick.
"Tiger Rose" at Powers.
"Tea for Three" at La Salle.
"A Prince There Was" at Grand.
"Chu Chin Chow" at Auditorium.
"Tillie" at the Blackstone.

The record for consistent box-office receipts, has two claimants—Woods' show at the Woods and Joe Gaite's "Take It From Me."

Local producers fared ill. About half a dozen productions were essayed; all failed.

Inasmuch as it played in what was not regarded as one of the best houses in Chicago, the Gaite's show may be regarded as the sensational hit of the year, although the Woods' show took in as much money and was regarded as a better show. It probably made more money, the salary list being smaller.

In this connection it may be said that J. J. Rosenthal, manager of the Woods theatre, was one of the sensations of the year. His advertising of the "Mabel" show was so remarkable and novel, such a departure from the cut-and-dried conventional or the impossible circus style of hally-hoo advertising of theatrical enterprises, that it attracted wide comment in the daily press as well as the trade press.

Without attempting to be statistical, there is subjoined herewith an account of the principal productions which ran in Chicago during the year 1919, divided into three classifications, an analysis of which shows that the great majority of the plays offered to the Chicago public were either hits or moderate successes.

Listed among those which may qualify as hits were:

"The Acquittal" at Cohan's Grand.
"The Better 'Ole" at the Illinois, with De Wolf Hopper.
"Patricia Collinge" in "Tillie" at the Blackstone.
Charles Cherry and Francine Larimore in "Scandal" at the Garrick.
"Oh, Lady, Lady," at La Salle.
"Chu Chin Chow" at the Auditorium.
Mitz in "Head Over Heels" at the Illinois.
"Going Up" at Cohan's Grand.
Lenore Ulric in "Tiger Rose" at Powers.
"Three Wise Fools" at the Powers.

"Tea for Three" at the La Salle.
"Satan, Lester" at the Illinois.
"Take It From Me" at the Studebaker.
"Up in Mabel's Room" at the Woods.
"A Prince There Was" at Cohan's Grand.
"The Masquerader" with Guy Bates Post at the Studebaker.
"Angel Face" at the Colonial.
"Passing Show" at the Palace.
"The Riddle: Woman" at the Woods.
"Scandals of 1919" at the Illinois.
"39 East" at the Princess.
"Tumble Inn" at the Garrick.
"Daddies" at Powers.

Among those attractions which played Chicago during 1919 that may be listed, as moderate successes with fairly profitable engagements are the following:

"The Velvet Lady" at the Colonial.
Walker Whiteside in "The Master of Ballantrae" at the Blackstone.
"She's a Good Fellow" at the Illinois.
Nora Bayes in "Ladies First" at the Court.
George Arliss in "Jacques Duval" at the Blackstone.

"Dark Rosalind" at the Powers.
"La La Lucille" at the Colonial.
Julian Eltinge Revue at the Olympic.
"Overseas Revue" at the Princess.
"Rox" at the Blackstone.
"I Love You" at the Court.
"Sunshine" at the Princess.
"Honeymoon Town" at La Salle.
"Fiddlers Three" at the Olympic.
George Arliss in "The Mollusc" at the Blackstone.

"The Canary" at the Colonial.
"Gloriana" at the Colonial.
Fiske O'Hara in "Down Limerick Way" at the Olympic.
"Cappy Ricks" at the Court.
"Land of Joy" at the Illinois.
"Somebody's Sweetheart" at the Garrick.

Mary Ryan in "The Little Teacher" at the Olympic.
Cyril Maude in "The Saving Grace" at the Blackstone.

"30 Days" at the Court.
Ruth Chatterton in "Moonlight and Honeysuckle" at Powers.

"The Canary" at the Colonial.
Notwithstanding the preponderance of hits and near-hits, the season had its quota of failures. Some were polite failures due to extraordinary conditions, some artistic failures and some out and out flops without alibis.

The failures:
"You'll Like It," produced by B. D. Berg and Harold Bucher at the Playhouse. In the cast were Morton and Moore, Lydia Barry, Irene Williams, Bobbie Folsom, and Al Fields. The book was written by Joseph Burrows and the lyrics and music by Burrows and Al G. Brown.
Ernest Truex in "The Bashful Hero" at the Princess; produced by Al Woods and flopped despite the great personal popularity of Mr. Truex.

"The Five Million" at the Princess; produced by Comstock & Gest and flopped despite an excellent cast, including Ralph Morgan and Sue Mac Namany.

"The Dream Song" at the Central Music Hall; a play of the opera folk by Edward Locke, with incidental music by Victor Herbert; Margery Owen, Walter Wilson, Freike Boros, Edward Foster, Antonio Salerno, George Stuart, Christei and Hubert Wilke in the cast.

"The Dangerous Age," at the Illinois; Thais Lawton, Ben Johnson and Marjorie Hast in the cast.
Wilette Kershaw in "Peggy, Behave" at the Olympic; produced by Will Page.

"Sleepless Night" with Peggy Hopkins, at the Studebaker.

May Robson in "Tish" at the Powers.
"Never Too Late" at the Princess; produced by William A. Brady, with

Marie Goff, Henry Hull and Tim Murphy in the cast. Edith Ellis was the author.

"On the Hiring Line" at the Blackstone; produced by George C. Tyler and made a moderate hit in New York after its unsuccessful run here.
"Keep It To Yourself" at the Princess.

Ethel Barrymore in "The Off Chance" at the Powers.

Frank Tinney in "Atta Boy" at the Olympic.

"Midnight" at the Olympic; produced by Samuel Janney, with Pauline Lord in the leading role.

Marie Dressler in "Tillie's Nightmare" at the Olympic, produced by Miss Dressler.

As this is being written, the "Follies" is in at the Colonial; David Warfield in "The Auctioneer" at Powers; William Courtenay in "Civilian Clothes" at the Grand; "Miss Simplicity" at the La Salle. The first three will unquestionably be hits. McIntyer and Heath are enjoying a prosperous engagement at the Garrick.

There were numerous special engagements during the year not intended for runs, such as Walter Hampden's Shakespearean sing at the Princess, markedly successful; John E. Kellard's ditto at the Auditorium, which was quite the reverse and Robert Mantell in the same at the Olympic, to fair success.

There was "Liberty Bells," the soldier show put out by the fighting men of the 33rd Division, at the Playhouse, which was reasonably profitable.

ILL AND INJURED.

Lester A. Kane, of Harry Oaks and Co., was taken ill with pleurisy last Sunday and the act forced to cancel the Bronx opera house.

Corlette Ryan (Ryan and Orlob) arrived in Chicago too ill to open at the Majestic Monday. Phil Baker substituted.

Marguerite Rafferty ("The Rose of China" Co.) who was recently operated upon for appendicitis, at Milwaukee, is recovering at her home in Norfolk, Va.

The mother of Ben Roeder, general manager for David Belasco, is seriously ill. She is 80 years of age and little hope is held out for her recovery.

Mrs. Mercedes, wife of Joseph Mercedes, was bitten by a dog Dec. 26 just before getting ready to go on the stage of the Regent, New York. They were unable to do their act.

Eddie Foyer, after nine months of suffering with bronchial asthma, which caused his retirement from the stage, will return with his former act next week.

Chris Egan, manager of the Colonial, confined to his home with a severe attack of grip. Arthur White, emergency house manager for Keith Circuit, is deputizing for Egan, until he recovers.

Lawrence Goldie, booking manager for Proctor's New York houses, ill with heavy cold. Bill Quaid, manager Fifth Avenue, is in charge of Goldie's route sheets, while the latter is away. Jimmy Travers filling in for Quaid at the Fifth Avenue.

The following are reported at the American Theatrical Hospital, Chicago: Anna Gerder, chorus girl with "Gavety Girls"; Harry Heicks, circus performer; Percy Bronson (Bronson and Baldwin); Walter Meakin, former manager Logan Square.

Helen Stewart (Wolf and Stewart) was forced out of the bill at the Colonial, Lancaster, Pa., through illness after the Thursday (Dec. 26) matinee. She went to her mother's home in New York City and will be unable to resume her bookings for some time.

BIRTHS.

Mr. and Mrs. Fitz Bruch, at Dr. Coleman's Hospital, New York, Dec. 19, son. Mrs. Fitz Bruch was formerly Pauline Thurston.

N. V. A. COMPLAINTS.

The complaint made by Thos. S. Van at the National Vaudeville Artists that Harry Sauber's "League of Nation" was an infringement on his "International Minstrels," resulted in the appointment of a committee to see the Van act.

Al Clarke complained to the N. V. A. that Helene Frederick, non-member, had rehearsed him two weeks in an act and caused him to buy wardrobe, after which she dismissed him. He asks for two weeks' compensation.

The Three Alversters, charged by Anderson and Ream with using several bits in their "30 Pink Toes" turn, stated they did not know the business complained about was the property of Anderson, and would eliminate it. Demarest and Dahl who are charged by Joe Laurie with using a gag of his stated that they did not know it belonged to Laurie as it had been given to them by a friend. They stated they would omit it from their turn.

The charge made by Louis Baum against Jack Wilson that the latter had discharged him from his act without notice was financially adjudged.

ROYAL.

(Continued from page 23).

Two man combs and adda pep to any bill.
Alexander Carr in the Edgar Woolf sketch "An April Shower," made them laugh and dimmed their eyes alternately. Mr. Carr is one of the few artists now appearing on the big time in the old familiar full stage parlors, and is ably assisted by two capable people. The girl is a beautiful blonde with considerably more than average ability as a reader. The old umbrella manufacturer found the sustenance of approval up here.

The Murray Sisters (New Act) opened the second half following "Tooles." It was a tough spot for the girls.

McLellan's comedy returns. To become the apathy and Jack McLellan's easy delivery and monologuing from the pedestal pulled his comedy returns. His burlesque dance on the pedestal with skates on also found some critics. He was some stepping on the narrow platform and actually accomplishes a "wing" on skates. The girl is a capable assistant and a clever foil, also showing some classy wardrobe. It's a refreshing diversion.

The Fwor Brothers followed and duplicated their performance witnessed at the other Metropolitan houses.

Bothwell Browne held the departing guests.

AMERICAN.

The show for the first half last week ran somewhat above the house average. The downstage house at Monday's matinee returned three turns as hits, the vaudeville section being preceded by the picturization of "The Eyes of Youth," starring Clara Kimball Young.

George Lovett's "Concentration" lately in from the west, headlined, remaining all week. The turn closed intermission, after an interesting half-hour during which Lovett handled an unusual number of queries through "Mrs. Zenda." Some of those who wanted to be "shown" were from the lower booking office. The visiting agent, Ernie Young, shot in a query as to "how long a booking agent remained sane." George told Zenda to tell the name but omit the question, which she did. Now Ernie wants to know how George does it; there are many others.

On applause it was about an even split between Tom Mahoney as president of the bricklayers union and Myers and Hanford, rube comers from the west who are drawing plenty of attention. Mahoney was fourth and delivered the laughs. He drew an encore after the lights went down and said he had just come from the west.

Myers and Hanford took the closing spot of the eight-act bill. The team had moped up at the Columbia concert the day before and they planted a punch for the Americanizing of one of "The Old Apple Tree" done as a straitlaced ballad, drew smiles and is in tune with the type of characterizations. Their drawing a melody from a common American tune, "The Star Spangled Banner" and incidentally was responsible for the heavy returns.

Sue Crichton and Sister did nicely on third. Sue was with "Sinhad" at the start of the season and she makes a nifty boy, about on a par with Kitty's. Willey Kough and Co. with the mollusk sketch, "The Song" scored next to closing. Allan and Moore (New Act), Leray and George, on second (New Act); Linkos (New Act) opened.

AMONG THE MUSIC MEN

Ted Florito has rejoined Al Plantadosol. Irv Mills has affiliated himself with the Stern professional force.

Carl Arey has been given charge of Stern's Frisco branch.

Gus Kahn, the Remick staff, writer, is in town for a couple of weeks.

William Bohm has affiliated himself with the B. D. Nice Professional staff.

Grace Hanson has joined the Watson, Berlin & Snyder force.

Walter Part has been given charge of Feist's Providence branch.

Artmusic Inc. has transferred from its catalog "When You're Alone" to that of the Broadway Music Corp.

L. Wolfe Gilbert has written a new picture song, "Just Loved Mother of Mine," after a Robertson-Cole release.

Shapiro-Bernstein & Co. have taken over the publication rights to Triangulo Music Co.'s "Wild Flower Waltz."

W. R. Hawkins and Will A. Heelan have written the song around the Real-art release, "Anne of the Green Gables."

Harry D. Squires and Max Freedman, the Philo songwriters, have a new one out.

Belle Brooks is managing Gilbert & Friedland's band and orchestra department.

Any Ashmore Clarke has resigned as professional manager of Artmusic. She will do an act shortly.

Charlie Potter, last with Joe Morris, has joined the C. C. Church professional staff.

Phil Ponce and W. C. Polla have a new company, "You Know," with the Church company.

Remick has secured the song rights to Sletzer's "The Country Coach," starring Elaine Hammerstein.

The shortest title of a song is the one Byron Gay has placed recently. He calls it "O."

Jack McCoy, professional manager for Carthy & Fisher, is touring the West in the interests of his firm.

Jack Stanley, formerly with the Broadway Music Corporation, is now affiliated with the Shapiro-Bernstein house.

Tom Hughes, of the local Shapiro-Bernstein offices, is in Chicago on business.

Oliver J. Frank has been appointed professional manager of the Chicago branch of the James White Pub. Co.

Sam Smith has been appointed professional manager of the Joseph W. Stern Music Publishing Co.

Tom Payton, general professional manager for F. J. A. Forster, the Chicago publisher, expects to re-establish a local professional office after Jan. 1.

Frank Clarke is in New York on a visit. His mother living in New Jersey is quite ill. Mr. Clark is the Chicago manager for Watson, Berlin & Snyder.

Herman Holland and George Rupert have written the song around "Should a Husband Forgive?" to be issued by J. B. Remick.

Ray Perkins has joined the Harry Burr Music Publishing Company as assistant to Mr. Kirkby, the professional manager.

Al Plantadosol and Al Bernard will do an act shortly, the former to preside at the piano and Bernard to handle the vocal end of it.

Harry Goodwin has resigned as advertising manager with Joseph W. Stern & Co. to accept a similar position with Gilbert & Friedland.

Eugene West, songwriter, has discovered he is capable of burlesquing and as a result has been signed as straight man for B. P. Kahn's Union Square stock.

Fred Steele, last professional manager for Joe W. Stern & Co. in New York, is now in charge of McCarthy & Fisher's Boston territory.

Shapiro-Bernstein & Co. have taken over the publication rights of Will E. Skidmore's "Tom Can't Get Loving" from the Skidmore Music Co.

With Carme Romagn's resignation as manager of Al Plantadosol's Chicago branch, to join the Will Rossetter force.

the former office has closed down temporarily.

Irving Berlin will issue the songs written around "The Glorious Lady" and "Sealed Hearts," both Select releases, respectively starring Olive Thomas and Eugene O'Brien.

Frank Tannehill is on the list of Watson, Berlin & Snyder, writers. Mr. Tannehill will place the lyrics in connection with production books he writes with the firm.

Daniels & Wilson, the Frisco publishers, sold two of their numbers to local publishers last week. "Waterson-Berlin-Snyder" took over "Get Glow and Easy" and Feist purchased "Peggy."

With practically every film release being exploited by means of a song, Leo Mack Bennett's "Bathing Beauties" was highest of the bunch and Watson-Berlin-Snyder came along with a new one, "Help, Help, Mr. Bennett, I'm Sinking in the Sea of Love." It heralds the charms of the aforementioned B. B.'s in poetry and song.

Leo Feist last week settled the action for \$100 brought against him by Harry Jencks, the songwriter, who charged the publisher with holding out the amount on him, which he claimed as royalty on a song, "I Don't Want to Get Well," which the plaintiff was said author. Feist held that another suit was pending brought by Tom Kennedy, Malevinsky & Driscoll, who charged Harry Pense, another writer of the self-same song, with appropriating the idea, and that Jencks could recover no claims pending the outcome of the Kennedy-Feist litigation. Abner Greenberg intervened as Mr. Jencks' attorney and a settlement for the full amount resulted.

SPORTS.

W. J. Thompson, who hails from California and a prominent boxing promoter, is at present trying to bring together Benny Leonard and Lew Edwards, champion of Australia, in a 20-round decision bout, at Morro Castle Arena, Havana, next spring. Word has been already received from Edwards by Thompson he is ready to cross the ocean to meet Leonard for a \$45,000 purse, to be split 60-40. Cuban circles are all wrought up over the contemplated match, with a tendency to favor Edwards in the betting line.

Cassey Stengel was signed this week by Gravy Cravath, manager of the Philadelphia Nationals, for 1920.

Babe Ruth, the "home run king" of baseball, at present on the Coast in a picture concern has been traded to the New York Yankees. It is understood several players and a cash consideration were behind the trade. According to the report, the four-base slugger will not sign a contract that calls for less than \$200,000. In any event if this fielder decides to return to baseball again he will wear a Yankee uniform.

The 10th Infantry of Brooklyn will hold an indoor athletic meet at the Twenty-third Regiment Armory, Jan. 23.

Fred Dyer, the Australian welterweight boxer, has invaded the picture field and is now playing in Leah Baird's next feature release, "Cynthia of the Midgets." Dyer's picture work doesn't interfere with his boxing activities. Last week he jumped to Boston and boxed Joe Egan 12 rounds in one of the fastest bouts ever witnessed between welterweights. The Commercial A. C. staged the show.

VARIETY has received numerous inquiries from artists and managers asking for a ruling on their right to include the cost of advertising in their exemption from income tax. All legitimate expenses incidental to the transaction of business may be deducted from the gross income and that only the residue is taxable. Advertising comes under the same classification as wardrobe, agents' commission, railroad fares, grease paint, wear and tear, scenery (in addition to its original cost), photographs, etc.

SAN FRANCISCO NOTES.

Irving Lesser, motoring from Los Angeles last week was fined several times enroute for speeding and caused quite a sensation on his arrival in Oakland by violating all traffic rules in his endeavor to land three seriously injured passengers, whom he rescued from an auto wreck, in an Oakland hospital.

Eph Asher, former manager of the Tivoli, and now personal representative for Mack Bennett, was here last week. Asher's trip here was in connection with the new Mack Bennett comedy "Down on the Farm," which will have its first showing at the Tivoli.

The Ackerman & Harris vaudeville playing at the Hippodrome in Bakersfield is now in the Opera House in that city.

The Coliseum will be enlarged by \$90 seats. A stage will also be built and concert acts played in conjunction with the picture policy.

Bob Cole, road man for A. J. Stansy & Co., was here on business last week. Richard Powers, local manager for the concern, has resigned.

Dixie Richmond has joined Thomas Fadden in a vaudeville act.

Dr. Tryon is back in his office after an illness of two weeks.

David Bassett, saxophone and banjoist, joined the Ellingbo show, sailing with the company Dec. 21. Frank Ashley replaced Chas. Priest as drummer with the show.

Emanuel A. Turner, formerly with the Alcazar Theatre, has been engaged to play leads for "Polly With a Past," which will succeed "Civilian Clothes" at the Morocco, Los Angeles.

Mervyn Leroy, at present with the Lasky Studios in Los Angeles, expects to return to vaudeville shortly.

Walter Anthony, former dramatic editor of the "Chronicle," "Chronicle," and lately with the "Post Intelligence" in Seattle, has been engaged by Eph. Asher for publicity director at the Mack Bennett Studios in Los Angeles.

Ford West, former partner of Foster Ball, is now in pictures at the Fox studios, Los Angeles.

Arthur Buckner, a few weeks ago leased a theatre in Napa, which is known as Buckner's Strand. The house is devoted to pictures.

The Allie Theatre, formerly devoted to a cheaper grade of girl shows, is doing a big business with Grand Opera. Eugene Finelli is directing.

Seven performances of the "Chimes of Normandy" will be presented by a local cast under the direction of Andre Ferrier, the French dramatic tenor, formerly of the Opera Comique, Paris.

Mrs. Daisy Horton, local social worker, has been appointed assistant manager of the Hippodrome. Principally her duties will be to look after the comforts of women and children, for which she is ably fitted, having been connected with the local police department.

Arthur A. Newhouse, assistant associate director, Department of Military Relief in charge of recreation in hospitals attached to the Pacific Division of the American Red Cross, is doing a work that should receive more hearty support and appreciation, as he not alone is devoting his time but also a goodly amount of his own finances in his endeavor to furnish entertainment to the wounded soldiers. Mr. Newhouse wishes thank the many artists who have contributed their services, and hopes for the future co-operation of the acts playing this territory for this worthy cause.

According to "Big" Herbert, of Jerome and Herbert, the act will split following this present Orpheum tour. Herbert intends to become a cinema artist.

Bunny Bunting, has been engaged as business manager by Carter, the magician.

Tom McGuire will leave Will Morrissey's "Overseas Revue" next week. McGuire expects to remain on the Coast to become a stock salesman.

Al Watson has resigned as manager of the Hippodrome, San Diego. Watson arrived here last week and announces he will go into the mercantile business.

Sam Stern has been appointed secretary in the Ackerman & Harris' offices.

James Bisnie of the Ellingbo show, opened with the Trixie Friganza "Poor Man's" show at Duquesne.

Solly Carter, the chunky little Hebrew comedian, has established quite some record at the Columbia, Oakland. He is now in his 8th week and still going.

CHICAGO NOTES.

Chicago, Dec. 20. Jacqueline (formerly of Roy Harrah and Jacqueline) joined the Marie Dressler show "Little's Nightmare" in Chicago, and is doing paria.

Lo Kline, recently discharged from the service, is rehearsing a new act for vaudeville.

The elaborate scenic equipment of "The Graters" has been discarded because it was found to be impractical on the association time. The act, produced by Bert C. Brown and featuring Hal Davis, had a number of quick set changes as is cinema.

"The Golden Age," a musicalized version of "Brewster's Millions" will not replace "Tea for Three" at the La-Salle as announced. Instead of "Little Miss Simplicity" will come in December 31.

"Roxey" will follow George Arliss in "Jacques Duval" at the Blackstone this week. Lola Ploner and Emmett Corrigan Co. starred.

Shortly after the first of the year the National Theatre will discontinue its combination policy and start a stock company of actors.

After a two weeks' layoff, beginning Dec. 21, John R. muscled the show, pearson, repertory company will be booked for a week. Instead of night stands under the direction of William F. Connors.

Virgil Bennett, who has made much progress of late as a producer of cabaret revues, is directing the rehearsal of "The Katzenjammer Kids," which will shortly be toured by George Gatin and George Peck at \$1 and \$1.00, on the night stands.

Julie Steger has joined W.I. Ferris' vaudeville act "A Day in the Alps."

Mr. and Mrs. Billy Wanders and Clyde Weston have been engaged for the Broadway stock at Superior, Wis.

Evelyn Watson is understudy for Gladys Knorr in "Tea for Three" at the La Salle.

Johnnie Jahini has left Jewell and Joan and will be touring with the balance of the season, at least. Jewel Bennett has teamed with Hazel Hand.

Tiffany and Ellsworth have been engaged for "Bringing Up Father."

Harry B. Roberts has joined the Ed Williams stock act at Marion, Ind.

"Her Bridal Night" is at the National this week with the Parker Sisters in it.

Louise Buckley has been engaged for "Mutt and Jeff."

Jessamine Detsell and Lawrence King have joined the Thurston Dalley stock at Lansing, Mich.

Charles Althoff spent a few days in his home town in Indiana (Hickville) before starting on his tour of the Fantasies circuit.

Frank Lyons, assistant to Treasurer Art Esmurg of the Blackstone, is taking voice culture and reports that he has a promising career ahead along vocal lines.

Pete Sotero's Thirteenth Night show place was the scene of a feed Christmas when Harry Singer, manager of the State-Lake, fed the acts playing the house that week. Sotero thought the job was too big to handle and refused to take it on until Harry convinced him it was in the interest of humanity.

Robert E. Hardy and S. J. Stocco have written a "Boat Chicago" number based on the slogan of Mayor Thompson, "Throw Away Your Hammer and Get a Horn."

George White's "Scandals of 1919" broke all house records at the Illinois with a gross exceeding \$25,000. This was the week before Christmas.

Margaret Mower has joined "Welcome, Stranger," which opens at the Grand next week. Miss Mayer has been playing the feminine lead in "Tea for Three" on the road.

Acher's Chateau theatre, breaking in to vaudeville policy with ambitious pen is the only one of the outlying theatres playing vaudeville which uses space in the daily papers.

Join Empress Players.

Seattle, Dec. 30. Harry Cleveland and Blanche Trelease have quit the Levy organization at the Orpheum here and joined the Empress Players in Vancouver.

IN PARIS

Paris, Dec. 20. The Imperial closed for a week, after the death of the lessee, Mme. Aimée Faure, and is now continuing the run of Louis Hillier's operetta "Les Sept Baisers Capitaux," until the revue "Atlantide at Paris" by Gab. Timmory is ready.

Yvonne Gall, M. Fontaine, Dufranne, Higuerdeau, Warnery are leaving for Chicago, to appear in the opera "Aphrodite" by late C. Erlanger.

"L'Emigré" of Paul Bourget is to follow the "Vieux Marcheur" at the Ambigu. "Daniel" by Verneuil, will be given at the Theatre Sarah Bernhardt when "La Maison Cernée" has had a trial.

The Theatre Moncey is being arranged as a picture house, having been acquired by Sandburg for that purpose.

Levy, a lessee of the Strand Theatre, London, has been doing a single at the Olympia, in the so-called revue "du Schah." In it, also are Lucy Derymon, Leon Marcel, Great and Good, The Marylands, Tiller's Girls, Ben Beyer, Boganny Troupe, Perez Quartet, Maud Lamber, Otarie, Geaiks and Geaiks, Atlas Collins.

Rose Amy has quit the Casino de Paris and is doing a single at the Olympia, in the so-called revue "du Schah." In it, also are Lucy Derymon, Leon Marcel, Great and Good, The Marylands, Tiller's Girls, Ben Beyer, Boganny Troupe, Perez Quartet, Maud Lamber, Otarie, Geaiks and Geaiks, Atlas Collins.

Mayol is doing his usual month at the café concert which bears his name, as provided for in the lease granted Oscar Dufrenne.

Robert de Fiers has resumed his position of theatrical writer on "Le Figaro."

Mmes. Suzanne Despres and Falconetti will hold the leads in the play by Charles Mere, which F. Gemier will present soon at the Theatre Antoine, when "Aux Jardins de Murcie" no longer attracts. B. Howell has secured this latter Spanish work for London, and probably New York, when the original title of "Mariadel Carman" may be retained.

The present Bousquet management of the Theatre Femina will probably try a revival of Tristan Bernard's "Triplepatte" with Andre Lefaur and Alice Ael in the roles they created at the Athenae.

Alphonse Franck, manager of Theatre Edouard VII challenged through the press Ernest Charles, the critic, to fight a duel over a difference of opinion concerning the "Erreur d'une Nuit d'Ete," which was panned at its production. The affair was patched up without recourse to arms. But a new piece has now been announced, showing the critics for once were about right. The firm of A. Franck & Cie. has taken over the Nouveau Theatre, Rue de Belleville, which will become a picture house, like the Theatre Moncey which is now controlled by Sandburg, who is lessee of the Cirque d'Hiver, where F. Gemier is producing the ring version of "Oedipe King of Thebes."

Message's "Veronique" will follow "La Belle Helene" at the Gaité, and is due in March, Jean Perier holding the role he created at the Bouffes when the operetta was first seen.

"Pi-Fi-Fi-Tie," musical farce by Gibet and Devere, score by Bastin, forms the present program at Concert Mayol, in which the Belgian comics, Esther Deltenre, Suzanne Henry, Arthur Devere, and a full troupe from

Brussels, are appearing.

Mlle. Cornilla, dancer of the opera, is opening a large public ball room, 46 Rue St. Didier, with Verner in charge as "professor" of the light fantastic.

Hilda Roosevelt made her appearance at the Opera Comique Dec. 4, in "Manon," with the tenor Marcellin, and seems to have made good.

Mlle. Polaire is credited with the intention of taking over the tiny Novelty Theatre, now occupied by Jané Fierly. It was formerly a movie, where colored pictures of C. Urban were first exposed in Paris. The deal, however, is doubtful.

Programs: Alhambra: Henriette Lefevre, Germain Aerot, Saschoffski troupe, Dippy Diers, Lafarge, Marie's Cockatoos, Hughes' Cycling Quintette, Knapp and Cornalla, Bergeret, Oswald Williams, Rinaldo, 5 Petleys.

Casino de Paris: Revue, Paris qui Danse, by Jacques Charles, music arranged by Louis Hillier, with Mmes. Mistinguett, Dherlys, Cauchois; Renee Guerlain, Jane Myro, Good, Kerkens, Mm. Randall, Dorville, Maurice Chavaler, Valies, Drees, Mitchell's Jazz Kings, 40 Tiller's Girls.

Olympia: John Higgins, O'Brien and Lady, 3 Bartros, Webb Brothers, Togo Benzal, 8 Lucky Strikes, Leonce, Blanche Marga, Cherry Contant; Paris trio, Lee Sam, Leon Rogee.

Marigny (Albert de Courville's management) Daily Mirror Beauties, Reco, Boucot, Pourcelle Freres, Babesio Brothers, The Romanos, Jubé & Jerome, Ernie & Montier Potts, "For Pity's Sake," Charles Withers.

"Le Theatre Illustre" a theatrical magazine, has resumed publication in Paris after a year, under the direction of Marcel Simond.

The rehearsals of "Les Goyescas" are in hand at the Opera, Camille Chevillard conducting. There is a question of increasing the State subvention of the Opera (known officially as the Academie Nationale de Musique) to 2 million francs. It has been 800,000 fr. for nearly 50 years, which was a fair amount half a century ago, but is little more than a chauffeur's earnings in these extravagant days.

Charles Loyal, a French circus rider, descendant of an old ring family, was married last week to Marie Dekok, also an equey and daughter of a popular circus family in France. As an expression of friendship towards the traveling circus fraternity the Bishop of Perpignan personally performed the ceremony in his private chapel.

The small Novelty Theatre, Rue Le Peletier, falsely alleged by certain local scribes as being taken over by Mlle. Polaire, is probably to be administered by Charles Quinel, the revue writer, who may change the name of the place and present a program of "horrors" as the Grand Guignol kind.

"Conchita," lyrical drama, with the book by René Jeannet and G. Dallix, music by H. Contesse, has been created at the Municipal Theatre of Tourcoing. This is a sign that normal conditions are being established in the north of France, occupied by the Germans during the war.

The sum of 19,807,000 frs. has been collected for the State as a war tax in the various places of amusement, including race courses and boxing matches, in France, during the eleven months of 1919 (to end of November). The estimation by the budget framers was eleven millions, so pleasure seek-

ers have paid much more than anticipated during the past year.

There was a bit of a disturbance at the Marigny the other night, during the Daily Mirror Beauties act. A man in the audience called out: "Why do you bring these English girls; are there no French beauties about?" Albert de Courville has not issued a response, but the interrupter was removed. Some kind friend of Albert ventured to remark it was his latest advertising dodge.

The new theatre in the Rue Daunou, which Gustave Quinson is building, has now broken ground. It will be ready about next year.

Bergeret, a Belgian act (single) had the misfortune to lose another son last Sunday, being the second during the year. In spite of his keen grief he appeared at the Alhambra as usual in his comic imitations. Dismissing his tears and eliciting much laughter.

The Swiss Government is considering the advisability of passing a law prohibiting the employment of foreigners in hotels. If enacted other countries are already talking of reciprocity. The Swiss want it all one way and forget there are fully 100,000 of their people engaged in the hotel business abroad.

The co-operative society of playwrights which is trying to run the Theatre des Arts is not to be congratulated on its first attempt, decided after a toss-up among them who was to go first. The chance fell to Marcel Girette, who rushed on his 4-act comedy "Le Moyen Dangeux." The effort has proved disappointing, as also the acting of Leitner, who recently resigned from the Comedie Francaise. This actor was at home at the House of Moliere in classical drama, but he appears out of place in modern comedy. The co-operative is now tossing up in Dorien's office for second innings.

The Pierre Veber minor Theatre Libre has presented for a matinee at the Antoine Theatre, a work by J. J. Bernard, son of Tristan, author of "Jeanne Doré." It is a war play and shows great promise, though the subject is gloomy. During German occupation of a village a Boche officer is billeted with a French family and is grateful for the human treatment given him. When the Germans fire the village, as usual, prior to being driven out after the battle of the Marne, he gives orders for this particular home to be spared.

But after the French resumed their administration the village folks are jealous that this house should alone have been saved and accuse the owner of being a spy. The man is a warm patriot and in disgust sets fire to his own cottage so that he may be ruined like the others. On the same program there was a 2-act piece explaining the difficulties of a mother in claiming back her child left with the Board of Public Charities, which is a worthy attempt of a new playwright, but it was poorly presented and preference was given by the producers to the first work by the son of a popular author. Veber, however, is performing a praiseworthy function in assisting new-comers to introduce their literary efforts to the public, which does not respond too readily to the innovation.

Joseph Ronco, gymnast, died at Beziers, France, Nov. 26, after a short illness, aged 19 years.

August Renois, famous French impressionist painter, died Dec. 2.

"PRINCE AUREC" REVIVED.

Paris, Dec. 30. Lavedan's "Prince Aurec" was revived at the Comedie Francaise Dec. 27 and nicely received, DeMax holding the lead, with Cecile Sorel and Georges Grand.

CABLE NEWS

PARIS FULL OF "CLASSICAL."

Paris, Dec. 30. Paris is well supplied with the "classical" this season. Mme. Karsavina opened with a season of Russian ballets at the Academie Nationale de Musique, usually known as the Opera, Dec. 24, appearing thrice weekly for a month. The Russian ballet season at the Opera is as usual under the direction of Serge de Diaghilev, who has controlled the troupe for some years during its world's tour.

The first performance comprises the ballet "La Boutique Fantastique" with Rossini's music, which has not been seen here; also "Petrouch Igor" of Stravinsky, and "Les Danses du Prince Igor" of the troupe's regular repertoire.

Mme. Karsavina is supported by Mr. Massine. The affair was a success. Premier Clemenceau was present Dec. 27 for Schumann's "Carnaval."

NEW COMEDY OPENS AND CLOSES.

Paris, Dec. 30. The new comedy of Mlle. Jeanne Descols (Mme. Lucien Guitty), entitled "L'Heure Exquise," was presented at the Theatre Michel Dec. 23. It proved a failure and was withdrawn Dec. 26, the managing announcing the closing due to the illness of Descols.

The operetta "Afigar" is being revived Dec. 31. The piece was produced under the direction of the authors, who held the leading role.

DONNEY'S NEW COMEDY LIKED.

Paris, Dec. 30. A new comedy by Maurice Donney, "La Chasse a l'Honneur" was presented by Max Maury at the Theatre des Varieties Dec. 24 with considerable success. The plot tells of a marriageable girl's hunt for a husband, Jane Marnac as a servant is excellent and Raimu in the leading role proved himself once more a fine actor. The work was well received.

EDITH MASON DEBUTS IN PARIS.

Paris, Dec. 30. Edith Mason, who recently arrived from America, made her debut in Paris, at the Theatre Lyrique (ex-Vauville), under the direction of Gheusi and Deval. Dec. 26, in "Mephistopheles" by Boito, and was warmly received. She is amply supported by Vami Marcoux.

ACTRESS A PROPAGANDIST.

London, Dec. 30. Betty Chester, playing in "Sylvia's Lovers" at the Ambassadors, is now acknowledged to have been a British propaganda agent in Sweden during the war. She went there as the member of a concert party that included Ivor Novelli.

"RED BARN" SUCCESS.

London, Dec. 30. "The Red Barn" at the Empire with Little Tich and Ray Kay promises to be an important success. Ivy Tremmond, until recently a revue chorus girl, made a sensational success.

BAR DISEASE FILM.

London, Dec. 30. "The End of the Road," a film backed by the National Health Council for Combating Venereal Disease and the Public Morality Council, has been banned by the censor.

SMASHING CHRISTMAS BUSINESS.

London, Dec. 30. All shows did an enormous business Christmas week.

FREAK SHOWS

FREAK—A marked deviation from the normal type.

That excerpt from the dictionary is slipped in to forestall "Waddyuh mean, my show's a freak?"

That little thing being settled it might be just as well to continue with the little tale of woe. The only difference being that this isn't a tale of woe but really a resume of the shows that have come to Broadway during the last year not expected to be hits and which cleaned up; shows that came in and got more than their regular runs; shows that got the money when the going was good and flopped after the strike and atop of that shows that were built on the old "after-the-war-is-over stuff," landed and flopped, and those that were built on the same theme, landed and remained.

The first and foremost of these is naturally "The Greenwich Village Follies." That poor little orphan that was wallowed from its post in the heart of the town, where even the streets are crooked and where one can accomplish the freak of standing at the corners of West 10th and West 4th streets simultaneously, has certainly been the prize package of the theatrical year. Right now, it is pretty safe to say, that Al. Jones and Morris Green, who have been guiding the destinies of the "Village Follies" should easily make that piece of property turn at least \$250,000 on the profit side of the ledger, before they let loose of the current edition.

It's a funny freak the way they all finally fell for that "Greenwich Village" thing in the title. It was the title, as much as anything else, that made the show, and the title was just as much of a freak as anything else. It had to be, for it was conceived in that part of the town where freaks run rampant; where all the yap freaks go to take a flash at who they think are the real freaks; but where all the freakishness is staged to cop the kale from the saps. It's all a production, no matter how you look at it and it was a couple of wise guys who struck the happy idea of tacking the word "Greenwich Village" unto the "Follies" and dishing it out for the Broadway as well as the out of towners. They figured it all out after looking at the bunk in the "Village" and hoped they would separate just as easily for a show. They were right. The Greenwich Village thing is about the best advertised section of the town and all the saps think anything that comes from the Village must be spicy. That's why they fell for the show.

The wise ones who figured it out were Philip Batholomae, John Murray Anderson and A. Baldwin Sloane. They conceived the idea; got the piece together; dug up a couple of "angels" with short bank rolls and when they flopped, they dug up a couple of new ones. When the show was all ready Al. Jones and Morris Green stepped in and grabbed it. Of course they are seeing that the trio which conceived the show is getting a bit out of the velvet that is rolling in.

Using the annual idea with the tag "1919" tacked unto the productions there were five companies in New York during the summer and one additional one framed and started for the road. In order they were "Scandals of 1919," "The Greenwich Village Follies, 1919," "The Ziegfeld Follies, 1919," "The Gaeties of 1919," "Hitchy-Koo 1919" and "The Passing Show of 1919." Right now the sixth one is in Boston with the title of "The Frivolities of 1919."

"The Scandals of 1919" was produced by George White, a former vaudeville dancer, and came into the Liberty Theatre early in June, doing around \$16,000 thereafter. The piece was in mighty bad shape at the time and received bad notices, but it was whipped in by several comedians added to the

cast and then ran along and got some money. On the road it is getting big returns. With this start it looks as though White will come along next summer with "The Scandals of 1920." It is the success of "The Scandals of 1919" that started anyone with an idea and a backer into the musical show production business. Everyone now wants to put on a "revue." Many have been proposed, some will see the light and are in preparation at present. When Broadway heard what the White show had drawn in Boston, it got right down to hard tacks with production ideas, for it was said the "Scandals of 1919" was chasing close after "The Follies" and road receipts, which seemed true from the reports. White did an average of \$25,000 for four weeks in Boston.

Another "freak" but from different reasons is George W. Lederer's "Angel Face," opening at the Knickerbocker, New York, next Monday, starting in Chicago last summer, with 22 people in the company, including everybody, not much thought was given to the show which Lederer himself produced and staged. But when in the hot show lost its date, wanted, at Philadelphia. Re-opening over there it was a sensational hit and the leader against strong musical opposition. Moving to Boston, "Angel Face" repeated, and its reception in the three cities named seem to augur that its New York stay will not be less profitable.

The Ziegfeld "Follies," while more costly than any of the preceding "Follies" did not seem to hit the popular appeal as far as the visitors to New York were concerned. The Broadway bunch, however, hailed the show as the greatest of all "Follies." The "Follies" in New York got more money than any of the others did and the money in the box office is the answer after all. In the height of its run the show lost a little more than three weeks because of the strike but after that the piece reopened and the business went right along as usual.

On the other hand the Shubert production "The Gaeties of 1919" was wallowed by the strike so that it hasn't recovered to date. The piece came into the 4th Street Theatre and was a tremendous hit. It was turning the crowds away, but along came the strike and bang went the business.

When the strike was over some of the cast would not return to the show. One of these was Ed. Wynn. The show was switched from the 4th Street to the Winter Garden where it lingered on for a few weeks and then limped away to the road only to limp back again about two weeks ago to be recast and restaged. As a title the Shuberts seem to have a good piece of property in the "Gaeties" which they can put to annual use and if next season's summer show at the 4th Street that title in use starts out as good as the initial "Gaeties" did the firm will be establishing something as valuable for the road as their annual "Passing Show" title is.

The annual Raymond Hitchcock revue "Hitchy-Koo 1919" slipped into the Liberty after the George White show left. "Hitchy-Koo" this year did not get over as did the two previous productions. They were presented under that title, but Hitchcock's personality, popularity and the inimitable drollery of that comedian managed to hold the show in to good business for Orin's season. Of these Comstock & Gest's, since leaving, several changes have occurred in the cast. Of the later crop of plays there are now on Broadway six that might be termed eligible to the freak color which came to the Knickerbocker Hotel grill after the opening at the Century and if so, Gest deserves a medal as a remarkable gambler. Before the opening of the spectacle New York was on its toes with expectancy. They were fooled, however. Its success was assured from the moment Alan Dale took a pan at the show and asked the authorities and all the ministers in the country to step in and stop the performance. That made all the yokels want to rush in from Upper Montclair, Plainfield, and Orange to see the "wicked performance." Even more credit goes to Gest for that.

As against the "Aphrodite" hit there is the Drinkwater play "Abraham Lincoln" which came into the Cort Theatre last week. The early indications are that the piece will still be here when Christmas 1920 rolls around. It surely is a freak when one takes into consideration an Englishman wrote it. The play has 34 speaking parts and there isn't a salary of over \$100 a week to any individual. It scores one of the sensational successes of the season.

Then Elsie Janis and "Her Gang" in a soldier show of sorts. This was

originally framed as a "get in and get out before they catch you" idea. But it came into New York, Broadway fell for it and the piece is attracting \$15,000 a week to the Cohan.

David Belasco also had his hand in the freak bag this season, with "The Gold Diggers." It is just a slice of three days in a chorus girl flat with the usual "dirt dishing" and a flock of "inside stuff" that one has to be around with the girls for some time before beginning to "get it." At that it is the sort of stuff that the mob that reads "Snappy Stories" will eat up. And as one was remarked, at a recent Lamb's Gambol, "Belasco put it the Lycium," still keeping the Belasco Theatre pure.

Gilbert Miller with A. L. Erlanger did another freak with "Monsieur Beaucaire" when he brought the entire London company with the exception of Maggie Teyte to this country.

The freak surprise of the season is "Irene" with Edith Day featured. The book for this piece was hawked about from manager to manager. Finally a little corporation was formed to produce the piece. It opened out of town and even the "spec" who were taking a chance on everything this year balked on a buy for the show. Then it came into New York, opened at the Vanderbilt and the next day it was up and down Broadway that the piece was "in." It is all of that and it is going to stay in for a long time according to the present indications.

Another in the group is "Ed. Wynn's Carnival" that has not reached New York thus far. It is all of that and it is going to stay in for a long time according to the present indications. Another in the group is "Ed. Wynn's Carnival" that has not reached New York thus far. It is all of that and it is going to stay in for a long time according to the present indications. Another in the group is "Ed. Wynn's Carnival" that has not reached New York thus far. It is all of that and it is going to stay in for a long time according to the present indications. Another in the group is "Ed. Wynn's Carnival" that has not reached New York thus far. It is all of that and it is going to stay in for a long time according to the present indications.

SEVEN DON'TS FOR MET. ARTISTS.

In the lobby leading to the executive offices of the "signori," in the Metropolitan, a list of don'ts referred to as a notice for the Metropolitan artists, was posted for the first time this season. They are:

1. Strange persons are not allowed to pay any visits in the dressing rooms or on the stage of the Metropolitan Opera House during performances.
2. Flowers or any other gifts will not be presented on the stage, but will be brought to the dressing rooms.
3. It is forbidden to bring dogs into the theatre.
4. During rehearsals and performances only artists participating in the same will be allowed on the stage. Everybody else is requested to keep away.
5. Whenever a member of the company absents himself from his residence for a longer period than two hours, he must leave word at his residence where he can be found. No member of the company shall leave the city without permission of the company or its representative in writing.
6. It is forbidden to attend rehearsals on the stage with coats, hats or canes.
7. It is prohibited positively to play cards or any other games in the dressing rooms during the rehearsals and performances.

(Signed) The General Manager.

THE SMALL TIME'S SEASON

By JULIUS R. MARX

Tell me not in mournful numbers, we have but two weeks to go. Every time I save two hundred, two weeks layoff makes it blow! When their route me in September, I get contracts by the score. But the first six weeks they give me nearly always shrinks to four.

Through October's golden Autumn, when the leaves are turning red, I buy costumes for the Wives, silver sparkles made of lead. When November rubes on us with its thankfulness and cheer, I pay eighty-five for photos, and the other ten is clear.

By the time it gets to Xmas, I am laying up some Jack, Then I'm two weeks minus labor, and I'm once more on my back. Then come eight long weeks of winter, four of them I'm laying off: When March comes I've got two hundred, and the Wife has got a cough.

April showers bring May flowers and they also bring the flu— And the whole three towns I'm booked in are closed up as tight as glue. And the time I lost in April makes of me a pessimist.

Go! How hot the days are growing, shows are closing everywhere; Pain-bath suits will soon be showing, Summer's smell is in the air— Actors running thick on Broadway, giving all the girls a treat. Hoofers crowding into lunch rooms, giving rest to weary feet.

But right now I'm to the country, out to where its cool and nice; I played fifteen weeks in fifty, three of them without a slice— I know where the Florida alfalfa, where the streams run smooth and clear. Where the fish will bite on cardboard, and old Mother Nature's near.

For I'm tired of wig and rresapaint, songs and dances make me ill; Five-piece bands and awning fiddlers, of them all I've had my fill; Maybe next year I'll be lucky, maybe I will grab a show; Maybe I will change my agent, maybe I will save some dough.

But right now I'm going fishing, where the brook comes tumbling down, No more props and no more sparkles, no more muggins, no more clown; In September I'll be ready, from my agent I'll expect— "Akron next week, wire snapper" dollar eighty-five collect.

OBITUARY

LONDON—IN 1919

By IVAN PATRICK GORE

Cleofonte Campanini.
Chicago, Dec. 24.
Cleofonte Campanini, director of the Chicago Grand opera company, died Dec. 19, at St. Luke's hospital, following an illness of several weeks, which began as a severe cold and ended as pneumonia.

At the bedside of Campanini when he died were his wife, Mme. Eva Tetrazzini Campanini, a sister of Louisa Tetrazzini; Harold P. McCormick, director of the Chicago Grand Opera Association and Dr. Joseph M. Blake.

The Auditorium was darkened on

The directors of the Chicago Grand Opera Company acted as pallbearers.

Harrington Reynolds.
Harrington Reynolds died in Christchurch Hospital, Christchurch, New Zealand, Oct. 15. He was born in Ireland and was 67 years old at the time of his death. During his career of forty years as an actor Mr. Reynolds played leading roles in England, America, Australia and New Zealand. He was buried with Masonic rites. A wife, professionally known as Blanche Douglas, and a sixteen-year-old son, Douglas, survive him.

Annie Haines.
Mrs. Hubert Sackett died in New York Dec. 16. Before her marriage 20 years ago she was professionally known as Annie Haines. Three sisters and a brother are now on the stage. Services were held Dec. 20 at St. Agnes' Chapel, West 91st street, New York.

IN MEMORY OF
BILLY MORRIS
Who died at Lima, O., December 1st, 1918.
His wife
His LOVING WIFE
BERTHA SHERWOOD
(Mrs. Wm. A. Voss)

Friday, Saturday and Sunday.
It was said there was a dramatic bedside conference in which he designated Gino Marinuzzi, the young Italian conductor, as the new maestro. This was denied by directors of the opera association.

Excepting possibly the late Oscar Hammerstein, Cleofonte Campanini was the best known and most picturesque figure of American opera.

He was born in Parma, Italy, in 1860, and studied at the Conservatory of Parma under the guidance of his brother, the famous tenor, Italo Campanini. Later he wielded the baton at

IN LOVING MEMORY OF
OUR DEAR FATHER
JAMES W. BOSTOCK
Who died December 19th, 1918.
In London, England.
CLAUDE W. BOSTOCK
J. GORDON BOSTOCK

the principal opera centers of Europe and South America.

He directed at Milan, Turin, Rome, Naples, Madrid, Lisbon, Buenos Aires, Rio de Janeiro, Santiago de Chili, at Covent Garden, London and at La Scala de Milano. He was taken from London by Oscar Hammerstein and directed the opera at the Manhattan opera house until 1908, when a policy split with Hammerstein resulted in his resignation.

In 1909 Andreas Dippel selected him

IN MEMORY OF
MY SISTER
MISS SUSAN GRANT
Who died December 26th, 1918.
May her soul rest in peace.
ALF GRANT

general director of the Chicago Grand Opera company. His connection was a brilliant artistic success from the start. The principal operatic stars of the world have at one time or another been under the direction of Campanini.

There was only music at the memorial for Cleofonte Campanini at the Auditorium Sunday afternoon. The opera folk who sang under his management, the musicians he trained for his

IN FOND MEMORY
OF
E. M. ROBINSON
Who passed this 11th December 3rd, 1918.
FRANK J. CORBETT
(3 Chorus)

orchestra, sang and played their tribute to the maestro. Mary Garden broke all engagements and came from Columbus, Ohio, to sing. Services were held in the Holy Name Cathedral Monday.

IN MEMORY OF
BILLY MORRIS
(The A. Voss)
Who died at Lima, O., December 1st, 1918.
His wife
His LOVING WIFE
BERTHA SHERWOOD
(Mrs. Wm. A. Voss)

James W. Bostock, showman, died in London, December 19. The deceased was a brother of E. H. Bostock, of the Bostock Tour in Great Britain; and also of the late Frank C. Bostock, "The Animal King." James W. Bostock was the first to introduce carnivals to America.

Frank De Camp.
Frank De Camp, 54, musical director of the Warburton Stock theatre, Yonkers, N. Y., died from apoplexy, Dec. 18. He was a member of the B. P. O. E. The officers of No. 1 lodge took charge of the burial. He is survived by a wife.

Frances Herman, wife of Al Herman, the monologist, died in New York, Dec. 27. It was reported she was a victim of wood alcohol. Taken

IN MEMORY
OF MY Darling Mother
MRS. JAMES WHALLEY
Who died suddenly December 22d, 1918.
LOTTIE WALTON

to Bellevue Hospital Saturday afternoon Mrs. Herman failed to respond to treatment. The couple had been married for a number of years but for the past two years had lived apart.

Charles Wiseman.
Charles Wiseman, age 60, Cincinnati, Ohio, dropped dead of apoplexy while passenger agent of the Baltimore and walking with Theodore Aylward, manager of the Grand opera house. He was well known to all advance agents.

IN EVER
LOVING MEMORY
OF
ETHAN M. ROBINSON
Who Passed Away
December 3rd, 1919
HARRIET REMPEL

The year which is just dying has been one of remarkable financial and artistic success for the London managers, not only for those staging the brighter form of entertainment but also for those who cater for the more serious minded. Although "revue" is gradually coming to a natural end in the provinces, and the managers who once swore by it are now backing melodrama with occasional lapses to shows of a higher type with a name, London still appears to put much of its money on the peculiar hotch-potch of musical turns held together by a weak plot which came into popularity when, some years ago, the Bay-a-cian company came from Paris to the Middlesex and not only shocked but drew all London.

Standing out from the numberless revues which have obtained a stronghold "As you were" at the Pavilion with Delysia died hard and gave way to that peculiar conglomeration "Algar" with which C. B. Cochran has scored his biggest success. In this Cochran's wonderful aptitude for publicity has helped him considerably. Starting with a bold statement some days before the show was produced that the critic would condemn it from the start, he turned that condemnation to his own profit. Throughout the railway strike which paralyzed the theatrical industry for a time Cochran was tactfully silent. He did not speak of the big business he was doing, and the Pavilion was backed to capacity. After many weeks the Lord Chamberlain's department awoke to the fact that certain of the "Algar" were not exactly what the really "hily-natured" cared for and descended on Pavia. C. B. let the lady do the protesting. She did it well, her agitated remarks appearing in every newsheet; she was as good as ruined—no one would come in to see her dance when dressed, a cruel censor had taken away her living, no one would pay to see her dance in trousers. Result: business bigger than ever. Cochran knows just exactly what to do and when to do it—few people associate the daintily producer of "Damaged Goods" with the promoter of classic pugilistic encounters and so it is throughout his enterprises.

"In the Night Watch" which followed "The Better 'Ole" at the Oxford, was treated with a respectful regard for the subject which was in marked contrast to the exuberant "If you know a better 'ole go to it." Everything that Cochran touches, from "scrapping matches" at Olympia or the Stadium to high-brow drama seems certain of success is due to a showmanship which has probably never been touched before in London town.

Another remarkable success was Robert Lorraine's production of Ros-tand's "Cyrano de Bergerac," also originally under the Cochran management, which produced in the provinces toured the West End from Drury Lane to the Savoy and ultimately finished his career at the latter house. Throughout the year with the exception of the Scala productions only one show has really been a failure and that was the ill-fated "Too Many Cooks," which expired almost before London knew the comedy was in its midst.

Telling of the failure of Scala productions does not necessarily reflect upon the production, the plays, or the players. Although the Scala is one

Albert H. Birnbryer.
Albert H. Birnbryer, age 39, treasurer Grand opera house, Cincinnati, died Dec. 16 of typhoid fever. He had been ill six weeks.

The brother of Lillian Wilbur (Wilbur and Lyke) died in Youngstown, O. Dec. 18. Death was due to a fall.

of London's most beautiful theatres, nothing has ever really succeeded there. There may have been a brief burst of popularity but nothing has ever come to stay. Opening some years ago with a biblical play "The Judgment of Pharaoh" in which the lions who should have snarled round the defenceless hero became so tame at rehearsals that they all but licked his hands on the night of production—the theatre passed through all the degrees of vicissitude, its most gorgeous spell of prosperity being when during the Music Hall Strike it became the strikers' own music-hall—now it is leased by F. J. Nettlefold, who through the year has wooed Fortune with every class of production: from rank melodrama ("The Net") to almost classical farce ("The Lady of Lyons") and "Pygmalion and Galatea" and who at the time of writing, having stolen a march on his brother actor-managers, is staging a really excellent production of "Othello." For the Christmas holiday season a new fair play "Frenella" will be staged there by Basil Dean, until lately the purveyor of entertainment to troops in training.

Among the most notable shows heralded with a great blaze sumptuously dressed, beautifully staged, and played by the finest collection of artists possible to get together the Oscar Asche production "Eastward Ho" has alone turned out a dire disappointment not only to the public but to its producers. Even popular Violet Lorraine failed to give it life. It was heavy and swamped itself in its grandeur of spectacle and it did not seem to have a laugh in it. After it had run for some weeks Laddie Clift was brought to "ginger it up." He did to some extent but all to no use, and in the time some lines are read the gorgeous production will have been replaced by a picture.

At the Empire and also at the Palace the firm of J. L. Sack has achieved a triumph with "The Little Dorrit," which must give place before Christmas to the first Butt-deCourville revue, "The Whirligig." "Chu Chin Chow" at His Majesty's, "Bran Pie" at the Prince of Wales, "The Hooper" at the Adelphi, "The Maid of the Mountains" at Daly's, "Buzz Buzz" at the Vaudeville, all continue to be what the late Sir Herbert Beerbohm Tree would have called "obstinate successes" while "Daddy" at the Haymarket, "Kissing Time" at the Winter Garden, "The Choice" at Wyndham's, "Baby Bunting" at the Shaftesbury, "The Cinderella Man" at the Queens, "Tilly of Bloomsbury" at the Apollo, "The Kissball" at the Gaiety "A Temporary Gentleman" transferred from the Oxford to the Kingsway, "Home and Beauty" at the Playhouse all appear to be numbered up for record honors. Gina Paternoster, "The Girl for the Boy" has apparently not been the big success hoped for at the Duke of York's and will soon make way for Robert Lorraine's revival of "Arms and the Man." Owing to the termination of her lease Lee White has not had a fair chance with "Back Again" at the Ambassadors, while a new show starring the once famous Arthur Roberts had but short shrift at the same house.

"The Great Day" at the Lane must come off to permit of "Cinderella" rehearsals. A "boom" in historical drama seemed imminent but with the exception of "Cyrano," "Jack o' Jingles" produced by Leon M. Lion, who had previously scored heavily with "The Chinese Puzzle" at the New Theatre, nothing came of the various projects, although Martin Harvey opens a season of revivals at Covent Garden on Boxing Day.

Standing out vividly in the year's activity is the transformation of the old "blood and thunder" dust-hole, the Kings, Hammermith into a resort for (Continued on page 53)

BILLS NEXT WEEK (Jan. 5)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

NEW YORK CITY
Keith's Palace
Grook
"Ella Shields"
Henry Scott
Cleveland Brown Co
Rockwell & Fox
Floyd's Dogs
(Two to fill)
Keith's Alhambra
Catt Powell Co
McMahon & Chaplin
"Last Night"
BROOKLYN
Whitting & Burt
Wilbur Mack Co
Jean Sothen
Walter Wenzel
Four Marx Bros
Keith's Colonial
Grook
Dugan & Raymond
Margaret Young
Dorothy Shoenet Co
Weldon & Cronin
Juggling Nelsons
Jack Hughes Duo
Keith's Riverside
Nolan & Nolan
Shelia Terry Co
Tols
Joe McFarland
Hoyens & Hoon
Irene Franklin Co
Swor Bros
Alison Bronson Co
The Magleys
Keith's Royal
Ramsdell & Mayo
Dorothy Hoffman
Diamant & Corina
"K of C 8"
Koban Japs
(Others to fill)
Proctor's 58th St
Tale & Tale
Harry E Bussey
Dollie Sisters Co
Shirley & Markins
McKay's Revue
Belle Montrose
Cantor Trio
Joe Draly & Sils
A & J Garrison
Roland & Merban
(Others to fill)
Keith's 51st St
Capt Betta & Seala
Lillian Durkin Co
Kane & Herman
Girle Club
Jas Taborian
Reckless
(One to fill)
Keith's 4th & M
2d half (1-4)
Mollie Fuller Co
Cornine Clinton
(Others to fill)
1st half (5-7)
Novelty Clinton
Mabel Sherman Co
Old Homestead Co
(Others to fill)
2d half (8-11)
Nine Verobell Co
Friend & Downing
(Others to fill)
Proctor's 125th St
2d half (1-4)
Felix & Fisher
Volunteers
Waite Lie & Band
(Others to fill)
1st half (5-7)
Wentworth Vesta & T
P & P Valentine
C & M Dunbar
(Others to fill)
2d half (8-10)
Tom Gillen
(Others to fill)
Proctor's 6th av
2d half (1-4)
Cutty & Nelson
A C Astor
Chas Howard Co
Mabel Burke Co
Donovan & Larkin
Brooks & Sawin
(Others to fill)
Arthur Hill
Hugh Herbert Co
Betty Donn
McCus & Dean
Anderson & Packard
Dunbar's Hussars
2d half (8-10)
Novelty Clintons
Dolce Sis Co
Major Adams
"Fall of Eve"
(Others to fill)
Proctor's 23d St
2d half (1-4)
Tilpou & Rogers
Bell & Belgrade

We Have Placed

the Following in Productions:

AL SHAYNE

and

JANET ADAIR

with Shubert's "Gallies of 1915"
under our exclusive direction.Ed Davidow and
Rufus R. LeMaire

493 Broadway N. BRYANT 641-542

E & E Adair
Gordon & Day
2d half
Lucy Collette
& Hiegie Girls
Morgan & Gates
"Fizling Furnace"
AUGUSTA, GA.
Stewart Sis
Keehe & White
Lans & Harper
T Moore Girls
Hansons Animals
CHESTER, PA.
Admeston
Bernard & Merrit
4 Melody Maids
Miller & Mack
(2 to fill)
Donohue & Fletcher
(Others to fill)
P. F. Keith's
Juno Salmo
Hellen & Hunter
\$5,000 a Year
C. Nugent
Jimmy Husey Co
V & E Stanton
Valencia Leopards
McIntosh & Malde

DENTIST McVicker's Theatre Bldg.

DR. M. J. CARY

Special. Reside in the

CHICAGO

Mr & Mrs Phillips
Kremika Bros
B. F. Keith's
The Magleys
Dury & Sweeney
Leon Errol Co
(Others to fill)
BUFFALO
CAMDEN, N. J.
Dunedin 3
Primros 3
Larry Comer
Frank Dobson Co
Wish Wynne
Dancing McDonalds
Towers
Donohue & Fletcher
Evans & Flint
(Two to fill)
"Pretty Baby"
Stinner 1
J. Melody Maids
Dalton & Craig
CANTON, O.
Lycium
Kelo & Blair
Bert Hodge Co
Melody Monarchs
Walter Brower
Bailot 3
(Others to fill)
CHARLOTTE, N. C.
Great Richards
Lewis & Norton
Vivie Day
(Roanoke)
Wm Gaxton
Breslau & Burt
Rinaldo Bros
Dancing Dorans
Duchess
Blomson Society
Duchess
Wish Family
(Others to fill)

DR. J. BIER, PHYSICIAN

Room 208, P. Main Building

149 Broadway NEW YORK CITY

EASTON
Able O. H.
Manning Peeney &
K
"Wild Bits"
Monda
(Two to fill)
Fox & Ingraham
Burke Walsh & N
Mei Kise
(One to fill)
ELMIRA
Ryan & Ryan
"Street Urchin"
"Going Some"
Fuller & Vance
Hager & Goodwin
Marie Hart Co
ERIE, PA.
Walworth & Avinto
Sully & Houghton
"Rockless Eve"
GRAND RAPIDS
Pearl & Schofield
Empress
Korlan & Cullen
Morgan & Klatter
Francis Kennedy
Winston's Wat Lns
(One to fill)
HAMILTON
Lyric
Perry
Pooley La Tour
2d half
McGowan
Crawford & Broder
Kram & La Salle
Bert Baker Co
(One to fill)
HARRISBURG, PA.
Majestic
Fennert & Culp
Lillian Herge Co
Love Hunter
(One to fill)
2d half
Brooks & George
Anderson Graves
J C Mack Co
(One to fill)
HAZELTON, PA.
Festley's
Hines Stevens
(3-11)
The Kundells
Stars in Toyland
Bevan & Flint
Oranias Comedy
N. E. Keith's
Chas Henry's Fets
Stanley & Birnes
Wilson Bros
Gordon Bros & K
Billy Schell
Larry Rolly Co
Camp & Willm
"Love Hunter"
(One to fill)
ITHACA, N. Y.
1st half
Fuller & Vance
Hager & Goodwin
Marie Hart Co
JACKSONVILLE
Arenas
Padrilla Baboons
Beatrice Doane
Roselias
Slater & James
"New Teacher"
JOHNSTOWN
Majestic
Anderson & Burt
Friend & Leonard
"Hill of Night"
NEW ORLEANS
Palace
Mack Co
(Mobile split)
Jersey City
Harlequin 3
O'Rourke & Adelphi
Keene & Wms
Victory
4 Aces
NEWARK
Proctor's
2d half (1-4)
Kilma
Columbia & Victor
Cororan & Mack
Jack Anglis
Dunbar's Hussars
1st half (4-7)
Fred Albert
Furnan & Nash
Bennett & Richard
Bessie Wynn
Donovan & Lee
(Others to fill)
Cutty & Nelson
Lila Lena
(Others to fill)
NEWPORT NEWS
Olympic
(Petersham split)
Nerlin
J & W Hennings
Smith & Kaufman
Sam & Fern
LOUISVILLE
Jack Hanley
Rice & Werner
Hunting & Frances
"Kiss Me"
De To To
Jazzland Navy 8

OTTAWA
Dominion
Buzell & Parlier
Alice Hamilton
(Others to fill)
PENSACOLA
Pamtime
(Montgomery split)
Lee Stoddard
Dunham & Edwards
Swan's Seals
3 Keltons
2 Sweethearts
PETERSBURG
Century
(Newport News split)
1st half
Ed Morton

SAVANNAH

Bijou
(Jacksonville split)
The Brimmons
Silver & Burger
Gould & Gold
Old Soldier Fiddler
Diaz Monte
SCRENECADDY
Proctor's
Eldora Co
Morgan & Gates
Mary Howard Co
Al Fields
Oh, Auntie
2d half
Dixon & Mack
E & E Adair
Brace & Raub

LEO BEERS

Playing Principal Cities in the World with

Julius Erlane Co.

Gray & Byron
Harry Bond Co
Mack & Earl
Wastika Seal
PHILADELPHIA
B. F. Keith's
Graham Palmer
Kitty & Follock
Scott Laszles
Joy Browning
Emmett DeVoy Co
Anna Gray
Spanish Revue
Yates & O'Neill
Reynolds & Don-
gan
Keystone
Billy Glason
Viola Lewis Co
Royal Fokinese Tr
Wm. Pean
4 P. Keith's
Jas B Carson
Parish & Peru
(Two to fill)
2d half
Bernard & Merritt
Toland
Miller & Mack
(Two to fill)
PITTSBURGH
Huber
Davis Co
O'Neill & Kellar
Gard
Gibson & Cannell
Dunbar
Bailey & Cowan
Belledaire Bros
Wm. B. Keith's
(Two to fill)
Harris
Codon & Lugen
The Talton
Ryan & Tikes
Romain Powers
D
La Rue & Gensham
Farana
Lorimer Hudson Co
Reckless
(Johnstown split)
1st half
Raymond Wylie Co
Camilla Bird
PROVIDENCE
Folle Sils
Homer Miles Co
Fermale & Shelly
Allan & Rogers
"Playmates"
(Others to fill)
READING
Majestic
Barbette
McMortdo & Hesg
J C Mack Co
Mullen & Francis
2d half
Sampson & Douglas
Kennedy & Rooney
Sissel & Blake
Thirty Pink Tees
Billy Shoen

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RICHMOND
Lyric
(Norfolk split)
Lane & Moran
V & C Avery
K Murray Co
Sully Rogers & S
ROANOKE
Rouloque
(Charlotte split)
2d half
Caitland
Joseph Leachhart
Harrington Co
Johnny Nipp
El Roy Sis
ROCHESTER
Temple
Reynolds & White
De Wolfe Girls
Du For Boys
Imhoff Court & C
Lady Sen Mei
Rubeville

Frank Markley
De Ida
(Others to fill)
YONKERS
Frederick
Gualano & Marg
Oh That Melody
Roland & Merber
(One to fill)
Fred & Albert
T & D Ward
M King Co
Selle Montrose
Cantor Trio
YORK, PA.
Opera House
Ford & Truly
Simpson & Douglas
Van Sheldon & Hiss

POLI CIRCUIT.

BRIDGEPORT
FOX
"Girl in Basket"
Lambert
EX Jubilee
Amorous Sis
2d half
Thelma De Rond
Cliff Green
Murphy & Lachman
"Flasher"
2d half
Flora
J & K DeMacos
Howard & Craddock
"The Spider"
(Two to fill)
Gilbert & Suhl
"Night Boat"
Irving & White
Bullet Proof Lady
(Two to fill)
HARTFORD
Palace
The Faynes
Elizabeth Mayne
Jack Trainor Co
Farago & Richards
Black & White & U
2d half
DeVoe Stutzer
Wilson & Wilson
"Wishing"
1 Dixie Boys
Amorous Sis
NEW HAVEN
Rialto
Thelma DeRond
Cliff Green
Walton & Marshall
Murphy & Lachman
"New Model"
2d half
Sullivan
Sullivan & Scott
McCormack & Wine
"Girl in Basket"
(One to fill)
Palace
Dave Bros
Murphy & Kline
"Night Boat"
McWatters & Tyson
(One to fill)
Golden Gate
Howard Craddock
Lambert
(Two to fill)
SCRANTON
Palace
Wilke-Barre split
1st half
G & R Perry

CHICAGO B. F. KEITH.

BATTLE CREEK
Bijou
Arnold & Taylor
"Among Those"
Kilkey Rogers
DeGnon & Clifton
J C Mack Co
Santry & Norton
2d half
Two Kawanas
Holmes & Wells
Dan Ahern
Walton & Brant
Ellis Nowlin Tr
BAY CITY, MICH.
Bijou
The Stanleys
Cook & Perry
Raines & Avey
Bryant & Stewart
Ellis Nowlin Tr
2d half
Toletti & Bennett
Maryland Singers
Burns & Wilson
DeGnon & Clifton
BRANTFORD, CAN.
Temple
Lyleston & Emmerson
Hamlin & Mack
Fowell Troupe
(Two to fill)
The Lamplins
Mullen & Correll
Kresley Benedict Co
C & M Cleveland
3 Fortia Sisters
CRAWFORDS-
VILLE
Strand
2d half
Ella LaVal
Robinson & Penny
Keating & Walton
Gina Will Be Girls
(One to fill)

Kennedy & Rooney
2d half
30 First Floor
Barbette
McDermott & Hagg
Mullen & Francis
Olga Leopards
(One to fill)
YOUNGSTOWN
Hippodrome
A. Barrell Co
Greenlee Drayton
Beatrice Morgan
Eldra Morris
Santos & Hayes
Whippie Houston
Patricia & Macs
Allan Brooks
Morris & Campbell
(One to fill)
SPRINGFIELD
Palace
Golden Gate
3 Dixie Boys
Cliff Green
Jone Mills Co
Gyst & Radio
2d half
Dolly's Pets
4 Amour Beauties
Brower &
Andrew Mack
McWatters & Tyson
WATERBURY
Bijou
De Vos & Stutzer
Irving & White
Wilson & Wilson
"Wishing"
2d half
The Faynes
Elizabeth Mayne
Jack Trainor Co
Farago & Richards
Black & White & U
2d half
DeVoe Stutzer
Wilson & Wilson
"Wishing"
1 Dixie Boys
Amorous Sis
NEW HAVEN
Rialto
Thelma DeRond
Cliff Green
Walton & Marshall
Murphy & Lachman
"New Model"
2d half
Sullivan
Sullivan & Scott
McCormack & Wine
"Girl in Basket"
(One to fill)
Palace
Dave Bros
Murphy & Kline
"Night Boat"
McWatters & Tyson
(One to fill)
Golden Gate
Howard Craddock
Lambert
(Two to fill)
SCRANTON
Palace
Wilke-Barre split
1st half
G & R Perry

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BOSTON B. F. KEITH.

BOSTON
Gordon's Olympia
(Scilly Sea.)
Norman Telma
Rivers & Arnold
Grew & Pates
Adams Griffith
Black White & U
(One to fill)
BALTIMORE
Gordon's Olympia
(Washington St.)
Gordon & Luby
Rivers & Arnold
Conley & Webb
Jackson Taylor Co
2d half
Rector Bros
La Petite Jennie
Sullivan & Scott
K.C. & Mores
Vardon & Perry
Kharum
Gordon's Olympia
Gilbert & Saul
Sullivan & Scott
Baldwin Blair Co
Mallen & Cass
Peterson Minat
2d half
The Pines Emery
Rivers & Arnold
Florence Henry Co
Kharum
Kane Morey & M
Werner Amory Co
Marling & Molen
Jack Kennery Co
Arthur West Co
Cleveland
DULUTH
Olympia
(Sunday opening)
"Rainbow Cocktail"
"For Pity's Sake"
Kane & Hollis
Duffy & Caldwell
Lucille & Cockle
Piano Cop
Elsa Ruessger Co

DR. JULIAN SIEGEL

Official Dentist to the N. V. A.
1403 Broadway (Palman Building), New York

MILWAUKEE
Majestic
"Not Yet Marie"
Rae Samuels
Lyndall & Mackey
In De Trio
Regay & Lorne Sia
A Rash Co
Palace
Comfort & King
Oscar Lorraine
Stephen & Hallier
Jimmy Sava Co
Farrell Taylor Co
Rosa King Co
ST PAUL
Mabel Blondell
Orpheum
(Sunday opening)
Nate Ellis
Nelle Nichols
"Tango Shoes"
Jason & Hing
Harry Cooper
7 Honey Boys
SALT LAKE
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
ST. FRANCISCO
Orpheum
(Sunday opening)
Nate Ellis
Nelle Nichols
"Tango Shoes"
Jason & Hing
Harry Cooper
7 Honey Boys
SALT LAKE
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles

OAKLAND
(Sunday opening)
Fred & Ray
Gallagher & Martin
Ernest Evans Co
Jack O'Connor
Howard's Ponies
Marshall Montgomery
J Jordan
OMAHA
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
PORTLAND, ORE.
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
SACRAMENTO
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
SEATTLE
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles

WESTERN VAUDEVILLE
State-Lake Theatre
Building, Chicago
CHAMPAIGN
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
CHICAGO
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
DENVER
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
KANSAS CITY, MO.
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
LOUISVILLE
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
MEMPHIS
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles

Norwood & Hall
Lasora & McCormore
(One to fill)
ST. PAUL
Palace
3 Rianos
Green & LaPell
The Corner Store
Coley & Jaxon
Linton & Jungle G
Booth & Leander
Smith & Keefe
(Three to fill)
ST. LOUIS
Orpheum
(Sunday opening)
Nate Ellis
Nelle Nichols
"Tango Shoes"
Jason & Hing
Harry Cooper
7 Honey Boys
SALT LAKE
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles
ST. LOUIS
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles

ST. LOUIS
Orpheum
(Sunday opening)
Gertrude Hoffman
Meredith & Snooser
Fox & Ward
Jerome & Herbert
Watts & Hawley
Beginning of World
Van Celles

MARCUS LOEW

NEW YORK CITY
Lamont
"Girl in Basket"
2d half
The Faynes
Elizabeth Mayne
Jack Trainor Co
Farago & Richards
Black & White & U
2d half
DeVoe Stutzer
Wilson & Wilson
"Wishing"
1 Dixie Boys
Amorous Sis
NEW HAVEN
Rialto
Thelma DeRond
Cliff Green
Walton & Marshall
Murphy & Lachman
"New Model"
2d half
Sullivan
Sullivan & Scott
McCormack & Wine
"Girl in Basket"
(One to fill)
Palace
Dave Bros
Murphy & Kline
"Night Boat"
McWatters & Tyson
(One to fill)
Golden Gate
Howard Craddock
Lambert
(Two to fill)
SCRANTON
Palace
Wilke-Barre split
1st half
G & R Perry

ARTHUR J. HORWITZ-LEE KRAUS, INC.
Chicago, Ill.
East and West
Acting Immediate and consecutive booking company.

CHICAGO
Lamont Trio
Catalino & Williams
(Three to fill)
MINNEAPOLIS
Grand
Taylor Triplets
(Two to fill)
DAVENPORT
Columbia
Fred Rogers
(Two to fill)
MOLINE
Palace
Willie & Sylvie
Bill Broad
Will J Ward & G
(Two to fill)
ROCKFORD, ILL.
Palace
Willie & Sylvie
Bill Broad
Will J Ward & G
(Two to fill)
DECATUR
Evans & Perez
Thelma
Skipper Kennedy &
R
Laura Bennett Co
(One to fill)
CHICAGO
Lamont Trio
Catalino & Williams
(Three to fill)
MINNEAPOLIS
Grand
Taylor Triplets
(Two to fill)
DAVENPORT
Columbia
Fred Rogers
(Two to fill)
MOLINE
Palace
Willie & Sylvie
Bill Broad
Will J Ward & G
(Two to fill)
ROCKFORD, ILL.
Palace
Willie & Sylvie
Bill Broad
Will J Ward & G
(Two to fill)
DECATUR
Evans & Perez
Thelma
Skipper Kennedy &
R
Laura Bennett Co
(One to fill)
CHICAGO
Lamont Trio
Catalino & Williams
(Three to fill)
MINNEAPOLIS
Grand
Taylor Triplets
(Two to fill)
DAVENPORT
Columbia
Fred Rogers
(Two to fill)
MOLINE
Palace
Willie & Sylvie
Bill Broad
Will J Ward & G
(Two to fill)
ROCKFORD, ILL.
Palace
Willie & Sylvie
Bill Broad
Will J Ward & G
(Two to fill)
DECATUR
Evans & Perez
Thelma
Skipper Kennedy &
R
Laura Bennett Co
(One to fill)

2d half
Vee & Telly
Neal & Stewart
Songs & Smiles
ATLANTA
Grand
J & S DeLier
Murphy & Driscoll
Carlisle & Roemer
Bernard & Meyers
Graser & Lawlor
2d half
C & E Frabel
Freeman & Lewis
Plano & Bingham
J & T Wurt
LaVare
BALTIMORE
Hippodrome
Gere & Delaney
Fred Elliott
Ling & Long
Burke & Durkin
Royal Pekkine Tr
BIRMINGHAM
Biller
Sanson & Dollah
Burns & Garry
Russell & Titus
Mabel Durrell Co
Sweet Sweeties Co
2d half
J & S Deller
Murphy & Driscoll
Carlisle & Roemer
Bernard & Meyers
Graser & Lawlor
BOSTON
Orpheum
Linko
Ferguson & Sunder
Hampton & Blake
Davis & Rich
Black & White Rev
2d half
Hall & Guida
Harris & Lita
Stuart Black & Co
Ferns & Lunt
Los Merchants
CHICAGO
McVickers
Brown & Davis
Harry Garland
Downing & Sumlin
Genaro & Gold
Laurie Orway Co
Fashion DeVogee
Norton & Noble
CLEVELAND
Liberty
The Leland
Poplino & Perry
Henshaw & Avey
Baron & Wirt
Stifford & DeRosa
DALLAS, TEX.
Hippodrome
Stanley
Black & Sello
Knorr Rella & Co
Barnes & Freeman
2d half
Harker & Stiers
Powell & Worth
Henry Horton Co
Wallers & Walters
Russell & DeWitt
DETROIT
Coteau
Mae & Mack
Gordon & Delmar
Steve Freda
Love Race
Mello Sisters
Zuhn & Drels
Aerial Builders
PALL RIVER
Empress
Hall & Guida
Stuart Black Co
Harris & Nolan
Los Merchants
2d half
Linko
Ferguson & Sunder
Hampton & Blake
Davis & Rich
Black & White Rev
HAMILTON, CAN.
Loew
Louis Leo
Cunningham & Ben
Wells & Crest
Betty Eldert Co.
Star Stanley
HOBOKEN
Lee
Sheppard & Dunn
Burke & Tooley
Two to Bill
2d half
LeMont & Wright
Fred Peters Co
Shaa & Carroll
Nine O'Clock
HOUSTON, TEX.
Fetco
Lockhardt & Laddie
Rose Garden
DeVine & Williams
Lane & Plant
Honey Girls
2d half
Wayne Beeman
M & J Dove
2 Yauks
Weber Beck & F
Clairmont Bros
KANSAS CITY, MO.
Garden
Musical Varieties
McLaughlin & Evan
Hal Johnson Co
J & Bernice Alley
3 Maxine
2d half
Ford & Hewitt

PANTAGES CIRCUIT

New York and Chicago Offices
BUTTE
Pastages
(5-7)
(Same bill, plays
Anacosta 7, Miss
Liet Berry & Misi
Marconi Bros
Martha Hamilton Co
Baron Lichter
Gilde & Phillips
Brazilian Helms
CALGARY
Pastages
(5-7)
(Same bill, plays
"Act Beautiful"
Mary Ann
"World in Harmon"
Ed Blonell Co
Chas Dillott
Bud Snodder
DENVER
Pastages
Four Leas
PAULINE
FORD AND PRICE
Sailed with Justice Elings Dec. 27 for Japan.

BERT FORD AND PRICE

Sailed with Justice Elings Dec. 27 for Japan.

Frank Ward
Quigley & Fitts
Bender & Meehan
Sunderlin & Hume
Texas Four
Little Hip & Nap
Hille Circus
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
LONG BEACH
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
LOS ANGELES
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
MINNEAPOLIS
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
ST. LOUIS
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
VANCOUVER, B. C.
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
WOLFE & PATTERSON
W & E Whittle
Taran
Amorus & Jeanette
Kuma
Hedkin-Pantages Bookings
DALLAS, TEX.
Jefferson
Lady Alice's Pets
Makarenko Duo
Weber & Elliott
Venial Cypres
Uyeno Japs
HERAS & PRESTON
Cook & Vernon
George Howard
Frank Bush
"Oh, Teddy"
SAN ANTONIO
Royal
The Rial

INTERSTATE CIRCUIT

Palace Theatre Building, New York
DALLAS, TEX.
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
LOS ANGELES
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
MINNEAPOLIS
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
ST. LOUIS
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
VANCOUVER, B. C.
Pastages
(5-7)
(Same bill, plays
Helena 3
J. Bullins Girls
Bony & Donegan
Samantha Trill
Sadie & Ramon
Bob Albright
Hille Circus
WOLFE & PATTERSON
W & E Whittle
Taran
Amorus & Jeanette
Kuma
Hedkin-Pantages Bookings
DALLAS, TEX.
Jefferson
Lady Alice's Pets
Makarenko Duo
Weber & Elliott
Venial Cypres
Uyeno Japs
HERAS & PRESTON
Cook & Vernon
George Howard
Frank Bush
"Oh, Teddy"
SAN ANTONIO
Royal
The Rial

A. E. F. IN GERMANY. Second Brigade, American Forces in Germany.

Editor VARIETY:

As an ex-vaudeville-artist, I thought perhaps you would be interested to know just what is what, along the Rhine, where we are waiting, while Congress decides whether or not we advance into Silesia, for which place we are destined. We are about 6,500 men at present, some having volunteered for this service that they might finish their time here, others, that they might have "Overseas Service" Owing to poor facilities, for billeting, we are distributed among private families.

Our entertainments are furnished through the Y. M. C. A. organization, and are, I suppose, the best that can be had. Some of these English comedy companies are the nearest to a medicine show I ever saw. You perhaps know the kind—hoop roller; dancing sobriet; card manipulator; contortionist, who are for a strong man act to close. But we certainly have had some good entertainments, and the Y man here is "on the job." "Hallifax and York" played here (Anderson on the Rhine) recently, and they are furnishing us films to night of the Beckett-McGoorty fight. At Coblenz, they are showing the Jeffries-Jack Johnson fight pictures this week.

But the average vaudeville, to one of that class of the profession, is very poor. The Coblenz boys (A F in G Minstrels) are doing fairly well. In this town we have a great many professional in the Brigade. Michel Dosiu, who has appeared in some of the Paramount pictures; Wells, the contortionist, who was with the Sella-Photo shows; Harry E. Quinn, an old "props" from the Colonial, New York, and others.

Should this meet the eye of any of my friends, I wish they would write to me, for I am sure there would be something of interest to all of the boys. In this neighborhood? At the present rate for the mark, we can not afford money to the States except in an uncertain way—in fact, was refused permission by the German post office to send money out this noon. Everything is very high here, too.

A German stock company—very mediocre, almost amateurish, played "My Uncle from America" and "The Man with Two Wives" (almost a steal from "Too Many Wives") and a verbal adaptation of one of the old Biograph pictures, the name of which I cannot recall, but which dealt with the conversion of a street woman by a man who was playing piano on a bet, and then the re-establishing of the man, from the underworld, by his own convert.

German opera still plays in Coblenz and Cologne, occasionally, and although all night passes are an impossibility, once in a while, we can make an afternoon performance, or, at in my own case, through professional courtesy, get in to a morning rehearsal. I have seen the "Fledermaus" and the "Liebe Valser" in this manner.

Wishing all my professional friends a very Happy New Year, and hoping some of them will write, I am,
Sergt. Horace Wilfred Lord,
Med. Dept.,
care The Brigade Surgeon,
Second Brigade,
A P O No. 927,
American Forces in Germany.

(Professionally known as Ferdinand Irwin.)
P. S. If I am not begging, do you know of any one who has extra copies of songs, later than "I'm Sorry Dear"? Seems as though, that is the latest, here.

ACKERMAN & HARRIS CIRCUIT.

San Francisco
Bakersfield
Opera House
McClure & Hamilton
Fields & La Adella
Sheppard & Ott
"Pinched"
3 Harvards
F & D Norman
Henry & Bradley
William Abbott Co
Russell
Baylor
Vim Beauty & H
PHEENO
Hippodrome
(Same as Bakersfield)
2d half
Les Arados
Leonard & Haley
William & Culver
Whitney's Dolls
Scott & Seymour
Burke Bros & Kend
NED "CLOTHES" NOTION
Third season featured in E. B. Berg's
"Quartertown to Broadway"—John Gault
LOS ANGELES
Howard Nichols
Hilbert & Nugent
Frances & Fox
Robbins & Fulton
Follette Wilkes & P
Alvin & Alvin
Cassino
(Sunday opening)
Monroe Bros & Fallon
Bernard & Erickson
Craw Players
Mentana Four
Mae Tiso & Dandi
Thyrndyke & Curr
Bassett & Bailey
Eddy & Howard
Sam P. Herman
"Pink A. L. Carter"
Roy Mitchell & R
Wilhat Troupe
STOCKTON
Hippodrome
La Rose & Adams
The Royces
4 Johnsons
(Same as Sacramento)
TAF, CAL.
Hippodrome
C & H Polley
3 Senoritas
Held Child Hood
Fassett & La Adella
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Whitney's Dolls
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Burke B & Kendall
Mizpah Seiball Co
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CARPENTIER ENDS ENGAGEMENT.

Paris, Dec. 30.
Georges Carpentier terminated a week's contract at the Alhambra, which was not extended.

HE CAME

HE "WAS SEEN"

GROCK

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Management, PERCY RIESS

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BUSINESS MANAGER

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BOOKING MANAGER

**STATE-LAKE THEATRE BUILDING
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SEASON'S GREETINGS

FROM

The Western Vaudeville Managers' Association

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OH, MY DEAR
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MILLER
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Week Jan. 5—Maryland, Baltimore

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Direction

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MAX HART OFFICE

A FEW NOTES—

Other acts are using this title, so warn them same was copyrighted by us March 16, 1914—Class Dxxc-36365.

Miss Williams wishes to inform her many friends she has fully recovered from her recent siege of illness.

Happy New Year



1919—1920

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AND

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HELEN MORATI

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1919—1920

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"HA-HA-HA"

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Singing Their Own Songs

Composers of "That Wonderful Mother of Mine"

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"THE ONLY CHANCE"
A Comedienne of Absolute Originality—Second to None and Leader of Many

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ALFRED GOODMAN

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**"LINGER LONGER
LETTY"**

NOW PLAYING AT THE
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CONDUCTOR

NOW FOR

**AL.
JOLSON**

FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

22 West 38th Street, New York City
The report below is of the proceedings

WEDNESDAY, OCTOBER 15

NAN HALPERIN

ON THE STAND—(Continued)

Q. Have you found it necessary, before presenting your act regularly over your route, to try it out? In other words, break it in?

A. I would not break it in cold in New York, but I played a big time theatre, and showed it for the first time in a big time theatre; that is, it was presented to an audience for the first time in a big time theatre.

Q. Do you believe that new acts ought to be tried out?

A. Somewhere, yes.

Q. Were you ever a member of the ladies' branch of the White State Actors' Union, known as the Associated Actresses of America?

A. Well, I presume that I was. I will tell you how it happened, if I may?

Q. If you want to.

A. I was playing at the Palace Theatre in Chicago and a very dear personal friend of mine was on the bill. I knew nothing at all of organizations, and he came up to me and told me that there was a meeting that night of the White State. "Well," I said, "what do you want me to do about it?" He said, "I want you to give me your check to join the organization." I said, "All right, if you want the check, I will give you the check." I made out the check and never received a card or anything that I was a member, but they have my check and I presume I was a member. He gave me to understand that I was.

Q. Do you mind telling me who this man was, if it was a man or lady, wherever it was?

A. Tom Lewis.

Q. Playing in a vaudeville company?

A. He was at the time.

Q. Are you a member of the N. V. A.?

A. No, sir.

Q. Have you ever been a member of the N. V. A.?

A. I have.

Q. Did anybody ever tell you, any manager, or anybody in the United Booking Office, tell you you had to be a member of the N. V. A. to get a booking?

A. Nobody told me that I had to be; they asked me if I was.

Q. Do you know what it meant by the closed shop in vaudeville?

A. I don't know whether I understand it correctly; I have tried to understand it. Does it mean that you must all belong to one organization known as a union? And if trouble comes and it cannot be arbitrated, if one goes out everyone goes out. Is that what closed shop means?

Mr. Walsh: That is the best definition that has been given today.

Mr. Goodman: It is pretty good. It is about as close to it as you can get.

Q. Well, assuming that that is what it is, what is your judgment about it?

A. I don't believe in it.

Q. Now tell us why?

A. I am an individual artist. I have not a voice, nor a wonderful pair of dancing feet, but I am what they call an artist. God has given me talent to entertain people through a personality and individuality. I do not think that anybody else has that—just same quality. They may have something that entertains just as well as I could, might take my place, but I would not be there. I don't think that I could do their particular work. Their troubles are not mine. I sell myself, my individuality, what the Lord gave me to sell. I have my own individual arguments. I do my own individual business in my own individual manner, and I don't think that anybody else can do it with me or for me, nor I with or for them.

By Mr. Walsh: CROSS EXAMINATION.

Q. Miss Halperin, are you a sister of Max Halperin?

A. I am.

Q. He is a booking manager at the Masque Temple at Chicago, booking for the Western Affiliated Circuit?

A. He has been so for one month.

Q. What had he been previous to that time?

A. Well, the little chap has not done much of anything. I brought him from Denver about four years ago when he was a school boy, and in that time he has sold a little advertisement, and he was out of a job for a long time.

Q. What is your husband's name?

A. W. B. Friedlander.

Q. In what business is he?

A. Producing, writing, author and composer.

Q. Is he in business with Arthur Klein?

A. No, sir.

Q. Has he never been booked with Arthur Klein?

A. I think Mr. Klein booked two of his acts.

Q. Has he been a partner with a man by the name of Joseph Sullivan?

A. Yes, sir.

Q. What business was Mr. Sullivan in?

A. In the producing business. I think he also has an agency on the side.

Q. Connected with the U. B. O.?

A. I don't know, I am sure. I am sure of one thing. I am sure he was not connected with the U. B. O. at the time that Mr. Friedlander went into business with him. Of that I am sure.

Q. Was he not connected with Mr. Beck at some time or in some way?

A. Who? Mr. Friedlander or Mr. Sullivan?

A. Of that I do not know.

Q. Where is your husband's place of business?

A. No. 149 West 42d street, in the Regan Building.

Q. Your last engagement in vaudeville was last 1900 you say, Miss Halperin?

A. Yes, sir.

Q. When was that?

A. September 1st.

Q. This year?

A. Morrison's in Rockaway. There was one after that in September at the Brighton at \$750. The last three weeks were \$900 and \$900 and \$750.

Q. Now you are acting in the legitimate?

A. Yes.

Q. At what salary, Miss Halperin?

A. \$500.

Q. Why is it that you have a reduction in salary to go into the legitimate?

A. Because in vaudeville I paid for my own wardrobe, my own transportation. In the legitimate I have my wardrobe and my transportation furnished me. It amounts to about the same thing.

Q. In vaudeville also you pay 10 per cent in commissions?

A. Yes, and I also do that in the legitimate.

Q. To whom do you pay the 10 per cent?

A. To my manager, and associate, my business associate.

Q. Who is he?

A. Mr. M. S. Bentham.

Q. Are you sure of it, that you are paying 10 per cent to Mr. Bentham?

A. Yes, sir; I have no written word that I must pay him. By the examiner:

Q. Is that a partnership arrangement?

A. Yes, an associate arrangement.

By Mr. Walsh:

Q. Have you been on the vaudeville stage the last two years quite generally?

A. Yes, sir.

Q. How much what has been your average salary?

A. My salary in the last two years has been \$500.

Q. About \$500 a week?

A. Yes.

Q. And how many weeks, Miss Halperin, would you say?

A. Fifty-two.

Q. Five hundred dollars a week for fifty-two weeks in the year?

A. Yes, sir.

Q. On the Keith Circuit and the Orpheum Circuit?

A. Yes.

Q. Have you any way of establishing what your expense is during the year, Miss Halperin?

A. Well, I will tell you. I do not take care of anything of my financial affairs, of my own business.

Q. You cannot say?

A. As far as the counting up of how much I have made, so how much or what my expenses are, I have my sister, who does my secretarial work and takes care of the finances. However, I could furnish about what my expenses are.

Q. Now, you say that Mr. Albee gave you a personal contract. When was that, Miss Halperin?

A. Four years ago.

Q. Four years ago?

A. No, three years ago.

Q. Three years ago?

A. Yes.

Q. At what rate was that, Miss Halperin?

A. Well, I was getting \$250 at the time he signed me. And I went with him on a rising scale of salary.

Q. Just how did that work?

A. When he saw me I was getting \$250, and when I made the business arrangement with him, my first salary was \$300, \$400, and \$500 at the end of the third year.

Q. Did you have a contract at that time?

A. A letter.

Q. A letter from Mr. Albee?

A. A letter that I wrote to Mr. Albee, which I signed, and I had a duplicate made and he signed it.

Q. That is, you set your own terms?

A. I set my own terms at a minimum of \$0 weeks in each year. I always played—

Q. You have been very successful, of course, Miss Halperin?

A. They tell me so.

Q. On your personal contract that Mr. Albee gave you, by whom were you paid, the managers at the end of each week?

A. Yes.

Q. How was it determined how much each manager should pay you?

A. I am sure I don't know. I think that the salary was brought up at a meeting the way that all salaries are; I don't know much about that.

Q. But when you got your pay at the end of the week, Miss Halperin, how did you know how much you were to get?

A. I had it in my letter. From September to June it was to be so much, and from June until September so much, and so much the next year, and so much the next year. That was the way of it.

Q. Did the manager at the end of the week pay you?

A. Surely.

Q. According to what did he pay you?

A. I had an individual contract for each theatre, an individual contract for each season. At the beginning of the season I got my forty weeks' contract.

Q. So that this rate which you had agreed with Mr. Albee, that corresponded in the amount with each individual contract that you had with each separate theatre?

A. Surely, for 10 per cent, which comes out.

Mr. Goodman: I think where you are led astray, Mr. Walsh, is this: This rising scale was not a rising scale inclusive all throughout the season; it simply was \$500 for one season, and then the next season \$500 or whatever it was, the next season, and so on, you see. It was not a rising scale through the season, I think I see what is confusing you and running through your mind.

Mr. Walsh: What was the object of these individual contracts when she had a contract with Mr. Albee?

Mr. Goodman: Evidently there was a contract—when she was individual, I don't know whether it went through Mr. Albee or the booking office, and the booking office turned that over to

the managers in the office. For instance, if she got a chance and did play for Shay, there is no occasion for Mr. Albee to remain responsible for that week or two weeks that she played, and Mr. Shay was responsible for that, and Mr. Albee was not responsible and was relieved of those two weeks' time, Mr. Shay being responsible and she getting her money from Mr. Shay. That is the only way she could do it, possibly. In effect, what the letter was—on this point I am going to ask her whether it was personal or went through the booking office; in effect, it was a blanket contract with the booking office. Doubtless the managers in the office had access to this contract.

By Mr. Walsh:

Q. Miss Halperin, you say that you are not a member of the N. V. A.?

A. No.

Q. You said that you had been asked when you signed a contract?

A. I was a member.

Q. You were a member?

A. I was a member.

Q. And you quit them?

A. I just simply didn't pay my dues.

Q. You didn't pay your dues and were dropped in that way?

A. Yes.

Q. You say you have been asked when you signed your contract, if you were a member of the N. V. A.?

A. Oh, not when I signed the contract.

Q. What did you say?

A. I said that I had been in the various theatres in which I have gone into. It happened that some of the people at the theatre asked me if I belonged to the N. V. A.

Q. Someone connected with the management?

A. Sometimes, and sometimes not. Sometimes an artist on the bill. You know the N. V. A. talk; everybody was talking about it; it was the time when everyone was talking about both organizations. Some one asked me, "Do you belong to the N. V. A.?" Do you belong to this? Do you belong to that?"

Q. Did you ever see notices in reference to suggestions to actors being members of the N. V. A. in theatres?

A. Why, I think there were notices of it; I don't remember ever reading one.

Q. Did you play at the Winter Garden lately?

A. Yes.

Q. Under what circumstances?

A. Well, ten months ago I became very ill with nervous prostration and "refuseness." That automatically cancelled the contract with Mr. Albee. I only had two weeks anyway to play on the contract, and the influenza epidemic broke it. It broke our contract on either side; it was automatically cancelled, in as much as I did not work for those two weeks. When I became ill I had to stop playing. So then I stopped "working" for ten months. In the meantime I signed with a show; I signed with Mr. Lee Shubert personally for a show to be produced November 15. As you know, the strike of actors, that is the actors' strike came along and do a revolt that put it off, that production, until January 1. He, in turn, leased me to a show that would open before January 1; that is the show I am now opening with on Monday. And while I have a contract with him, he runs the Winter Garden, and I am a desirable artist, so he pays me to come and work at the Winter Garden on Sunday nights.

Q. What work did you do there?

A. My vaudeville act.

Q. With a full orchestra?

A. With a full orchestra.

Q. Was that during the period that the strike was on, Miss Halperin?

A. No.

Q. You did play during that time?

A. No, I was sick.

Examiner Moore: We will now take a short recess.

(A short recess was then taken.)

(After recess.)

FRED C. SCHANBERGER

Was thereupon called as a witness, and having been first duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:

Q. Where do you live, Mr. Schanberger?

A. Baltimore.

Q. How old are you?

A. Forty-seven.

Q. What is your business?

A. Theatrical and hotel business.

Q. Well, what is the name of the hotel?

A. The hotel is the Keltan. The Maryland Theatre and the Auditorium Theatre.

Q. Are the Maryland Theatre and the Auditorium Theatre both in Baltimore?

A. Both in Baltimore.

Q. What is the Maryland Theatre, a big time theatre?

A. The Maryland Theatre is a big time theatre, vaudeville theatre. The Auditorium is a Shubert theatre, playing Shubert attractions.

Q. Do you own the theatre or just—tell us who runs the theatre and who owns it?

A. That theatre is owned by a James L. Keltan Company, of which I am President.

Q. Are you the controlling stockholder?

A. No, the controlling stock is owned by the Crippled Children of the State of Maryland, which Mr. Keltan endowed—to explain that, Mr. Keltan endowed the hospital there and gave them the controlling interest in the whole enterprise. I operate it for the Crippled Children of the State of Maryland.

Q. That is to say, Mr. Keltan had left a will by which he left this in some way in trust for the Crippled Children or a certain percentage of it to go to the Crippled Children?

A. No, Mr. Keltan did this before he died, two years before he died.

Q. Tell us a little more about it.

A. He incorporated his business, which was up to 1911 operated individually by Mr. Keltan; he incorporated in 1911 and bought a plot of ground in the country, 65 acres, built the hospital and left the children, at his death, about a two-thirds interest in the entire plant, their receiving the income from it, that is, two-thirds of the profits.

Q. That is, the both theatres and the hotel?

A. The two theatres and the hotel.

Q. How long has he—have you been connected with the Maryland Theatre of Baltimore?

A. Since it was built in 1908.

Q. And it commenced its operations as a theatre as a vaudeville theatre?

A. No, the first season it was operated as a legitimate theatre. Q. How long did it operate as that?

A. One season.

Q. Then did it go into vaudeville?

A. They opened up an outfit composed of such plays as *Henrietta Crossman* in "Sweet Kitty Bellairs" and Mrs. Fiske and that style of attraction for that season. The following season they went into the Keith vaudeville.

Q. Two shows a day?

A. Two shows a day.

Q. At that time the United Booking Offices had not yet come into existence, had it? In other words, was the booking office run by Mr. Keith individually?

A. No, I do not really know, that was in about 1900, I think it was, Mr. Keith—it was Mr. Keith, Mr. Williams, Mr. Hammerstein was there, there were all associated.

Q. That was the United Booking Offices. Then it has been conducted ever since then as a high class vaudeville theatre, the Maryland?

A. Yes.

Q. Has it been a successful theatre all the time ever since it has been operated?

A. No, the first three years it was quite a failure, so much so that we could not even get any rent for it. The following two years it about broke even and may be for the last four or five years it has been making some money.

Q. Do I understand correctly from your previous testimony here, at the outset, that two-thirds of the profits of this theatre goes to the Crippled Children?

A. The entire plant, that is the theatre, the Maryland Theatre and the Auditorium, Theatre and the Hotel Edman, they have two-thirds of the profits that are made. They own two-thirds of the preferred stock of the bookation.

Q. That goes to the Crippled Children, you say, or whatever it is?

A. The Crippled Children, there are \$500 of them in the City of Baltimore and in the State of Maryland.

Q. Who has the use of the one-third?

A. The other one-third Mr. Kelman gave to his children.

Q. Do you personally book the vaudeville acts for the Maryland Theatre?

A. I do so, sir.

Q. And to do that, do you come to New York?

A. I come every week, every Wednesday and Thursday.

Q. Tell us just how you book your acts, what the method is.

A. The method is going into the office and looking over the files and seeing what material is being presented around New York.

Q. When you say the "office," you mean the B. F. Keith Vaudeville Exchange?

A. The B. F. Keith Vaudeville Exchange, arrange my plans to cover the new material here on Wednesday evening, sometimes in two and three theatres, out at about half past eight, we will say, and see one act, and then go to another say at nine o'clock, and so forth. The next morning, which is Thursday, there is usually a meeting of the managers in the office in which these new acts are presented by their representatives or by them individually with their demands for salary and the bargaining is then done at that meeting by the managers with the performers or with the agents.

Q. Who presides at these managers' meetings?

A. Mr. S. K. Hodgson.

Q. Is there any division by Mr. Hodgson or anybody connected with the B. F. Keith Exchange as to whom you shall book or how much you shall pay?

A. No, that is left to the manager.

Q. After you have had your discussion about the act and, some have decided to pay it and perhaps others not, what happens?

A. Well, there is always quite a diversity of opinion on the part of the managers. Some will look at an act and like it and some do not. Some may think it is worth \$500 and some may think it is worth only \$200. We have a thorough discussion of the matter. In a great many instances, going into the expense of the act, allowing them to present their itemized expense, claiming so much for salaries for themselves and so much for an investment and so much for railroad and so forth, and we taking that and reaching a conclusion between us to book it at a certain sum. If it is accepted then we try to raise it as near as we can on as close a route, as possible to move the performer long jumps and the spending of traveling expense.

Q. Does Mr. Albee has Mr. Albee ever missed these meetings and attempted to dictate what salaries you should pay any actor?

A. Mr. Albee don't attend those meetings.

Q. You understand, of course, that the actor pays the booking office or the booking exchange five per cent of his salary?

A. Yes, sir.

Q. For being booked through the booking office?

A. Yes.

Q. Will you explain what service is rendered by the booking office for that five per cent?

A. The booking office for the five per cent furnishes the performer with a place of registration, records for the use of the managers, reports for the use of the managers, clerical force and every facility for prompt and quick business methods.

Q. In short, it is a kind of place that the managers of the theatres can come and the agents of the acts or the actor himself may come?

A. Yes, it is a real exchange for us to come, to get quick action, to get necessary material to keep our theatres in operation.

Q. At these managers' meetings did Mr. Hodgson or does Mr. Hodgson ever offer the names of acts that are not represented by agents?

A. Oh, yes, Mr. Hodgson presides at those meetings and reads the list of the acts as they are presented to him, either by letters from the performer direct or by request, coming to him by the agent or by the performer individually.

Q. What does Mr. Hodgson do and say with respect to these names presented by him?

A. He reads the name and calls on the men present for their opinion.

Q. Does he express any opinion about it?

A. None whatever. He presides at the meeting and accepts the decision of the meeting.

Q. Are their reports kept in the booking exchange as to the value of each act that has appeared in other theatres?

A. Reports from every theatre that books this or that act.

Q. Are those reports resorted to at these managers' meetings for information?

A. Well, most of the managers that are at those meetings are the men that write the reports. In some instances we have others, such as newspaper men and personal representatives that write those reports. I know I do not write my own. Mine are written by my son, who manages the Maryland Theatre for me. I often read the report of my own show, and it is sometimes entirely different from my own opinion.

Q. Have you ever seen any list of acts in the United Booking Offices at any time while you were there on a so-called blacklist, or a prohibited list, or an undesirable list, or anything else that you want to call it; acts that were not to be played by managers in that office?

A. No, sir. I have heard individual discussion, I have had myself arguments with performers, and I have heard managers say, "I will never play that act again." Of course, it often turns out that in two or three weeks it was necessary for them to play it, in order to keep up the very high class work that they proposed to play at their theatres. I had an instance of that myself in the case of Eva Tanguay. I put her on my own personal blacklist for a few weeks. She was booked for me for two weeks consecutively, and she arrived on the scene on a Monday morning and because Rock and Fulton—the man who was teaching her on the stand—was at the program and had sent out and gone into Baltimore and arranged for a set of billboards, and posters, some eight sheets, and had put these out in the town. Eva Tanguay would not go on their week. And although she came there that Monday morning she refused to play. And she walked right out and left me flat.

Q. And that was at what salary?

A. At that time \$800 a week. And you may well imagine I immediately about Eva Tanguay on my own personal blacklist, of my own mind, and vowed never to have her again.

But inside of four or five weeks she was a drawing card, and so she had to overcome my own personal feelings towards her, and I had to play her, and I have played her a half a dozen or a dozen times since then.

Q. When you say a personal blacklist, you don't mean by that that you had any written blacklist?

A. Oh, no, no. I mean the so-called blacklist is that I have in my own mind. It is a very serious matter between myself and the actor. That is what I mean by a personal blacklist, a misunderstanding that grows up between a manager and some certain performer. However, nothing else comes up later and that performer has agreed to be employed, so that there is no blacklist in that man's mind after that.

Q. Has there been any restriction in the United Booking Office as to or with regard to your freedom in booking any one you choose to book?

A. No, sir.

Q. Have you ever played acts in your big time house in Baltimore that have played in any small time theatres in Baltimore?

A. Yes, we have played acts that have played the Loew theatres there and shows that have been booked through the Amalgamated which have shown at the Garden.

Q. Are you considered a small time theatre in your city as a competitor of your big time theatre?

A. No, I do not. It is entirely a different business. I would not care to play small time acts within three or four months after playing a small time theatre. I would want some time to intervene and let the public forget that such an act had played at the small time before I played it in the big time.

Q. With regard to the business of the theatre, do you believe that the small time theatre or any theatre that has a certain drawing attraction, that if it was not in the city, it would tend to send more people to your theatre?

A. No.

Q. Or to the big time theatre?

A. No, I don't think it has any effect on my theatre. We all originally feel a little apprehensive of, but my opinion of the small time theatre is that it acts as a sort of kindergarten to the big time theatre because it gets them into the habit of going to vaudeville and gives them a taste of it, and they always want something a little better, so that is what makes it so hard to keep our productions, our attractions. We must keep them on a very high plane, too, and so much so that between the small time theatre and the big theatre that there is a vast difference. That is the reason for me, with only one theatre, to come to this town every week for two days.

Q. How does the Loew Theatre in Baltimore compare with the Maryland in size, convenience for the audience and actors and in age?

A. Why, the Loew Theatre in Baltimore is quite a modern house. I think only about five years old; it seats about a thousand more, than the Maryland and I apprehend, maybe is more modern in that it has more modern conveniences. Ours is a comparatively small theatre.

Q. Architecturally and practically, it is built for, you would say, for use as a high class vaudeville theatre, is it not?

A. Oh, yes, absolutely so, and so is the Garden, which is booked by the Amalgamated.

Q. So far as the theatre itself is concerned, any small time theatre of the size, seating 1,800 or over would be fit for the use as a high class vaudeville theatre, would it not?

A. Yes, sir.

Q. And if Mr. Loew wanted to change the circuit of his theatres from small time to big time theatres and give two shows a day instead of three shows a day what would it require to be done to make that change in policy?

A. The chief requirement would be to make up my mind to spend some five or six thousand dollars a week in salaries for performers.

Q. Instead of what?

A. Instead of about \$1,500 or \$1,200 as now.

Q. He has got a large chain of theatres, hasn't he?

A. Mr. Loew?

Q. Yes.

A. At least I know he has, yes. He has one in Baltimore.

Q. In other words, he would not have to go out and start and build new theatres and playhouses to play high class vaudeville?

A. Oh, no.

Q. Are you a stockholder of the B. F. Keith Vaudeville Exchange?

A. No.

Q. Were you ever a stockholder of it?

A. No.

Q. Were you a stockholder in the United Booking Offices?

A. I worked under a franchise from the office, a booking franchise.

Q. Your house is independent of the B. F. Keith circuit of theatres?

A. Yes, sir.

Q. Have you any stock or any interest in any of the B. F. Keith theatres?

A. None whatever.

Q. Has the B. F. Keith Vaudeville Exchange any interest in the Maryland Theatre or in the Auditorium, in any way, shape or form?

A. None whatever, sir.

Q. And the only relation whatever between the Maryland Theatre and the B. F. Keith Vaudeville Exchange is that that theatre is booked in the B. F. Keith Vaudeville Exchange and in that the B. F. Keith Vaudeville Exchange receives a commission from the actors for being booked there, is that correct?

A. That is all, just a booking franchise is all that we have. Just a booking franchise for which you pay them a commission.

Q. Yes, sir; we pay \$50 as a booking franchise or privilege.

Q. Do you know whether Mr. Shay, who operates or produces shows in theatres in Buffalo and Toronto, whether he bears the same relation to the booking exchange that you do in that regard, or has any stock interest?

A. I understand that Mr. Shay and Mr. Davis of Pittsburgh, Mr. Moore of Detroit and Rochester, are about in the same position that I am in; we are all independent; and the Canadian Circuit.

Q. Are you connected in any personal way with any vaudeville theatre of the B. F. Keith Exchange, or in any vaudeville agency?

A. None whatever.

Q. Have you any interest in the vaudeville collection agency?

A. None whatever.

Q. Did you ever have?

A. Never had.

Q. Do you employ stage hands, musicians and electricians in your theatre?

A. Yes, sir.

Q. And a moving picture operator?

A. Yes, sir.

Q. And a mechanic?

A. Yes, sir.

Q. Are they members of the union?

A. All members of the union.

Q. You know what is meant by a closed shop of vaudeville performers?

Q. Do you recall the White Rate strike in 1911 or 1912, the early part of 1917?

A. I recall two of them. I remember one book in 1911 or 1912 and one in 1916.

Q. Do you remember reading the newspaper advertisements in VARIETY about the closed shop and the White Rate?

A. I read parts of the controversy, not all of it.

Q. Do you know what the closed shop is—I have passed you that before.

A. I know what the closed shop is, sure I do.

Q. What is your understanding of what the closed shop means in the vaudeville branch of the show business?

A. As far as the actors are concerned a closed shop means that no actors except those belonging to the union can take any act on any of the stage.

Q. Are you in favor of that policy?

A. Absolutely no, sir.

Q. Will you tell us why not?

A. Why, the vaudeville business of today is higher than any organization of any kind; we could not be hampered by a limited supply from any one organization; it would shut off the supply of new material, the material so necessary to keep up this high standard that we have established now in high class vaudeville; the necessary material today that we have to go into the wide, and to grand opera and the dramas and the tragedy and almost everywhere searching the world over for the material. If we were limited to only these performers belonging to a union, not only would it shut off our progress now, but in a few years, why, we would be driven back to the show now presented by the cheap vaudeville theatre, by the so-called second-class vaudeville.

Q. Do you remember when the Vaudeville Managers' Protective Association was first organized in December, 1910?

A. Yes, sir.

Q. I show you this paper and ask you if your signature appears on it (handing paper to witness)?

A. Yes, there is my signature, sir.

Q. Will you look through that and tell us whether that is the original document by which the Vaudeville Managers' Protective Association was organized before its actual incorporation?

A. Yes, sir; that is the original paper all signed and sealed.

Mr. Goodman: I offer this in evidence.

Mr. Walsh: I have no objection.

Mr. Goodman: May I offer a copy instead of the original?

Mr. Walsh: Yes.

Mr. Goodman: I offer the copy and not the original which was just shown to the witness.

(Received in evidence and marked Respondent's Exhibit number 137.)

Q. About the time of the date of that Respondent's Exhibit number 137, there was then some strike talk on the part of the White Rate Actors' Union, was there not?

A. There was.

Q. And were there then published in the "Player," the then official organ of the White Rate Actors' Union, various articles by Mr. Mountford about the closed shop and the advantages of the closed shop?

A. Yes. That is what brought about this organization, all those various articles that appeared in that paper.

Q. At the period of time we have spoken of, that strike settled down, did it not, in 1910 and 1911, and there was no strike?

A. No.

Q. What happened to the Vaudeville Managers' Co-operative Association's activities at that time?

A. Oh, they kind of plunkered it along and I think I never heard of it so far as I am concerned until this second strike was started.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

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LONDON IN 1919.

(Continued from page 31)

the elite of London. This was brought about by the production of Drinkwater's "Abraham Lincoln," a play which seems to have the power of drawing all London into the suburbs indefinitely. Another modern miracle has been the rise to popularity of the "Old Vic"—a long almost derelict house of entertainment in the S. E. district, to which costers used to hide themselves for magic lantern lectures and the cheapest of cheap vaudeville fare. The "Old Vic" now stands high in the world of Art with a big "A," and the old patrons are almost ousted from their seats. Shakespeare and Grand Opera were enough surely, but Greek drama now claims the inhabitants, and one of their favorites is "The Trojan Women" of Euripides. This production has also been at the Alhambra for a special matinee and will be put on for a series of matinees at the Empire, Holburn. The habitues of not only the "Old Vic" of a decade ago but also those of the old Royal, Holborn would open their eyes could they but see.

From the actors' point of view the most important thing of the year without a doubt has been their entrance into trade unionism. For many years the Actors' Association has crawled sluggishly along, having a good deal to say and doing nothing, a sort of uncomfortable club for a few London people who did act and for many semi-amateurs who thought it the correct thing. But the early days of 1919 acted as a sort of galvanic battery. The A. A. tottered into something like life, and became the Actors' Union—C. B. Cochran's productions of "Cyrano de Bergerac" and the lengthy rehearsals for it being more or less the primary causes. Payment for rehearsals and other reforms were demanded, strikes were threatened, C. B. Cochran was declared "out of bounds" to A. A. members and he, in turn, barred them his companies. After a truce was called, the managers and the actors met and met again, and yet again, with the result that the standard contract was evolved only to be repudiated by the general meeting called to consider it. The meeting was as angry as many other trade union meetings we have known, some there were who declared they had been let down, but one and all demanded to know how the committee dared to accept the managers' proposals without consulting them. The upshot of the whole matter is that the contract must go to poll and the chairman, Sidney Valentine, who had fought his comrades' battle, was carried home in an apoplectic fit, from which he may never recover.

The campaign against the under payment of artists in some touring companies is being supported by many London managers and actors. The movement for the compulsory betterment of conditions has now been advanced considerably by a recommendation of the Public Control Committee of

the London County Council which will be discussed at the next meeting of that body. The L. C. C. is asked to pass a resolution declaring it is desirable theatrical managers and the proprietors of touring revues especially, should be licensed in the same way theatrical employment agencies are and that the decision should be communicated to the Home Secretary. The committee state that they have received deputations from the Actors' Association and the Variety Artists' Federation, who alleged some proprietors of touring revues are men of insufficient financial standing, and in some cases even of immoral character who encourage not only the production of suggestive plays, but pay such wretched salaries that the girls in their employ are practically driven to lead immoral lives.

The Surrey Theatre, now under the management of Hamilton Milne and T. C. Fairbairn, will not be ready for reopening before Xmas.

A British company is about to proceed to Holland while a Dutch company is over here. The Britishers will play Pinner's "Mid-Channel." The company includes Kate Cutler and Randle Averton. The Dutch company will show at one of the Grossmith-Laurel-Land houses and open with a matinee of "Hamlet."

A record boom is expected for the Xmas holidays. Most managers are making arrangements to play twice daily from Boxing Day until January 3rd and an unprecedented demand for seats is reported from all quarters.

The Comedy is making an earnest attempt to abolish the theatre queue by opening the pit and gallery doors and house before curtain rise. Unfortunately the queue is one of the best advertisements a theatre can have and the outward and visible sign of a play's popularity.

"Through the Green Door," a new children's Christmas fairy play, will be produced at the Gaiety, Manchester, for the holidays.

The Actors' Association has decided to accept Oscar Asche's £500 offer in connection with the campaign for a better paid and cleaner stage. The offer is to back the association to the extent of £500 if they are sued for libel after publishing the names of those theatrical managers who are alleged to be bringing the stage into disrepute.

The crusade against the manager who is alleged to drive his girls into the streets by poor payment and bad treatment has been wanted for a long time but the main attack is against the provincial manager. The West End manager appears to be blameless although everyone even remotely connected with the business knows the conditions in London. The average touring show is a Sunday school trip

as compared with life in some of the big West End revue houses.

Known as "Little Chirgwin," one of the most popular clowns of his day was recently buried at Blackburn. He was Fred Chirgwin, a nephew of the "White-eyed Kaffir." He had performed all over the globe, and was chosen from thirty clowns to perform before Queen Victoria and the royal family in 1886. He was a wonderful swordsman. His best acrobatic feat was thirty successive somersaults on a small handkerchief.

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De Las & Orma
Deady May
Dean Evelyn
De Bards Florence
De Bards Billy
Decker Paul
De Comp Olive
De Courcy Nellie
Deftow Geo
De Glen Geo
De Gamado Rose
De Gange Jack
De Gange Jack
De Las & Orma
De Las & Orma
De Main Mr & Mrs
De Monte Robert
Dennison Jessie
Denny & Morrison
De Silva Ted
De Silva Ted
Devoe Nan
DeWolf Wm
Dexter Ralph

Cleveland "Plain Dealer"

Althoff Heads Bill at Miles Theatre
Charles Althoff with his impersonation of the "Sheriff of Hildesheim" has probably the best act on the Miles bill this week. While the act is almost on a par of very good quality, Althoff's act is so unusual and so well done that it is necessary to give him the honor. Manuscripts and voice of an aged sheriff are completely done.

Cleveland "News"

Althoff Scores at Miles
Charles Althoff, in a comedy impersonation of the "Sheriff of Hildesheim," is in Cleveland again this week as the featured act at the Miles. He made a distinct success.

Sole Management, JOHN GOLDEN

Carruthers Mabel
Cassard Robert
Cavanaugh Mr & Mrs
Cavanaugh Lottie
Celeste Olga
Chamberlin W
Chase Ruth
Chase W
Chas Ruth
Chester Nellie
Cheesleigh Mae
Cheesleigh Irene
Claire Nell
Clair Arthur
Clary Bobbie
Clary Bobbie
Clay & Robinson
Clayton Marie
Clayton Myrtle
Clark M
Clark Miss Neke
Clark Gladys
Clark Hazel
Clark & Marion
Clifford Mr & Mrs J
Clifton Jessie
Clifton Billy
Clifton Herbert
Clifton & Dale
Clintons Novelty
Clinton Walter
Cobb Bert
Cody Philip
Cole Alice
Collins Eugene
Conroy John
Connelly Mr & Mrs
Conroy John
Conroy Lillian
Conside C
Cook Emma
Cook Joe
Cooper Rene
Cooper & Ricardo
Cooper John
Corbett D & Shepard
Correll Stephen
Cotter Mr & Mrs
Cotter Mrs
Coughlin Frances
Courtney Mabelle
Crawford Winnie
Creighton Gloria
Croft Kenneth
Crooks Alex
Cullen Frank
Cummings Lena
Curson W
Curtis Billy
Cushing Orla
Cutter Wallace
Dahl Dorothy
Dale Stanley
Dale B
Dorrell Jack
Dorrell Rupert
Dorrell Tom
Davis & Fuller
Davis Geo
Davis Dotty
Davis Hal
Davis & Rich
Davis & Walker
Davis Wellington
Dawson Milton
Deacon Geo
Dealy Joe
De Las & Orma
Deady May
Dean Evelyn
De Bards Florence
De Bards Billy
Decker Paul
De Comp Olive
De Courcy Nellie
Deftow Geo
De Glen Geo
De Gamado Rose
De Gange Jack
De Gange Jack
De Las & Orma
De Las & Orma
De Main Mr & Mrs
De Monte Robert
Dennison Jessie
Denny & Morrison
De Silva Ted
De Silva Ted
Devoe Nan
DeWolf Wm
Dexter Ralph

ELSIE WHITE

TAKES THIS OPPORTUNITY OF WISHING ALL
OF HER FRIENDS THE MOST HAPPY, SUCCESS-
FUL AND PROSPEROUS NEW YEAR POSSIBLE

Assisted by ABE FRANKLE, I am now playing the Orpheum Time.
Will be East in a few months with a Brand New Act.

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OF THE EDW. S. KELLER OFFICE

De Wolf Stanley
Deyo Muriel
Dickey Paul
Dignowiddle Miss
Dier Helen
Dixon Lawrence
Dodge Master
Doherty Belle
Dolan & Correll
Donlan & Francis
Donlin Mr. & Mrs
Donohue Mary
Donovan James
Dooley Billy
Douglas Walter
Dove Johnny
Downing Sam
Doyle A F
Doyle Frank
Drake C D
Draper Bert
Dread & Goodwin
Draw Heisen
Draper & Sonie
Drew Marjorie
Dwyer Laurie
Du Bois Wilfred
Dugan Tom
Dumont Margaret
Dunbar & Collins
Duncan A O
Dunnehan
Dunn Beattie
Dunn Edward
Dunn Sisters
Dutcher Miss
Duval Helen
Duval Wm
Dyer Victor
Dyson Hal
Earl Beattie
Earl & Sunshine
Earl Mr. & Mrs F
Earnie & Earnie
Eastman Mr. & Mrs G
Eddy Bob
Edgewise Wm
Edwards Lester
Edwards Marie
Edwards Sarah
Edwards Vern
Ellis & Adele
Elliot Billy
Elliot Harold
Ellis Harry
Ellis Mr. & Mrs H
English Floyd
English Mrs Harry
English Jack
English Lillian
Epaully Jules
Estelle
Eates Beattie
Evans Carol
Evans Pearl
Everett Harry
Everett Flossie
Fagan Noddies
Fahy Joseph
Fanchon Edna
Fanton Joe
Fanton Graj
Farrior
Farrior Peggy
Fay Anna Fay
Faynes The
Fernandes Reba
Ferrier
Fleahnick & B
Fleish Howard
Fleisher Joan
Fife Reineida
Finnerman Joan
Fisher Albert
Fisher Sally
Fitch Mae
Fitz & Newman
Fitzpatrick Bert
Fitzgerald Margt
Fitzgerald Charlie

Fleming Charles
Fletcher Sam
Fleider & Co
Fleming Lillian
Florence & Martin
Fogarty Frank
Foley Hattie
Foley & O'Neill
Follis Sisters
Florence Gertrude
Ford Freddie
Ford Hatty
Ford Johnny
Ford Viola
Ford & Cunningham
Foreman Gus
Foye Dorothy
Foye Mark
Fox Earle
Fox Geo
Fox Frank
Francie Mitt
Frankie Theima
Franklin Joe
Franklyn Wilson
Frans Sig
Fraser Ray
Freeman Jesse
Fried Sam
Friend I
Friend & Dowling
Frilling Adolph
Funters Pie
Furstok Charles
Gage Irwin
Galk Nels
Gallagher Desmond
Gavin Wallace
Gambina Joseph
Garce Miriam
Gardiner Grant
Gardner Fred
Gardner Fred
Gates & Finlay
Gaylord Bonnie
Gehrue M
George Mr B
George Gertrude
Gerard Al
Gerber Miss
Gibney Charles
Gibson & Hall
Gibson Alex
Gibbons Mary
Gibbons Nell
Gilmour Dennis
Gird Harry
Glicker Bob
Goldberg D G
Goldberg Fred
Gorlick Jennie
Goldman Howard
Goets Coleman
Goldberg Lew
Golden Mabel
Goldstein Mr. & Mrs M
Goodall Elizabeth
Goodman Miss D
Goodman Girard
Gowan Joe
Gorceg Miriam
Goss Virginia
Gray Saml
Gray Beatrix
Hainan Roy
Hainan Frances
Hannagan Kitty
Hanez Felix
Haley Jack
Harkine Jim & M
Harrah Jacqueline
Harris Geo
Harrison Minnie
Harrobin Hazel
Hart E M
Hart Marie
Hart L M
Harvard Charles
Harvey & Corinne
Haskin Hazel
Hastings Etta
Hawley Helene
Hawley & Rose
Hayes Eddie
Haynes Olive
Hayes Willie
Hayes Catherine
Hazard Lillian
Hazel Lillian
Hame Harry
Hampton Fredk
Hanson Bert
Hanson Frances
Hannagan Kitty

I love my friends and wish them lots of goodies for 1920, but
my enemies, well, we all know Black is not White.
Carter De Haven made a two-reeler, just recently released,
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Haddon Estelle
Hagan Miss A
Hager Fred
Holbach Winfred
Hale Elmer
Hale Bob
Hall Dulce
Halliday Wm
Hame Harry
Hampton Fredk
Hanson Bert
Hanson Frances
Hannagan Kitty

Haney Felix
Haley Jack
Harkine Jim & M
Harrah Jacqueline
Harris Geo
Harrison Minnie
Harrobin Hazel
Hart E M
Hart Marie
Hart L M
Harvard Charles
Harvey & Corinne
Haskin Hazel
Hastings Etta
Hawley Helene
Hawley & Rose
Hayes Eddie
Haynes Olive
Hayes Willie
Hayes Catherine
Hazard Lillian
Hazel Lillian
Hame Harry
Hampton Fredk
Hanson Bert
Hanson Frances
Hannagan Kitty

Henderson Norma
Hernys Flying
Henry Geo
Henshaw Bobby
Herbert Joseph
Henmann Edith
Herman Carl
Herman Ak
Hermann Adelaide
Harrington Hazel
Hicky & Charles
Hill Jack
Hixon May
Hoffman Gertrude
Hogan Mr. & Mrs F
Holcomb William
Holcomb Leavel
Hoper & Burhart
Homans Robt
Honey Moon Inn
Hope Ruth
Hopkins Percy
Horran Nelson
Houghton Genevieve
Howard Clara
Howard Dorothy
Howard Ed
Howard & Keller
Hoyt Geo
Hoyt Ruth
Hudson Edwin
Howard Homer
Howard Martin
Huff Law
Huff Vivian
Hudson Jones
Huff Law
Hufford Mick
Hutches Eugene
Hunt Mr & Mrs
Huntin Robert
Hunter Edwenna

Hiter James
Hyde Robert
Hyde Victor
Hynes John
Hynes Agnes
Jackson Hilon
Jackson Miss P
James Isabel
James Frankie
James W
Jarrett Arthur
Jarrett & Harrison
Jarrow
Jerome Ines
Jerome Jack
Jerome Mrs B
Jinks Geo
Johnson Leola
Johnson Russell
Jones Geo
Jones Clarence
Josephine Jack
Joyce Jack
Jury Bede Co

Kahakalan Willie
Kalle David
Kall David
Kane A
Kaswell Lucille
Kaufman & Lillian
Kay Claude
Kane Chas
Kane Gladys
Keating H L
Keech K K
Kelle Dean
Keely Jenn & Art
Cowboy Keloy
Keely Billy
Keely Eddy
Kelly Norma

Kelso & Leighton
Kendell Kay
Kennedy Bert
Kennedy Chas
Kennedy Sam
Kennedy Toney
Kennedy & Krammer
Kennedy Jack
Kent Wm
Kempeller Otto
Kimple Tina
Kerman Eleanor
Kerry Norman
Kiff Robt
King Mrs A
King Dorothy
King Gus
King Missie
King Ollie
King & Brown
King & Lovell
Kingston Buddy
Kinney & Corine
Kipp Libbie
Kitchner Mrs N J
Klawns Kathleen

La Belle Jacqueline
La Bergere Elsie
La Blanc Leo
Lackaye Evelyn
Laure Marie
La Emma
La Estrange Miss
La Favor Wallen
Lake Isabelle
Lammor Olga
La Monte Bill
Lampkins Bill
Lang Ed
Larga & Snee
La Rue Grace
La Rue Dorothy
Larsen Bennie

Lasher Chas
Lasky Polly
Laure Four
Lauro Marie
Lauren Pvt
La Vre Dancing
La Verno Evelyn
Lawrence Martha
Lawrence Larry
Lawless Marie
Lawrence Chas
Le Blanc Eugene
Lee Dolly
Lee Harriette
Lee T
Lee Audrey
Lee Dolly
Lee Florence
LeFlore
Legge Gertrude
Leigh & La Grace
Le Grob Charlotte
Leighton Joe
Leming W O
Lemba Anna
Lemley Jack
Lenhart Josephine
Leonard Lew
Leonore Jack
Leon Sisters
Leon Edith
Leonard Jean
Leonard Ora
Leonard Marie
Le Roy Hilda
Le Roy Vio
Lester Lillian
Lentford Chas
Le Vargo Fred
Le Vito Alexander
Levi Pat
Lewis Anna
Lewis J Borden
Lewis Augusta
Lewis Irish



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Lorner Olga
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Lorraine Sisters
Lorraine Edward
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Mack Al
Mack Harry
Mack P G
MacLean Ted
MacNamara Teddy
MacNee Bernard
MacNee
Madden Mrs
Madge Gertrude
Maguire Peter
Mahoney Jas
Malloy Pat
Mancini John
Marie Lo
Manson Jack
Mann Bertha
Mann Polly
Manning Alice
Mansfield & Riddle
Marco Twine
Marquand Rube
Martin Rube
Martin Adeline
Martin Victor
Marshall Lou
Martha Bert
Maxfield Mary
May Evelyn
May Hella
Mayora Antonio
McCarthy Grace
McCarthy Francis
McCarthy Johnny
McClinton Chas
McCormick & Irving
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McMahon John
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McNally James
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Miller Lillian
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Moore Betty
Moore Frank
Moore Ruth
Morris Tom
Morris Florence
Morse Wm
Morgan Arthur
Morgan Leslie
Morgan
Morrell Wendie
Morris Alice
Morris Wm
Mortimer J
Moyenville Estelle

Nace Leroy
Nadine Mayne
Nadine Walter
O'Brien Pau
Orth Paul
Pawulo Joe
Pax Toddy
Paxa Betty
Palmer Gaston
Parks Grace
Parsons Nellie
Parsons & Sullivan
Perry Augustus
Peterson Edwards
Perry Geo
Phillips Mae
Phillips John
Phino
Phillips Mae
Pierce
Pierces Sam
Pierston Arthur
Pierston Earl
Piper Jessie
Paddenie Geo
Pether Frank
Pope Alfred
Primrose Geo
Puppy Love
Purcell Fanny
Porter Ed
Primrose The
Pollard Wm
Poole Mr

Rafael Dave
Raines Gertrude
Ramsey Edna
Ramey Marie
Raschke Ethel
Ray Ruston
Raymond Dolly
Reavis Mae
Reed Grace
Reedie Mae
Rempel Harriet
Reed & Armstrong
Reed Francis
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Robinson Clara
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Rosen James
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Rowan Frank
St Clair Alida
Sampson & Douglas
Sargant Betty
Saunders Ruby
Sawyer Della
Severs Ralph
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Seely Blossom
Selby Art
Seymour Dolly
Shepp Comedy
Scott Thomas
Shawna Al
Sheldon & Dalley
Sherlock Florence
Sheldon Rose
Shirley May
Shields Arthur
Shields Olive
Shepard Katherine
Sapphire Sol
Silber & North
Simons Bobby
Simon Henry
Simmons Murray
Simmons John
Sincilar Franklin
Skatele Bert
Smith & Kaufman
Smith & Jack
Smith Billy

Smith J C
Snow Ray
Soda Fountain Girl
Southern Elsie
Sonoff Alex
Sondorf Wm
Swift Chas
Spaulding Edward
Sparkling P
Sparks Alex
Spelman The
Sperrling Philip
Spencer & Williams
Springer Howard
Stanley & Lee
Stanley Dan
Standing Gordon
Sternberg Philip
Sternberg Philip
Steiger Joseph
Stearns Joe
Stummel Henry
Sturges Fannie
Stefanik M C
Stone & Hannaf
Stork & Clark
Strong Nellie
Stuart Audie
Swoyer Bert
Sully Estelle
Sullivan Arthur
Swaris & Clifford
Sydell Rose
Sykes Dana

Tasmanian Troupe
Taylor Billie
Taylor Margaret
Taylor C J
Tollack S & L
Teece Lillian
Tempest Fio
Terry J
Terry Paddy
Teyner O S
Thomas Marie
Thompson Peggy
Thompson Jas
Thornion F O
Thornion Jas
Thursb Dave
Thurston Howard
Thurston Mary
Thurston Leslie
Tiddon Fritz
Tomson Miss P
Tower Silence
Tremont Grace
Tucker Sophie

Tunia Fay
Tulman Gertrude
Tulman Dorothy
Turner W H
Turner C B
Tus Joephine
Tyler L

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Wadsworth Wills
Walker Philip
Wallace Smyth
Walsh Helen
Walton The
Walsh Mr & Mrs
Walsh Phil
Walt Chas
Walters Selma
Wamers Mrs
Wanner Mr & Mrs
Ware Helen
Warling Nelson
Warrington Geo
Warren Edna
Wasson Geo & Stella
Wavre Wm
Welland I
Wells David
West Claude
West Emma
Wellington Dave
Wells Harry
West Kathryn
Weston Nellie
Weston's Models
Wheeler Bert
Wheeler Elsie
White Chas
White Kitty
White Walter
White Wm
Whitely Arthur
Wilbur & Gilie
Wilson & Yan
Wilson L L
Williams & Devine
Williams Percy
Williams Harry
Wilson Dot
Wilson Maud
Wilson & Wilson
Wilson Geo
Wilson Margie
Wood Nellie

Wood Britt
Wood Tommie
Wood H
Woodson Frances
Worth Tootie
Worth Stella
Wright Betty
Wright L E
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Craven Constance
Dale Mae
Davis Warren
DeMont Robert
Dolan G
Donovan George
Faber & Burnett
Foley & O'Neill
Fox & Evans
Friend & Downing
Harron Luby
Gordon Ray Mr & Mrs
Gaylord Donald
Gannon Florence
Gonna & Albert
Gorman Elbert

Hawthorne Amy & B
Hickey Hans
Holman F Mr & Mrs
Hodges Olive
Jule Jane & Lewis
Kelly Ed Mr & Mrs
Kagan Ivan
LaRor Chas Mrs
Lorayne Royal G
Leonard Albert
LaCoste H
Lloyd & Christie
Lorraine Florence
Makarenka D
Myers Maud
Murray E Riffe
Maybelle Fonda
McNamara Nellie
Martyn & Florence
May Louie
Nims Arthur
Powell C Rose
Presco Hugh
Rea Nye
Redman Pers Miss
Raymond Hipp
Robertson Katherine
Riesdon C Mr & Mrs
Sterne F J Mr
Schuyler Wm
Spartanos The
Scott W Oliver
Shaw Wm
Tryon C J
Hatch Wm
Van Arthur
Vardon & Perry
Wallace Jean
Wallace Jean
Wagner Bob
White Bob
Young Ed Johnson

BURLESQUE ROUTES

(Jan. 5-Jan. 12)

"All Jass Revue" 5 Star Brooklyn 13
Glimora Springfield.
"Alvora" 5 Empire Cleveland 13 Cadillac
Detroit.
"Bathing Beauties" 5-8 Broadway Cam-
den 8-10 Grand Traction 13 Traction
Philadelphia.
"Beauty Revue" 5 Worcester Worcester
Boston.
"Beauty Trust" 5 Majestic Jersey City
13 Park Amboy 13 Plainfield 14 Stan-
ford 16-17 Park Bridgeport.
Behman Show 4-6 Berchel Des Moines
Iowa.
"Best Show in Town" 5 Gayety Pitts-
burgh 12-14 Park Youngstown 11-17
Grand Akron.
"Blue Birds" 5 Empire Hoboken 13 Star
Rockyton.
"Bon Tony" 5 Hurlig & Seamon's New
York 13 Orpheum Paterson.
"Bostonia" 5 Palace Baltimore 13 Gay-
ety Washington.
"Bourgeois" 5 Gayety Rochester 13-14
Bastable Syracuse 15-17 Lumberg
Utica.
"Broadway Belles" 5 Majestic Scranton
12-14 Armory Binghamton 15-17 Inter
Agara Falls.
"Burlesque Review" 5 Lyric Dayton 13
Olympic Cincinnati.
"Burlesque Wonder Show" 5-7 Bastable
Syracuse 8-10 Lumberg Utica 13 Gayety
Montreal.
"Cabaret Girls" 5 Majestic Wilkes-Barre
13 Majestic Scranton.
"Cracker Jacks" 5 Gayety St. Paul 13
Gayety Minneapolis.
Dizon's "Big Revue" 4-6 Grand Terre
Haute 4-10 Park Indianapolis 13 Gay-
ety Louisville.
"Follies of Day" 5 Olympic Cincinnati 13
Columbia Chicago.
"Follies of Pleasure" 5 Haymarket Chi-
cago 12 Gayety Milwaukee.
"French Follies" 5-7 Armory Bingham-
ton 8-10 Inter Niagara Falls 12 Star
Toronto.
"Girls & La Carte" 5 Gayety Omaha 11
Gayety Kansas City 20.
"Girls de Look" 5 Gayety Montreal 13
Empire Albany.
"Girls from Follies" 5 Vitoria Pitts-
burgh 13 Penn Circuit.
"Girls from Joyland" 5 Gayety Milwau-
kee 12 Gayety St Paul.
"Girls Girls Girls" 5 Standard St Louis
11-12 Grand Terre Haute 13-17 Park
Indianapolis.
"Girls of U S A" 5 Columbia New York
13 Empire Brooklyn.
"Golden Crook" 5 Empire Brooklyn 11
Peoples Philadelphia.
"Grown Up Babies" 5 Gayety Newark
11-16 Broadway Camden 16-17 Grand
Trenton.

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PREVOST AND GOULET

Direction, MORRIS & FEIL. Playing Delmar Time
THIS WEEK (Dec. 29)—PALACE, CINCINNATI

Hastings Harry 5 Gayety St Louis 12
Star & Garter Chicago.
Hayes Edmund 5 Century Kansas City
Mo 12 Grand Tulsa Okla.
"Hello America" 5 Casino Boston 12
Grand Hartford.
"Hip Hip Hurrah" 5 Gayety Washington
12 Gayety Pittsburgh.
Howe Sam 5 Star & Garter Chicago 11-
13 Berchel Des Moines.
"Jazz Babies" 5 Gayety Louisville 12
Empress Cincinnati.
Kelly Lew 5 Empire Toledo 12 Lyric
Dayton.
"Kewpie Dolls" 5 Cadillac Detroit 12
Engelwood Chicago.
"Liberty Girls" 5 Gayety Kansas City
Mo 12 L.O.
"L.O. Lifters" 5 Gilmore Springfield 12
Worcester Worcester Mass.
"London Belles" 5 Miner's Bronx New
York 12 Casino Brooklyn.
"Maids of America" 5 Gayety Detroit 12
Gayety Toronto.
Marion Dave 5 L.O. 12 Gayety St Louis.

"Midnight Maidens" 5 Gayety Baltimore
12 Folly Washington.
"Million Dollar Dolls" 5 Casino Phila-
delphia 12 Miner's Bronx New York.
"Mischief Makers" 5 Mt Morris New
York 12 Majestic Wilkes-Barre.
"Monte Carlo Girls" 5 Bijou Philadelphia
12 Mt Morris New York.
"Oh Frenchy" 5 Olympic New York 12
Gayety Brooklyn.
"Oh Girls" 5-7 Park Youngstown 5-10
Grand Akron 12 Star Cleveland.
"Face Makers" 5 Academy Buffalo 12
Empire Cleveland.
"Fareland Flirts" 5 Gayety Minneapolis
11-12 Gayety Sioux City.
"Fareland Flirts" 5 Peoples Philadelphia
12 Palace Baltimore.
"Peek a Boo" 5-7 Cohen's Newburg 5-10
Cohen's Poughkeepsie 12 Gayety Bos-
ton.
"Tastie Dazzle" 5 Empress Cincinnati 12
Lyceum Columbus.
"Record Breakers" 5 Star Toronto 12
Academy Buffalo.

Reeves Al 5 Perth Amber 5 Plainfield 7
Stanford 8-10 Park Bridgeport 12-14
Cohen's Newburg 15-17 Cohen's Pough-
keepsie.
Reynolds Abe 5 Gayety Boston 12 Col-
umbia New York. 5 Casino Brooklyn 12
Empire Newark.
"Round the Town" 5 Lyceum Columbus
12 Victoria Pittsburgh.
"Roseland Girls" 5 Gayety Toronto 12 Gay-
ety Buffalo.
"Social Solliers" 5 Grand Tulsa Okla 12
Standard St Louis.
"Social Maids" 5 Empire Albany 12 Ca-
sino Boston.
"Some Show" 5 Penn Circuit 12 Gayety
Baltimore.
"Sport Girls" 4-6 Gayety Sioux City 12
Century Kansas City Mo.
"Sporting Widows" 5 Gayety Buffalo 12
Gayety Rochester.
"Star & Garter" 5 Orpheum Paterson 12
Majestic Jersey City.
"Step Lively Girls" 5 Star Cleveland 12
Olympic New York.
Stone & Pillard 5 Empire Providence 12
Sweet Sweeties Girls" 5 Engelwood Chi-
cago 12 Haymarket Chicago.
"Tempters" 5 Howard Boston 12 Em-
pire Providence.
"The Century Maids" 5 Jacques Water-
bury 12 Hurtig & Seamon's New York.
"Victory Belles" 5 Empire Newark 12 Ca-
sino Philadelphia.
Watson Billy 5 Folly Washington 12 Bi-
jou Philadelphia.
Welch Ben 5 Grand Hartford 12 Jacques
Waterbury.

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Newark.
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Gayety Detroit.
"World Beaters" 5 Trocadero Philadel-
phia 12 Empire Hoboken.

ATLANTIC CITY.

By CHARLES SCHUBERT.

The Atlantic City theatrical world
suffered a sudden blow on Christmas
Day with the death of Dr. Underwood
Cochran, City Commissioner and assist-
ant manager of the Apollo Theatre. Dr.
Cochran, who has been active theatri-
cally, politically and in many phases of
civil life, was sick with acute digestive
disorders but a little over forty-eight
hours, passing away at nine o'clock
Christmas Eve.
Openings scheduled for Atlantic City
during the New Year season are Victor
Herbert's new operetta, "My Golden
Girl," at the Globe, and Grace LaRue
and Hale Hamilton, in "Dear Ma," at
the Apollo, both New Years Eve, with
Ernest True, in A. H. Woods' "Ready
to Occupy," at the Globe Dec. 29.

ATLANTA.

Beginning Jan. 1, two of the South's
most famous legitimate theatres will
enter the vaudeville and picture realm
under the direction of the Marcus Loew
interests through the southern office in
Atlanta. The theatres are the Stan-
knoxville, and the Vendome, Nashville.
Both have been recently acquired by the

GREETINGS TO ALL THE WORLD

SANDY SHAW

BOOKED SOLID
STARTING ORPHEUM TOUR, FEB. 16

The Scotch Character Comedian for America Direction, Pat Casey Agency



THE NATIONAL VAUDEVILLE ARTISTS

greet the year 1920 in its own home, in a prosperous condition due to cooperation. To dwell upon the beauties of the Club House and the services, social and fraternal, to its members is superfluous.

In wishing the Vaudeville profession a Happy and Prosperous New Year, we are employing more than a set phrase. The year that is dawning promises more actual happiness and prosperity to the vaudeville performer than he has ever known before. Vaudeville conditions are fast approaching their zenith, and, with the present thriving conditions in America, the men and women of the vaudeville stage are reaping their share of the fruits.

The friendly and harmonious relations between artists' and managers, signified by our emblem, is now an accomplished fact. May our success be the beacon that will guide all other theatrical craft safely into port is the wish of the National Vaudeville Artists.

Henry Chesterfield

Secretary

Wishing the season's compliments to our American friends.

FRANCIS, DAY AND HUNTER LONDON, ENGLAND

European representative of the Broadway Music Corporation, Will Rossiter, McCarthy & Fisher, Inc., F. B. Haviland Music Co., T. B. Harms & Francis, Day & Hunter, Joe Morris Music Co., Meyer Cohen Music Co., Daniels & Wilson, Pace & Handy Music Co.

Loew interests. The old Stanb was built in 1872 and is probably one of the best known of the legitimate theatres in Dixie. It cost the Loew people in the neighborhood of \$100,000 completely to remodel the old house. Under the Loew management is the first time in its history pictures and vaudeville have been there. The Vendome has also been remodeled. Both theatres will run the regular Loew policy.

The Drama League of Atlanta announces a series of three lectures during the early part of the year by three of the best known of the British dramatists and critics. Granville Barker will be here Jan. 30, William Butler Yeats will lecture in February and Saint John Ervine will be here in March.

Mayor Key has announced the next City Council will be asked to appropriate \$25,000 to make the Atlanta Auditorium safe. A recent investigation disclosed that great fire hazard existed at the Auditorium, the largest in the South. All of the important Atlanta entertainments are held there.

The Strand, Elberton, Ga., was burned to the ground last week. The theatre was owned by the First National Bank of Elberton.



Holiday Greetings

To My Friends:

THE AMERICAN AUDIENCES—
MANAGERS AND ARTISTS

From the Princess, Montreal,
To the Orpheum, New Orleans,
And From the Royal, New York,
To the Palace, Chicago.

PLAYING 49 OUT OF THE PAST 56 WEEKS

JANET OF FRANCE

Assisted by CHAS. W. HAMP

Direction of E. K. NADEL—PAT. CASEY AGENCY

BOSTON.

By LEON LIBBY.

ORPHEUM (Loew)—Vaudeville and pictures.
BOSTON.—Vaudeville and a feature film.

ELIJAH.—Pictures.
BOWDOIN.—Pictures and vaudeville.
ST. JAMES.—Vaudeville and pictures.
SCOLLAY OLYMPIA.—Vaudeville and pictures.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—Pictures and vaudeville.

MODERN, BEACON, STRAND, COMMON SQUARE, FRANKLIN PARK, EXETER STREET, COLUMBIA, LANCASTER, WALDORF, GLOBE, FENWAY.—Pictures.

PARK.—Third week of "Everywoman."
SHUBERT.—Closing week of "Good Morning, Judge," after five weeks. Nothing yet announced to follow.

MAJESTIC.—Second week of "The Unknown Purple."
WILBUR.—Last week of "Betty Be Good."

HOLLIS.—Final week of "John Ferguson," not supported financially in the manner it should have been, much to the surprise of those who are always claiming this city appreciates the big things of the theatre.

NEW YEAR'S GREETINGS

FROM

JEAN ADAIR

IN

"ELLA COMES TO TOWN"

AT

B. F. Keith's 81st Street Theatre, This Week (Dec. 29)

NEW YEAR'S GREETINGS

FROM

**EMMA
BUNTING**

AND ASSOCIATES

HENRY MOWBRAY

Lillian Paige, Frederick James

**GEORGE PAIGE, MARGARET LEE, ROY ELKINS,
WINNIE SWEENEY, WILLIARD KENT, DOROTHY HOWARD**

ROSE DEAN—ROSLYN MILLEN

→ 100 PER CENT. EQUITY ←

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JOSEPH J. GARRITY, Manager

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COVENT GARDEN
(100 times in 10 weeks)

ROYAL ALBERT HALL
(Holds 12,000)
(50 times in 10 weeks)
(A Record here)

A Record New Year

from

Percy Burton

who is presenting

Lowell Thomas

for his

200th Appearance

in his Marvellous Moving Picture Travogue

**"With Allenby in
Palestine and Arabia"**

at the

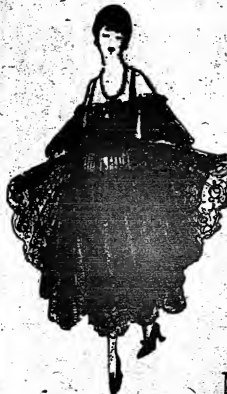
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PLYMOUTH—Last week of Alice Brady in "Forever After."
TREMONT—Second week of "Three Faces East."

PARK SQUARE—Second week of "Tumble In." Over big so far, despite the usual dullness of Christmas week.
BOSTON OPERA HOUSE—Last week of "Privileges."

HAPPY NEW YEAR
JIMMY **SANTRY** and HELEN **NORTON**
"IN THESPIAN PEP"
Western Representative **TOM POWELL** Eastern Representative **PETE MACK**

INVESTMENTS INVESTMENT SECURITIES

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Manager, Professional Department
KOONTZ & COMPANY

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INVESTMENTS

GAYETY.—Ben Welch Revue.
CASINO.—Girls of the U. S. A.
HOWARD.—Stone and Pillard show.
TREMONT TEMPLE.—Final week of "The Foghorn" film.
COLE.—Another and the last week of "Charley's Aunt." Company showing "The Big Drum" next week.
ARLINGTON.—The Boston English Opera Company in "Robin Hood."

There is a great deal of interest locally in the coming production of "The Big Drum." Finero's play, now in rehearsal by the Henry Jowett Players. This play has never been seen on this side of the water. For the past three weeks the play has been in rehearsal and during that time one of the old stand-bys, "Charley's Aunt," has been called upon to fill in the gap.

It is announced that within a short time rehearsals will begin in this city of a melodrama of New York life, said to be most spectacular and called "The Blue Flame." Robert Campbell, manager of "Good Morning, Judge," now playing at the Shubert, will produce the new show and George Hobart and John Williams wrote it. It is said the new play has seven episodes, all of them startling.

G. M. Anderson will soon begin rehearsals of a drama, "Stand Firm Under." It is said to deal with some of the complex phases of the prohibition problem. William Anthony Green wrote the drama.

"Robin Hood," the opera in English at the Arlington the current week, will be played for two weeks. There are four weeks of the season left and then the Craig players will again take the house.

BUFFALO.

By SIDNEY BURTON.
SHUBERT TEMPLE.—"Yes, Three," with Charlotte Walker and Ernest Lawford.
MAJESTIC.—"Going Up." Here before, but still strong.
SHEA'S.—"Victor and Victoria."
SHEA'S HIPP.—Pictures; Emanuel Leitz, soloist; Hipp Jazz Band; Symphony Orchestra.
GAYETY.—"Bewery Burlesques."
ACADEMY.—"Victor and Victoria."
GARDEN.—"Joyland Belles."
OLYMPIC and LIRIC.—Pictures and vaudeville.
STAR.—"Sundown Trail" and vaudeville.
FAMILY.—"The Finger of Justice."
STRAND.—Eric von Stroheim, in

MAX and GERTRUDE HOFFMANN

WISH YOU

A Happy New Year

Compliments of the Season

DAVID BEEHLER

WILL JACOBS

IRVING TISHMAN

SANTRY and NORTON

HAPPY NEW YEAR

Booked Solo
Eastern Representative, FETH MACK

"IN THESPIAN PEP"

Western Representative, TOM POWELL

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THE HAVEN OF CHICAGO'S
FASCINATING NIGHT LIFE.

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OFFERING: BROADWAY ARTISTS
IN SELECTIONS FROM GRAND OPERA
TO POPULAR RAGTIME

BONVIVANTS, RANCONTEURS
GATHER NIGHTLY TO JOIN
WITH EVERYBODY FROM
STAGE STAR TO CHORUS GIRL

To My Friends of the Profession—The Best 1920 Can Give You

"Blind Husband." Publicity for this picture has been out for several weeks. Management playing it up strong.

Architect Lamb, of New York City, responsible for most of the Loew houses, was in Buffalo last week looking over the new Loew site here.

The Buffalo Theatre Managers' Association has elected the following officers for the coming year: Ira M. Mosher (Palace), president; William Bradley, executive secretary-treasurer. A new board of directors was also elected.

Beatrice Noyes, of the "Five Million Company" at the Yock, was taken ill Tuesday the week of engagement here with acute tonsillitis. Edna Guy substituted in the role and called forth much favorable comment.

Castle Inn, known to members of the profession as a theatrical hostelry, will be continued as a hotel instead of being dismantled and sold at auction. The inn has been taken over by Auctioneer Al Irv and will be continued under his management.

CLEVELAND.

By J. WILSON ROY.
OPERA HOUSE—"She's a Good Fellow." Next week, "Tiger Tiger!"
PROSPECT—Joseph W. Fayton Stock in "The Little Teacher."
KATHAR—Vandeville.
MILES—Quinn and Caverly, Frank Morrell, Brown and Borelun, Lucille Brock, Nevine and Gordon, pictures.
LOEW'S LIBERTY—Vandeville.
FRISCILLA—Roy's All-American Tashold, Charlotte and Leopold, Duffie and Corey, Edna May Foster and Co. Young, Davis and Mack, pictures.

EMPIRE—"Kewpie Dolls."
STAR—Law Kelly's Show.
MILES-GRAND—Aleko, Panthea and Fresco, Phil La Touche, Richard the Great, Juliette Dika, Yale Quartet, pictures.
STILLMAN—Chaplin, Bryant Washburn in "Too Much Johnson."
EUCLID—Third week of "Everywoman."
MALE AND ALHAMBRA—Olive Stowart in "Out Yonder."
KNICKERBOCKER—All week, Mary Pickford in "Heart of the Hills."
STANDARD—All week, "The Day She Fails."

The Most Important Feature of Your Act Is a Good Curtain

Many a good act is spoiled by a poor curtain. Don't handicap your act. Get a good start. Theatrical curtains in a variety of designs, and colors, in velvets and painted satines. For sale and rent.

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NEW FRENCH MODEL

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Sole, French last, Color, White, Black, Red,
Pink, Emerald Green, Navy Blue, Short Vamp,
Size 1 to 6 1/2 to 12.

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511 6th Avenue, near 31st Street
59 3rd Avenue, near 10th Street

METROPOLITAN—Anita Stewart in
"In Old Kentucky"

NEW ORLEANS.
By O. M. SAMUEL.
TULANE—Frital Schell in "Glori-
ous."
LYRIC—Clarence Bennett's Colored
Carnival.
LAFAYETTE—Pictures.
ATHENAEUM—New Orleans Grand
Opera Company.
STRAND—"Everywoman."
LIBERTY—Mary Miles, Minter in
"Line of Green Gables."

A couple of blackface comics, Powell
and Worth, at Loew's Crescent the last
half last week, are keeping their heads
shaved and slipping cork over their
top-places in order to get the effect
aimed at.

Alice Joyce and a company are here
finishing the exteriors for "The Sporting
Duchess." There is to be a big race
scene in the picture, with scenes of
actual races snapped at the Fair Grounds
track.

Another picture visitor in the person
of little Mary McAllister, the old screen
luminary. She is here with her parents.

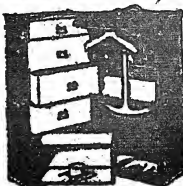
It's 50-50 whether or not the French
opera company finishes its season. It
looked like taps for the organization
the latter part of last week, but plian-
tive cries for help from the newspapers
saved the ship at the eleventh hour.

The election for the presidency of the
local I. A. T. S. E. takes place this week,
and looks like it will be a very spirited
affair. Eddie Mather, stage manager of
the Orpheum, who is up for re-election,
is the favorite in the betting.

Low Rose, who has closed his Dau-
phine Theatre, is in New York.

Another Richmond is trying to put
over pictures at the Lafayette, taking
over a theatre that has been a "bloomer"
since it was built.

The prima donna of the "Cave" revue
is singing currently at the Strand.



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In spite of the High Market Prices on
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BEN and JOHN FULLER AUSTRALIAN ENTERPRISES

Although Sydney, Australia, is 10,000 miles away, Ben Fuller will be located in New York March 15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-1922. Ben Fuller will be located in New York March 15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-1922.

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REPUBLICATION ANNOUNCEMENT
TO ALL SINGING ACTS—
We are now in a position to offer you all the
NEW UNPUBLISHED SONG MATERIAL
and identify your talent with the most popular of the music and song industry. We are in a position to do this. It is a great opportunity for you to get your songs into the hands of the professional department of our company. We are now in a position to do this. It is a great opportunity for you to get your songs into the hands of the professional department of our company. We are now in a position to do this. It is a great opportunity for you to get your songs into the hands of the professional department of our company.

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Chicago's Most Beautiful
Entertainment Place
Booking High Class Refined
Attractions

DOUBLES—TRIOS—QUARTETS, etc.
Act must be refined and conform up to
a standard which will be appreciated by
the highest class of patronage.

If your act meets with the requirements
above, communicate and state full particu-
lars to FRED MUELLER, Stage-Manager.

George Arlino, in his new play,
"Jacques Duval," was at the Tulane last
week, creating a profound impression.
Business was capacity at every perform-
ance. It was quite easy to assume Chi-
cago would not like this play, and it is
very safe bet that New York will, it
is the drama at its very best, with splen-
did acting at all times. Chicago has
ever been too provincial for this type
of play, preferring the raucous to the
subtle, obstreperousness to finesse. Dra-
matically, Chicago has not cut its eye
teeth and hokum is its middle name!

PORTLAND, ORE.

By RALPH ELIOTT MILLER.
HEIDI—She Walked in Her Sleep."
PANORAMA—Vaudeville and pictures.
HIPPODROME—Vaudeville and pic-
tures.

BAKER—Dramatic stock, "The Pri-
vate Secretary."
ALCAZAR—Musical comedy, "A Stub-
born Cinderella."

LYRIC—Musical farce, "A Close
Shave."

COLUMBIA—Pictures.
LIBERTY—Pictures.
MAJESTY—Pictures.

PEOPLE'S—Pictures.
SPAR—Pictures.

STRAND—Pictures.
GLOBE—CIRCLE GRAND CASINO.
SUNSET, ROX, ROVELL, BURNING.

—Pictures.

A. S. Kane is due here this week to
inspect the local theatres of exhibitor
friends, among them J. J. Parker of the Li-
b-Majestic, Claude S. Jensen of the Li-

Have Your Face Corrected

IMMEDIATE, PAINLESS, INEXPENSIVE

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MINERVA CLARK AND A COMPANY OF 6

Positively the Most Elaborate Singing and Dancing Production in Vaudeville

WONDERFUL ARTISTS **BEAUTIFUL SCENES**

A WEALTH OF GORGEOUS COSTUMES
SENSATIONAL ELECTRICAL EFFECTS

CONCEIVED AND STAGED BY **VICTOR HYDE**

erty, John Jongs of the Sunset, John Sullis of the People's, and E. Morton Chish of the Strand.

Twenty-five new Cinema houses in Oregon, Washington and Montana are the latest accomplishments of Jensen and Von Herberg.

Fred Quimby, a national exchange director for Pathé, was through Portland the first of last week. Mr. Quimby is particularly interested in the Portland exchange, as it was originally established by him.

The Strand, notwithstanding the adverse weather conditions, decided to stand by its guns and show "Tina" this week according to schedule, said Walter Armstrong. "This action was taken despite the fact that other theatres hastily withdrew their big attractions and substituted programs which would entail a small loss should the blockade and weather conditions continue."

George A. Hunt, who was a visitor on film row Wednesday, brought the announcement of having taken over a chain of five theatres in Southern Oregon.

Telegrams and long-distance calls from all parts of the state brought messages of delayed shipments of films.



As good as winter clothing

Because, like winter clothing, Piso's protects young and old from the effects of winter weather. It relieves coughs and soothes inflamed throats and hoarseness.

Always keep it in the house—its use often prevents little ills from developing into real sickness.

30c at your druggist's. Contains no opiate. Good for young and old.

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for Coughs & Colds

The Season's Greetings

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LESSEE AND MANAGER
OF THE

FULTON THEATRE

NEW YORK CITY

NEW YORK COSTUME CO.

COSTUMES **LARGEST COSTUME MANUFACTURERS IN WEST** GOWNS

137 N. WABASH AVE. CHICAGO Central 1801

power wires down and undelivered shows.

Robert O'Dell, formerly of the Orpheum, will play juvenile roles for Highway Films of this city.

The actual taking of pictures by the Highway Films at the Auditorium was one of the features of the entertainment here last week.

PROVIDENCE.

By KARL K. KLARK.
MAYFLOWER—Otis Skinner opens in his new comedy, "The Rise of Peter Barban," written by his wife in collaboration with Jules Eckert Goodman. In the cast are O. B. Clarence, of English fame; Mary Shaw, Ruth Rose, Thurlow Bergen, Robert Ames, William Bonelli, J. T. Chiles and Walter F. Scott.
SHUBERT MAJESTIC—"The Way to Heaven," by Earl Carroll, second show to have its premiere this week, opening Monday. George Gaul and Madeline Delmar have the principal parts. Others in the cast are William Ingersoll, John T. Murray, Henry Herbert, Frederick Arthur.

OPERA HOUSE—"The Bird of Paradise," return.
EMPIRE—Burlesque. Al Martin and Harold Ford in "Oh, Frenchy."
EMERY—Vaudeville.
FAY'S—Vaudeville.

"Mammy's Affairs," the Harvard prize play, will have its premiere at the Prov-

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Special discount to the Profession.

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For Morosco's "Master Thief" Company with Francis Bushman and Beverly Bayne.

SCENERY BY EDWIN H. FLAGG STUDIOS

The author, Edward E. Rose, writes: "Your scenery has done wonders for the play."

GREETINGS TO THE
PROFESSION

AL COOK

Manager

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THEATRE ROYAL, SYDNEY
CRITERION THEATRE, SYDNEY
THEATRE ROYAL, ADELAIDE
HER MAJESTY'S, MELBOURNE
THEATRE ROYAL, MELBOURNE
WILLIAMSON THEATRE, MELBOURNE
HIS MAJESTY'S, BRISBANE
OPERA HOUSE, WELLINGTON, N. Z.
THEATRE ROYAL, CHRISTCHURCH, N. Z.
HER MAJESTY'S THEATRE, AUCKLAND, N. Z.

U. S. A. and Canada—Representative, WALTER C. JORDAN
Europe—Director J. A. E. MALONE

**NEW YEAR'S
GREETINGS**

**LANGDON
McCORMICK**

AUTHOR OF "THE STORM"

FORTY-EIGHTH STREET THEATRE

HOLIDAY GREETINGS

**LOWELL
SHERMAN**

in "THE SIGN ON THE DOOR"

Direction, A. H. WOODS

dence Opera House next Monday, presented by Oliver Moroso.

Spitz & Black are seeking a site for a theatre at Taunton, Mass.

Officers were elected last week by the Musicians' Protective Association, and contests were on for several offices. The following officers were successful: President, John T. Green; vice-president, Vincent Castronovo; recording secretary, Patrick A. Kearns; financial secretary and treasurer, William Gamble; sergeant-at-arms, E. A. Caniff; executive committee, Robert Gray, Jr., Charles A. Duggan, Joseph Lemaitre, Edward Denish; delegates to Central Federated Union, William Gamble, P. A. Kearns, J. S. Dalley, R. H. Fairman; delegates to Pawtucket Central Trades and Labor Union, E. A. Scott, John Brierly; delegates to State Branch, American Fed-

eration of Labor, P. A. Kearns, William Gamble; delegates to the convention of the American Federation of Musicians at Cleveland next May, William Gamble, Robert Gray, Jr., The tellers William Dunigan, Alexander C. Garside, Frank Jarvis and Augustus St. Angelo.

A film-fam man has been working a rather neat trick on at least two local theatres recently, the Rialton and Victory, both film houses losing a total of about \$66. The man appeared during the absence of the managers and represented that tickets he "delivered," which proved worthless, had been ordered by the managers with instructions to receive pay for the same from any theatre attaché. The police are seeking the film-fammer.

The City Council at Pawtucket last

week passed a new ordinance governing the construction of all theatres and picture houses in that city. The ordinance, which is a "lengthy affair," covers every phase of theatre building and attempts to provide safety to patrons.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
John F. Hargather has resigned from the Rochester Police Department to enter vaudeville. He has been on leave of absence for more than a year and the success he has attained on the stage warrants him in retiring from his police job. He now has an act that is said to rival Houdini's.

It is understood that the proposed new theatres for Rochester, in so far as local interests are concerned, are con-

tingent to a great extent upon the activities of the Wall Street groups which have entered the picture field. It has long been rumored that one of these groups had given notice that if it could not buy or otherwise secure a suitable theatre here it would build one and compete.

Erwin J. W. Huber, editor and publisher of The Picture News, is adding to his line of activities by contracting for the general promotion of various films in this section. He has added to his office space and now occupies a suite of rooms in the Exchange Place building.

SEATTLE

By WILBUR.
METROPOLITAN—Chauncey Olcott, in "Macushia."

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HARRY D. KERR

Music by
J. S. ZAMECHNIK

Slowly, with expression

There's a day in my heart that fond mem'-ry en - dears, A day that is sweet - er than
It is sweet to re - mem - ber the love in your eyes That alone like the sun - beams so

all, For it brought me your love I have cher - ished for years, Each
fair And the fond thrill of joy, on for - ev - er I'll prize, For

mo - ment and hour I re - call; My one day I hold near di -
that day you an - swered my prayer; just like Heav - en's bless - ing a -

vine, Was when our lips met, Love of mine,
bore, One sweet day brought you and your love,

REFRAIN
Expressively

Your love came gent - ly steal - ing, One sweet day, Your plead - ing

eyes re - veal - ing Love's path - way; Close to my heart, dear, Love will

hold a - part, dear, Each ten - der mem - o - ry Of one sweet day

The One Great
Melody Ballad that
brings back the
tender memory of
that One Sweet
Day.

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for orchestration
in any key.

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PALACE, RIALTO, IMPERIAL, 1818,

DREAM, WASHINGTON, PALACE, AT-

LAS, JACKSON, ELSON, ELTON, EUSE,

PRINCESS, GEORGETOWN, YESLER,

GOOD LUCK, HOME, MADISON, SO-

CIETY, OLYMPUS, PORTOLA, BAL-

LARD, MAJESTIC, EMPRESS, GREEN-

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with a dance on the stage to follow the vaudeville program of fifteen or twenty acts. The admission charges will be \$1. Levy has had this kind of a show for the past several years and hundreds are turned away each year because seating capacity is inadequate.

C. D. Pavetto, representative of the Photoplayer Corporation for some time, will open a player piano roll exchange in Seattle next week.

James W. Casey, copartner with Harold Weeks of the Echo Music Publishing Company and the Melody Shop, next to the Clemmer, left Monday for a business trip to New York in the interests of the firm.

A representative of the Ackerman & Harris circuit this week signed a contract with the Paramount-Artcraft Films for Paramount features to be utilized in all the A. & H. coast theatres, beginning Jan. 1, in conjunction with the regular Hip vaudeville shows.

Jensen-Von Herberg Corp., this city, has signed for Artcraft pictures for their string of eighteen theatres in the North-west. Paramount-Artcraft features were booked by this firm until Loew-Ackerman-Harris people secured T.-A. for their houses, to begin the first of the new year.

George R. Walker, president of the Northwest Fair Association of Centrals, announces that a meeting of the association will be held in Portland, Ore., Jan. 26-27.

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Vaudeville acts from local theatres were a feature of the open meetings of the Seattle Post, No. 15, American Legion. A big feed followed the entertainment.

The Victory Theatre, Third and Pike, this week lengthened its hours to 4 a. m., inaugurating the first all-night program in this city. Midnight matinees have been given at practically all the legitimate, vaudeville and picture houses, but this is the first house to keep open show until four in the morning. The theatre is controlled by a Jap syndicate, which operates a string of ten houses here.

Trains stricken off the schedules last week, due to the coal shortage, were restored Thursday morning. The N. P. and O.-W. were the only roads affected by the order, as the G. N. uses oil burners and the Milwaukee lines are electrified.

Wallace & Freed, local music writers and owners of the Musicland song shop on Pine street, have a new number on the market, "You Are the Rainbow of My Dreams."

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE—First half, "The Better 'Ole" with Mr. and Mrs. Coburn; last half, "Fiddlers Three."
WIETING—All the week, "Fifty-Fifty," Ltd. return engagement.
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TEMPLE—Vaudeville.
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THIS new method does away with hot towels and rubbing in of lather. It accomplishes instantly what these time-taking, severe methods fail to do. It softens the beard. It prepares the hairs for a quick, smooth, easy shave.

Just before you shave is just the wrong time to put hot water on the face. Skin specialists are agreed on this. Hot water brings the blood to the surface at the wrong time. It makes the skin tender. It causes abrasions. It is unnecessary.

Shavaid Is Better

Shavaid, instead of irritating the skin, soothes it. It protects the cuticle. A harsh treatment ages the skin prematurely and causes wrinkles.

The actor's face must endure much. Continual making up keeps the skin tender. Actors must shave close and frequently. Hot towels and rubbing increase the irritation. These severe methods age the skin prematurely. They bring wrinkles too soon. To actors, Shavaid is doubly welcome. It gives them a new realization of shaving luxury. It turns an irksome task into a refreshing pleasure.

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sensation after shaving with Shavaid. No drawn, stretched out feeling. No need of lotions to soothe the injury caused by harsh methods. Shavaid is a complete and scientific balm for the skin. Simply apply a thin coating of Shavaid to the dry beard. Feel its cooling, soothing effect. Then lather as usual. Do not rub the

lather in. Shavaid works better if the lather is merely spread on. The lather remains soft and creamy.

As you shave, you will be surprised at the way the razor glides over the face. No "pull." A quick, easy, comfortable shave. Shave close if you want to. Your face feels velvety and soft. Your skin keeps young looking.

Shavaid

Softens the beard instantly
—apply to dry face before the lather.

Saves time and trouble
—no hot water, no "rubbing in" of the lather.

Protects the face
—skin remains firm and smooth.

Removes the razor "pull"
—harsh ways age the skin prematurely.

Replaces after-lotions
—Shavaid is a cooling, soothing balm.

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Memorial. Three films were shown at
the initial entertainment. No collection
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have signed cards petitioning the Board
of Trustees of that city to permit the
showing of Sunday pictures.

Patronage at a majority of the local
theatres during holiday week showed a
decided slump. Both legit and pictures
suffered.

According to reports current in Au-
burn, the Auditorium playhouse there
has been sold to the International Har-
vester Company. Chicago interests own

the Auditorium and are said to have
asked \$150,000 for it. The theatre was
originally built for convention purposes,
and was converted into a theatre when
big state gatherings began to choose
Syracuse and Rochester for convention
cities. The Burtis estate, then in con-
trol, sold to Chicago parties. The Inter-
national Harvester is said to desire the
house for transformation into a store-
house.

Ed Wynn and the Shuberts have
buried the hatchet. At least, Ed has.
Wynn's Revue was playing the Empire.
The Shuberts' "Oh, My Dear" company,
playing the Wisting here last week,
dropped into town ahead of their sched-
ule. Many of the cast had a curiosity
to see just what Wynn was offering.
They dropped into the Empire. Wynn
happened to be in the lobby. Frisco, it
was a love feast, with Ed telling the
Shubert troupe that he held no grudge,
even if the Shuberts had remarked he
could never again darken the door of
one of their houses because of his actors'
strike activities.

VANCONVER, B. C.
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MOVING PICTURES

73

RIVOLI.

This was anniversary week at the Rivoli and the program was up to the occasion. The Fairbanks feature is reviewed elsewhere and, strangely enough, its unusual claim on the attention was duplicated in the news pictorial, where Gaumont offered some really amazing underwater pictures taken on the Florida coast. This 400 feet or so of extraordinary photography should get into every house in the country.

A Mack Bennett comedy, "Memory Lane," a very beautiful Paramount Post nature picture, completed the film part of the offering. There was also given a dance in pantomime that proved attractive and got to the crowd.

The music was up to standard, and Emmanuel List, the baritone, at his best.

WHEN THE CLOUDS ROLL BY.

Daniel Boone Brown.....Douglas Fairbanks
Mark Drake.....Frank Campeau
Curtis Brown.....Ralph Lewis
Dr. Metz.....Albert MacQuarrie
Hobson.....Kathleen Clifford
Locate Banoroff.....Kathleen Clifford
Bobbie DeVere.....Daisy Robinson

The best Fairbanks feature in some months skipped across the screen this week when United presented "When the Clouds Roll By" at the Rivoli. It's built by the joint authors Douglas Fairbanks himself, Lewis Weadon and Tom Gersha, round a novel idea. Victor Fleming's direction is first rate. The thing is farce, but there is movement, love interest, humor, action and a smashing conclusion. A flood that gives the star a chance to swim under was done without building tags and race round like a porpoise. His new leading lady, replacing Marie Davy, now starring is Kathleen Clifford. To those used to her predecessor she may seem disappointing, but she is there just the same.

The picture starts with a physician telling his clinic he is going to use a human being in the interests of science just as others have used guinea pigs. The subject is Douglas Fairbanks. He has a nightmare, shows himself a prey to superstitions, is taken to task before and so was rather tiresome and then meets a girl in the park. They are soon engaged and the villain enters. He complicates things to such an extent that the audience has to wait for the insane patient the authorities are after, but who the patient really is provides a belt-breaking laugh.

The whole thing ends with the villain arrested and the heroine rescued from a house top in a raging flood.

IN OLD KENTUCKY.

Madge Brerly.....Anita Stewart
Frank Layson.....Malcolm Hamilton
Joe Lory.....Edward Corson
Horace Holten.....Charles Arling
Col. Sandusky Doolittle.....Robert Connolly
Aunt Alenah.....Adela Farrington
Barbara Holten.....Marcia Mann
Eddie Lombard.....Frank Duffy
Uncle Ned.....John Currie

The advance notices and Broadway whispers preceding the release of this attraction, offered through First National by Louis E. Mayer and directed by Marshall Neilan are not justified. It is an excellent feature, but the man who worked in the outline room has robbed it of a rounded, full-grown power that would have made it a smashing hit. The horse race is shortened too much. Anita Stewart doesn't actually seem to be doing what she does and the last ride of the night riders is insufficiently pronounced. As the whole thing leads up to this climax, it should have been more carefully supervised. By way of contrast, the ending dries out and does not fit in nicely with what precedes. There are single scenes, however, which snap over a thrill—Miss Stewart jumping her horse across the canyon, the dramatic street (room number) and the villain's tumble over the cliff.

The story is similar in locale to the recent Pickford film founded on the John Fox novel. This lessens its market value. Both deal with feud. This story shows how an uneducated girl of the mountains met a high bred man, saved his life, came down and saved the horse on which his fortune depended, rode the race for him and snatched him from the villain and his daughter. On the whole the great malice.

Malcolm Hamilton in the cast is getting by strong. Soon he'll be the Bruce McRae of pictures.

RIALTO.

The Charles Ray feature, "Red Hot Dollars," is sufficient unto itself to make the show at the Rialto this week an excellent one. There isn't very much else to comment upon in detail as differing from the usual program. It opens with "First Hungarian Rhapsody," conducted by Managing Director Hugo Rosenfeld in his generally acceptable style and which earned for him and his men a round of applause. A Robert Bruce scenic is quite commonplace: Pearl Headford, a soprano, sang the John McCormick stand-by, "Dear Old Folks at Home," well phrased and finishing with a splendid high C; the news weekly is made up of Kinogram, Gaumont and Pathe bits, with a "Mutt and Jeff" interpolation; Messrs. Frazar, tenor, and Albano, baritone, harmonized well with a duet from The Pearlsfishers, then a feature, followed by a Sunshine comedy, "Chicken a la Cabaret," a rather weak imitation of a Sunset chase.

BACK TO GOD'S COUNTRY.

Dolores LeBeau.....Neil Shipman
Wapl.....Himself
Peter Burke.....Whisper Oakman
Captain Rydal.....Hollington Pyle
Baptiste LeBeau.....Ralph Laidlaw
Blake.....Charles Arling

"Back to God's Country" is a picture of the James Oliver Hume story "Wapl, the Killer," which is released by First National and has Neil Shipman as the star. The picture is a mellow of the real old-fashioned kind, and after reading the synopsis of the picture it seems that the James Oliver Hume tales make better reading than they do screen material. However, it must be said that his stories present untold difficulties in their presentation because of the fact that real animal actors are necessary for their presentation.

For instance, in "Back to God's Country" it is a crossed Great Dane who plays the real hero. The dog that is employed is by far one of the best actors in the picture. The story is laid in the northwest and the opening scenes, with the handling of a couple of bear cubs and other wild animals, was very effective.

In all the picture will be a novelty to most audiences because of the dog here, and it is by far on that account; otherwise it is just one of the regular run of screen melodramas.

THE MIRACLE OF LOVE.

The Duchess of Harwich.....Lucy Cotton
Dowager Duchess of Gloucester.....Blanche Davenport
Duke of Harwich.....Ivo Watson

George, Duke of Cheshire.....Percy Standing
Comes Hamilton's novel of the same title, adapted for the screen by Adrian J. Brown, produced by the Metropolitan Productions and released through Paramount Pictures. Its story, as might be supposed from the identity of the author, is one having to do with English high life, mingling with its source the not too new background of the impetuous baroness of England, trying by the sole means of marriage to sustain the crumbling estates which their ancestors inherited or acquired. In "The Miracle of Love" two brothers abhorring the destiny that makes them converts to an unwritten law prefer freedom, and are died by convention. The elder brother passes away just as he is about to consummate a marriage with wealth, leaving the responsibility to the younger one. The latter, however, finds himself devoted to the wife of a sensual, selfish and altogether worthless member of England's nobility. From then on the story is devoted to the struggle of maintaining a love pure and clean until a miracle shall free her and himself.

"The Miracle of Love" is another ambitious attempt to transmute a novel to the screen, which, in the routine, might have elicited the super-interest warranted for in the customary manual to the exhibitor, fails to evoke that "super-interest" because it becomes frightfully involved by a too constant regard for brilliance in detail. By the time that the film was over a tediousness came, and it would not be inadvisable to apply the scissors.

As a feature it may be offered with security, but by re-editing a good deal now unplanable might be made convincing. Co-starring are Lucy Cotton and Wyndham Standing. The former brings with her a certain charm and manner. Mr. Standing as Olive Herbert seemed entirely too cool to possess an unbounded love for the only woman. Ivo Watson as the Duke of Harwich was permitted to overlay one scene that might with all intent be let out, or for its moral value, in part, at least, be subdued. This is the scene in which he saves the bride he has literally purchased. His caresses and subsequent embraces are typical more of the animal in man.

A CREED AND A PLEDGE

I believe in the motion picture that carries a message to humanity.

I believe in the picture that will help humanity to free itself from the shackles of fear and suffering that have so long bound it with iron chains.

I will not knowingly produce a picture that contains anything I do not believe to be absolutely true to human nature, anything that could injure anyone nor anything unclean in thought or action.

Nor will I deliberately portray anything to cause fright, suggest fear, glorify mischief, condone cruelty or extenuate malice.

I will never picture evil or wrong, except to prove the fallacy of its lure.

So long as I direct pictures, I will make only those founded upon the principle of right, and I will endeavor to draw upon the inexhaustible source of good for my stories, my guidance and my inspiration.

KING W. VIDOR

Forthcoming—A Series of Special Productions for First National

EDDIE CLINE DIRECTOR
FOX-SUNSHINE
FEATURE COMEDIES
First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
Starring POLLY MORAN

MOVING PICTURES

THE STRAND.

The musical program at the Strand this week is more interesting than the pictures.

The various offerings were enthusiastically received by the capacity audiences on Sunday. The stage was tastefully decorated and large Christmas trees, brilliantly lighted, helped to give the house a general holiday appearance. Victor Herbert's "Gaiety in Toyland" was the overture by the Strand Symphony orchestra. This tuneful selection was well liked. The scenic which followed seem unusually appropriate, it was entitled "Children of the Netherlands." These pictures were in color. The children in their quaint old fashioned costumes appealed to the audience, especially the youngsters.

A well chosen selection of events of the day comprised the Strand Topical Review. These included among others, the ice-coated tug boats in the harbors along the New England coast and the parade of the rajahs of India. One was transported instantly from extreme cold to the torrid plains of Delhi without the least discomfort. But Uncle Sam's latest type of submarine was the greatest applause getter.

The Criterion Quartet, composed of John Young, George Shearman, baritone; Donald Chalmers, bass; and George Nichols, tenor; George Shearman, baritone; Donald Chalmers, bass; and George Nichols, tenor; with variations. Although as old as the hills this song apparently will never lose its popularity. As an encore the quartet gave a humorous fishing song.

"The Greatest Question," a D. W. Griffith production, was the feature picture. (Reviewed elsewhere.) The Griffith film was not a pleasing subject and a good comic would have topped the program off nicely. An organ recital closed the bill.

THE GREATEST QUESTION.

Nellie Jarvis.....Lillian Gish
John Hilton.....George Fawcett
Mrs. Hilton.....Eugenie Besterer
Jimmie Hilton.....Robert-Harron
John Scrabble.....Ralph Graves
Jim Scrabble.....George Nichols
Mrs. Scrabble.....Josephine Crowell
Uncle Zeke.....Tom Wilson

A David W. Griffith production in which Lillian Gish is starred. It is a development of a psychic drama in which spiritualism enters into the lives of some of the characters and to a great extent troubles their existence, until the question whether life in this world concerns the soul after death is answered to their satisfaction.

But the little spiritualism expounded is really incidental to the main story, which is sordid and almost gruesome at times. Throughout the picture there is a strain of moralizing which after the first 30 minutes becomes tiresome, and at the same time the thread of the narrative is not woven closely enough to keep the interest sustained in the characters.

There is nothing new about the theme, which is really founded in the old melodramatic idea of the wicked being punished and the good rewarded. Possibly it was the object of the producer to make the story relatively unimportant in order to better emphasize the thought he wished to convey, that of the human survival after death.

Miss Gish does fine work as Nellie Jarvis who hires out to the Scrabbles and has a hard time between the tyranny of Mrs. Scrabble and the advances of the man. Envy and passion are depicted as the woman hangs over the child's bed and purposes to kill her. But the climax is reached when the brutal husband chases the girl to a garret in the house and she is only saved from him by the intervention of the jealous wife.

On the side of virtue and unrighteousness the Hiltons, Nellie's foster parents, who in spite of extreme poverty, never lose their faith in God and humanity. A touch of the supernatural is worked into the story when the son of the Hiltons, who had been drowned at sea, appears before his mother.

Photographically the feature is above the average. Some of the night scenes are wonderful and the interiors and exteriors are in strict keeping with the theme. G. W. Bitter was the cameraman. But the best part of the picture is the types. The producer's choice of characters leaves little to be desired, as he has used the medium of marked contrasts to intensify the difference between good and evil, and at the same time one feels they are looking at real people, not stock types.

First National's African Agreement.

Despite the intimation made some time ago by an official of the First National Exhibitors' Circuit that the concern was one of a combination of American producers that would establish its own distribution agency in South Africa, the First National has entered into an agreement with the South African Trust, Ltd., to handle its pictures in that territory.

THE CITY OF BEAUTIFUL NONSENSE.

John Grey.....London, Dec. 15.
Jill Deatry.....Henry Edwards
Mrs. Grey.....Christie White
Mr. Grey.....Gwynne Herbert
Mr. Chester.....Henry Vibart
Ronnie Deatry.....Douglas Moore
Jill's Father.....Freddy Taylor
Mr. Shipworth.....Stephen Swart
.....James Lindsay

Hepworth Picture (British). This production is flawless. It is rare, indeed, that either a play or novel does not suffer in screen adaptation, but this film actually does picture S. Temple Thurston's novel, and the result is emphatic success.

The story is one of singular and quite unusual beauty and purity. It is full of human touches, which reach the audience every time, while the picture is of the genuine honest type.

Most of the picture was made in Venice, and seldom has a cameraman had such a golden opportunity of getting the absolutely uniquely beautiful before his audience.

On the Feast of St. Joseph, John Grey, one of the "rich poor," meets Jill Deatry, one of the "poor rich," at the shrine of the patron saint. One candle alone is left and, even although he has bought it with his last penny, John surrenders it to Jill. Later they meet in Kensington Gardens and romance kindles

into love. But Jill's father is all but bankrupt and only her marriage to a rich elderly suitor can save him. Duttily she yields. So she goes to John's "idiot" in Father Lane and tells him that their dream is at an end. Some weeks later John goes to Venice on his yearly visit to his mother (the Little Old White-Haired Lady) and his father, and Jill and they meet again. Then, because they will not spoil the Little Old White-Haired Lady's fairy story, they let the old folk think that all is well with them and their love.

John returns to London, where success comes again. One day, still keeping romance alive for the sake of the loved ones in far-off Venice, he writes and tells them of his approaching marriage and of the beautiful cottage he has taken. Soon a letter comes—his father is dying and his one wish is to bless his son's beloved wife before the end. In desperation John writes, telling Jill the truth, and back comes her answer—the old man shall have his wish; she will meet him in Venice. Together they kneel and listen to the fond old man's last words: "Build your wife on love, as I have built mine. Build your children on love, as I have built mine." But his last words have fallen on fertile ground and, as the shadows deepen over the age-old legend, Jill surrenders her life to love. Child acting honors go to Henry Vibart and Gwynne Herbert as the old couple—both did well.

DEATHS:

Mrs. A. W. Gills.

Mrs. A. W. Gills, widow of the manager of the New Palace, Minneapolis, died at her home there Dec. 19, after four months' illness. She will be buried in Oakland beside her grandfather, the late Commodore Hopkins, U. S. N.

Henrietta Kutner, 20 years old, cashier at the Strand theatre, died in the Community Hospital Dec. 20, following an operation for appendicitis. She has been in the box office of the Strand since the opening of the theatre.

Locating William Stowell's Relative. Los Angeles, Dec. 30.

An effort is being made to locate the heirs, if any, to the estate of William Stowell, picture player recently killed in the Congo.

It is believed an aunt, Ella Rogers, lives in Chicago.



LUCILLE LEE STEWART
IN RALPH INCE PRODUCTIONS

MOVING PICTURES

75

CAPITOL.

The entertainment the current week at the Capitol can hardly be tagged favorably. When the "Demi-Tasse Revue" was withdrawn, after eight weeks and a half at the house, although it was originally planned to keep it ten weeks, the belief was that the new revue would be presented there this week. It is evidently not in readiness and therefore a makeshift entertainment this week replaces the Christmas Pantomime that was shown last week.

Sunday marked the installation of the Capitol Symphony Orchestra, under the direction of Nat. W. Finston. There seem to be more than sixty men in the organization, necessitating the removal

of two rows of seats at the front. The overture offering, Tschalkowsky's "Capriccio Italien," was splendidly played, as was also the incidental music to the films, but when it came to playing for the ballet and for the two vaudeville turns the musicians seemed to lack sufficient rehearsal. It was particularly noticeable the orchestra could not seem to sufficiently sense the tempo to please Evans Burrows Fontaine and her dancing.

All told the show was a combination of vaudeville of the big and small time variety and a picture entertainment that, while longer than that given at the other houses along Broadway, did not contain the snap usual with such performances.

In addition to the solo dance and the

ballet number by Miss Fontaine there was a trio of contortionists, who were a decided hit with the audience, and a shadowgraphist. The latter was small time as far as class goes. Two singers were billed, but sang off stage while colored scenes of Venice were shown.

The film end contained "Back to God's Country," a James Oliver Curwood story picturized and released by the First National; a Universal single-reeler, entitled "A Cat in a Bag," one of the Major Allen hunting series; colored scenes of Holland and later one of Venice, a news weekly and a Mack Bennett comedy, entitled "Speak Easy."

The show began a few minutes after two and was still going strong at five, with the comedy still to come. Decidedly it was too much show.

RED HOT DOLLARS.

Tod Burke.....Charles Ray
Janet Muir.....Gladys George
Angus Muir.....Charles Malles
Peter Garton.....William Conklin
Cornelia Garton.....Mollie McConnell

Charles Ray's latest feature, "Red Hot Dollars," is the sort of entertainment that is certain to please all classes of picture patrons, young, old, bourgeois and redneck. You don't have to be college-bred to appreciate it, and, on the other hand, if you are it will be just as delectable. While in no wise resembling it in story, "Red Hot Dollars" has much the same charm as Barrie's "Little Minister" and suggests it in that there is no villain and is a simple, homely love story that is bound to win you over despite the obviousness of its inevitable ending.

It is by Julien Josephson, directed by Jerome Stern, photographed by Chester Lyons. At the Rialto this week it runs about fifty minutes and is a delight from start to finish.

Ray has the role of a laborer in an iron foundry owned by a multi-millionaire. He loves the granddaughter of Angus Muir, a "four old Scotchman," who is also in the foundry business in a small way and has refused to sell his site for the enlargement of the iron foundry, thereby creating a feud that has lasted for a generation.

While on a tour of inspection of his foundry Tod (Ray) saves the life of his boss, but is himself injured. The boss's housewife adopts the boy as his son, which incites the old Scot to wrath and Tod is turned out of the home of his sweet heart. How the old enemies are brought together through the love of the youngsters makes for pure, sweet comedy drama that will make you laugh, with just the suggestion of tear your eyes.

Ray has a new leading woman—Gladys George, sweetly ingenious and a good actress, who will be heard from in the future as a screen star. William Conklin, as the rich foundry owner, has all the requisite claims to suitably impersonate a gentleman of refinement; Charles Malles contributes a fine characterization as the hot-headed old Scotchman, and Mollie McConnell as a society woman looks it down to the last performance is 50 per cent of the picture's success. It would be difficult to imagine anybody else in the part. Ray gives it just the requisite sincerity to vary the comedy.

Admirably directed and splendidly cut, there is little or no criticism to be found with "Red Hot Dollars" as a modern classy film feature.

THE BEETLE.

Necos, the High Priest.....Fred Morgan
The Priestess of Isis.....Lea Douglas
Paul Lescage.....Hobden Foster
Sidney Atherton.....Fred Beads
Richard Holt.....Rolf Leslie
Dora Greville.....Maude Dumas
Marjorie Lindon.....Nancy Benyon

Although much advertised and adapted from the famous sensational novel by Richard Marsh, "The Beetle," with all its occultism, black magic and mysticism, fails to be anything more than a production of the most mediocre type.

The very things that grip in the novel fail to get anything but laughs when on the screen. For instance, the High Priestess, incarnated in the form of a handsome beetle, is represented by a pantomime "prop," which does anything but inspire the horror hoped for, but it will create more merriment than most screen comedies.

Many of the trick effects are excellent, but the staging is bad. The scene in the temple that should be the big thing is merely an ornate stage "set." The best scenes are those taken among the sand dunes.

The production has also been careless, the temple being blown to bits by a bomb, the time of which the avenger neglected to light. When the temple crashes into ruins the big lamps still hang, presumably fixed to the sky, and burn brightly. The fine performance given by the leading man is all but ruined by his having a huge tea provided for him and a costume such as we generally associate with Ali Baba in "The Forty Thieves."

The acting is worthy of a better subject. Fred Morgan as "Necos" gives a fine performance, although, sadly handicapped by his absurd costume; Hobden Foster as "Lescage" and Fred Leslie as "Atherton" are alike excellent; and a clever little character study comes from Ralph Leslie as "Holt" and other minor male parts are well played. Lea Douglas is a handsome High Priestess; Maude Dumas is good as "Dora," and the same applies to Nancy Benyon as "Marjorie."

The production company (Barker-Hodson Film Productions) is one of the oldest in England and there is no excuse for the tentativeness of the footage, which throughout, is marred by staginess, and never for a moment is any atmosphere of uncanny mystery conveyed.

COL. BROWN COMING OVER.

London, Dec. 30.
Colonel Brown, managing director of the Waltham Film Co., sails for America on the Baltic Jan. 14.



THE real Billie Burke—the Billie Burke of old-time success, in a real picture, the kind picture-goers are asking for.

Adolph Zukor presents

Billie Burke
(by arrangement with Florenz Ziegfeld, Jr.)
in

"WANTED—A HUSBAND"
A Paramount Arcraft Picture

Directed by
LAWRENCE WINDON



FAMOUS PLAYERS-LASKY CORPORATION
EXHIBIT EXHIBIT THE LASKY FILM CO. CECIL M. BULLOCK
HOLLYWOOD, CALIF.



Scenario by
CLARA S. BERANGER

MOVING PICTURES

THE BRITISH FILM TRADE

By IVAN PATRICK GORE

London, Dec. 12. Ten years ago Britain was just awaking to the fact that there was such a thing as Kinematography and one or two firms had started producing wild sensational melo-drama and altogether comedy of a type that for sheer inanity rivalled the most wretched "slap-stick" ever seen. Then one or two of the better firms branched and we began to have more elaborate and ambitious films but still of the old sensational class, the old "B & C" company with a series of "Adventures of Lieut. Daring" made rings for sensationalism round any drama seen at the Surrey or the Brit.

The Clarendon Company, Cricke and Martin, Hepworth with "Tilly the Tomboy" a series of comedies featuring a lady who is now one of their brightest "stars"—one by one of these old firms have died until only one or two are left and in these we find proof of the truth hidden in the old adage "the survival of the fittest." For a moment war paralysed the young industry and still more producing firms went to the wall, but there were others who struggled on surmounting almost impregnable obstacles in their determination not to give up all they had worked for. Gaumont, Samuelson, Broadwest, Hepworth, Bertram Phillips, and others, while the super film producing company, the new "British and Colonial" came into being when things looked blackest and has amply repaid its promoters pluck and faith. With hardly any artists, with producers, camera-men, and staff in khaki, threatened by air-raids, pinned down by the Defence of the Realm Act, hampered in every way, the few British producing firms "carried on" until

the autumn of 1918 removed much of the dead weight and to-day things are in full swing and the "Trade" is steering toward success.

Without doubt the new "British and Colonial"—the firm that rose phoenix-like from the ashes of the old "B & C" an organization chiefly remarkable for its production of "Waterloo" in which the producer controlled the elements to such an extent that in one big scene the rain only fell on Wellington and his immediate staff while a big group of officers stood around on either side bone dry—is the most go-ahead in the country at the moment. Not only did its directorate decide that their "features" should be without chance of denial super films but immediately went out to get the men and the artists who would reach the standard aimed at. Herbert Brenon was their first producer and made "Twelve Ten" in which Marie Doro was featured. Up to then it is safe to say that no British firm had ever thought of engaging such a producer on such a star, and the result justified their pluck. Brenon left, and another American, George Edwards Hall, took his place, and when he produced "A Sinless Sinner" again with Marie Doro, this time supported by Godfrey Tearle, Christine Maitland and a full "star" cast, to say nothing of a few hundred "extras" the big Walthamstow studios saw the staging of a spectacle such as they had never dreamed of, and again success came. Jose Collins from Daly's then joined the company and appeared in "Nobody's Child." Unity More, Janet Alexander, Godfrey Tearle, Lauderdale Maitland and Edward Sorley are the "features" of the new smuggling film shown the other day and for the pro-

duction which is being made, Yvonne Arnaud from "Kissing Time" at the Winter Garden has joined the company. Working as they do all the year round with their company drawn from the leading people of the West End theaters "B & C" must have a salary list unprecedented in this country.

The Hepworth company has also come wonderfully to the front during the past year. Its production of Temple Thurston's "City of Beautiful Nonsense" being really perfection, as are other adaptations of the same author's works. Hepworth has also several of Eden Phillpott's Dartmoor stories in hand and the first, "The Forest on the Hill," is practically ready. They also draw their people largely from the West End houses their stock company including James Carew and Gerald Ames. They, however, remain true to their old leading ladies of the old, old days, Chrissie White and Alma Taylor. It will be remembered that the Hepworth company gained anything but a good advertisement by their attempt to stop Stewart Rome from appearing in Broadwest films under that name. This case also disclosed the truth about film salaries in this country for artists who had only their "screen" reputation to rest on.

This is essentially a sporting country and the Broadwest Company, recognizing the fact, are spending most of their time upon the production of racing films. These are excellent and include screen adaptations of the late Nat Gould's novels. The Samuelson company have also been responsible for a fine sporting film, "A Member of Tattersalls," which called up a storm of applause at the Trade Show, an unusual thing no matter how good a "feature" may be. G. B. Samuelson is now in America with his full company including Madge Titheradge (a popular Drury Lane leading lady) and C. M. Hallard, for the purpose of making pictures under

California conditions. They celebrated their arrival by becoming involved in a railway accident.

The Gaumont studios at Shepherds Bush have done much good work during the year including an adaption of H. G. Wells' "The First Men in the Moon." The pictures shown over here from their French studios are also far above the usual standard, "The Garden of Poisoned Flowers" and "The Bat" being remarkable productions in every way. They are now busy on filming an adaptation of Eric Clement Scott's (son of the late Clement Scott) novel "The Hall of a Saint," for this production they have already spent some £15,000 and are building their sets of bricks and mortar.

A big renting firm, the "Ideal," noticeable for the enormous publicity campaign with which they advertised Martin Johnson's "Adventures among the Cannibals" in every town and village in the kingdom has also taken up producing and, having bought the "British Lion" studios at Elstree are busy screening an adaptation of Dickens' "Bleak House" with Constance Collier as "Lady Deadwood" and a big cast. They have also an unusually strong program for the new year.

The sensation of the year has, of course, been what was called the "Famous-Lasky Controversy." As a matter of fact there was hardly any controversy. One trade paper, prompted by a firm of theatre owners who got the "wind-up" at the news that the Famous-Lasky people were about to build theatres here, there and everywhere, certainly worked up a feeble agitation, meetings of exhibitors were held up and down the country, and a so called general meeting at which only a small portion of the "Trade" was represented voted for a "boycott," but there the matter ends. "Famous-Lasky" is safely planted

The Best of Everything for 1920

AL ST. JOHN

NOW BEING

STARRED

IN

PARAMOUNT COMEDIES

MOVING PICTURES

77

NEWS OF THE FILM WORLD

Marie Zpoker has joined the casting department of P. F.-L.

/Mrs. Balfour, a New Zealand picture actress, arrived in New York last week.

Hortense Saunders, a former Cleveland newspaperwoman, has been added to the Selznick publicity department.

"My Husband's Other Wife," a J. Stuart Blackton feature, will be the first Pathé release of the year.

Ins. Claire has signed a Metro contract and will be featured in "Folly With a Past."

Geoffrey Nye has been appointed Goldwyn representative in the Far East. Mr. Nye sailed for Shanghai Dec. 21.

Agnes Egan Cobb has been appointed sales manager of the Schomer-Ross Productions.

Clark-Cornelius Corp. has rented the third floor of the Hooven Building, 117 W. 46th street.

"Dangerous Hours," a Thomas H. Ince production, will be released by P. F.-L. Jan. 15th as a special.

Keenan Buel will direct Emily Stevens in the Atlas Film production of Harold McGrath's novel, "The Place of Honeymonds." Pioneer will release.

Maurice Tourneur's next production will be a screen adaptation of Robert Louis Stevenson's "The Pavilion on the Links."

The first New Year release of Hallmark, on the Famous Directors series, is "High Speed." Gladys Hulette is the star.

Following the signing of a contract with Sanger Amusement Co. by Babart Film, 31 southern picture houses will show "Soldiers of Fortune."

Owen Moore is to be featured in another story by Pelham Grenville Woodhouse entitled "Love Among the Chickens."

"A Fool and His Money" is the title of the next feature in which Eugene O'Brien will be starred by Selznick. Robert Ellis will be the director.

Florence Porter Parks, formerly of the Courier-Journal, Louisville, has been added to the publicity department at Brunton Studios.

Marguerite Livingston has been engaged to play opposite H. B. Warner in "Haunting Shadows," a new Robertson-Cole production.

Christy Cabanne will direct the screen version of Bayard Veiller's "Primrose Path" for Universal. Frank Mayo will be starred.

"Spike" Robinson, former lightweight champion of England, has been signed for a part in the new Jack Dempsey serial. Josephine Sedgwick will be the leading woman.

George Melford has completed preparations for the production of the Paramount-Artcraft production of "The Round-Up" with Roscoe Arbuckle in the role of the sheriff.

Larry Trimble has been appointed director for Zeena Keefe in Sophie Irene Loe's drama "The Woman God Sent." Mr. Trimble also made the screen adaptation of the story.

William Do Milla has started work at the Lasky studio in Hollywood on a special production of "The Prince Chap" with Thomas Meighan in the leading role.

Five productions selected from the earlier releases of Mary Miles Minter, William Russell, Margarita Fisher have been revived and will be released as a separate series by Hallmark Pictures.

Madge Kennedy has the stellar role in Goldwyn's feature "Two Cents Worth of Humanity," by Octavus Roy Cohen. The leading man is John Bowers. The production is being directed by Harry Beaumont.

Four new art directors have been added to the technical staff of Metro. A. H. Webster, Sydney Ullman, A. W. Alley

and A. E. Freudeman. These men will be associated with M. P. Stancloup, supervising art director.

Guy Bolton and George Middleton have sold the picture rights of "Folly With a Past" for \$15,000. This is believed to be the record price for the film rights to a stage story. \$40,000 was paid for "Fog O' My Heart."

Frank J. Gallagher, president of Wistaria Productions, Inc., purchased the Mirror Studios from the Emancipation Film Co. Monday. The purchase price is understood to have been \$144,000. Wistaria will take over the Mirror plant this week.

George Fitzmaurice's second Famous Players production will be an adaptation of the French play "The Man Who Killed," by Pierre Frondale, based on the novel of the same name by Claude Farrere. Guida Bergere is writing the continuity.

"Greater the Fame," starring Elina Hammerstein, "She Loves and Lies," a Norma Talmadge special; "The Imp," featuring Elsie Janis, and "Footlights and Shadows," starring Olive Thomas, are listed on the Selznick schedule for release this month.

The Linwood square picture theatre at Norwalk, O., has been destroyed by fire. The blaze started in the film booth, and the audience escaped without injury. The damage is estimated at \$4,000, and the house will not reopen for several weeks.

Madge Kennedy will appear in the first of a series of stories Octavus Roy Cohen has contracted to write for Goldwyn. It is entitled "Two Cents Worth of Humanity." Harry Beaumont will direct. Mr. Cohen has signed to write four stories a year for five years for the Goldwyn people exclusively.

Sidney Reynolds, president of the Supreme Pictures, Inc., started a \$4500 suit in the Supreme Court, last week, against John A. Forney, alleging breach of contract in that the defendant had agreed to purchase the Supreme's production "Brewster's Mysterious Millions" and had failed to.

Indianapolis is to have a new \$100,000 film theatre to be built by the Star Amusement Company. E. W. McBride, local attorney, who, with A. L. Barber and B. E. Storch, also of Indianapolis,

are named as directors, stated that eastern capital is behind the company. It is thought the easterners are interested in the establishment of a chain of theatres.

Answering Herbert Brenon's suit to recover various sums of money alleged due him under his contract with the British & Colonial Kinematograph Co., for whom he produced "12.15" in London, the B. & C. states the plaintiff breached his contract by refusing to make another film for them as per a previous agreement.

A separate defense has it that a suit entered by Lionel Phillips against Brenon is still pending in the London courts which will determine the legal status of Brenon's present claims when the decision is handed down there, as this Phillips-Brenon litigation covers the situation involved in the local Supreme Court action.

GROOMING WALTER HIERS.

Los Angeles, Dec. 30.
Walter Hiers has been signed by Famous-Lasky for five years and it is understood he is to be developed into a star.

Tourneur Moving to U. City.

Los Angeles, Dec. 30.
Maurice Tourneur is moving from the Goldwyn studio, where he had leased space, to Universal City.

Henry Woodward in Auto Crash.

Los Angeles, Dec. 30.
Henry Woodward, starred in the last Brentwood picture, was injured in an auto smash at Columbia, S. C., where he went to settle a \$250,000 estate for his wife.

"Gift Supreme" Has "Berserk" Stars.

The new Macaulay feature, "The Gift Supreme," has arrived from the coast and will be released by the Republic in about a month. It will have as stars some who achieved success with "When Berserk Went Dry" and is another of the announced "Berserk" series. They include Scena Owen, Lon Chaney and Melbourne MacDowell.

JOHN LYNCH

Head Scenario Department



SELZNICK PICTURES

NEW YORK

A REALLY AMAZING SUCCESS—

TOPICS OF THE DAY

Selected from the Press of the World by

The Literary Digest

When "Topics of the Day" was first conceived, it was realized that it was more or less of an experiment, since the idea was absolutely new.

Today "The Topics of the Day" is no experiment. It is a huge and amazing success. Exhibitors, vaudeville theatres, the press and the public unite in calling it so! Read the following, selected at random:

AN EXHIBITOR SAYS: "Any manager of a picture theatre who does not include it in his program, is NOT a showman. It grows on an audience and contains more genuine entertainment than the majority of comedies."—John C. Green, Mgr., Regent Theatres, Galt and Guelph, Ont.

A FAN MAGAZINE EDITOR SAYS: "Topics of the Day", according to my observation, is usually greeted with a ripple of joyousness."—Jessie Burness, Editor of "Film Fun."

A NEWSPAPER EDITOR SAYS: "Topics of the Day" proves . . . that the force with which a subject is carried across the screen is much more powerful than any printed story could be. . . . The outspoken way in which the audience rose to 'Topics of the Day' would have been balm of Gilead to the penners of those paragraphs could they have been there."—Baltimore "Sun."

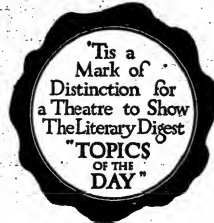
A CHAMBER OF COMMERCE SAYS: "As a screen attraction 'Topics of the Day' have Bill Hart, Doug. Fairbanks, Mary Pickford and Charles Chaplin beaten to a fade-away."—"The Tulsa Spirit," The Official Organ of the Tulsa, (Okla.) Chamber of Commerce.

NO WONDER THAT "Tis a Mark of Distinction to be an Exhibitor of 'Topics of the Day'!"

Produced by Timely Films, Inc.

PATHE

Distributors



MOVING PICTURES

79

PICTURES IN COLORS.

Paris, Dec. 30.
Since the armistice experiments with colored photography for film purposes have been energetically resumed.

At a private exhibition before the Academy of Science M. Leon Gaumont recently presented the new chronochrome film just completed, showing the march of the allied armies through Paris on July 14, last. Since the first trials made in 1810 with chloride of silver up to 1891 by Seebeck-Poltevin, there have been several direct processes of colored photography, including that by prismatic dispersion of Lanchester, Cheron; that of Wood's by diffraction in 1899; the process by Szezanick and Berghon. In 1895 Wiener introduced the indirect process by decoloration with pigments (trichrome), the Joly process by juxtaposition in 1894, and that substantial progress of Lumiere presented in 1907. For pictures the only method utilized so far is the trichrome process by projection. This was the one employed by Urban and Smith (Kinemacolor) but recently stopped in Europe by Freeze-Green who possessed a previous patent.

The Chronochrome process of Gaumont shows notable amelioration, judging by the splendid effects obtained in the film released last week.

BAD FILM FIRE.

London, Dec. 30.
A disastrous fire broke out in famous Players-Lasky film rental office at Newcastle last week.

Ten girls are now known to have perished in this Newcastle film fire. Their retreat was cut off by flames rushing up and by poisonous fumes.

Polo Directing.

Los Angeles, Dec. 30.
Eddie Polo, serial star, is now directing.

PARIS PICTURES.

George Bowles has returned to Paris, taking with him D. W. Griffith's "Broken Blossom" which will be released in France as "Les Lys Brisés." He represents Guy Crosswell Smith, Ltd., and is also opening an office in London. J. J. McCarthy, Theodore Mitchell, Guy Crosswell Smith and Bowles are the members of the firm, which will handle Griffith's "Hearts of the World," "Intolerance," etc.

The film, "La Sultane de l'Amour," which forms the feature at the Mogador Palace, running over an hour, is not of a class to restore the fortunes of this unfortunate house. The photography is excellent and taken amidst beautiful sites but the story fails to win applause.

Business has been excellent at the movies during the present year. From statistics on hand the receipts in October at the Tivoli reached 140,000 frs., Aubert Palace 150,000 frs., Saint Paul 90,000 frs. During September the takings at Lutetia were 101,000 frs., Marivaux 103,000 frs., Pathé Palace 70,000 frs., Omnia 73,000 frs.

For the week ended Nov. 15 there were presented 3675 metres of French films, and 3075 metres of foreign.

PLUNKETT IN PARIS.

Paris, Dec. 30.
Joseph Plunkett, representing Lewis J. Selznick, is in Paris.

Marguerite de LaMotte Hurt.

Los Angeles, Dec. 30.
Marguerite de LaMotte, film actress, was injured in an auto accident. Her father and mother, who were with her, were badly hurt.

TUCKER AND DWAN RUMOR.

Los Angeles, Dec. 30.
The rumor here is growing stronger daily that George Loane Tucker and Allan Dwan will sever their connection with the Mayflower Film Corp., on account of contract difficulties. Tucker is vacationing in New York.

BRUNTON TO BUILD THEATRE.

Los Angeles, Dec. 30.
Robert Brunton, whose unit system studio is the biggest of its kind in the world, is negotiating for a site here to build a \$700,000 theatre.

KARGER STAYING ON COAST.

Los Angeles, Dec. 30.
It is announced that Maxwell Karger will remain in the west as chief of the Metro studio.

William Russell Back.

Los Angeles, Dec. 30.
William Russell and company are back from Arizona where scenes for "The Westerner" were taken.

On Nat Goodwin Site.

Los Angeles, Dec. 30.
Edgar Lewis has opened a studio on the site of the historic Nat Goodwin cafe at Santa Monica.

MAX LINDER ON COAST.

Los Angeles, Dec. 30.
Max Linder, French comedian, has arrived and will resume comedy producing.

Starring Virginia Faire.

Los Angeles, Dec. 30.
Virginia Faire, now in pictures, is to be starred by Universal.

Louis Bannison Dns.

Los Angeles, Dec. 30.
Louis Bannison is en route, to be starred in films.

COAST STUDIOS.

Los Angeles, Dec. 30.
The report is current the "Big Six" united producers may use the Thomas H. Ince plant at Culver City for production activities, despite the announcement Maurice Tourneur is leaving the Goldwyn lot to produce at Universal City.

Marshall Neilan has no permanent location and George Loane Tucker and Allan Dwan are renting at Brunton's Studio.

HELEN RAYMOND, FROM ENGLAND.

Los Angeles, Dec. 30.
Helen Raymond, an English musical comedy star, is to appear in Metro pictures and eventually build into a film star.

GARRICK ARRIVES.

London, Dec. 30.
Mr. Garrick, American film producer, has arrived in England to make two-reelers.

Betty Blythe Ends Contract.

Los Angeles, Dec. 30.
Betty Blythe has severed her relations with Brentwood Films, following, according to her, a disagreement over her contract.

She may go to the First National.

Wagner's Home Burned.

Los Angeles, Dec. 30.
The home of Robert Wagner was destroyed by fire. Charles Ray, who was visiting Wagner at the time, helped remove the furniture.

Anna Q. Nilsson Loaned.

Los Angeles, Dec. 30.
Allan Dwan has loaned Anna Q. Nilsson to Jesse Lasky for two pictures.

Madeleine Traverser will shortly work on "The Penalty," based on the play by H. C. Colwell.

KATHERINE MACDONALD

IN

QUALITY PRODUCTIONS

FOR

FIRST NATIONAL

MANAGEMENT OF

SAM E. RORK

STUDIO
GEORGIA and GIRARD

LOS ANGELES,
CALIFORNIA

MOVING PICTURES

INSIDE STUFF
ON PICTURES

Run through the correspondence from all over the country and you will find increasing evidence of how pictures are dominating show business, but it is even more plugging to the curiosity to observe the hold American pictures are getting in foreign parts. Read what the South African correspondent of this paper is saying this week. All the pictures being shown in that rich theatrical territory are American pictures, but does the Governor General mean to assert that their nature is such they can be successfully advertised as "immoral." Read Lord Buxton's startling attack on the nature of picture advertising in South Africa, and then reflect that the pictures being shown are American.

Whenever you owe the film printer money, claim the negative was injured and sue for damages.

Everybody in the business end of films in New York is—or was—carrying a bunch of Keystone Tire stock. Mark Eisner recently referred to their investments as "strictly sectarian."

Who is going to handle the distribution for the new Al St. John comedies? Not Famous Players-Lasky. They are eliminating all short subjects, confining themselves in future to specials and star series.

The late manager of one of the large film producing organizations, who resigned recently, is busy explaining many things. An auditor is going over his books, and among other items found a voucher for a dining-room set purchased in 1917 at a cost of \$9,600, which was delivered to the ex-manager's home and charged to the corporation.

There sounds like a common sense complaint upon the present practice of selling and buying stories for pictures, whether the story is from a script, book or play. In case of the latter two, the owner usually places a price and when that is obtainable, jumps the figure, causing an irregular market with swift and fluctuating prices. The direct fault may be found in the competition of the big producers for the stories. They could save themselves much money by stopping the "auction" style of buying. Reporting among themselves stories offered, by whom and at what price would tend to regulate it, leaving the owner in a position to command what the story is actually worth without the producer wasting his time, firstly, and his money, secondly, with the present methods. This does not apply altogether to authors or owners of copyrights, but to many picture concerns themselves

that have a surplus number of stories they wish to be rid of. The same fault is running into the re-make films. The re-issue is now being followed by the re-make. The re-make is a good picture or story of other days, put into film when the circulation for a feature was more limited than at present as well as the facilities for making features. Someone recalls an old feature of this sort, submits it to a modern picture maker for approval, the plan is approved, and the negotiations take the same course as though the subject offered was an original story. The re-made film will probably be more in evidence in the future.

Speaking of re-makes, there is "The Flame of the Yukon," an old Ince-Triangle, directed by Charlie Miller that was the sensation of its film day about years ago. Dorothy Dalton played the lead. And yet only the other day it was reported in *Variety* from New Orleans that "The Flame of the Yukon," revived and shown in that city as a re-issue, retained its former powers on the screen and at the box office, and was the best picture N. O. had seen for weeks. Mr. Miller has had some wait for proper recognition for superb work in that film, but it has come. He will now direct all the Robert W. Service film productions for Mayflower. It's a just reward even if delayed. With a year a long period as it is now in picture making, what would "The Great Train Robbery" be today, if doing as much now, relatively, as it did when it really placed the foundation rock for the feature picture to be built upon? That was many years ago when the "Robbery" film appeared. Without a doubt there are many prominent picture people, current, who never saw it, and perhaps almost as many who never heard of it. But that is "pictures!"

On his recent visit to the coast Adolph Zukor was tendered a dinner by Roscoe Arbuckle. The host was not personally acquainted with "Buster" Keaton, who was selected to act as the waiter at the repast. "Buster" made his first entrance with a huge soup tureen, the contents of which he promptly upset. Then he dropped a huge turkey on the floor, leaned over to pick it up when the door leading from the kitchen struck him in the rear and projected him on top of the fowl. At this juncture Arbuckle seized a "bottle" of wine and "whammed" Keaton over the bean, knocking him "unconscious." Zukor tells it on himself and admits he was fooled absolutely.

The Harold Lloyd comedy company has an "extra man" with a penchant for matrimony. His most recent di-

voice proceedings necessitated his absence from the Rolin film studio for several days recently. On his return director Hal Rosch called him in and said: "I'm putting you back to work on one condition—you've got to turn over a new leaf and quit marrying."

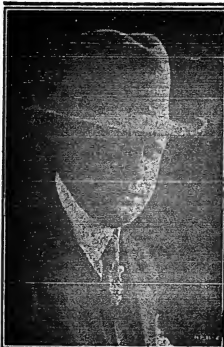
In every letter sent out by Universal during the holidays there is enclosed a card reading: "Carl Laemmle wishes you a Merry Christmas."

One big film concern has recently been advertising "fewer and better pictures." Ben Goetz, of Erbograpic laboratories, which does the concern's printing, suggested it be changed to "more and poorer pictures."

Asked if it were true that in future the legal department of Famous Players-Lasky would be handled from "downtown," Ralph Kohn, of counsel for the concern, said: "You're crazy."

What was Ben Schulberg doing in Adolph Zukor's office last Friday morning?

When Arthur Loew and Mildred Zukor applied to the Bureau of Licenses for a marriage license, Arthur signed the application first. The clerk



BURTON KING
now
personally directing the Burton King
Super-Production
"WHY WOMEN SIN."

looked at it and asked if he was any relation to Marcus Loew. "He's my father," replied Arthur. Turning to Miss Zukor the clerk said: "You're a lucky girl," at which Mildred exclaimed proudly: "Is that so? Wait till you see who I am," with which she seized the pen and affixed her signature, adding:

"And Adolph Zukor is my father." An instant later she was flabbergasted when the clerk answered: "Who is Adolph Zukor?"

Famous Players-Lasky has under serious consideration the gradual diminishing of its trade paper advertising, devoting its publicity to the public and designing thereby to create a proper demand for its output—relying on its salesmen to secure contract service.

Over the door of a saloon in New York is a sign reading: "Closed and no hope, but A Happy New Year just the same."

SOUTH BEND'S NEW THEATRES.

South Bend, Ind., Dec. 30. Over a million dollars is to be spent in the construction of new places of amusement for this city within the next year. Plans are being prepared for four new picture houses, a vaudeville theatre and a combination house for legitimate attractions and vaudeville.

The first of these has already been started and will be devoted to pictures. It will be known as the Blackstone, with a seating capacity of 2,600. The finances are being handled by a local stock company. C. J. Henry and H. Allards, owners of the Orpheum, will change the policy of that house to pictures and at the same time build a new theatre which will be devoted to vaudeville.

H. G. Somers, of New York, who holds the lease on the Oliver, plans to build the legitimate. Jones, Link & Co., of Chicago, are planning to build picture houses.

PICKFORD ANSWERS WILKENNING.

Mary Gladys Moore, "Mary Pickford," has filed in the United States Court Clerk's office, her answer to the claims of Mrs. Cora C. Wilkenning, the play broker who seeks damages in a sum unnamed for services rendered in securing for Miss Pickford the contract with the Famous Players-Lasky Company.

Miss Pickford, besides making a general denial, states that if she ever did make a contract with Mrs. Wilkenning she abrogated the same in March, 1916.

Lesser Signs.

Los Angeles, Dec. 30. Sol Lesser has signed George Beban and Annette Kellerman.

WANTED

LIVE WIRE ADVENT AGENT

who can back "Hush Hush" series and "Mystery" in Detroit, Maryland, District of Columbia and Florida. Must have law to handle application. If successful can have motion picture business and have year-round work. Super-Film Attractions, Inc., 511 Mather Bldg., Washington, D. C.

Compliments
OF
NAURINE POWERS
Direction, WILLIAM NIGH

MOVING PICTURES

81

OFFICIAL HOOVER PICTURE SHOWING STARVATION READY

Huge Eight-Reel Fact Drama of the Hunger and Relief Work in Twenty Countries To Be Opened For Run in New York Within Ten Days.

Contracts have been signed between the owner of the picture, which bears the title "Starvation," and tells in eight reels the story of the hunger of Europe and a local exhibitor. The picture is the official motion picture record of Herbert Hoover and his American Relief organization covering twenty countries of Europe and is the only complete picture ever taken of this great work of humanity.

The picture deals with Russia and the Baltic lands and with Vienna and tremendous emphasis, covers in thrilling form the work and hunger of twenty countries, as follows:

Russia, Poland; Lettvia, Estonia, Finland, Sweden, Denmark, Holland, Belgium, France, Italy, Greece, Turkey, Rumania, Hungary, Austria, Germany, Ukrania and Serbia. The picture not only contains, an appeal to every racial mixture of importance in America, but shows practically every American man and woman who took part in the huge world task directed by Mr. Hoover, and his aides from every state in the Union. One of the most conspicuous men in the life of the American nation will officially "present" the picture to the public and will on its opening night in New York attend the premiere and speak of the magnitude of the world-hunger and relief work depicted.

The New York theatrical producer who turns over his large house to this attraction for a run is himself rated as the greatest exploiter of an attraction among all stage producers. The ownership and control of the picture is in the hands of a man well known as an executive in the film industry.

POWERS STOCK SELLING SUIT.

Rochester, N. Y., Dec. 30. An action has begun in Supreme Court here before Justice Adolph Rodenbeck by Thomas H. and Richard H. Donovan, brokers, of New York and Rochester, to compel the Powers Film Products Co., and Patrick A. Powers to adhere to an alleged contract by which the Donovans claim exclusive right to act as selling agents for stock issued by the Powers Company. The Donovans disposed of several issues of stock in the concern and they claim that when they asked Powers for more securities, in accordance with their contract, it was refused.

The complaint also states the Powers company published in the Rochester papers a notice warning the public not to buy stock of any broker, that the company had no stock agents, and that at a later date Powers stock would be issued at a lower figure than it could be purchased on the market from brokers. The Powers company has not issued stock lately and the brokers claim this is a violation of a contract which they have with the company. The company claims the state law on the subject of stock issues makes its position unassailable and that a court cannot compel it to issue stock.

Powers stock had a sensational sale in this city. Remembering how Eastman stock started at a humble figure and became one of the most profitable ever issued, the Powers issue attracted a lot of attention. It was placed on the market at \$8 per share and through various stages rose to \$25, with a par value of \$10. When the high figure was reached it was announced the sale

would close and that no more stock would be available. The Powers company claims that at this point its contract with the brokers terminated. The brokers claim that when the stock reached a high figure and was considerable demand the Powers company decided to dispense with a selling agent and dispose of it themselves.

BOOMING WILLIAM D. TAYLOR.

Los Angeles, Dec. 30. By new arrangements with Paramount-Artcraft, William D. Taylor, beginning with the first of the year, will make his own productions for that organization under the banner of William D. Taylor Productions. He will receive the same publicity and advertising as Cecil B. DeMille. Taylor is now directing Mary Miles Minter.

ALLEN STILL BUILDING.

Toronto, Dec. 30. The Allen Enterprises have opened another house, the Beach, at Waverley and Queen streets. They now have six picture houses running here and are building three more.

ASHER BROS' VAUDEVILLE.

Chicago, Dec. 30. The Chateau, an Asher Brothers' theatre in the Wilson avenue section, has been playing five vaudeville acts in addition to its picture policy. The Ashers say if the experiment proves successful they are going to interpolate vaudeville into other theatres of their picture chain. The Western Vaudeville Managers' Association is supplying the vaudeville at the Chateau.

CHAPLIN FILM RESTRAINED.

Duluth, Dec. 30. The Clinton Investment Co., as holder of a contract to exhibit Chaplin films for first run, with contract expiring July next, was granted right to first exhibit on court application. The Clinton company brought a restraining action against the First National Exhibitors and Finkelstein & Ruben to prevent the latter from first showing the latest Chaplin. The application was filed in court Dec. 27. On Dec. 27 also the Brunswick Amusement Co. applied for a dissolution decree of the corporation. It ceased doing business Nov. 17 after having disposed of its holdings Nov. 1 to Finkelstein & Ruben. The company formerly operated the Rex and Lyric here. It has 15,000 shares of stock, most of which is owned by Thomas Furnish.

PHILA EXCHANGE MEN ORGANIZE

Philadelphia, Dec. 30. Following a conference of the managers of all the local exchanges, held last week, announcement was made of the formation of the Exchange Managers' Association of the Philadelphia Chamber of Commerce. Harry M. White was appointed chairman, George Denbow, vice-chairman, and John Clark, secretary and treasurer. The new organization will ally itself with the National Committee on censorship for the modification of the Pennsylvania censorship laws.

\$6,000,000 IN DAMAGE SUITS.

Rochester, N. Y., Dec. 30. The new move in the suits for more than \$6,000,000 which have been brought against Famous Players-Lasky, World Film, National Association of the Motion Picture Industry and Irving I. Brown, growing out of the recent campaign against alleged film pirates, will be staged in a special term of Supreme Court in Rochester, with Justice Adolph J. Rodenbeck presiding. Argument will be heard on the order to Mrs. Cora A. Westcott, plaintiff, to reply to the answer of the defendant, the Famous Players-Lasky Company, whom she is suing for \$25,000 damages. Mrs. Westcott alleges unlawful entry into her house, the ransacking of the premises and other unlawful procedure by agents of the company, who did not possess warrants of search or seizure. The answer of the company is that it secured a search warrant from Judge Raymond E. Westbury in City Court, civil branch.

Another action, asking damages of \$2,000,000, has been started by her husband, Eugene A. Westcott, manager of the Rochester Film Exchange. Two similar actions, each asking damages to the same extent, have been started by John R. van Arman, of Syracuse, a film dealer, and Hans Frohman, a broker of New York City.

Alec Ludvig, of New York, with John J. McInerney, of Rochester, as counsel, appears for Famous Players-Lasky, and Joseph A. Kirby, of Rochester, appears for the Westcotts.

STOCK QUOTATIONS.

In the whirl of all the speculation, the film stocks have been holding somewhat steady on the big Exchange and the Government. Famous Players-Lasky is hovering around 35 with little or no dealings. A similar situation exists with Goldwyn, with one sale recorded early this morning at 31. New's Inc., remains at 31, with none of the stock offered at present. United Picture Producing Company is listed at 15 1/2 bid, 16 1/4 asked and its last sale made at 16. Triangle and World Film remain in the same stagnant condition as they have been for the past couple of years, the former listed at 1/4 and the latter at 1/2.

BROKER ASKS ACCOUNTING.

Marcus Loew was served with a copy of a summons and complaint last week making him defendant in a Supreme Court action instituted by Maurice D. Rosenberg, a Washington, D. C., broker for an accounting of the profits of the defendant's Columbia theatre in the Capitol city. The plaintiff alleges he was to receive a ten per cent share of the annual profits for negotiating the lease for Mr. Loew from the Estate of Mezzeroth, when he first obtained possession of the house in 1913. William Hauser represents the plaintiff. The defendant has filed no answer as yet.

NIBLO DIRECTING HIS WIFE.

Los Angeles, Dec. 30. Fred Niblo has completed the new Louise Glauum special feature, written by C. Gardner Sullivan, and is again directing Enid Bennett, who is in private life Mrs. Niblo.

ELSIE DAVENPORTE DIVORCING.

Elsie M. Compris, known professionally in pictures as Elsie Davenport, obtained an interlocutory decree of divorce from Maurice Compris, an artist, last week. The complaint names a woman named "Sadie." The couple were married Sept. 13, 1916, and have been living apart since last spring. J. Douglas Weitzmore appeared for the plaintiff.

STUDYING CENSORSHIP.

Syracuse, N. Y., Dec. 30. Mayor Walter R. Stone of this city, president of the State Conference of Mayors and Other City Officials, announces the appointment of the following committee to study the necessity for censorship of moving pictures in the state and to prepare recommendations in time for the passage of legislation by the next legislature. Mayor Palmer of Kingston, representing the third-class cities of the state, chairman; Commissioner of Public Safety Walter W. Nicholson of Syracuse, representing second-class cities; Commissioner Andrew R. Hamilton of Rochester, representing the Department of Public Safety; President A. E. Smith of the Vitaphone Company of America, representing the producers; Gabriel L. Hess, Goldwyn Distributing Corporation, distributors; Walter Hayes, Strand Theatre interests, Buffalo, exhibitors; Dr. Everett D. Martin, New York, National Board of Review; Rex Beach, Ardley-on-Hudson, authors; the Rev. Charles O. Judkins, Glens Falls, churches; Mrs. Howard Gans, New York, Federation of Child Study; Mrs. N. B. Spaulding, Schenectady, Housewives' League; James P. Holland, New York, labor, and Mrs. Mary Gray Peck of New York.

This committee will meet next month in New York to visit the picture studios, look over films and investigate the methods of the National Board of Review, to determine whether or not there is need for any official censorship either by the state or by the cities.

GLORIA SWANSON MARRIED.

Los Angeles, Dec. 30. Gloria Swanson and Harold K. Somborn, president of the Film Equity Company, have married. Captain Joseph T. Swanson, father of the star, announced she would continue her film work with De Mille.

EDWARDS BANK DIRECTOR.

Los Angeles, Dec. 30. Walter Edwards, who has directed Marguerite Clark and Constance Talmadge in some of their biggest pictures, is something more than a mere trustee of Culver City. He lately was elected a member of the Building Commission and director in the bank.

VAUDEVILLE'S FILM BOOKINGS.

One of the largest bookings affected through the Loew offices for the F. P.-L. calls for a simultaneous release of "Male and Female" in all Keith, Loew, Proctor's and Moss' theatres. This will occur in the week of Jan. 12.

SWEDEN INVADING.

A report from Sweden is to the effect that the new studios of the Swedish Biograph Co. in Rasunda, a suburb of Stockholm, were completed on Jan. 1, and that an invasion of the American market was intended by this producing organization. Victor Sestrom and Mary Johnson are the two stars of the company and the latter is hailed as the Mary Pickford of Sweden.

The new studios of the company have about 80,000 square feet and include a large and a small building. One of these is 454x284 feet and the smaller of the two is 340x204 feet. The laboratory is housed in an independent building and has a capacity of 162,000 feet of copying a day.

Suit Over Musical Score.

Los Angeles, Dec. 30. Charles Wakefield Cadman has entered suit against Catharine Curtis Co. for \$5,000 damages, which he claims is due to a musical score. He says the picture failed to materialize.

VARIETY

METRO MAY BE BOUGHT BY LOEW BECAUSE OF ENGEL-KARGER ROW

**Director General and Treasurer Have Been At Odds for
Some Time—Richard Rowland Has Had to Iron Out
Differences—Nazimova Principal Star of Big
Independent Company.**

Marcus Loew is reported buying the Metro Film Corporation. The contracts are supposed to have been closed during the latter part of last week. It is admitted from reliable sources there is a deal on between Loew and Metro, but it is denied it has been consummated.

Several weeks ago it was stated the Metro would again start producing in the east and that the former Metro studios on West 61st street would again be occupied by that company.

There have been internal troubles in the Metro for some little time. Jos. Engel, treasurer of the corporation, has been at loggerheads with Maxwell Karger, in charge of the production end. On Engel's return from the coast a short time ago Richard Rowland, president of Metro, hurried west to straighten out matters.

The principal star of the present Metro forces is Mme. Nazimova, although Metro announced this week it had placed Ina Claire under contract for a single picture, "Polly With a Past" in which Miss Claire appeared under the Belasco management.

ANOTHER FOR FAMOUS.

Indianapolis, Dec. 30.
Famous Players broke in here by buying part of English's Hotel for a new picture house. It will be opposite its competitor, the Circle. Building operations will begin Jan. 1. English's opera house will remain standing.

The lease is for 99 years. The rental terms are for the first seven months \$29,600; for the next year \$33,000, then \$34,000 for a year and after that \$35,000 a year for seven and one-half years. For the next 20 years rent will be \$38,000 yearly and after that \$40,000 yearly.

AVE. B'S DRAWING SCHEME.

A combination of home talent in picture making and a local beauty contest combined to break the house record for attendance at Loew's Avenue B the first half last week.

A couple of picture stars on the stage one night of the previous week employed four neighborhood young women, selected in a beauty contest, to appear with them in a short film.

Announced to show the picture the following Monday, the interest excited through both events kept the house continually jammed. The three-day sensation was capped Wednesday night (Christmas Eve) when "A Live Baby" was given away on the stage. It was an old one, but worked well down there, resulting in a huge laugh when a suckling pig was turned over to its owner.

SELLING 45 MELLERS.

A list of 45 melodramas is held by Samuel Cummins, of the Longacre building, as available for picture making.

The list includes many of the best known of the mellers presented over here on the speaking stage within the past twenty-five years.

CLUNE'S PRICE FOR "POLYANNA."

Los Angeles, Dec. 30.
Clune's Auditorium has booked Mary Pickford's "Polyanna." It is reported W. H. Clune guarantees the United Artists \$10,000 for the engagement.

The first Mary Pickford independently produced picture since the formation of the "Big Four" is "Polyanna," founded on the "glad" story by Eleanor H. Porter. It will be released by the United Artists Jan. 18.

Before leaving for the coast Hiram Abrams declared himself as staking his film reputation on the allegation that "Polyanna" would prove the biggest success Miss Pickford ever enjoyed in the films.

PASSING BAD CHECKS.

Seattle, Dec. 30.
The police here have been asked to look out for Paul Adair, formerly secretary to Rex Beach. He has been flooding the country with spurious checks cashed, principally among the author's friends.

Day and Date at Capitol and Rivoli.

Through an arrangement with the F. F. L. all future releases of Sennett and Arbuckle will run simultaneously at the Rivoli and Capitol.

BROADWAY'S SECOND RUNS PAY.

The fallacy that pre-release runs were a necessity on Broadway has been shattered during the last month by Leon Langsfeld at the Broadway Theatre. Langsfeld has been booking in big features on second and third run at his house and charging a higher price of admission than in vogue at the Times Square houses, where the picture has been shown previously. The Broadway with the picture from three to four weeks old has been cleaning up.

The initial experiment was made with "The Miracle Man," which had a run of four weeks at the Cohan Theatre, followed by two weeks at the Rivoli and a week at the Rialto. At the Cohan the picture did not create the furor expected. At the Rivoli and Rialto there was tremendous business for the picture with 83 cents the top price. Following the Rialto week the Broadway had the feature and played it at a \$1.10 scale for the entire orchestra floor, doing big business.

The scheme worked out so effectively by B. S. Moss, who has the Broadway under lease, decided to let Mr. Langsfeld go further on his theory. The following week "Male and Female" was booked in after it had played a week at both the Rivoli and Rialto. Again the decision of the box office statements was in favor of the later run. The week following "The Soldiers of Fortune" was booked in two weeks after it had played the Capital.

There is a decreased rental in favor of the latter run and the Broadway secured the full advantage of this. In the cases where the other houses, either the Strand, Rivoli, Rialto or Capital take pre-release run on a picture and paying anywhere from \$3,000 a week or more for the right, the Broadway is getting the second or third run at about one-third that cost. A \$3,000 a week pre-release run will be shown as a second or third run at the Broadway at a cost of from \$700 to \$1,000 for that house.

During the weeks the Broadway has been taking second and third run on the features the receipts have more than held up. There has not been a week the house played to under \$12,000 and several have been well over \$14,000.

Manager Langsfeld figures the Broadway crowd that goes to the picture houses are for the greater part transients, or, if not transients, people who drop down to the big street from other parts of the town semi-occasionally and he derives the benefit of the cumulative effect of the big advertising campaigns the other houses wage in behalf of their attractions.

K. & B. GET BIG 5.

A deal pending for the last two weeks between Kessel & Bauman and the new Associated-Directors organization, better known as the Big Five, and including Mack Sennett, Tom Ince, Allan Dwan, Marshall Neilan, and Maurice Tourneur, calling for the distribution of the Big Five products by Kessel & Bauman reached the stage of consummation early this week, the only element lacking being the signing of the final papers. It is likely these will be signed next Monday, Adam Kessel and Chas. Bauman leaving for the coast Tuesday to hold the Big Five members on their arrival in final conference with the Big Five members on their arrival in Los Angeles.

A member of the Kessel & Bauman firm confirmed the report that negotiations had been in progress for some time between his organization and the Big Six members, but stated as above that nothing definite had been arrived at or would be until Kessel and Bauman reached the coast. If the Kessel and Bauman-Big Five deal is put through, K. & B. besides distributing will also manufacture in conjunction with Ince and Sennett.

The Big Five started a couple of months ago as the Big Six, but it is understood generally that George Loane Tucker is no longer identified with the organization and there is an impression around New York that Tucker will ally himself with Jos. Schenck. Reports from the coast also have it that Allan Dwan may withdraw. Dwan may find himself in a law suit, as he is under contract to Mayflower, but alleges his agreement was broken, which Mayflower is reluctant to admit. Ince and Sennett were associated with Kessel & Bauman several years ago, beginning their picture careers as actors with K. & B.

SOCIETY WOMAN ACTING.

Mrs. Lewis Peck, a society woman, is to play opposite John Cumberland in the Julian Street story "After Thirty" which Mrs. Sidney Drew is producing. Mrs. Peck, who is a descendant of George Washington, will be known to the screen as Eleanor Custis.

MORE CENSORSHIP.

Toronto, Dec. 30.
The National Council of Women have been pestering the new provincial premier for enlargement of the Board of Moving Picture Censors, the appointment of a woman to the Moving Picture Appeal Board, and more rigid censorship of lobby displays. So far he has promised nothing.

VARIETY

Hotel JOYCE
31 WEST 71st STREET
(Central Park West)

EDDIE McCARTHY
AND
LILLIAN STERNARD
"In Two Beds"
EVERY LINE REDUCED
Direction, FRANK EVANS

MERCEDES
Friars Club
New York

THE FAYNES
Direction, Hughes & Harward

Hunter, Randall and Senorita
"ON THE BORDER LINE"
Comedy Singing, Talking and Dancing
Special Scene: Consisting of the United States Post on the Border of Mexico
Direction, JOE MICHAELS, 1493 BROADWAY, NEW YORK CITY

NOTICE! NOTICE! NOTICE!
Our Comedy Club, in which a HORSE BRIDGE and CLIMBERS are used, is fully protected by us. No ART intrudes on the life of audience off in front with anything.
GORDON & DELMAR—Loew Circuit

IRVING M. COOPER
ARTISTS' REPRESENTATIVE
1416 BROADWAY, NEW YORK
JOE COOPER, Gen. Man. Phone: Bryant

JACK LEVY
AND HIS
Four Symphony Sisters
Vaudeville's Greatest Musicians Presenting
"A STUDY IN MELODY"
BOOKED SOLO Direction MARK LEVY

DELBRIDGE GREMMER
An artistic combination of Song and Story.—Introducing their own song hits
"KO KO GAN" "MY BROWN BABY GAL" and "KEEP THE SUNSHINE IN YOUR HEART"
Loew Circuit Direction, JOE MICHAELS

Season's Greetings from
Milton N. Brunn and Eugene Wilder
Colonial Theatre Box Office, CHICAGO

FRED DUPREZ
Starring in "The Whirlwind"
in 3 ACTS
New York Rep. 1
LAW, HAWLEY
and WIFE
London Rep. 1
HAWLEY & WIFE
LAW, W. G. P.
My American Author:
JAMES MADISON
English Playwright of
Continuity
WESTON & LEE

MARIE CLARKE
AND
KARL LAVERE'S
I had a very merry Christmas with Marie and Charlie and made other folks happy, according to the Lexington, Ky., "Herald." "The Friend Manager" dance, gave a knockout. Generous with the free offerings, the audience went wild over the last, the headliner, which scored in the parlance of the road as a "knockout."
"You know how it is with me, Marie."
New York—Richmond and Terre Haute
New York—Indianapolis
Direction, FRANK EVANS

FRED LEWIS
HIMSELF
Says: He who laughs loudest is not paying the bills.

WM. O'CLARE
AND HIS
SHAMROCK GIRLS
In a New Act
Direction IRVING COOPER

JIM AND MARIAN HARKINS
DIRECTION:
NORMAN JEFFERIES
Real Estate Trust Bldg., Philadelphia, Pa.

ARTISTS' BOREM
Pity, Me.
Dear Sir:
My wife is getting so fat we had to leave out the aerobic dance at the finish. How can I get her in shape?
I. Grippitt.
Try R & B Corsets, or do three a day—either will keep her in.
FRED ALLEN
Pantages Circuit Direction, MARK LEVY

Note what you say about
CUTTING
The next time I play
a
BENEFIT
My act will be as short as a Midget's Breath
COOK and OATMAN
Loew Circuit Direction, MARK LEVY

The life of a Stage Hand is not Roxy—But the
ELECTRICIAN
Is Lucky—All he needs is a
ROOM
The Theatre gives him His Board.
TED HEALY
Loew Circuit Direction, MARK LEVY

NAT RENARD and BETTY JORDAN
—IN—
"THE NEW HOTEL CLERK"
Opening Pantages Circuit—January 4th, 1920—Minneapolis
Booked by HARRY SANTLEY of JACK J. FOX AGENCY

FRANK LARUE and ELSIE GRESHAM
IN THEIR OWN COMEDY
"ALONG CAME KATE"
Direction, CHAS. S. WILSHIN.

OSWALD
Rawson and Clare
Auburndale, Long Island

Howard Martelle
WORLD'S GREATEST VENTRILOQUIST
Assisted by **MISS PEARL FOWLER**

JOE STANLEY
"It's Your Mother"
Featured with
"On the Golf Links"
HEADLINING PANTAGES CIRCUIT

PAULINE SAXON
SAYS:
I wonder where "All Freddie is, And if he recalls today, For it's just a year ago We started on our separate way."

MONTE and LYONS
Mirth, Music and Songs
NOW PLAYING THE LOEW CIRCUIT
Direction, TOM JONES

MILLION MILES FROM NOWHERE

MILLION MILES FROM NOWHERE

MILLION MILES FROM NOWHERE

ONE LITTLE MILE FROM HOME

A HIT ANY WAY YOU LOOK AT IT

WATERSON-BERLIN & SNYDER CO.

STRAND THEATRE BUILDING, 47th Street and Broadway, New York

MAURICE ABRAHAMS, General Professional Manager

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Harry Powers, Mgr.
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Mort. Harris, Mgr.
405 Parkman Theatre Bldg.
San Francisco, Cal.
Don Ramsey, Mgr.
248 Tremont St.
Boston, Mass.

Frank Waterson, Mgr.
Globe Theatre Bldg.
Philadelphia, Pa.
Murray Whitman, Mgr.
311 Main St.
Buffalo, N. Y.

Leonard Vashby, Mgr.
516 Superior Theatre Bldg.
Los Angeles, Cal.
Dick Brown, Mgr.
238 Lock Avenue
Minneapolis, Minn.

Howard Smith, Mgr.
Blanco Hotel
Cincinnati, Ohio
Addy Britt, Mgr.
St. Charles Hotel
New Orleans, La.

Joe Miller, Mgr.
347 Fifth Ave.
Pittsburgh, Pa.
Fred Kramer, Mgr.
Holland Bldg.
St. Louis, Mo.

Harry Kirokham, Mgr.
Washington Apts.
Seattle, Wash.
Phil. Julian, Mgr.
Hansard Hotel
Cleveland, Ohio

Sam Wiley
Room 17
Gayety Theatre Bldg.
Kansas City, Mo.

VARIETY

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SCHRAFT CANDY CO. TO BUILD VAUDEVILLE THEATRE CHAIN

**Plan to Enter Pop Price Variety Field With House Seating
3,000 at New and Broad Streets, Newark—Theatre
Will Be Part of Building, With Restaurant and
Candy Store—Similar Structures in Other
Eastern Cities—No Booking Yet Arranged.**

The Schraft candy concern, which operates a string of confectionery stores and restaurants in and around New York, will enter the theatrical field in a large way in the spring. The initial venture of the Schraft people will be a 3,000 seat theatre in Newark, at New and Broad streets. The theatre will form part of a Schraft Building, which will have candy and restaurant annexes.

Similar buildings, containing Schraft candy stores and theatres will be built in other eastern cities later, according to present plans. The Newark house and the others the Schraft concern has in prospect will play vaudeville and pictures. No booking arrangements have been decided upon as yet.

While nothing definite has been decided it is understood the Schraft amusement plans include a large theatre to be erected in New York City, with the Schraft candy and catering business to be located in stores, to occupy the ground floors.

The Schraft concern, in common with other confectionery organizations, has been doing a tremendous business ever since the prohibition pinch started to be felt.

CHICAGO SEATS 1 IN 226.

Chicago, Jan. 7. Tabulated findings on the alleged "under theated" condition in New York attracted the interest of local statisticians, who deduce that Chicago is probably the most meagerly fed theatre community anywhere, in the legitimate field.

Chicago has 10 combination houses with a total capacity of about 13,000 a night. With a population of 2,600,000, this offers one seat for each 200 inhabitants. Add to this a floating population of 330,000 (conservative) and each seat stands for 226 possible occupiers.

Compare this with the customary one-night stand of 50,000 population

and one theatre seating even 1,000, which provides a seat for each 50 persons, and the situation becomes clear.

J. J. STAGING DRAMA.

J. J. Shubert will shortly try his hand at the production of straight drama, his first being in association with Jack Hughes, who has been associated with Walter Wanger.

Hughes controls four plays, two of them English musical pieces the rights for which he recently acquired.

Until this time the younger Shubert brother has devoted his entire attention to the musical shows produced by the Shuberts.

HILL'S HOLIDAY GIFTS.

Gus Hill has written the managers of all his attractions to send him the names of the members of his numerous touring companies. He proposes to present every one of them with an initial membership to the Actors' Fund of America, to take the form of a holiday gift, together with a letter strongly appealing to them to continue it for the remainder of their days.

As Hill has over 500 artists in his employ the aggregate contribution is a substantial one.

GEO. WHITE STAR WINNER.

Chicago, Jan. 7. Among all the new producers lately drawn into legitimate by the chances of musical productions, George White, with his "Scandals of 1919," looks to be the star winner.

An estimate says White will net this, his first season in the legit, at least \$200,000, at the rate he has been going. White claims to have made the production on his own, and no one has claimed any interest.

This week White closed with Aaron Hoffman to write "Scandals of 1920," which White will put on, following the end of his current season.

DEC. 31 GYP A BOOMERANG.

Chicago, Jan. 7.

The goose that laid golden eggs all this season balked on New Year's eve, refusing to deliver as many or as heavy eggs as some of the ambitious merchants demanded. As a result of the Jesse James prices, prohibition and a heavy storm, not one house in town sold out with the exception of the Woods, where the regular Saturday night price, \$3.85, was the tariff, and the Studebaker, where the Harry Lauder show played at regular \$2.75 rates. Even the "Follies" could not get away with it at \$11, though house and company got the full amount at those rates, doing more than \$9,950 on the night, however sticking the scalpers with blocks of unsold seats after they had been slashing prices all evening.

White's "Scandals," at the Illinois, drew \$6,000 at the \$11 prices; Powers, with David Warfield, got \$3,000 at \$5.50 and the Blackstone, with a modest \$3.85 for "Roxy," yanked in around \$2,800. Cohan's Grand asked \$5.50 for "Welcome Strangers" and missed capacity by a 20 per cent. margin. The Garrick called off its Wednesday matinee and gave two shows with "Hello, Alexander," the first at \$11 and the second at \$3.85.

The prices were chiseled when it became certain that sell-outs were impossible, and on the two performances, neither entirely filled, the house drew about \$7,500.

Such simple ventures as "39 East" went after \$7.70 and didn't get it often enough to justify the scale.

The vaudeville houses sold out first shows at \$2 top and second shows at regular prices, the State-Lake getting only its usual rates throughout and running to midnight.

LOEW, INC., DIVIDEND.

Loew, Inc., has declared a quarterly dividend of 50 cents a share, payable Feb. 1. It will be paid upon the outstanding 700,000 shares of Loew stock. The 50 cent payment is equivalent to an eight per cent. annual return upon the \$25 underwriting price of the shares. The total dividend for the year at the same ratio will be \$2 per share.

Loew, Inc., formed Nov. 1, last. The present declared dividend will be paid out of the earnings of the former Loew Circuit since no return has as yet been received for the acquisitions by Loew, Inc., from the treasury stock held for that purpose.

Loew, Inc., is reported to be carrying a cash reserve, deposited in many banks throughout the country, of over two million dollars.

DAVIS PICTURES TO PRESS CLUB.

Chicago, Jan. 7.

The photographs and paintings of stage personages which the late Will J. Davis collected during his long career as a theatre manager have been turned over as a collection to the Press Club of Chicago by the widow, in accordance with the wish of Mr. Davis.

There are several hundred pictures in the collection, most of them autographed. That of Adelina Patti is dated 1870—just half a century ago.

It is an exhibition to stir the memory of old theatre-folk. In the collection are autographed photographs of Booth, Barrett, Jefferson, and a host of others. The collection is unusual in that most of the photographs were not taken in costume, but reflect the private lives of the sitters.

The collection is being catalogued and will be a feature of the annual entertainment of the Press Club given to "The Follies" company in February.

LIQUOR IN MONTREAL.

Montreal, Jan. 7.

Sunday shows are to be given at the Holman theatre here, beginning Jan. 11. John T. Fiddes has taken over the management and will handle the concerts. The shows are being booked in New York by Walter J. Plimmer and the acts make the jump from there for the Sunday performances only. A 50-cent top scale will be used.

Montreal sells liquor freely. Theatre managers and general trades people believe that the town is going to get a strong play from the States.

COHAN'S SECOND PRODUCTION.

The second production Geo. M. Cohan is to make independently is to be a musical comedy. Otto Harbach and Louis Hirsch are to furnish the book and music. The production is to be made in March.

"Celebrated Chums," his first production, is a farce based on Patterson Gibbs' story, "Madeleine and the Movies," adapted for the stage by Cohan. It is being cast this week.

RHINOCK DEMOCRAT TREASURER.

Cincinnati, Jan. 7.

From Washington, D. C., comes word that Joseph L. Rhinock, former Cincinnati and now engaged extensively in the theatrical field in New York, is being considered for the treasurership of the coming Democratic national campaign.

Rhinock is a former congressman from the Covington, Ky., district. It is said he has been asked if he wants the money collecting job.

CABLES

HUGE AMUSEMENT TRUST AIMS TO CORRUPT WORLD IN PARIS

Fights All Governmental Attempts to Establish a Closed City—Has Learned a Lesson from Vienna and Berlin
—Mercantile Establishments Claim They Are Being Cheated—Bacchanalian Riot Going On in French Capital.

Paris, Jan. 7. A huge trust to amuse foreigners and corrupt the morals of the world is debauching French political life in order to maintain a wide open city. Legislation insisted on by the respectable French and provincial representatives comes to nothing because of this trust which owns theatres, hotels, dance halls and questionable places of amusement and wants them kept wide open.

Outside the political world a bitter commercial fight is on between the amusement owners and mercantile establishments. Paris, for one thing, is accommodating a million more people than it has room for. The floating population has never been so large. Before the war it was getting wise to itself and going on to disport itself in Berlin and Vienna.

"Let us make Paris so gay and entertaining, now those cities are temporarily out of the running, that people will never go on again," cry the amusement people.

"The millions they spend with you they would otherwise spend buying French goods," the mercantile people retort.

Meanwhile, a Bacchanalian riot such as even Paris has never seen before is going on. The women are dressing so that everything from the face of their lingerie to the rouge on their lips is a temptation. Organizations are springing up to protect young working girls, and especially English girls crossing the Channel, and they were never more needed. Tempted into wearing dresses that are at once an invitation and a convenience, brought into dance halls with elaborate lounge rooms and curtained cabarets, the results fill up the police courts and consular ante-chambers with cries for aid.

Foreign macareaux are everywhere. The haughty and handsome Argentine still works as little and plays cards and dances as well as before the war. Lovely Viennese women are already getting in. The slender, beautiful Polish type has been seen for some time in greatly increased numbers and the French girls whose appeal to men rests more on chic ideas of dress than physical perfection, is having more than a share of attention.

Places of amusement that make the Bal Tabarin and the Moulin Rouge seem tame, either because of their daring or elaborate settings, are everywhere opening. All the gorgeousness Berlin was beginning to stage to tempt the world before the war has been transplanted and the international syndicate in charge of the celebration intends to let no mistaken notions of French provincials interfere with its receipt of the millions all the world is bringing to Paris.

The regular French theatre is getting little, or no share of the spoils. The amusements foreigners are patronizing are couched in the better known and universal language of love.

ting little, or no share of the spoils. The amusements foreigners are patronizing are couched in the better known and universal language of love.

MISTINGUETT FOR SHUBERTS.

Paris, Jan. 7. Mme. Mistinguett, now at the Casino de Paris revue, is going to New York in March, with her present partner, Maurice Chevalier, under contract with the Shuberts.

Paris, Jan. 7. Irving Berlin is expected in Paris early in the new year, to arrange music for her show. Mistinguett is one of the most popular revue artistes in the French capital.

Paris, Jan. 7. The Shuberts now have an office here.

TELEGRAMS COST MORE.

Paris, Jan. 7. In view of the present rate of foreign exchange, which is now sadly to the disadvantage of the French, the federal telegraph authorities are now charging a supplement of 55 per cent. on all foreign messages to meet the difference in the international value of the franc.

DRAMA FOLLOWS PANTO.

London, Jan. 7. Walter Howard is following the "Dick Whittington" pantomime at the Lyceum with a new drama.



FRANK VAN HOVEN

Lieten, Dell Chain, Art Swanstone, Pura and Shan, Dad Fraser, Dad Hairy, Rutledge and Pickering, and hundreds and hundreds of my pals I have never forgotten—please send a wire to SWEET LITTLE LILLY LENA Monday afternoon, Jan. 12, to Kelt's Bushwick theatre, Brooklyn, as it is her first week in the country after an absence of seven years, and she went over on the boat all alone and is very, very lonely.

Just wish her luck from a pal of Van's is all you need to say. It will be one little way of being good to her for all the wonderful little things she has done for Americans in her own little England.

I'll be over last of January and thank you all personally, and I'll tell you something, and you'll all want to send another wire, and Gus Sun, you ought to get in on this, too. Gratefully, FRANK VAN HOVEN.

PARIS OPERA STRIKE.

Paris, Jan. 7. At the opera the orchestra, chorus and dancers, alleging non-fulfilment of salary increase promised following last September's strike, went out again Jan. 2. The opera has since been closed and the Russian ballet also suspended, but is continuing rehearsals. Diaghileff has been approached by Quinson, suggesting a transfer of the ballets to the Theatre Champs Elysees where Paviowa is now dancing, but the Syndicate says that the musicians will refuse to accompany the Russians there during the strike at the Opera. The Government is unable to increase the opera subvention because of an adverse vote recently, therefore the strike duration is indefinite.

MILLER PROPAGANDING.

London, Jan. 7. Gilbert Miller, on his return from New York this week, announced that British plays with British casts are better draws in America than are native plays cast with local actors there. He said his opera, "Monsieur Beaucaire," was playing to \$25,000 weekly at the Amsterdam theatre in New York.

Mr. Miller will produce "Wedding Bells" here with an all British cast.

DE COURVILLE AFTER ERROL.

Leon Errol has received a cable from Albert DeCourville asking him to return to London at once and join the cast of "The Whirligig," at the Palace. He cannot accept as his vaudeville contracts here will not permit. Errol is retained for a third week at the Palace here.

GENTRUDE ELLIOTT'S

London, Jan. 7. Lady Forbes Robertson (Gertrude Elliott) on her return from America will produce "Come Out of the Kitchen" for the provinces, later bringing it to London. Ruth Chatterton appeared in it in America.

LEHAR RENOUNCES AUSTRIA.

London, Jan. 7. Franz Lehar and Leo Fall, of "Merry Widow" fame, have renounced their Austrian nationality and will produce in future only in London and New York.

"QUENTIN DURWARD" OPERA.

London, Jan. 7. The Carl Rosa Opera Co. will produce "Quentin Durward," an opera founded on the novel by Sir Walter Scott, at the Royal, Newcastle, Jan. 13.

They are now in Liverpool where they will stay 30 weeks.

LANG'S MATINEES.

London, Jan. 7. During the run of "Carnival," which opens Feb. 11 at the New, Matheson Lang will give Shakespeare matinees.

"IN THE NIGHT" SUCCESS.

London, Jan. 7. "In the Night" opened successfully at the Kingsway.

LEON ERROL

RETAINED FOR THIRD WEEK AT THE PALACE, NEW YORK

THEATRE STRIKE OFF.

London, Jan. 7. There will be no theatre strike here. At a meeting the labor leaders agreed to advise acceptance of the managers' offer. Many managers have already made substantial increases based upon the arbitrators' award.

Trouble started early in December and the strike was to have come off on Boxing Day, the day after Christmas, but was postponed.

The actors weakened the general labor stand by refusing support.

ROBEY IN NEW STOLL REVUE.

London, Jan. 7. The new Stoll revue at the Alhambra will be written by Harry M. Vernon with music by Cuvillier and lyrics by Howard Grey. The star will be George Robey. No title has yet been chosen.

TOURING HOLLAND.

London, Jan. 7. A British company touring Holland and doing good business with its English presentations opened at the Hague Dec. 30 in "Candida" and "Mid-Channel."

"WHIRLIGIG" REVISED.

London, Jan. 7. Albert de Courville has revised "Whirligig," making several changes in the cast. Felix Goudin, the French dancer, Anita Elson, the French dancer, Anita Elson and the Purcell Brothers have joined the cast.

CHARGES PLAGIARISM.

London, Jan. 7. Coming law cases include one in which a woman charges "The Maid of the Mountains," now at Daly's, was plagiarized from an original composition of her own.

"MR. PIM" WELL RECEIVED.

London, Jan. 7. "Mr. Pim Passes By," produced at the New Theatre, Jan. 5, was received with genuine enthusiasm. Dion Boucicault, Ben Webster, Irene VanBrugh and Gerorgette Cohan scored.

"THE TAMARISK," MUSICAL.

London, Jan. 7. Bernard Hisbin is producing a musical play set in the Cromwellian period and called "The Tamarisk." It is made after "Medora."

TWICE DAILY IN LEGIT.

London, Jan. 7. "A Dear Little Lady" finishes at St. Martin's Jan. 3.

"Once Upon a Time" will be given twice daily there.

PRINCE OF WALES GIVES.

London, Jan. 7. The Prince of Wales has forwarded a check for \$2,500 to the charities fund. This is one-third the proceeds from the showing of pictures at Albert Hall showing his Canadian tour.

DUTCH ACTORS STRIKE.

The Hague, Jan. 7. The actors in Holland's chief commercial port and city, Amsterdam, have gone on strike. They demand higher wages and an old-age pension fund.

IRENE VANBROUGH'S RETURN.

London, Jan. 7. After two years in vaudeville, Irene Vanbrugh returned to the legitimate stage at the New Jan. 5, in "Mr. Pim Passes."

BEATRICE LILLIE MARRIES A PEEL.

London, Jan. 7. Beatrice Lillie was married to Robert Peel, grandson of the Victorian statesman, Jan. 5.

THE ASSOCIATED OFFICES
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VAUDEVILLE

KITTY GORDON IS CANCELLED FOLLOWING NEW YEAR'S BALK

Refused to Appear at Alhambra Midnight Show—Jack Wilson Had to Announce She Was Ill—Time Open for Him—Alice Lloyd Replaced Her—Six Weeks Lost.

All the weeks routed to Kitty Gordon in the Keith office were removed, following Miss Gordon's refusal to appear at the New Year's Eve midnight show at the Alhambra, where she headlined last week. Following the declaration, Miss Gordon was asked to sing one song in order to appease the large audience. She again declined, with Jack Wilson, appearing with her, in a speech to the audience, announcing Miss Gordon was ill in her dressing room with physicians attending.

The audience did not willingly accept the explanation and seemed to scent a hitch but settled down when the announcement was made. Alice Lloyd, after finishing her midnight show at the Royal, would stop at the Alhambra on the way down town. Miss Lloyd did so, making her fourth performance that day.

About six weeks were being held for Miss Gordon. This week at the Royal where she should have appeared, Leon Errol is substituting, also doubling at the Palace (the third week there). Jack Wilson and the trio of people, booked jointly with Miss Gordon, will continue over the Keith time if they care to, Wilson having expressed his willingness to do the third New Year's Eve show.

GROCK WANTS HIS GROG.
Grock, the European clown, is asking \$2,500 a week to return to play for the Keith people next season. They have offered him \$2,250. As he has only ten weeks open and could probably postpone five more weeks of his English dates, it isn't overly important to him.

The comedian has reached the stage where money isn't everything to him. He gets \$1,250 a week in England—has no Sunday work and plenty of liquor. His agent here has had to supply him with sufficient grape to keep him happy.

DIVORCES IN CHICAGO.

Chicago, Jan. 7.
Bertha Marshall filed a bill for divorce against William T. Marshall, charging adultery. Herman Zimmell sued Queenie Zimmell, charging desertion.

CAFE KING IN TRADE.

Chicago, Jan. 7.
James Colosimo, proprietor of Chicago's most famous restaurant, dance rendezvous and cabaret, is going into the wholesale spaghetti canning business Jan. 17.

ALLEN-MURRAY WEDDING.

Edgar Allen, reported married some months ago, actually took his second matrimonial plunge Jan. 1.
With his bride, Katherine Murray, a vaudeville "single act," he went to Hoboken. When he reached his office in the William Fox suite, the room was littered with junk emblematic of the wedding and a number of signs were prominently displayed, the latest reading, "Another good man gone wrong."

HANLON WINS SONG SUIT.

The legal controversy between Joe Laurie and Bert Hanlon over the song "Patriotic Burlesque," which Laurie

sold to Emily Darrel, was decided in Hanlon's favor when Judge Coleman in 54th Street Court Jan. 6 dismissed the action brought by Laurie to recover \$500 which he had to refund to Miss Darrel after Hanlon had notified her to cease using the song.

Laurie testified in his own behalf and the Judge dismissed the action without putting Hanlon on the stand.

IN PICKWICK PERIOD.

London, Jan. 7.
D'Oyly Carte's revival of "Trial by Jury" at Prince's Jan. 6, will be for the first time dressed in the Pickwick period.

Carte finishes Jan. 31 and Lew Lake will produce "Pretty Peggy" there Feb. 3.

WOMEN IN "HAMLET."

London, Jan. 7.
The British Empire Shakespeare Society will produce "Hamlet" Jan. 31 with only women in the cast. Eve Donne will appear as Hamlet.

"SUNSHINE" AT BRIGHTON.

London, Jan. 7.
The Cuvillier-Unger musical play, "Sunshine of the World," will be produced at Brighton this month, prior to coming to town.
Clara Simons and Randle Ayrton have the leads.

OWEN NARES' HAMLET.

London, Jan. 7.
Owen Nares will produce Hamlet at a series of matinees.

FAY COMPTON SIGNED.

London, Jan. 7.
Fay Compton will be the next leading lady at the Haymarket.

BABE RUTH MAY HEADLINE.

As soon as the deal which made Babe Ruth a Yankee was officially announced, Harry Weber wired the ball player for his lowest terms for vaudeville. Ruth has received more publicity since the \$125,000 deal was completed than any athlete in the history of the sport.

Weber believes he would be a great draw, and as soon as he completes arrangements will submit him to the metropolitan bookers.

George Stallings, John McGraw, Rudolph and Gowdy and the other ball players, who took the plunge did so immediately after the completion of a baseball season while the memory of their diamond exploits was fresh in the minds of the fans. The daily removed prohibition of the front page to make way for Ruth's demands of a slice of the purchase price, which accounts for the theatrical chances of the ball toser in the winter months.

AFTER 35 YEARS.

London, Jan. 7.
Henry A. Lytton celebrated the 35 years he has played in Gilbert and Sullivan operas January 3.

Wagenhals Gets Spanish Piece.

Paris, Jan. 7.
"Maria del Carmen" now being presented by F. Gemier at the Theatre Antoine under the title of "Aux Jardins de Murcie" has been secured for New York by Lincoln A. Wagenhals, and will be offered at the Astor, by Wagenhals and Kemper.

"Admirable Crichton" with Dennis Eadie.

London, Jan. 7.
"Charley's Aunt" finishes at the Royal Jan. 24 and will be followed by a revival Jan. 31 of "The Admirable Crichton" with Dennis Eadie in H. B. Irving's part.

Lowell Thomas Finishing.

London, Jan. 7.
Lowell Thomas introduced new pictures and matter into his Albeny travelog at Queen's Hall Jan. 3. He finishes there Jan. 30.

Acts at Paris Alhambra.

Paris, Jan. 7.
Nelson Duo opened at the Alhambra Jan. 2; also Harry and Ida LaVail, Mile. Loys, Elsie Craven, Belle Davis, and Wireless Airship are due Jan. 16.

LENA-VAN HOVEN ENGAGEMENT.

With the arrival in New York from England of Lily Lena, the report was revived the comedienne is engaged to marry Frank Van Hoven. In London the statement is generally given credence though both parties have been rather reluctant to confirm it. It was understood the nuptials would be consummated when Miss Lena succeeded in securing a divorce from her second husband, recently granted in London.

When asked about it here the other day, Miss Lena admitted the intent but declined to commit herself as to the time, or place of the proposed ceremony.

BLACKFACE THE THING.

Chicago, Jan. 7.
There's a riot of cork in town these days, with McIntyre & Heath at the Garrick, Bert Williams, Eddie Cantor and George LaVail at the "Follies" at the Colonial, Harry Green and Katherine Parker in "Ladies First," several characters in blackface in "39 East," Lou Holtz and Moran and Mack in George White's "Scandals," and a tan bellhop in "Civilian Clothes."

CLARK AND BERGMAN IN FILMS.

Henry Bergman and his wife, Gladys Clark, are leaving New York Jan. 15, with Harry Cohen, for the Coast, where Clark and Bergman will make a series of two reel comedies for the Cohen brothers.

The Cohens, when first embarking in pictures for themselves, turned out "The Hall Room Boys" with Flanagan and Edwards.

VAUDEVILLE TEAM SEPARATE.

San Francisco, Jan. 7.
Flanagan and Edwards making a personal appearance this week in a vaudeville act at the Strand here in conjunction with their latest picture, "Taming the West," will dissolve partnership shortly, and appear separately in pictures.

Taylor and Arnold Retire.

Chicago, Jan. 7.
Taylor and Arnold, a vaudeville act, announce their retirement.
Earl Taylor goes to San Francisco as manager there or Irving Berlin, and Ethel Arnold (Mrs. Taylor) will go into musical stock on the coast.

DECOURVILLE SUBLET'S MARIGNY.

Paris, Jan. 7.
Albert deCourville closed the Marigny Jan. 2 under the production of a revue there in April, but the theatre has been sublet, presenting operators for a few weeks.

"Beranger" Showing Jan. 28.

Paris, Jan. 7.
Sacha Guitry's comedy "Beranger" is due at the Port Saint Martin Jan. 28, the author playing the title role.

Constance Collier Has London Theatre.

London, Jan. 7.
Constance Collier has secured a theatre (name not disclosed) and will revive "Peter Ibbetson" in the West End shortly.

Sol Bloom in London for Sites.

London, Jan. 7.
Sol Bloom, the New York theatre builder, is here looking for sites in the English metropolis.

Picture Site on Bond Street.

London, Jan. 7.
A site on Bond street for a super-kinema has been purchased for \$1,250,000.

G. P. Huntley Is Ill.

London, Jan. 7.
G. P. Huntley, principal comedian, is ill and is out of "The Kiss Call" at the Gaiety.



Geo. AL. ROCKWELL and FOX

"Two Noble Nuts Navigating the Ocean of Nonsense," Monday Matinee (Jan. 6), next to closing, (as usual) at Palace, New York, twenty pink goss emerald in Douglas Shoes cavorted on the stage for seventeen minutes and then went off, and went on again and off again and on again and off again. Monday night, same time, same place, same little drama and immediately held over for the week.
Guiding our destinies, HARRY FITZGERALD.

VAUDEVILLE

FINE OR JAIL FOR POSTING BILLS ON PRIVATE PROPERTY

**Chief Magistrate McAdoo Calls Attention to State Laws
Forbidding Such Procedure and Their Penalties—
John Doe Proceedings Brought by National High-
way Association—Watchmen Bribe—Street
Cleaning Department Complains.**

Prior to adjourning the John Doe proceedings instituted before him to stop the posting of theatrical placards on private property without the consent of the owners until Feb. 3, Chief Magistrate McAdoo stated there were in existence certain state laws which make the posting of placards on private property a misdemeanor punishable by a fine or jail sentence. He said this law will have to be enforced hereafter as he has been informed by the Street Cleaning Department heads that it costs hundreds of thousands of dollars annually to rid the streets of the litter made by such posters.

The proceedings conducted before Magistrate McAdoo are the outcome of a campaign carried on by the National Highway Protective Association. Among those examined at the first hearing last week were Ignatz Dorey, owner of the Harlem Theatre, 110th street and Fifth avenue; Sam Rosenheim, Lenox Theatre, 111th street and Lenox avenue, and Frederick Wildman, treasurer, North Star Theatre, 1250 Fifth avenue, and George Beaufort, advertising agent for the Selwyn Theatre. Arthur K. Wing, attorney for the National Association testified he had photographed one man by the name of Joseph E. Minturn, a bill poster while he posted theatrical placards on private property at Fifth avenue and 101st street, on Dec. 20.

When Minturn was examined by Magistrate McAdoo he stated that he had the verbal consent of the watchman of the property to post the bills. He added that the watchman was paid for the grant of such verbal consent by tickets to the advertised show. Beaufort when examined substantiated Minturn in this respect and said that theatres of the city did not only employ billposters of regular advertising agencies but also used so called "snipers" who issued tickets for compensation for posting the placards in conspicuous places.

DOCKSTADER HOME BURNS.

While Lew Dockstader was making arrangements Wednesday morning for the funeral of his wife, who died Tuesday night, fire broke out in the Dockstader home on National Boulevard and Beach street, Long Beach. The house was practically destroyed and Mr. Dockstader lost many of his effects.

The body of Mrs. Dockstader was taken out through a second story window. Mr. Dockstader and a neighbor, Capt. Varley, of the English army, assisting the firemen to remove the casket.

Mr. Dockstader's grandson, Eugene Stevenson, Jr., three years old, was ill of pneumonia and was bundled up and rushed to Dr. Borm's sanitarium, from which Mr. Dockstader had been released a few weeks ago after an operation.

Mrs. Lucien Dockstader, the minister's wife, was sixty years old, and became ill New Year's Day.

BERNHARDT RECORD STANDS.

The box office record of Mme. Bernhardt at the Palace, New York, which was \$24,000 on the week still stands, says E. F. Albee, who claims that the

\$40,000 record given the house in last week's *Variety* was impossible. "The theatre could not hold that amount," said Mr. Albee. "It's a good week there when we do \$19,000 and the usual weekly receipts reach \$15,000 or \$16,000."

The Bernhardt record was established at the Palace some seasons ago.

KEITH BOOKING FAR ROCKAWAY.

The Keith interests will build or acquire a vaudeville theatre in Far Rockaway, L. I., shortly. Negotiations are understood to have been pending for several weeks whereby the Columbia there would pass to the Keith people on a rental or sharing basis. The Strand, it is understood, has also been under consideration for a Keith booking franchise for the past few weeks without anything having been arrived at.

In the event that no booking arrangements are made for Keith vaudeville in Far Rockaway for a house now standing, or the Columbia deal fails to go through, it is likely a new Keith house will be built, to be ready for occupancy by June 1.

PLIMMER'S 18 WEEKS.

The W. J. Plimmer Agency has added the following houses to its route sheets: Star, Buffalo (full week); Napoleon, Montreal (full week); opera house, Cohoes, N. Y., and Family, Gloversville, N. Y. (split); Strand, Messina, N. Y., and Family, Rome, N. Y. (split).

The additions give the Plimmer Agency 18 weeks.

CASEY HEADS M. P. P. A.

At the meeting last week of the Music Publishers' Protective Association, Pat Casey was appointed to succeed Maurice Goodman, resigned, as executive head of the organization. E. C. Mills was appointed as assistant to Casey.

ORPHEUM'S 3-A-DAY BUY.

Los Angeles, Jan. 7. Orpheum officials announce the acquisition of property in Los Angeles on which will be erected a three-a-day theatre fashioned after the State-Lake, Chicago.

The local Orpheum will retain its two-a-day policy. A rumor was the Orpheum was to become a three-a-day house, owing to misunderstanding of the announcement.

Dorothy Phillips in "Frivolities."

Dorothy Phillips, from vaudeville (especially known in the west), has replaced Nan Halperin in Anderson's "Frivolities of 1919," which opened at the Forty-fourth Street, Monday. Miss Halperin, who became ill in Boston last week, left the show after Friday night's performance. Physicians agreed a major operation was imperative, which means the star may be off the stage for several months.

Mercedes Signs With Loew.

Mercedes and Mme. Stanton have engaged to play 35 weeks for the Loew circuit, opening Feb. 2.

LOEW'S 35 WEEKS.

J. H. Lubin, booking head of the Marcus Loew's circuit, is now giving out contracts, both blanket and for routes, for 25 weeks. This does not include the bookings in New York, which add around ten weeks.

At the time of the Loew-Sullivan & Considine deal the Loew office gave out blanket contracts for as high as 40 weeks, but since that time and up to the affiliation with the Ackerman-Harris circuit the longest term contracts given by Loew for bookings outside of New York were for 15 weeks. When the Loew office actively handles all the out-of-town theatres now affiliated for them between 30 and 35 weeks will be given. That, added to the metropolitan houses, will closely approximate a year's work.

The first of the 25 week contracts given out this week was for Bert Lewis, with Will Stanton receiving the second. Both acts are handled by Horwitz & Kraus.

DULUTH AND SUPERIOR MERGE.

Duluth, Jan. 6. A reorganization of Duluth and Superior theatrical interests has been effected, controlled by the Duluth Theatre Co., merging with Finkelstein & Ruben and Cook Bros.

Frank N. Phelps, general manager of the Grand here, and the Palace Superior, retires; Harry Billings of the Palace, Minneapolis, comes to the Palace in Superior, and Chester Sutton, of Minneapolis, to the Grand. Phelps has been here for six years. Billings formerly managed the Duluth Orpheum and Sutton was the Orpheum manager at Salt Lake City.

Phelps' plans have not been announced.

BUILDING IN PENSACOLA.

Pensacola, Fla., Jan. 7. A new theatre is to be built here for vaudeville by D. P. Hobbgood, manager of the Pastime.

The Pastime took on vaudeville three months ago as an experiment. The decision to build a larger house came on top of that. The Pastime plays bills booked through the Keith agency.

FIXING AGENTS' TAX.

Chicago, Jan. 7. The city council is considering a heavy tax on theatrical employment agencies, especially vaudeville agents. A proposition for a \$500 license sent panic into the ranks and a delegation of agents induced a postponement, contemplating a hearing on the merits.

The agents claim \$25 would be enough, as the state already swings on them for \$50. A graduated theatre license went into effect Jan. 1, based on prices and seating capacities, and considered about as fair as most charges in these high-priced days.

Loew's First Road Show.

The first Marcus Loew road show to be formed for the western time will start Feb. 8, from Minneapolis. Thereafter the shows will form at Baltimore for the southern and western Loew time as reported in last week's *Variety*.

Doc O'Neil Returns to Medicine.

John Howard O'Neil, professionally known as "Doc" O'Neil, is to retire from the profession and return to the practice of medicine which he deserted ten years ago to adopt the stage as a career. He will be located in Chicago.

Harry Fox in His "Single."

Harry Fox will return to vaudeville with a single singing specialty, opening at the Alhambra Jan. 19. Rose & Curtis are in charge of the bookings.

MARIE FITZGIBBON'S TROUBLES.

Honston, Tex., Jan. 7.

A local paper published a despatch from Dallas under date of Jan. 2, saying Marie Fitzgibbon, age 30, headlining at the Jefferson Theatre there, took bichloride of mercury when informed by the theatre management her act was "indecent."

The story article also says:

"Doctors at the St. Paul's Hospital say she will die."

"The woman bought a pistol last night and remarked she was going to get those skunks." Police were called to take charge of the weapon and she asked them to wait a moment.

"Later she staggered out of her dressing room saying, 'I've done it.' She was billed as the 'Little Big Story Teller.'"

Jan. 5 *Variety* received the following wire:

Dallas, Tex., Jan. 3.

"*Variety*, New York. "Newspapers here have printed a story about an attempted suicide by a Marie Fitzgibbon; also another report about a marriage by said party to a Detroit man. If any such information reaches your office do not print it as I am not said party."

Marie Fitzgibbon, "The Big Story Teller in Vaudeville."

The Jefferson, Dallas, is booked by the Pantages Circuit.

At the New York office of the Pantages' Circuit, Wednesday, it was stated Marie Fitzgibbon was playing this week with the Pantages' road show at the Empress, St. Louis. The New York Pantages' office had heard nothing of Miss Fitzgibbon's reported attempted suicide at Dallas. Miss Fitzgibbon, according to Walter Keefe, Pantages, New York representative, had received no notification from his office her act was "indecent."

Miss Fitzgibbon, it was stated, has had considerable trouble while playing the Pantages' time. Following a rumour with Chisholm and Breen at the Pantages, Long Beach, Cal., around the latter part of October, she was transferred to another road show. The report received at the New York Pantages' office at the time of the Long Beach affair stated Miss Fitzgibbon had indulged in a fistie battle with Breen and Chisholm, following a remark made by one of the team, which she (Miss Fitzgibbon) deemed disparaging. The Chisholm and Breen row grew to such proportions it finally embraced the whole show and the day following Miss Fitzgibbon had every person on the bill arrested. Those who were taken to the Long Beach calaboose, charged with annoying Miss Fitzgibbon were: the Golden Russian Troupe, Dorisch and Russell, Panama Trio and the Three La Grohs. All were discharged.

LOEW-A. & H. LOS ANGELES DEAL.

Los Angeles, Jan. 7. Marcus Loew and Ackerman & Harris have consummated a record deal for the Pacific Coast.

They have entered into a 99-year lease for the southwest corner of Seventh and Broadway and will raze the present building immediately.

The owner, Arthur Letts, will erect a \$2,500,000 office building and theatre and will rent the theatre to the vaudeville men. The price paid for the site is \$12,000 a front foot. The proposed theatre is to have a seating capacity of 3,000 and with a Sixth and Broadway site the managers now have four strategic locations.

The deal was swung by A. C. Blumenthal.

VAUDEVILLE

SPECS CAN CHARGE ANY PRICE IF THEY KEEP OFF SIDEWALK

Those Who Stick to 50-Cent Premium Will Suffer in the Meantime—Appeal for Return of License Fee—
Managers Meet to Devise Solution—
Judge Rosalsky's Decision.

In declaring the Kilroe Theatre Ticket Speculating Ordinance unconstitutional Judge Otto A. Rosalsky, in General Sessions, put the matter of protecting the public directly up to the managers. He dismissed the convictions of Leo Newman and Louis Cohen by the magistrate's court for operating without a license, and declared the ordinance unconstitutional on the ground of its interference with a business not a public enterprise. The decision covered more than 65 pages.

After it was handed down Assistant District Attorney Kilroe had a conference with District Attorney Swann and then stated that the matter would be taken to the Appellate Division and later, if necessary, to the Court of Appeals. In the meantime, however, there would be no action taken against speculators charging whatever prices they wished, but the law against sidewalk sale of theatre tickets would be strictly enforced.

After the decision the ticket agency men stated that they would operate exactly on the same principle they had employed during the time the law was in effect and they were awaiting the final decision in this test case. That is, taking 50 cents advance for the general run of attractions where the demand was not strong and jacking up the price to whatever the traffic would stand on such shows that the public really wanted and were willing to pay for.

One agency man stated that he could not be expected to sell a ticket for "The Gold Diggers" at \$3.30, which would be a 50-cent advance over the box office plus the war tax, when those seats cost him \$4.40 to get into his hands. If the seats cost him that price it means they have passed through at least two hands after leaving the box office and a profit has to be reckoned for both people who handled them. His price, therefore, becomes either \$5.50 or \$6.05 for the ticket.

The agencies that advertised heavily they would not exact more than the 50 cent advance legally permitted, will have to suffer under the present condition in the event they wish to keep their word with the public and retain the clientele they have built up. This will mean, however, they will have to see the other agencies collecting all the money and they not getting what they will believe is their share of the soft money.

The agencies that took out licenses are immediately going to appeal to the License Commissioner for the return of the \$250 fee they paid for the permission to do business. This may lead to another clash in the courts.

Among managers Judge Rosalsky's theatre ticket speculating decision but crystallizes the necessity for some solution tending to curb or eliminate the ticket agency or at least muzzle the practice of "gypping." In spite of the good season producers readily foresee a reversal of box office movements by the public, for even though a patron accepts the heavy toll for tickets it actually means the loss of potential patronage. This is logically figured out. Agreeing that a salaried man may pay \$10 and \$12 for a pair of tickets, the same patron's financial limitations will preclude him at-

tending two or three shows for the same outlay. And since when "gyp" prices are extracted, the manager does not benefit over the box office price, it is the attraction that must ultimately lose.

One of the leading producers stated Wednesday the Producing Managers' Association's plan for a centralized ticket agency must be attempted or else some agreeable substitute for such an arrangement. He said that in gist the idea was to bond all members, not to permit tickets to be sold for more than 50 cents premium and with the combination agency it is probable such a limit could be maintained, since each producing firm would have a representative in the big agency or else one person would be given responsibility for the distribution of several managers.

This manager stated the plan had been thoroughly gone over in a recent P. M. A. meeting, but that a manager on the K. & E. side refused to come in on it, stating he would not permit any producer to tell him how to run his theatres.

Yanzen's informant stated, however, he believed the centralized agency plan might go through without this manager if the proposed distribution plan with McBride, Tyson and Bascom as responsible parties did not materialize.

Still another man prominent in the theatricals and a student of conditions gave as his opinion for the solution of the ticket wrangle some legislation emanating from Albany, a measure which would be proof against legal assault. Such a measure might do away with agencies entirely.

In his decision Judge Rosalsky said: "Inasmuch as the business of a theatre is not a public enterprise affected with the public interest then it must necessarily follow that the business of its offshoot—the ticket speculator or broker—cannot come within that category."

"I am not unappreciative of the fact that this ordinance was passed in answer to a widespread public demand to prevent ticket brokers from charging extortionate prices for admission to theatres where popular entertainments are produced, the result being that persons of ordinary means find it almost impossible to purchase tickets for such plays or are required to wait weeks, if not months, before the privilege is accorded to them to witness such performances at a reasonable price."

"Both the theatre and the ticket speculator thrive because the public is willing to pay any excessive price that may be asked."

"The remedy, in my judgment, can come from the producing managers of the theatres. This can be accomplished through the medium of a contract entered into between the producing managers of the theatres and ticket brokers to sell tickets at reasonable prices. This arrangement can be made effective if the parties will act in good faith. Fixing reasonable prices for theatre tickets will not violate the law of monopoly, because entertainments of the stage do not come within the exhibition of the anti-monopoly law. In fact, the entire subject is within the absolute control of the producing managers of the theatres."

YOUNG LOEW MARRIES.

Arthur Loew, son of Marcus Loew, and Mildred Zukor, daughter of Adolph Zukor, were married Monday night at the Hotel St. Regis. Many prominent theatrical people were present. Mr. Loew and his bride left on a short honeymoon before he resumed his duties with the Loew vaudeville agency.

On the eve of his wedding Mr. Loew tendered a dinner to his friends and business associates. The dinner was staged at Reisenweber's in the Supper Room and the revue "Twinkle Toes" gave a special performance for the guests.

Among those present were Jake Lubin, Moe Schenck, Ernest Williams, David Blum, Isidor Frey, Reginald Hammerstein, N. T. Branlund, Abe Friedman, Leopold Friedman, Norman E. Kohn, Alonzo Kirkpatrick, John Hyde, Edgar J. Mannix, Fred H. Mitchell, David L. Loew, Emanuel Stern, Irving Weingart, Eugene Zukor, Jesse T. Mills, Charles Moskowitz, Jacob Rosenheim, Melville A. Shauer, Charles Sonin, Mort Spring, Abner Steinberg, Sol Turck, Leon J. Steinberger, Benny Piermont.

Volunteers swelled the entertainment total, among them being Sophie Tucker, Frisco, Abe Attel, Jack Clifford and Doralina.

Arthur is the older of the Loew twins, born about five minutes ahead of his brother, Dave, who was married about a year ago. The Loew sons are around 22 years of age.

MOSS HAS DYCKMAN.

B. S. Moss took over the Dyckman theatre, 207th street and Broadway, Tuesday, from John Jermon, on a 15-year lease. The house seats 2,000 and has been operated as a straight picture theatre.

Moss takes possession next Monday and will close the Dyckman for six weeks to alter the interior generally and add a balcony which will contain 600 seats. Other changes in the orchestra will increase the seating capacity to 2,800.

The Dyckman will reopen about March 1 with the Moss vaudeville and picture policy. Moss is understood to be paying \$20,000 a year rental for the property.

Belle Sisters Split.

Nan Belle says the team of Belle sisters has retired from vaudeville, and her sister is now rehearsing in a new double with a male partner.

BELCHER ESTATE ADMINISTRATOR

Administrators may be shortly appointed to settle the estate of Fred Belcher, the late general manager for J. H. Remick & Co. Following the failure to probate the Belcher will through it having but one witness to the signature, application will be made by the widow (nee Flo Hart) to have the estate properly administered.

The value of the estate has not been determined. Through the will not being allowed, Maxine Belcher, the 12-year old daughter of the deceased by a former wife (Henrietta Blanche, now Mrs. Melsen, residing in New York, with whom the child is living) is entitled to two-thirds. The present Mrs. Belcher received the proceeds of an insurance policy for \$25,000 her husband had issued in her favor.

Among Belcher's personal estate is said to be an equity of three or four thousand dollars in some rubber stock. Joe Keit, who succeeded the deceased as Remick's general business manager, was the single witness to the will.

REFORMING WESTCHESTER.

Mount Vernon, Jan. 7. In an effort to suppress rowdism in theatre in Westchester county the police have recently made several arrests. In Proctor's, Mount Vernon, disorderly persons have been several times evicted and in some instances placed under arrest. They were allowed to go under suspension of sentence.

Three youths arrested in Port Chester last week, were each fined \$10 for disturbing the performers. Manager Conolly, of Proctor's, appeared as complainant. Judges in various towns and cities have issued warnings that rowdism in theatres will not be tolerated.

FIELDS AND FIFTEEN PEOPLE.

Lew Fields is reported as going into vaudeville shortly with 15 people, and the cast to include George Monroe. He is at present appearing at the Crescent, Brooklyn, in "Lonely Romeo," which is reported as closing Saturday.

M. S. Bentham is submitting the comedian for vaudeville.

CABARET STAR RISING.

Chicago, Jan. 7. Josephine Taylor, star of several cafe revues of this and last season, closed at the Mermaid Gardens Tuesday night, announcing that she was preparing an elaborate act to be submitted to big time vaudeville, with three people.



Loral Edna
MELNOTTE and LEEDOM
"Artistic Nonsense."
Palace, New York, this week (Jan. 5).
Orpheum, Brooklyn, next week (Jan. 12).
Direction, ROSE & CURTIS.

VAUDEVILLE

AMONG THE WOMEN

Norma Talmadge's impersonation of a middle-aged woman in the film "She Loves and Lies" is a work of art. In this picture Miss Talmadge shows what a really talented person she is, playing a dual role totally different, and splendid in both. Miss Talmadge looked handsome in a gown of black velvet, tight fitting with a train.

D. W. Griffith's latest release, "The Greatest Question," is well named. It is a question: what is it all about? No doubt the subject has to do with spiritualism, but Griffiths either was careless while making this film, or tackled a subject he knew very little of, as the story is very disjointed. Lillian Gish is splendid, but must be tired of playing a part where she is nearly beaten to death in each reel. Miss Gish shows a great deal of strength in this film, such as running many miles after nearly "choked to death."

Miss Anger (Anger and Packer) at the Fifth Avenue (first half) wore an awfully sweet gown. It was green chiffon with tiny tucks down each side of the skirt, and on the bodice little bows of gold were dotted. A pink velvet tight-fitting with sealskin was not so becoming.

A good-looking white cloth suit was worn by the woman in Hugh Herbert's sketch.

The dresses in "Puppy Love" were pretty. One dress, of different shades of tucked chiffon with panels of white cloth, was odd. The setting is charming, more than may be said of the act.

At the Riverside last week there were three violin acts; this week there are three dancing turns. The Magleys carried the honors for the dancing. One reason was they were the best dancers, and the other they appeared first. Miss Magley's gowns were well selected. Her crinoline of mauve satin edged with lace was dainty, and the black dolly vardon hat added to the quaintness. For her last a black net with a hood of sequins had bands of brilliant forming the shoulder straps.

Can you imagine red hair and orange looking good? This is the color worn by Irene Franklin, and it is very becoming. Pink chiffon was another dress, made very short with flowers at the waist and trailing over one shoulder. Miss Franklin is as good as ever, but one misses the little touch of "green."

What a delightful little person is Sheila Terry. She has a neat little act but was handicapped, last turn and one of the dancing acts. Her dresses were all very sweet. In a ballet dress of pink satin she reminds one of a doll.

Miss Meyers (Meyers and Noon) in a Spanish costume of orange satin, looked striking.

Billie Shaw, at the Fifth Avenue (last half) had some attractive costumes. Miss Shaw looked very sweet as "The Spirit of Wine," in a short frock of gold tissue and cap of green sequins. Miss Shaw might learn to use her hands a trifle more gracefully, also a little more color in her cheeks would improve her makeup. Miss Shaw's act seemed somewhat crude, and the dialogue between the two men at the opening could be omitted, as hardly a word was heard.

Marie Lee (Donovan and Lee) wore a striking dress of silver gray, draped becomingly round the waist into a bow at the side. It had touches of scarlet on the skirt. Another costume suited to Miss Lee was of silver lace short.

The girl in Charles Howard's act was

well dressed. Her prettiest gown was a black chiffon with garlands of flowers and silver bands on the skirt. The bodice was of silver, while a band of the same material was worn round the head with two pink plumes at the back.

Ella Shield, at the Palace, is immaculate with her male impersonations in every change she makes, and could give a few hints on dress to some of the men seen in vaudeville. As a "Middy" in the King's Navy, Miss Shield shows she is a dancer of no small ability.

If Leon Errol's success at the London Hippodrome was anything like what it is at the Palace (third week) no wonder Geo. Robey got peeved. The remarkable part about Mr. Errol is that he doesn't have to use anything risqué to cause laughter.

The colorings in Cleveland Bronner's act were beautiful, as was the costume worn by the Sun God, of yellow feather and pearls.

Coral Melnotte wore a pretty frock of cerise net, with a blue sash, while her partner, Edna Leedom, favored blue chiffon, with ruchings on the skirt. The bodice was plain with a round neck and bell shape sleeve. Mme. Loyal was smart in a cloth suit of mauve, trimmed with brass buttons.

Norma Talmadge in "The Daughter of Two Worlds," wears a pretty evening frock of pink. Bands of narrow ribbon were on the skirt, outlined in tiny steel beads. A black moire dress was smart, made perfectly plain; the only trimming being small white buttons round the waist and on the cuffs. A cloth coat of light material trimmed with dark braid was no credit to Miss Talmadge's good taste. In some parts of the picture her make-up was a trifle heavy and her hair very untidy.

"REDS" IN "WAYFARER"

The routing of Red propagandists engaged in the theatrical profession for whom Department of Justice operatives have been in the lookout since the U. S. Government began a nation-wide round up, took on concrete form when the Federal authorities were informed by the officials of "The Wayfarer" that there were a half-dozen "propagandists employed in the chorus."

According to an executive the activities of these agitators had been going on for several weeks unnoticed by the management, and that the possibilities of a strike among the chorus people were averted just in time.

Of the agitators it was also said that although their activities had been reported to Federal agents, the former made a getaway after they were informed that they would be watched. It was said that of the six men who were suspected, not one returned, even for their salaries, which to the present day have been uncalled for.

It behooves me to speak—

Next Week's Attraction:

"Why Women Tempt Men"
at popular prices.

CHARLES WITHERS

New York, Jan. 2

Editor VARIETY:

Without wishing to enter into a long controversy, I feel that I must reply to Marinelli's letter to you, as several of the statements there are incorrect. It is true that Marinelli handled an act called Antoinette and Grock, but I have always been the agent and manager for Grock and Partner.

Marinelli further states I had never been in the theatrical business before entering his firm; this is not a fact. Marinelli knows full well that before I joined his firm I opened and was manager of the Victoria Palace, London, for Sir Alfred Butt. Marinelli also omits to state I was in London director of H. B. Marinelli, Ltd., I, however, thank him for the compliment he has unconsciously paid me in having been so successful where he failed.

Percy Reiss.

Helena, Mont., Dec. 30.

Editor VARIETY:

Many of the local Posts of the American Legion in this state are desirous of presenting some dramatic plays or musical comedies to receive funds for relief and assistance of ex-service men. Having been a performer before entering this position I am assisting the various Posts in producing entertainments and we will appreciate any material that artists of producing companies desire to send us for this purpose.

Ben W. Barnett,
State Adjutant,
American Legion of Montana.

Pittsburgh, Dec. 28.

Editor VARIETY:
For the past five years I have looked a watching others lift our act, bit-by-bit, until we have very little left of the original routine.

For instance, DeVoe and Statzer, whom I know never did an act of the kind they are doing now. And, not being satisfied with "lifting" our "toe-to-toe" trick, with which we are identified they have gone so far as to deliberately take several new tricks, which we recently added to our act.

We have entered a complaint with the N. V. A., demanding priority claim on these tricks. This also serves as a warning to all others who have made love to much of our material.

Regal and Moore.

Toronto, Canada, Dec. 29.

Editor VARIETY:

I wish to call attention to the kind hospitality extended to the performers on our bill at Loew's Theatre, Montreal, on Christmas Eve. What a wonderful surprise greeted us after the show. A Christmas tree lit up with electric lights awaited us in the Green Room, and refreshments of all kinds were served, and we all made merry. It sure was a treat to performers, far away from home at this season of year, when all would like to be with our loved ones. Many thanks and good luck to Mr. Mills.

Louis Leo.

Editor VARIETY:

Brooklyn, N. Y., Jan. 5.
Although I'm not an artist, perhaps this mild protest might meet with VARIETY's sense of fairness.

I visited one of Loew's theatres last week and saw Joe Darcey, black face comedian. During his act, he told a "joke" about a colored lad yelling aloud "Oh, Boy" in a southern theatre, and was subsequently warned by the manager, if he (lad) yelled again, he would be strung up to a tree outside of the theatre.

From the way the large audience received this, I think I am justified in

taking exception to the "joke" in fairness to colored performers.

Will Joy.

Louisville, Jan. 7.

Editor VARIETY:

May I suggest the subject for an editorial? So many artists, when selecting a "stage-name" for themselves, take one already established. This is plainly unfair and should be discouraged. An artist should be able to protect his name from infringement the same as his material.

Dooley is my legal name and I have one brother, "Billy," and we hail from Chicago. There is J. Francis Dooley from around Boston somewhere, and Johnny, William, Gordon and Ray Dooley from Philadelphia.

I think that is about all the Dooleys show business can digest and I'm sure we would all appreciate it if those who have lately adopted that name would change to something else.

Ed Dooley.

NEW D. C. POP HOUSE.

Washington, Jan. 7.

This city is to have another pop vaudeville house, according to the plans as announced yesterday, by Nixon and Nirdlinger, of Philadelphia, through their representative here, Julian A. Brylawski. The theatre will cost \$1,000,000 and is to be located at 15th and E streets. It will be the some of popular priced vaudeville.

The location selected was chosen after efforts had been made to secure a location on F street, but Mr. Brylawski considers the present site equally advantageous. It is in the center of the theatrical district, one block from Loew's Palace Theatre. Nixon and Nirdlinger will book direct. Mr. Brylawski is the present owner and manager of the Cosmo Theatre on Pennsylvania avenue, presenting vaudeville booked by the Family Department of the U. B. O.

PINCH FRISCO SPECS.

San Francisco, Jan. 7.

All ticket scalpers were gathered in last week for evading payment of \$300 monthly to the city for their licenses. Three were held for trial. Others were tipped and forestalled arrest by making their payments. The leakage has resulted in a political scandal and grand jury investigation.

Scalpers have been paying the Federal tax regularly. Their activities are entirely confined to the Orpheum whose management wishes them eliminated.

"FULL OF PEP" UNPAID.

The three girls and six boys composing the vaudeville production called "Full of Pep" were left without their week's salary when closing the engagement at Forchester, N. Y., Saturday.

The money due the act had been turned over to Frank Duane, its manager. Mr. Duane immediately left and no one connected with the turn thereafter saw him.

The turn is new. It may be taken over by the members and played on the commonwealth plan.

IN AND OUT.

Lightner Sisters and Alexander billed to open at Orpheum, Sioux City, Jan. 4, disappointed on account of illness of Winnie Lightner. replaced by Wilson and Van.

Bert Hamilton left the Wednesday show at Elizabeth, N. J., in order to make a train for Washington where he finished the week in the vacancy created by Lew Dockstader's illness.

INSIDE STUFF

ON VAUDEVILLE

Rose Sydel's "London Belles" has a colored quartet which includes the so-called "Tasmanian Trio." The fourth member in the show scorns the claims of the others who claim Algiers and other far-away lands as their birth-places. He explains it in his own way: "Tasmania nothings; 13th street, and Lenox avenue, same as me."

Guido Ciccolini, the tenor, now touring the Orpheus Circuit as a headliner, and Gladys Sutphin, of Oyster Bay, a member of one of New York's exclusive families, have just been married for a third time. They met two years ago at a tea party at the Plaza when little Miss Sutphin was barely sixteen. She was noted even then as a horse-woman. Two years later they were married. They were married first last May, at the Episcopal rectory in New Jersey. The second ceremony was by a municipal judge and came off according to report in October. Finally the two were united recently in Des Moines where Ciccolini was playing according to the rites of the Roman Catholic Church of which the tenor is a member.

Despite the edict of the Broadway fanes that shawl collars are no longer good form on dinner coats, men of short stature who know how to dress are still wearing them. What no one but Augustus Thomas is wearing with a dinner coat is a black tie wound twice around the collar so it almost conceals the white.

Bay Beyer reports from the other side he has been wise to get paid in pounds sterling, not francs, during his tour of France and Belgium.

Vaudeville jumped into the \$350 theatre class New Year's, when the Palace, New York, for the second evening performance of that day sent its scale to the \$3.50 top, for the boxes and portions of the orchestra. For the Palace's midnight show the scale was \$3 and the New Year's matinee charged \$2 top, with capacity at each performance. The Palace New Year's probably got more money through the box office in one day than had ever been reached by a vaudeville house. The Palace last week also ran ahead of its Christmas week's business. It's unlikely the Palace touched \$40,000 Christmas week as reported in *Variety* last issue. It doesn't seem possible the house can hold it, even at a holiday scale prevailing throughout the week. \$2 top is the regular scale. Among other big takings New Year's Eve was the gross for the single performance of "Aphrodite," at the Century, \$10,200. Each of the midnight roof shows got a heap of money with their \$10 per plate price and some of the specs got more than the house, the specs charging as high as \$25 a seat at either the Amsterdam or Century. The Amsterdam (Ziegfeld) roof went at it raw in another way however, charging a corkage of \$5 a bottle for all liquor drunk. That was putting it over. The roof was clogged up in the afternoon through parties sending in liquor in advance of their coming. The restaurant staff by that had a direct line on what each table was using. A corkage charge of 50 cents a bottle is horrifying enough in ordinary times and a charge of \$2 say for a table during the evening might not be unfair, but \$5 a bottle is going some. Still many a souse pays a check without looking at it and New Year's Eve has ever been a great night for the waiters.

A recent instance of an alleged copy act in vaudeville, made by a vaudevilian who is now in a legit production, might raise the question in a matter of

this kind, just what vaudeville is entitled to. There is no question as to the rights of any artist protecting himself and his material, if original, but vaudeville through engaging and building up an act it considers standard, giving it employment, "making" it in fact, could be said to secure in that way some rights to the turn, insofar as vaudeville could believe that the act, having started and remained with vaudeville, to leave it for what the act considers something better, might at least give vaudeville the right to continue in some manner what vaudeville really created. Granted that the owner of a turn of this description (act leaving vaudeville carrying away an idea that might be applied in more ways than the originator's) originated the idea, vaudeville created it through affording the opportunity. If the owner of the act wishes to protect himself in vaudeville, while away, that possibly could be done through a No. 2 act, if not to play the big, than the small time, but leaving behind in vaudeville an act to replace the one he removes to a production or some other entertainment where the originator is bettering himself. A merchant establishing good will after several years in one location and leaving that location, voluntarily, could not well expect the landlord, through the merchant having occupied the premises for many years, would keep the store vacant out of regard for him. If another merchant appeared as a prospective tenant, with a similar line of merchandise and paid the rental, the landlord would not hesitate to rent, nor would any one blame him. But if the first merchant located in the same neighborhood, holding his name and good will thereby, it's unlikely a competitor would appear. So with original ideas in vaudeville that form themselves into what are known as novelty acts—it's as much up to the owner, originator or producer of those acts to protect themselves as to expect that artists' associations, managers' associations or trade papers should protect them, while the originator is away playing somewhere else, for his own benefit purely. A vaudevilian asking for protection should ask it in vaudeville if he asserts originality as a vaudevilian, for leaving vaudeville for the legit he is a legit. These remarks, however, do not apply to original dialogue, gags or bits of business originated by the performer and unquestionably personal property, wherever he or she goes.

Grock, the French clown, who talks with almost an English accent, holding over at the Palace, New York, this week and headlining, received an offer of a blanket contract for 40 weeks commencing in the spring, from a legit producing manager in New York who told Grock to make his own salary. Grock could not accept and may have felt worse when his agents, Percy Riess and Charlie Bornhaupt, figured out to him that, with the present rate of exchange, he could earn in this country within a year one million francs. In France that would make

any man as much of a millionaire as so many dollars do over here. Grock is so many dollars do over here. Grock is drawing business at the Palace. He seems to be the type of musical comedian who came over here frequently 15 or 20 years ago. They were then called "Continental" but Grock is a better musician than they were and has personality. There are several original bits of business in his turn, also some that have been done over here. It could be settled between the users who first did the moving-the-piano-to-the-chair bit that Grock is doing. Last week at the Coliseum, London, it was reported over here a "copy act" of Grock was put on but it would be rather difficult to duplicate Grock in any way without furnishing a personality with the copy act equivalent to his own. Grock's straight man, also a musician, is excellent, of presence and polish, and a good actor. Grock is doing about 24 minutes as his regular act. About the only criticism an American would enter against him is that he talks, and besides, talks too much. He does some mugging and a few guttural sounds for comedy but according to the American idea, since he's a finished pantomimist, he would be a better laugh-getter without dialog. Grock must return to the other side toward the end of this month. Contracts abroad take him back. While many believe Grock's opening at the Riverside and the attending sterner press agency, it was all on the level. Grock came over on a gamble at \$1,000 for a week, with his vaudeville salary to be set after opening. Delayed at Halifax and with other foreign acts who didn't do so well when opening in New York fresh in mind, the plan was conceived, since Grock's arrival in New York was uncertain, not to bill him and allow him to open and whenever he reached the city. That undoubtedly helped him the first week.

Jack Donahue, in "Angel Face" at the Knickerbocker, is making the hit of that George W. Lederer musical production. Donahue makes several hits during the performance, every time he appears, and that is often, as he is playing a detective of many changes. Besides Donahue's dancing which is a riot, he secures laughs with talk and business. "Angel Face" has given him a real chance to advance as a comedian. Formerly in vaudeville with Donahue and Stewart, Mr. Donahue developed a habit there he has taken with him into this \$2-show. It is "a speech" in acknowledging applause. That may be correct in vaudeville, where so many do it, but it grates in a legit play with a story, when an artist steps out during an act to audibly thank an audience. Even a special bow doesn't look right, though the bow is now accepted in most musical shows as necessary to prevent holding up the performance. But the speech thing should go out, for Mr. Donahue or any other vaudevilian making a hit in a production. It takes away any suggestion of class the performer gives and might influence other managers against the artist who does it. If "a speech" is correct in vaudeville let it stay there. When \$2 be \$2.

PRODUCTION ENGAGEMENTS.

Buckley, Geir and Bialand are out of the "Little Blue Devil" and have joined the new Capitol show.

Lillian Claire, the daughter of John Mullen of the Eltinge Theatre staff, has joined the cast of "Too Many Husbands" opening at the Wilbur, Boston.

ENGAGEMENTS.

Walter McCullough, "Sunshine," Marie Carroll, "My, My, My," Margaret Severn, "As You Were," Ralph Kellard, "The Light of the World," Francis Sayles, with Pauline MacLean, Play-A-Roon, Vincent Serrano, "Sacred and Profane Love," Dora Hilton, Charles Leland Marsh, "Tick, Tack, Too."

NEW ACTS.

Clarence Hibbard, songs. Three Naces, three men, ice skating. (Rose & Curtis). Henry Bellit is producing a girl act with six people, entitled "Tea for Five." Joe Christy and Evelyn Weaver; piano, songs and talk. (Chicago). Watkins, and Williams, man and woman, two-act. Fred J. Grant and Co, three people, musical skit. "Love and Kisses," seven people, "tab."

Howard, Kane and Maher, formerly Howard and Jenkins, two men and a woman.

Saunders and Kaye, man and woman. Miss Kaye is Victoria Kaye, last prima with the Broadway Belles.

Harry Dixon, formerly of Dixon and Delaney, is planning a return to vaudeville after three years.

Joe Howard and Ethlyn Clark, a revue supported by Peggy Whitney and Maurice Diamond and a chorus of ten girls.

Trisco and Pauline Chambers, also the tall imitator that he had in his last act, there will also be three musicians carried who will work in the pit with the regular house men.

"The Appraiser," by Durl MacBoyle and Walter Rosemont, 14 people, featuring John Sully, Dell Rose, Jerry Manus and Muriel Thomas. (George Choe.)

ILL AND INJURED.

Ed. E. De Camp, who was taken ill while on the road with "La Lucille," is recuperating at Saranac Lake, N. Y.

Mary Tompkins ("Little Simplicity" Co.), is confined to her home with acute tonsillitis.

Al G. Fields has recovered from his recent illness and returned to the show.

Sidney Shields, with Walker White-side was operated upon in a Denver hospital this week. The operation was successful.

Ada Vivian (Harry and Ada Vivian) is at a New Orleans hospital suffering from throat trouble. An operation has been found necessary.

J. C. Nugent, called home by the illness of Mrs. Nugent, could not open at Keith's, Cincinnati, Monday. Bobby Van Horn substituted.

Mayme Remington (Remington and Remington) was successfully operated upon Dec. 23 by Dr. Thorak, at the American Hospital, Chicago.

Mrs. Charles W. Smith, of La Vine and Inman, has recovered from a severe operation. After two years the team has resumed playing in vaudeville.

BIRTHS.

Mr. and Mrs. Claude MacArthur, at their home in New York, Jan. 4, son.

Mr. and Mrs. Murdock Pemberton, Jan. 2, son. Mr. Pemberton is Mark Luescher's assistant in the direction of publicity at the Hippodrome.

Mr. and Mrs. Edward Sedgwick, daughter. Mr. Sedgwick is chief scenario writer for the Fox photo-plays.

Mr. and Mrs. Frank J. Sparling at Beth-El Hospital, Colorado Springs, Dec. 28, son. The mother is professionally known as Cissie Bell. Mr. Sparling is of the trio of Creamer, Barton and Sparling.

CRITICISM.

THE PURPLE MASK.

A romantic drama by Matthew Lang Adapted from "Le Chevalier au Masque" by Paul Armont and Jean Anouilh. At the Booth, Jan. 6.

A fine old-fashioned melodrama of a style more or less forgotten.—*Times*.

A romantic melodrama, replete with engrossing dramatic tricks.—*Herald*.

Musical comedy. Book and lyrics by Oscar Hammerstein, 2d. Music by Herbert P. Stothart. At the Central, Jan. 6.

"Always You" is full of melody, jazz, girls and comedy, all of the right kind.—*Times*.

"Always You" is a musical comedy for tired business men, with the prettiest chorus in town.—*World*.



PARISH and PERU

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Isn't it possible Wall Street is reaching out to grab control of show business for political, not investment reasons? Theatres and what is shown in them are like newspapers and what is printed. This similarity is obvious and at least one successful downtown man has already frankly said the Wall Street intention is to "buy up and control theatres and bring them like newspapers under a centralized control." By this method "the opinion of the country, and so the country, will be brought into a tighter grip."

The danger lies not in what will be done to political and social conditions, but in what will be done to the throat-hold—any mind but a showman's or artist's always takes on the type of imagination that provides real amusement. While all men are artists to a degree, some work is raw, rough stuff, other in finer material such as a book, a play, a motion picture. It is when the coarser mind seeks to establish set rules, directions and subjects for the finer that danger arises for novelty is a necessity of the theatre. Without it neither people nor money will flow in.

If "downtown" is going to attempt any such thing, they may meet a Waterloo. By attempting to mark limits for artistic imagining, they will defeat their own purpose of stabilizing conditions. They will not defeat themselves by saying "you shall not advocate Socialism or Bolshevism." That would be fair enough, but they might go further. Still these fears may be groundless. Certainly, if the signs are read aright, no ordinary mind is directing the immense movement of capital into the show business.

The Liberty Loan campaigns probably waked them up downtown. They learned from them that newspapers are nothing compared to the theatre (particularly the picture theatre) when it comes to propaganda. Newspapers leave much to the imagination, theatres very little. Shows both tell and illustrate a story, and pictures especially speak in such simple terms you cannot miss their meaning. Before there were words and written language, men drew pictures in the sand to express ideas. A motion picture now circulates to and before a populace no one magazine or paper could possibly reach.

George Bernard Shaw is not the only one to see that if revolutionary propaganda is spoken to the people in motion pictures there might be something big doing. Pictures go to the masses, not the classes. These masses are easily influenced by pictures, propaganda, easily understood and colorful and moving.

So the gloved and guarded fingers of Wall Street began appearing in several places. It is a reasonable surmise these hands were centrally controlled, that representatives spoke in place of a single major financial interest and were ambassadors, not of Morgan or Kuhn, Loeb, but of the whole, tremendous, centralized capitalism of the capital of capital, Wall Street.

"Buy theatres" seems to have become the idea. Buy theatres and make the artist, the producer, come to

you. If he doesn't suit you, he cannot get his money back because he will not be permitted to show his picture. If this is their scheme it is clever, but one that has ruined every civilization in which its power has been abused.

Our civilization is concerned with "business." Business is the universal preoccupation. What religion was to a wholly Catholic world, arts to a wholly military one, commerce is to America and the world today, and the electric current, commerce alive and moving is "credit." If you cannot get credit you cannot do things, cannot live, and what Wall Street is doing today in show business is to seize the sources of credit. If they wish they can deny or give it as they please.

They have not realized what is valuable in the modern world. They still think money, materials and all the stable paraphernalia of investment are what is valuable. What is really valuable is "skill" and "ability." For example, the coal mines and the coal in them are not so valuable as the brains that get the coal out and distribute it regardless of whether these brains belong to men in the labor unions or to men still outside fighting them.

Theatres as such are of less value than the brains that run them and produce shows to fill them with money. Clever and intelligent men now lining up the theatres can say "yes" and "no" to men of a different type of mind, but also clever and intelligent. Here is where Wall Street is in danger of making a mistake. It is already skirting the inferno.

It has overlooked, or seems to, the "personality" of the theatre but—and it's a big but—Wall Street, which means "money," never overlooks anything. So there is always a reason.

You cannot say to creators of plays and pictures, "This you may do and this you may not do," without running grave risks. The inspiration that comes to playwright and producer comes through shadowy curtains veiling a bourne beyond our understanding. It is something nearer the immortal, more supernatural than anything else known and to interfere with it seriously will lead to artistic damnation.

Also to commercial ruin. Seriously to cripple expression in plays and pictures will make them as dull as the Congressional Record. Few people read the machine-made text shouted in House and Senate. Still fewer turn an eye to the made-to-order fiction and articles in the highbrow magazines. Relatively as few will go to a controlled and uninteresting theatre. Money and lots of it will be lost. Losing money may revise ideas. But the actual object, if there is another other than "investment," also will be defeated, for while there may be propaganda in pictures there must be audiences. At worst Wall Street should be better than the unofficial censors so busy in this country at present.

These censors have spent years telling us what we shall read. They have told us what we shall drink, ordered us not to gamble, forbidden us to watch a boxing match in pictures. They are now after tobacco and the theatre. The result of all this has been to bring the law into contempt. No healthy person can complete a day without breaking some law that interferes with his natural instincts and so he does not respect the law. In the writing world men are no longer even attempting to write the books and plays they would otherwise write.

As a remedy the chief professor of criticism in this country suggests the

theatrical world set up a censorship of its own, headed by some such man as George Harvey, Otto H. Kahn or W. Morgan Shuster. But the theatrical managers are showing no sign of realizing their danger. They know that under a new order many current plays could not be produced, but they stand by inactive. They could create a broad-minded censorship and so get the jump on the narrow-minded. They should remember London managers voted not to oppose the government censorship, deeming it better than any that might take its place, and the chances are that a financially controlled censorship governed by Wall Street laws would be better than one set up by fanatical prohibitionists and others like them.

Remember Rome. Rome realized stable government depended first on feeding the people, and secondly on keeping them amused. These masters of our modern world should watch their step. Tie up the safety valve completely and men will go to political meetings for interest and excitement: When they do that there will be the very devil to pay.

The masses will mismanage a readjustment, make a howling wilderness for a while, but they will have a readjustment if a state and a condition is set up that constantly irritates them and also bores them to death. You cannot help boring them with old stuff as dull and set as a church service and the average sermon. Therefore, to deny credit to amusing artists who think in new terms will be fatal. The safest course is to give both playwrights and producers a free hand within the limits of decency. They will have then no kick and take up no brief for radical political or financial beliefs.

Warren Lemon, who has been managing the Pitt, Pittsburgh, is out.

Fred Zweifel has been appointed manager of Ed. Wynn's "Carnival."

The new Keith Theatre, Syracuse, N. Y., is now due to open Jan. 25.

Alfred Adler, formerly of the Joe Mann Office is now connected with With, Blumenfeld & Co.

Fully Markus is booking the Strand, Hoboken. It was formerly on the books of Walter Plimmer.

Fox's City Theatre on 14th street underwent an entire change of staff in front of the house last week.

"Motor," the automobile magazine, charged one dollar per copy for its special issue of last week.

John Leveridge, formerly managing director Brooklyn Strand, has been appointed supervisor of Fox's Crotona and Audobon.

Janet Beecher and Ruth Findlay are the two leading women who are in the support of John Drew in "The Cat Bird" by Rupert Hughes.

E. Herbert Carlitz, of Philadelphia, has entered the producing field and will specialize in musical comedy attractions.

Charles A. Goulding, manager of Proctor's, Schenectady, was presented with a victrola by the house staff at a dinner held on the stage Xmas night.

Norman Clarke, dramatic editor of the "Baltimore News," has been in New York for the past week reviewing the new shows.

Alex Hanlon is now booking the Sunday night concerts at the 14th Street theatre. The house plays seven acts and pictures.

The new 1,600 seat house being

erected in Binghamton will be booked out of the Sheedy agency. The house will be called the Strand and play six acts and pictures.

J. J. Murdock departed for the central west Monday evening, on one of his periodical trips around the western Keith circuit. He will be gone for two weeks or so.

"The Wonderful Thing," which George Broadhurst recently placed in rehearsal is scheduled to follow "Smilin' Through," at the Broadhurst, opening in about two weeks.

Lieut. Bill Wolfenden, now at the General Hospital, Fox Hills, S. I., wants to thank the boys of the Keith office for their remembrance of him at Christmas.

E. A. Schiller, of the Loew Circuit, put on an eight act bill at the Federal Prison in Atlanta, Dec. 28. Music was furnished by the Loew Grand Theatre orchestra of Atlanta.

"Neglect," a vaudeville sketch by Ben Barnett, which has played continuously for the last three years, has been expanded into a four-act play, by Barnett and Mark Explan.

Helen Riley, a former secretary to Miss McKiver, of the Selwyn booking office, has gone over to Arthur Hopkins, by whom she was engaged in a similar capacity.

Harold L. Hilton has been appointed treasurer of the Grand opera house, succeeding A. L. Birnbaeyer, who died recently. Hilton, a former magistrate, was assistant treasurer. His successor will be Milford Unger.

Dayton Stoddard, former dramatic editor of the (morning) Sun, is now with Marc Klaw as publicity representative for "Dear Mabel." Stoddard was recently added to "The Rose of China" for Comstock & Gest but resigned.

"Trimmed in Scarlet" is the title of the new Maxine Elliott starring production, which is due to open at the Shubert-Belasco, Washington, Jan. 19. The piece plays the Auditorium, Baltimore, the following week and then is supposed to come into New York.

Talbot O'Farrell, who was to have opened New York vaudeville (Keith) Jan. 19, will open Jan. 26 instead. His departure from the other side was delayed a week. Horace Reeves, the London agent, is coming over with O'Farrell.

Paul Gordon is replacing Arthur Ashley in "The Man Who Came Back" which is doing the Subway Circuit. Gordon was in "The Phantom Legion," that being his first appearance since returning with the A. E. F. in which he was a captain.

Benny Ryan (Ryan and Lee) has become a cartoonist. His "Zoologic" creations are running daily in the "Evening Telegram" on the comic page. They are in the form of various animals each one remarking something about a current topic.

Joe Flynn has again hit Broadway, coming back to do the press work for Arthur Hammerstein's new musical show, "Always You," which started at the Central, Monday. He has been on the road ahead of "Somebody's Sweetheart."

Lee Kraus left today (Friday) for Chicago and will remain there for about three weeks headquarters at the Horwitz-Kraus office. Sylvia Sternberg, formerly in Max Hart's office, has been added to the staff of Horwitz-Kraus New York office. (Other notes on page 25)

LEGITIMATE

RELIGIOUS ATTACKS ON STAGE BACKED BY CHICAGO CRITIC

Theatre No Longer Safe for Women and Children, Western Cleric Thunders—Tribune's Critic Supports Him in a Measure—Reformers After Stage Now Prohibition Has Come and Levee Is Gone.

Chicago, Jan. 7.

There being no saloons left to spy upon, and no levee to turn in reports on, the gentle reformers are turning their eyes once again upon the drama, which from all indications will be the next object of their attention here, after a rest of several years.

The Rev. Dr. M. P. Boynton, pastor of the Woodlawn Baptist Church, in his Sunday sermon this week, launched the opening shot of the crusade, and Percy Hammond, dramatic critic of the "Tribune," supplemented by some hot shot in his column the same day.

The unfortunate part of the situation is that in a large measure the remarks of the reverend Boynton and the irreverend Hammond are more or less justified.

In his sermon, Dr. Boynton said, in part:

"The show business in Chicago has come to such a pass that a gentleman dares not take a lady even to the so-called better houses before seeing the entertainment offered, or having some friend tell him about it. That is, the mere name and management of a place no longer are guarantees of decency."

"They tell me that the theatrical business is largely in the hands of the Jews. If this be so, then it is up to the Jews to help cleanse the stage in America. No race would want to carry the blame for conditions as they now exist in the show business."

"The average show depends on the appeal to the flesh for its success. The great masters of the stage seem to have passed away. Here and there we have a David Warfield or a Harry Lauder, but mostly it is the same cheap male who exploits a chorus of painted women and has covered the stage with filth."

"Unmentionable undergarments are flouted in your face and silly women perform in dances that insult every self-respecting man and degrade every trait of true womanhood. The trend is steadily downward and it may not be long before we shall have other disgusting dances named for other items of woman's wearing apparel. The nude dancer of the rotten Roman days is not far away if something is not done to stop the flood of dirty comedies now flowing across the stage in Chicago."

"This frightful decline of the stage is shown in the so-called bedroom drama. These scenes are all suggestive of infidelity and crime. In one of these scenes the husband flirts with another woman and his wife is called upon by another man. In the quarrel that ensues the wife shoots her husband. The conversations are full of nasty suggestions and oaths are freely used. The freedom and disarray of the bedroom are all appealed to the limit. The evil passions of jealousy and suspicion are the driving force of the shocking scenes. How long will it be before we shall have the bathroom drama upon us. Let us hope that if this does come about we shall be able to wash up a bit."

"The modern show maker thinks the public wants the wicked side of life exposed, and so he makes assault upon the fundamentals of civilization. The crook is made a joke. Stealing is funny. Swearing is entertaining. The double meaning is the end of wit. In-

fidelity and illicit love are the real spice of life. The silly, smoking, swearing, shocking woman is the regular fellow. The home is tame. The shop and store are drudgery. Prohibition is a calamity and drunkenness a lost virtue. The clergyman is a fool and the church is a misty memory of those funny Sunday School days. Even mother is no longer revered and father is always a sly old rascal. God is a convenient swear word and Heaven is the biggest joke of all."

"And, because men get tired and women must go somewhere for relaxation, the public wearily endures these putting shows of reeking sewers and ill-smelling catch basins. Men and women, you will not get relief from this murky, indescribable and damning show lewdness till you boycott every production that is not clean. When the immoral promoter finds that the play loving public will no longer buy this dramatized manure pile, he will yield his place to one who knows art and the human heart, and who in his time will give Chicago the joy and beauty of the histrionic."

Mr. Hammond's remarks are equally burning:

"With Dr. Boynton I resent the suggestive and smutty wheeze which infects the prevalent libretti. Insolent comedians, blackface and otherwise, say and sing things to the nice woman who sits next to you that, if they did it outside a theatre, would cause you to fight. They are the bestiary of the theatre; they are impertinent, indecent and sometimes obscene. Their leering intimacy is obnoxious, and it should be stopped. Mr. Ziegfeld knows that a remote and secret dimple, while unconventional, is yet not offensive, and he never affronts with a blowsy jape when a shapely kneecap will serve as well. A lady's uncovered shanks are cleaner than a slimy joke."

"At any rate, you prefer the sensual expedients of the 'Polies,' with the pleasure that its beauty gives to other, more conventional exhibitions. You are less revolted by the candid abdomen of Godiva than you are, in case you are honest, with the flamed night-shirt and stockinged feet of Gaiety Curci when she plays 'La Sonnambula.' And what could be worse for a sophomore than to see the pallid, paunchy, amorous, and senile Corrigan kiss the fragile Fisher girl in 'Roxie'? If you care for your child's taste, keep him away from the theatre except when he can see Shakespeare or the 'Polies,' and even then you should be cautious."

A. BERT WESNER DROPS DEAD.

Los Angeles, Jan. 7.

A. Bert Wesner, with Tricie Friganz's "Poor Mama" show, dropped dead at Boulder City, Colo.

His body has been shipped to Santa Monica, where his wife and child reside.

HAYES SUCCEEDS FILLMORE.

Los Angeles, Jan. 7.

Herbert Hayes, lead with Ruth Rolan, succeeds Clyde Fillmore in "Civilian Clothes" now in its 28th week at the Morosco.

Fillmore has signed to play leads for Jesse Lasky.

WALTER ROWLAND RETURNS.

Walter Rowland, who recently resigned as manager of the Central, returned to the Shuberts forces Monday when he became manager of the 44th Street Theatre. Mr. Rowland reconsidered his withdrawal at the request of Ralph Long, the Shubert general manager, who also decided to remain with the Shuberts. Rowland returned at a substantial salary increase, as was the case with Long.

With the decision by Long to remain as the Shuberts' chief executive a number of managerial resignations which followed have been adjusted.

It is understood John Oshi, the Buffalo manager for the Shuberts, will also remain at his post, at the request of Long. The same applies to John Hale a western representative.

Long has held out for holding house staffs intact since withdrawing his resignation, and it appears that, though a considerable number of withdrawals were in order, there practically will be no changes.

"BUDDIES" AD.

S. E. Stanton is no longer connected with the staff of the Selwyns, his assignment as head of the Selwyn advertising department now being handled by Jack Welch, who recently became associated with the firm and is also handling bookings for the Selwyns.

Welch put over a clever advertising stunt this week in the matter of the "Buddie" dolls, which measure about 12 inches in height and are given away to child patrons for "Buddies" on various occasions. A manufacturing company has been awarded the right to place "Buddie" dolls on the market, guaranteeing to sell 2,000,000 and to place in each doll box a small herald descriptive of the show "Buddies."

"LOMBARDI" RECEIPTS WEST.

The road career of "Lombardi, Ltd.," offers some astonishing figures from a property angle, for western cities.

The receipts played to lines up as follows: Seattle, \$3,270; Portland, \$2,200; San Francisco (two weeks), \$26,460; Oakland, \$3,700; Denver, \$7,800; Kansas City, \$2,700; St. Louis, \$10,600; Louisville, \$3,700 and Cincinnati about the same as the latter city.

The figures attained in Denver are above those to which Frances Starr and Maxine Elliott played to in the past, and at a time when pictures were not the opposition they are at present.

WHAT DOES "TYSEN" MEAN?

Chicago, Jan. 7.
Two enterprising employees of the Oppenheimer ticket stands here have taken the little cubby hole in the lobby of the Union, a small but well located downtown hotel, and incorporated a ticket scalping agency as Tysen, Inc.

Neither one is named anything approaching that, and it is not beyond conjecture that they foresee a possible advantage in similarity to Tysen of New York.

The stand is one formerly owned by Ernie Young, and is between the Olympic and Garrick Theatres.

BRADY'S NEW PLAY.

William A. Brady is rehearsing a new play which he intends producing in February. Mary Nash and Holbrook Blinn are the two leads.

Tinney Exclusively for Hammerstein.

Frank Tinney and Arthur Hammerstein closed contracts last week whereby the former is to be starred exclusively under the producer's management next season.

Kummer's Play, "The Tricksters."

"The Tricksters," the title of a new piece by Frederic Arnold Kummer that the Shuberts are to produce.

They have engaged Carlotta Montenegro for the principal role.

TWO WEEKS' POINT UP.

A problem has arisen regarding the liability of a manager in the matter of a show closing after playing one week, after having rehearsed one week longer than provided for in the F. M. A.-A. E. A. contract. The case in point is that of Walter Wanger's "The Purple Slippers."

The piece rehearsed for five weeks, the company receiving full salary for the fifth week, but it closed after one week on the road. The company set up a claim for an extra week's salary. One of the managerial committee for arbitration of the case at first believed that the extra week's salary was rightfully due. But it was pointed out by another manager it really wasn't. He figured that only six weeks in total was involved and the players received two full weeks' salary. It made no difference, he maintained, whether one of the weeks paid the company was during the rehearsal period or not, and that it would have been exactly the same had the show opened at the end of the four weeks and then played for two weeks on the road. It is likely that this will establish a precedent.

COMPLAINT AGAINST M. DRESSLER

Two members of the chorus of Marie Dressler's "Tillie's Nightmare" company have filed complaints against Miss Dressler with the Actors' Equity Association, alleging the show laid off for a night recently in the middle west and salary for the missed performance was not forthcoming. The case will come up for arbitration this week.

Miss Dressler's husband, Chas. Dalton having arranged to appear at the hearing to represent his wife. Miss Dressler was the first president of the lately formed Chorus Equity Association, resigning about a month ago. She was also very active for the Equity during the strike.

MOVING FROM \$10,000 A WEEK.

Chicago, Jan. 7.
George White's "Scandals," playing to tremendous trade at the Illinois, will have to vacate Jan. 19, a heart-breaking necessity due to a former contract letting in William Gillette, who will play six days a week. Herculean efforts for another house are being made by and for White.

White's profits during the local run have been beyond \$10,000 a week for his end.

P. W. L. BALL.

A ball and cabaret of the Professional Woman's League will be held on the Winter Garden Roof of the Hotel McAlpin, New York, Thursday, Jan. 22, commencing at 10 p. m. The Grand March will be at midnight. Tickets are \$2.50 each, including war tax.

JOHN DREW'S SUPPORT.

John Drew, who opens Jan. 12 at Atlantic City under Arthur Hopkins' management in "The Cat Bird," by Rupert Hughes, will be supported by Janet Beecher, Ruth Findlay and six others.

Old Playhouse Becoming Garage.

Denver, Jan. 7.
The Temple, Colorado Springs, one of the oldest playhouses in southern Colorado, is being razed to make way for a garage. The last performance was on New Year's night, when Joe Burman and Dick Griffith boxed the windup of an all-star boxing card.

"Wayfarer" at Coliseum, Chicago.

Chicago, Jan. 7.
With the arrival here of Rufus Dewey in advance of "The Wayfarer," a production of the Interchurch spectacle is contemplated for six weeks at the Coliseum.

LEGITIMATE

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WITH SELWYNS, WOODS & HARRIS MAY FORM THIRD BOOKING FIRM

Possibility Such an Alliance May Come About As Self-Protection—Producers Would Have a Dozen Theatres to Start—Fear K & E Split May Throw Everything to Shuberts—S. H. & W. Trademark Would Be Revived.

There appears a possibility of a third booking office in the legitimate field. If it comes about according to the story it will be an alliance of A. H. Woods, Sam H. Harris and the Selwyns. The move on their part would be rather a self-protection measure, with the general idea that all of their bookings controlled in a single office would eventually work out to a disadvantage to the independent producer.

The line of this trio of managers would again bring into being the "S. H. & W." trade mark by which the old partnership of Sullivan, Harris and Woods was known years ago. In this case it would be the Selwyns that would furnish the "S" to the combination.

The new combination, if it comes into existence, could start off with over a dozen theatres which they direct and manage by the opening of next season. A. H. Woods would place the Republic, Eltinge, Woods, Chicago, New York, his proposed new Chicago theatre, Cort, Atlantic City and the Bronx Opera House (in the latter he is jointly interested with Sam H. Harris and the Shuberts) and he has also a site at 135th street and Broadway recently secured. This would place the Woods total at seven houses.

The Selwyns would have the Selwyn, Harris and their two new houses now building on 42nd street as well as the Park square, Boston. Sam Harris will have the Cohan & Harris in New York and the Cohan Grand, Chicago in the pool.

This will give them a total of 14 houses with representation in three of the most important theatrical centers in the country. On 42nd street, New York, they will have seven houses on the block where there are ten theatres playing legitimate attractions.

In addition to this there is a possibility they would have the Empire and the Hudson in line because of the recent row that has cropped up between the old associates of the Syndicate with the suit that A. L. Erlanger started against Marc Klaw, Al Hayman and the Harris Estate. The Empire is controlled by Hayman by an agreement with the Famous Players-Lasky and the Hudson is part of the Harris Estate. Then also as possibilities are the independents such as Morosco and the Vanderbilt and Belmont theatres. The New York and Criterion properties might also be added to the string because of the Famous Players-Lasky-Hayman interest there.

The split up of the old syndicate according to a general feeling will be in all likelihood place the booking situation entirely in the hands of the Shuberts in time and it is to prevent a situation of this sort arising with only one booking office in the field that the new alliance is being discussed.

Woods when leaving K. & E. for Shubert's bookings entered into some agreement, as did Cohan & Harris when remaining with K. & E., while the Selwyns are lined up with the Shuberts, but those apparently aware of the possibilities seem to believe

neither of the firms mentioned is held under a binding booking agreement for an indefinite period nor one that would extend beyond next season.

BROOKLYN DISCOVERED ALIVE.

It is practically settled that the Shubert-Crescent in Brooklyn is to be a regular producing house, instead of a combination theatre such as the Teller-Shubert and the Majestic, playing a change of attraction from week to week. The record established there by Al Johnson in "Sinbad" for two weeks is responsible for the Crescent's policy. Johnson on his first week drew over \$21,000. Last week with the New Year's Eve prices the gross went away above that with a sell out on the last three performances of the week. Grace George in a new play was the attraction at the Majestic, Brooklyn, last week and drew \$12,000 without having first been seen on Broadway.

Lee Shubert says Brooklyn and Newark have a great many residents that might as well be living in Seattle or Spokane as far as visiting New York is concerned. Especially is this true in Brooklyn, where the population is greater than that of Manhattan and therefore, with the business indications at hand for the last few weeks, he figures there will be ample support across the bridge for attractions to run anywhere from three to four weeks, and perhaps longer.

Mr. Shubert's reason for including Newark is because Leo Dietrichstein in his new play, "The Purple Mask," played to \$12,887 at the Grand Street.

A. H. Woods and Arthur Hopkins have both expressed their willingness to string along with the Shuberts on the Brooklyn venture and try the town as a producing center for new plays.

MOOSER'S 49TH STREET THEATRE.

George Mooser is to have a theatre of his own next season. It will be a legitimate house, located at 137 to 143 West 49th street, between Broadway and Sixth avenue and will be called the 49th Street Theatre.

The Jandin company, 507 Fifth avenue, is the builder and the land and structure will represent an investment of about \$500,000. It will seat 1,000 and is contracted to be ready by next September. There will be one balcony.

TO STAR GLENN HUNTER.

Frederick Stanhope, stage director for George C. Tyler, is reported to be looking for a play suited to Glenn Hunter, who made as big a hit in "Clarence" as Alfred Lunt.

The plan is to star the young man next year.

WOODS' 135TH ST. SITE.

A. H. Woods has acquired title from the C. & T. Lunch Co., on the vacant plot, 150 x 100 feet, at the southwest corner of 135th street and Broadway. He contemplates a 2,700-seat house estimated to cost \$1,000,000, which may be added to the subway circuit of light houses.

WOODS TAKING BOTH ENDS.

Both ends of producing have been taken by A. H. Woods in his engagement of Theda Bara for George Hobart's "The Lost Soul." Woods has bought the play outright from Hobart. In any event after its stage opening, he intends to present it with Miss Bara upon the screen.

For the speaking stage version Woods is reported to have agreed with Miss Bara upon a large weekly salary and a share of the net profits. He is said to have paid Hobart a huge sum for all rights, before production.

If the piece goes upon the film, Woods is likely to produce it himself, making it a special feature.

The indications from the Bara engagement are that Woods has finally concluded to become a picture as well as a legit air producer, but whether he is moving along that line alone or in conjunction with other spoken stage producers seems uncertain at this time.

The lively interest evinced by the picture producers in legit plays, with the protection afforded the picture people when selecting a script adaptable to both ends has influenced Woods in his latest intent. Picture producers believe they are protected up to the amount of a stage production's cost through value of rights in the piece for pictures, which may be realized whether the spoken version is a success or failure. The picture men are accepting plays for stage production only with this in view.

CHORUS GIRL LOST.

The Police Department has been asked to send out a general alarm to locate Helen Eisenhart, a chorus girl in "An Heir for a Night" act which was playing the Regent the first half of this week. The girl was working with the act under the name of Helen Hart. She disappeared on Monday after playing the matinee and up to Wednesday had not been heard from.

Miss Hart was brought to New York last Sunday from Charlotte, N. C., where the act had played last week. She had joined the chorus in Shamokin, Pa., on Dec. 6. This was her first visit to New York and she was living with Cecil Renard, the soubrette of the company at the Hotel Imperial. On Monday she came down town with Miss Renard after the matinee for dinner. The two girls went to the 50th Street Subway station to return to the theatre. It was in the rush hour and they became separated in the crowd getting on the train.

She did not put in an appearance at the theatre or the hotel since that time and it is feared that she met with foul play.

"LINCOLN" GETS \$18,000.

"Abraham Lincoln" now in its fourth week at the Cort, is practically sold out for eight weeks in advance without the assistance of an agency "buy," brokers handling only "regulars." Last week, with the holidays and advanced New Year's Eve \$5 scale the Drinkwater "Lincoln" played to around \$18,000, about the same gross enjoyed by "East is West" at the Astor. The latter contains 50 seats less than the Cort.

Doraldina in "Frivolties."

Doraldina has been offered a contract by G. M. Anderson to join his "Frivolties." She may have accepted in time for the opening, postponed from Monday to Thursday, Beatrice Curtis is out of the cast, having handed in her notice.

Doctoring "Bucking the Tiger."

Syracuse, Jan. 7. May Tully is here to doctor "Bucking the Tiger," Lewis J. Selznick's first legitimate production.

TROUBLE OVER 14th ST.

The landlord, Jerome Rosenberg, and the lessee, Jos. S. Klein, of the 14th Street theatre, seem to be at loggerheads. Rosenberg says Klein won't pay his rent promptly, and Klein says Rosenberg is trying to recover possession of the theatre.

A suit to recover the rent or possession was marked off the calendar of the Municipal Court Monday, before Judge Sampson Friedlander, who had returned the action until then upon the court being informed settlement of \$1,800 for back rent had been made that day. Immediately, according to counsel for Rosenberg, another action was instituted against Klein for this month's rent of the theatre.

Klein, who is also an attorney, alleges the rental with proper deductions have been tendered Rosenberg at maturity, but has been refused through Rosenberg refusing to allow the deductions mentioned in the lease, such as an apportionment for coal, etc. Mr. Klein claims he has tendered him \$15,000 for his lease, but he would not consider it, and further says that since he took over the 14th Street, then looked upon as a lemon, he (Klein) has turned the theatre into a winner. Last week, with stock and playing "Uncle Tom's Cabin," the gross reached \$6,200, says Mr. Klein, who adds that the 14th Street is the only eastern stock house with \$1.65 top boxes, and \$1.10 orchestra.

"PASSION FLOWER" SHOWING.

"The Passion Flower," starring Nance O'Neil, will be the succeeding attraction at the Greenwich Village theatre next Tuesday night, the current "Curiosity" moving out this week. The piece is an adaptation of Jacinto Benavente's "La Malquerida," which has never been presented outside of Spain. John Garrett Underhill supplied the American book.

Richard Herndon, who is producing the show, has given it an unusual production with the idea of later bringing the piece to a Broadway theatre. In the supporting cast will be Edna Walton, Clara Bruce, Gertrude Gustin, Alba Anchowitz, Helen Rapport, Aldeah Wise, Rider Davies, Mrs. Charles G. Craig, Charles Waldron, Bruce Mantell, Harold Hartsell, Charles Angelo, Edwin Beryl.

BUNTING BUSTS RECORD.

Norfolk, Va., Jan. 7. Emma Bunting, in "Scandal," broke every record in the history of the Colonial by drawing \$7,229 in the three days beginning Jan. 1. Business has been good all season at this stand for standard attractions, but this figure had never been attained even by big musical productions.

HELEN HAYES AS "BABS."

George C. Tyler is making stars out of the "Clarence" cast. He is to star Helen Hayes, who will head her own company in a dramatization of the "Babs" stories by Mary Roberts Rinehardt.

Hoffman Comes Back.

Chicago, Jan. 7. About a score of years ago Aaron Hoffman began his life in show business as a water boy in Cohan's Grand, Chicago. Last week he returned as author of "Welcome, Stranger," which opened at the Grand; a regular hit.

Hyde Managing for New Firm.

Clarence Hyde no longer works for Morosco. He has gone over to the new producing firm of Edgar MacGregor and William Moore Patch, for whom it is understood, he will act as general business manager.

LEGITIMATE

B'WAY BUSINESS DOES MORE NEW YEAR'S THAN EXPECTED

"Happy Days" Makes Spectacular Record Playing to \$102,922.25—"Aphrodite" Second With \$38,000—\$5 Top Helps to Explain—"Clarence" Now Leading Non-Musical Shows—Inward Movement of Plays Shows Up.

Last week, the occasion of the New Year's celebration, actually turned out as big as expected along Broadway. No such assault on box office records was ever so successfully engineered. In perhaps twenty houses the record for a week's business were so far exceeded that the figures constitute marks for the shot at for seasons to come. The expected slump of the high scale tickets for New Year's eve into the cut rates didn't come off. With a \$5 top which meant \$5.50 a piece for each ticket both agencies and box offices got rid of their allotments as quickly as possible with no favorites played. The sale, therefore, became gradual and successful. It is true that some long run attractions failed to reach capacity on the prices scaled. Especially was that so for balcony seats, scaled at \$5, \$4 and \$3 and some chopping was forced with even the real capacity not attained. The new hits had no trouble.

The most spectacular record was that of "Happy Days" at the Hippodrome when \$102,922.25 was played. That about breaks all records for any attraction indoors in American theatres. The figure includes a Sunday rental of \$1250. The hundred thousand dollar week was made possible by the jump in scale for five out of the twelve performances. The New Year's eve top was \$4 and for both performances on Thursday (New Year's Day) and Saturday a \$3 top was in effect. The biggest single performance was drawn on New Year's eve night when \$12,753 was in.

In gross the Century with "Aphrodite" was second with around \$38,000 drawn and the Winter Garden was not much at variance with that figure. The pace of "Aphrodite" is exceptional and of all the Comstock & Gest spectacle productions it shows largest in a financial way. Last business permitted something around \$20,000 profit. The show now approximates \$100,000 ahead since it opened about six weeks ago. Should "Aphrodite" continue at anything like the present gait it should leave for the road with the production nearly paid for. All other big tries by this firm went on tour with the production outfit still debited in full. "Chu Chin Chow," now a big winner on tour, started from New York with little or none of the original outlay won back.

A glance at the figures in "Shows in New York and Comments" gives some idea of the number of house records broken last week. All the hits established new box office takings with one or more extra performances and the New Year's eve \$5 top. But other attractions not in the "smash" class were successful in ratio and equally won out with new marks.

"Clarence" at the Hudson came forth as the uncontented leader in non-musical plays, going to \$23,830. Three extra matinees were played, that making eleven performances last week. The Globe hit a new high with "Apple Blossom" pushing the house record over the \$30,000 mark. Both the Belasco shows annexed new records, "The Gold Diggers" playing to \$20,100 at the Lyceum and "The Sun Daughter" getting \$20,600 at the Belasco. The tiny Bijou played with something under \$15,000 with "His Honor Able Potash." "Buddies" went to \$21,800

at the Selwyn. "Wedding Bells" did \$11,800 at the Harris, a limited capacity house. "Abraham Lincoln" approximated \$18,000 at the Cort with about the same figure for "East Is West" at the Astor. "Irene" created a wonderful mark at the Vanderbilt with a \$19,000 record. The Sign on the Door" drew over \$13,000, which is more than the Republic ever held. Elsie Janis and "Her Gang" beat \$21,000 at the Geo. M. Cohan, still another house record. "Lightnin'" at the Gaiety beat \$20,000—another record.

The six new plays this week were counterbalanced by six withdrawals. Four new attractions bowed in Monday night. Leo Dittcheinstein in "The Blue Mask" at the Booth appeared to win the strongest notices from the reviewers. "The Acquittal," at the Cohan and Harris, the first piece offered by Sam H. Harris individually also was regarded as having an excellent chance. Arthur Hammerstein's latest musical try "Always You" (re-named from "Joan of Arkansas") was liked at the Central. Comstock & Gest's "The Light of the World" drew much attention at the Lyric. Anderson's "Frivolities of 1919" was postponed until Thursday at the 44th Street. A. Woods' "No More Blondes" started Wednesday at the Maxine Elliott; this show was billed as "Ready To Occupy."

The inward movement of plays has temporarily stopped. Up to Wednesday but one new show was listed for next week, it being "The Passion Flower," which succeeds "Curiosity" at the Greenwich Village Theatre. The week of Jan. 19 will find two of three new offerings "For the Defense" moving over from the Playhouse and succeeding "Linger Longer Lucy" at the Fulton and a new show following Elsie Janis at the Cohan, Miss Janis being forced to withdraw on account of illness. Grace George, in "The Ruined Reason," goes into the Playhouse.

The direct reason for so many box office records being broken last week lies in the \$5 top on New Year's eve. The extra matinees on New Year's Day itself well markedly off in a majority on attractions but the business of the night before and that during the final days of the week turned the trick. Takings early this week were off as expected but immediately picked up and the current week lines up favorably, due to the big influx of visitors for the automobile show, as indicated by the overcrowded condition of the hotels.

"ANGEL FACE" DRAWS \$23,000.

"Angel Face" at the Casino did around \$23,000 at the Knickerbocker last week (its first), and has an eight weeks' play by the speculators. The show played to \$4,805 New Year's eve.

BENNETTS RECONCILED.

Mrs. Della Bennett withdrew her divorce action, begun some months ago against Dave Bennett, the Comstock & Gest producer. A reconciliation was affected.

Through H. J. & F. E. Goldsmith, Mrs. Bennett alleged misconduct on the defendant's part, her application for alimony and counsel fees being granted to the extent of \$50 weekly and \$200 fees.

WOODS SUES MISS RAMBEAU.

In the Supreme Court, Wednesday, Nathan Burkan, acting for A. H. Woods, secured an order on Marjorie Rambeau that she show cause why she should not live up to her contract. Woods also asked for an order restraining the star from appearing for anyone else during the life of a contract which has two years to run.

Trouble arose when "The Unknown Woman" was booked for the road. Miss Rambeau refused to leave New York and it is understood she may go into pictures for the Albert Capellani features.

Miss Rambeau's contract calls for \$750 weekly for the season of 1918-19, and for the season of 1919-20 she is to receive ten per cent. of the gross with a guarantee of \$850 weekly. The percentage arrangement goes for the seasons of 1920-21 and 1921-22, with \$1,000 weekly guarantee. Miss Rambeau contends she was to have received a percentage last season.

YIDDISH THEATRE UPTOWN.

There is a possibility that one of the theatres under the Shubert management between 42d and 45th street will house a permanent Yiddish stock company, beginning next September.

It is understood several important Yiddish theatrical managers are negotiating for this.

The possibilities of a house being converted for such purposes emanates from the good business achieved downtown by various attractions, and that the various managers are pooling their interests to accomplish what appears at this stage to be a precedent.

The season in Yiddish theatres downtown has been one of the most prosperous, and with Christmas and New Year's weeks some of the shows did as high as \$40,000. The Second Avenue theatre cleared a net profit of \$80,000 in 1919.

If the deal goes through the 44th Street may be the house.

Edwin A. Reikin, it is understood, is one of the interested parties in the scheme.

MISS JANIS CLOSING.

Elsie Janis and "Her Gang" will leave the Cohan at the end of next week. The withdrawal was determined mostly on account of Miss Janis' health. Before continuing on tour after the Broadway closing she will rest for two weeks. Wednesday matinees were cut both from this and next week.

The show has been doing excellent business ever since it arrived and last week created a new house record with over \$21,000 in. That the Janis show will leave does not come as a surprise, however, as the attraction was framed for a limited New York stay and then the road. On the business drawn, however, it could have remained on Broadway for several months more.

FARRAR-TELLEGEN CO-STARS.

Beginning in the early spring Broadway may witness one of the rarest co-star combinations attempted in a legit theatre. There a persistent rumor in operatic circles that Geraldine Farrar may abandon a spring tour on the concert platform at the conclusion of the regular Metropolitan operatic season, and instead appear with Lon Tellegen, her husband, in a production of the legitimate type.

When the report was put up to one of the Goldwyn officials for confirmation, the reply came there was no basis to it.

Farrar and Tellegen are looked upon as a certain draw. With the film rights of such a production eventually going over to Goldwyn, an attraction would mean big returns in any event.

Shuberts Featuring Frances White.

The Shuberts will produce a musical comedy, featuring Frances White.

DEATHS.

Frank Pixley.

Frank Pixley died last week in San Diego from a complication of diseases that developed after a fall on board a steamship two weeks ago. The deceased was the author of plays and musical librettos. In conjunction with Gustav Luder, he wrote the libretto and lyrics of "The Burgomaster," "The Prince of Pilsen," "Woodland," "The Grand Mogul," "King Dodo."

Venita Fitzhugh.

Venita Fitzhugh died in Philadelphia, Jan. 1, of a fractured skull, as the result of an accident when the automobile in which she was riding crashed against the railing of a bridge and she was thrown upon the tracks of the Pennsylvania Railway, 60 feet below. The deceased was 24 years of age and had recently returned from England. Miss Fitzhugh was the daughter of Burt Shepherd, an Australian actor and as well known in New York, having appeared in a number of musical comedies. She was engaged with her mother in 1917 to tour the west coast with Anna Held in "Follow Me."

Mrs. Ida Fitzhugh, the mother of the deceased, has asked VANUXEM to make public acknowledgment of the many telegrams and messages of condolence she has received, which she finds impossible to answer personally at the present time.

Lena Merville.

Lena Merville died Jan. 5, at the home of her sister in Yonkers, N. Y., after an illness of several months. The deceased was 63 years of age and made her debut with Joseph Jefferson at the age of five. After retiring from the legitimate stage 15 years ago, Miss Merville appeared for one season in vaudeville with her sister, Julia Elm.

Ambrose J. Small.

Ambrose J. Small, the prominent Canadian theatrical man who has been missing for some days, was found murdered, the body being discovered Monday in a small ravine close to the city. Small had recently sold his interests to a new Canadian syndicate, the figure arrived at being something like \$300,000. One-third of that was paid in cash, but was in the form of a check and had been deposited. It is thought that things lay laid the magnate, believing that he carried a portion of the million on his person. A blow on the head gave rise to the theory the robbers did not intentionally kill their victim, but had planned to stab and rob him. Small is reported to have been worth around \$100,000. With the sale of his properties he had intended retiring and devoted himself to horse racing, of which he was most fond. The combination of the Walker circuit and the "Amby" Small interests recently was reported in VANUXEM, the newly formed Trans-Canadian Theatres Company having taken over the two big theatre interests in the Dominion, besides others. The Trans-Canadian deal made it possible starting Dec. 1 last to book a consecutive route of from 25 to 30 weeks in Canada through the same office headquarters at His Majesty's Theatre, Montreal. The Trans-Canadian Company controls 116 theatres of combination and other policy.

PROSPECTIVE CHANGES.

Prospective shifts in theatre attractions along Broadway are "The Able Potash" from the Bijou to the Central, following in "Always You," the Arthur Hammerstein show opening this week which may go to the Casino, after "The Little Whopper" leaves there.

If the changes are made a new A. H. Woods production will take the Bijou.

It has been reported the layout was

INSIDE STUFF

ON LEGIT

There is a sobriquet gradually taking the press agent out of the press agent class and instead transfers him to the class of "publicity council." Evidently that was exactly what Edward L. Bernays meant when he said that Henry Miller had retained him as "publicity council" and not as "press representative."

Grim humor lends itself to a request made by Morris Gest of his partner when Fokine and Fokina make a joint appearance at the Metropolitan opera house.

Said Gest: "Well, Ray, are you going over to the Metropolitan?"

"The Metropolitan" answered the other with a question. "What's going on there?"

"Fokine and Fokina," was the reply. "So!" returned Comstock, "I didn't even know it."

"The Magic Melody" expects to shortly move from the Shubert to another New York house. The decision to remain in New York was reached after the show's managers, Warner & Romberg, had secured the consent of all of the principals to a reduction in salary for the metropolitan run. The principals preferred that to going on the road at this time.

The show has a move-out limit at the Shubert, but so far has not dropped to it.

The removal of Marc Klaw from the Amsterdam Theatre building Dec. 31, to the Empire Theatre building, probably carries behind it an inside story that never will be told. It really marks according to all believers the final issue between Klaw and A. L. Erlanger, formerly world-wide known theatrical partners as Klaw & Erlanger. As Erlanger remains at the Amsterdam building, many assumptions are based upon that. Klaw, according to report, has some extensive and immature ideas about moving pictures. These are expected to take more breadth in the spring. The stories say Klaw is going to join picture producing with his legit stage projects.

Kayra, a snake dancer, but without a snake, is on the Century Roof. She does the snake motions while dancing as no one else around her has done them. A contortionist with her arms, Kayra enthralls an audience with her sinewy movements and places her hands with arms in all sorts of uncanny positions. If Kayra would try doing the dance under a green spot or any spot light rather than in the full light as she is now doing, the girl would secure even a more remarkable effect. D. W. Griffith is said to have suggested to Kayra that she come to New York. Morris Gest engaged her for the roof the middle of last week and she got over on her initial appearance there.

"For the Defence," a J. D. Williams drama starring Richard Bennett, which created a favorable impression at the Playhouse, has had its engagement extended there for another two weeks. The show took the house under an arrangement which called for two and a half weeks. This came about through the failure of "The Phantom Legion," which guaranteed four weeks. The latter show lasted but a few days and Williams took over the guarantee. According to plans, Grace George was to have come into the Playhouse with "The Ruined Lady," which would have forced "For the Defence" to move out. The only change is that Miss George is to play Boston for two weeks, during

which time Williams will have to secure a berth on Broadway.

John Cort is out to make the critics of the daily newspapers take cover. He is going to disprove their statements regarding "The Whirlwind" at the Standard. The critics in general stated the play was all wrong and that Mme. Mimi Aguglia, the Italian star, was a wonder. Cort, it is understood, thought the opposite. He has made an arrangement with Mme. Aguglia whereby she left the cast last Saturday and Laura Walker stepped into the vacated role Monday night. With Miss Walker playing the stellar role Cort believes he can put the piece over. Otherwise it will mean that he has registered his third flop during the current season. It seems certain, however, that whether "The Whirlwind" gets over at the Standard or not, that house will not be used as a producing theatre in the future.

There seems to be a three-cornered fight on between the Shuberts, A. H. Woods and Stuft Walker. Shubert and Woods are aligned on one side, while Walker is on the other. The result thus far is that "Ficcadilly" just closed in Hartford Saturday. Woods and the Shuberts had the piece and leased it to Walker. They did not, however, agree with Walker that Gregory Kelly should play the principal role. When Walker persisted the bookings for the future failed to materialize and the play was forced to close. Kelly and his wife were taken by Geo. C. Tyler for the Chicago company of "Clarence," which opened at the Blackstone Monday.

The losses on the production of "Carnival" in this country are said to have amounted to over \$50,000, with the piece having been seen only in Washington for one week and New York for two weeks. Godfrey Tearle was starred and associated in the production with Ephraim & McLeod. The amount the trio lost in this country represents a little more than \$10,000 because of the low rate of exchange existing at this time. The production, with the exception of the costumes, were sold back to the original builder, P. Dodd Ackerman, for \$1,500. Monday. There was one set that cost originally a little over \$7,000 to build. Tearle, it is understood, is to remain in this country and will in all probability enter the picture field, where his brother, Conway Tearle, is already established as a leading man.

George B. MacLellan, an American who has been producing and managing in London for a number of years, is finally free to return to this country again. The death of Pauline Hall, his former wife, made this possible. There was a judgment of \$25,000 which she held against him on record over here.

May Tulley and Lawrence Marsden went to the mat in Washington last week over the staging of the Lewis J. Selznick piece, "Bucking the Tiger." Marsden, who originally staged the piece, was called on from New York to do "some fixing up." When there he and Miss Tulley had some difficulty and the result was that Marsden was barred from the theatre. The piece is playing Syracuse and Rochester this week, where it is being whipped into shape.

After formal announcement of the forthcoming production of "Sacred and Profane Love," by which Elsie Ferguson will return to the legit, there seems to be an unusual delay in casting it.

(Continued on page 21)

NEW PITT POLICY.

Pittsburgh, Jan. 7. The Pitt Theatre season, is undergoing another change in policy. It was taken over by the Shuberts at the start of the 1918 season, and has since been playing legitimate and musical comedy productions. John P. Haggis, representing the Harry Davis Enterprises, has assumed joint control with the New York firm, and the Pitt will now be run on a basis similar to the Alvin, the original Shubert house here. Manager Warren B. Lemon will give up his duties and probably take charge of one of the Shubert road shows. Manager John B. Reynolds, of the Alvin, will be in charge of the Pitt, with an assistant, Kenneth C. Renaud, imported by the Shuberts from Stamford, Conn. It is probable the Alvin will be devoted to musical comedies, while the Pitt will play plays of a more serious nature.

CHORUS GIRL MAKES HIT.

Atlantic City, Jan. 7. "My Golden Girl" Harry Wardell's initial legitimate production, with the book by Frederic Arnold Kummer and score by Victor Herbert, played here the final days of last week at the Globe. The opening performance uncovered an unusual incident when a chorus girl stopped the show by her animated style of dancing, the applause being so insistent that the girl (Jeanette Dietrich) took a bow alone. Miss Dietrich is one of a quartet of choristers who form the front line of dancers. Only three girls worked in the line here. They were Flo Howard and Gladys Hart and they encored with Miss Dietrich several times. The fourth dancer, one of the show, having fallen down a flight of stairs last week. The show had its premiere in Stamford, Conn., two weeks ago.

Robert Emmett Keane, Laura Arnold and Jeanne Newcombe are reported leaving "The Golden Girl" with Marie Carroll engaged to replace Miss Arnold.

The show is in Pittsburgh his week and next week at Poli's Washington, where it will have for opposition, Al Jolson in "Sinbad" (Shubert-Beisac). It has been reported that Jolson, with Sanger & Jordan are interested in the Wardell show. Jolson has steadily denied it.

SHOWS IN SAN FRANCISCO.

Alcazar—"Jim's Girl" (stock) with Walter P. Richardson.
Casino—Will King Co. (33rd week) and A. H. & W. V. A. vaudeville.
Curran—"Seventeen" (2nd week).
Columbia—Chauncey Olcott in "Macushla" (1st week).
Majestic—Majestic Stock Co. "The Girl of the Night."
Maitland Playhouse—Stock.
Princess—Bert Levey vaudeville.
Savoy—Grossman Yiddish Players.
Wigwam—A. H. and W. V. A. vaudeville.

Russians Change Managements.

Fokine and Fokina, the two choreographers, who came to this country to stage the ballet for Comstock & Gest's "Aphrodite," have passed from Gest's management to the management of the Hurok Musical Bureau. With the latter they are engaged to make an appearance at the Hippodrome, Sunday night, Jan. 13. Following this they will leave for Europe.

"Nightie Night" Going Out.

Adolph Klauer's production of "Nightie Night," current at the Princess, will move from that house a week from tomorrow. It is scheduled to open on the road in Providence, preceding either a Boston or Chicago run.

LAUGHED TO DEATH.

Columbus, Jan. 7. Many times press agents say of their plays, you'll laugh yourself to death. That promise was fulfilled in the case of Mrs. Samuel Blumenthal, of this city, member of a prominent family, who died of heart failure at a performance of "Business Before Pleasure," last night, at the Hartman theatre. She had just been laughing heartily at the performance in which Harry First plays Perimutur, and Jules Jordan enacts Fotsah. She is a sister of Ben Harmon, well known hotel manager, and sister-in-law of Henry Gumble, secretary of the company operating the Hartman.

MANTELL'S TOUR.

New Orleans, Jan. 7. Capacity audiences are greeting Robert Mantell at the Lyceum. The tragedian is doing the best work of his career and his supporting company is excellent. His present tour of the South has been record-breaking for a Shakespearean production. The star is carrying tremendous sets and superior accessories. Mantell has now fully arrived after struggling for years. His "King Lear" has never been equaled in the history of the American stage, says a local critic.

"BLACK CAT" STORY CONTEST.

"The Black Cat," the short story magazine, 25 years old, has been purchased by Geo. B. Van Cleave. The magazine has been enlarged and the cash prize contest plan which made "The Black Cat" famous among writers has been revived by Mr. Van Cleave. "Black Cat" for February will carry an announcement of a \$5,000 prize contest for short stories, with stories accepted for publication during the pendency of the contest, to be paid for by the magazine.

SHOWS CLOSING.

"The Five Million," Comstock and Gest's initial production of the current season was laid away for all time to come, after its presentation a week ago in Brooklyn.

George Tyler has served notice on the members of the "Pollyanna" company now in the south that the tour ends Jan. 17. This makes Tyler's third closing this season—"A Young Man's Fancy" and "On the Hiring Line." A new "Clarence" company in Chicago on Monday.

SHOWS OPENING.

"Sweetheart Shop" (McGregor & Patch) opens Academy, Baltimore, Jan. 12.

"Every Little Thing" (Arthur Klein) opens Stamford, Jan. 30. "The Way to Heaven," a new production by which Earl Carroll expects to make his bow as a producing author is being readied for New York with a Broadway premiere promised before the end of the month. The cast includes George Gail, Madeline Delmar, Frederick Arthur, William Ingersoll, Henry Herbert, John G. Murray. It is described as a romantic drama.

MANDEL WRITES ANOTHER.

Frank Mandel has placed a new show with H. H. Frazee for spring production. It is titled "Trifling With To-Morrow."

Mr. Mandel is co-author of Frazee's recent musical production, "My Lady Friends," starring Clifton Crawford.

EXPERIENCE IN YIDDISH.

Edwin A. Reikin and Joseph Mandelkern, after negotiations with Comstock & Gest, have acquired the Yiddish rights to "Experience," and will present it in that tongue downtown beginning March 21.

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (4th week). No doubt about this show's solid success. Is assured a sell out for eight weeks in advance without agency buy. Played to \$18,000 last week, no extra matinee, but added all other shows by a \$5 scale New Year's eve.

"Adam and Eva," Longacre (15th week). With extra matinee last week's gross went to better figures than first week, reaching \$16,500.

"Always," Central (1st week). Arthur Hammerstein's new musical show, first this season. Was called "Joan of Arkansas" and then "Tolmatti" for the Washington date last week. Opened Monday night, well received.

"Angel Face," Knickerbocker (2nd wk.). Looks like the Lederer show has landed. With an extra matinee and the almost doubled scale for New Year's last week's business went to \$22,000.

"Aphrodite," Century (6th week). Still going at remarkable pace for show of its kind. Had one extra performance and turned \$16,000 on the week. Actual capacity was \$16,000.

"Apple Blossoms," Globe (14th week). Holiday week again created new figures for house and attraction. Taking claims of \$10,000. Solid success.

"Buddies," Solway (11th week). Looks sure for balance of season. Has peculiar appeal and is being cleverly plugged. Virtually getting capacity. Last week's business \$21,850 with extra matinee.

"Caesar's Wife," Liberty (7th week). Started big business during New Year's week and should run for some time.

"Clarence," Hudson (16th week). Established itself as a solid success. Musical shows last week. Played five matinees last week instead of four planned and went to \$23,800 for the week (eleven performances).

"Cruella De Vil," Morosco (11th week). Has one of its best weeks since opening. Show had been playing to under \$10,000. Last week with extra matinee, \$12,000.

"Curse," Greenwich Village (4th week). Hasn't been able to attract real business to the Village. Stopped this Saturday. Success last week by "The Passion Flower" with Nance O'Neil.

"Deleassee," Empire (14th week). This dramatic leader, going as strong as ever.

"East Is West," Astor (1st week). No extra matinee and holiday added. Since show opened, holidays and the influx of New Year's Eve scale added in box office nearly reaching \$18,000.

"Ede Jans," Cohan (5th week). Standing up with the strongest offerings on Broadway. Last week's business broken with more than \$20,000 drawn. Also record for one performance aside from the \$5 New Year's Eve performance, again gained.

"Famous Mrs. Feds," Miller (3rd week). "Attracting much attention. Should establish best run yet at Miller."

"For The Defense," Playhouse (3rd week). Seems to have caught on with which Famous Players-Lasky is the first place on the spoken stage in around \$11,900 last week. Is the better.

"French Players," Parliet (8th week). Doing well and consistently besting business of last season at Vaux Columbia. Double bill next week, a two act opera, "The Little Foxes," and a Parisienne farce "L'Anglais Tel Qu'on le Parle" ("English As It is Spoken").

"Frivolities of 1919," 44th Street (1st week). Opened Thursday night after setting good play in Boston. Nan Halperin starring there forced to withdraw through illness. Many changes in cast.

"Girl in the Lionskin," Eltinge (14th week). Played to biggest gross last week. Regular Wednesday matinee shifted to Thursday. Got \$16,000.

"Gold Diggers," Lyceum (15th week). Had extra performance. Probably leads industry in town for demand. New house record last week with better than \$22,000.

"Greenwich Village Follies," Bayes (26th week). Holiday week pushed gross back to former heavy takings. Extra matinee last week not so good but show drew and added \$1,000.

"Happy Days," Hippodrome (26th week). Broke all Hipp record last week when gross went to \$102,922.50. Played to \$4 on Wednesday. Bigger business scale (\$3) for both performances Thursday and Friday. Bigger performance New Year's Eve with \$11,763 in.

"His Honor, Abe Potash," Blou (13th week). Went to new figures with \$12,500 last week. Added \$1,000 with the \$5 scale New Year's eve.

"Irene," Vanderbilt (8th week). With extra matinee holiday and Wednesday this hit reached its biggest gross going over \$20,000 last week. This means capacity performance.

"Light of the World," Lyric (1st week). Opened Monday night to special audience of clergymen. Impressive performance and likely to draw wide attention. Tuesday night's house much improved.

"Little Whopper," Casino (13th week). Naturally did a "come-back" last week and should stick for some weeks. Got \$17,000.

"Ligabue," Gaiety (19th week). Played four matinees last week and went to new house figures. Sort of personal success and aimed for a full two seasons' run. New record last week, \$10,431.

"Linger Longer Letty," Fulton (8th week). Did well with the others last week. Has one more week and then goes to the road. "For the Defense" moves here from Playhouse Jan. 11.

"Macbeth," Shubert (5th week). Went to around \$17,000 last week surrounding gross evidence and its producers. Played an extra matinee and drew \$14,000 later days of last week.

"Miss Williams," Funch and Judy (5th week). Good business. Changed to "The Unknown Woman" to turn out a winner.

"Midnight Frolic," New Amsterdam Roof (15th week). Cleaned up last week with the champ gross drawn \$15,000.

"Midnight Whirl," Century Roof (3rd week). Also changed \$10 for New Year's eve and enjoyed \$10,000 gross for that night including "in" from "The Unknown Woman."

"Monsieur Beaucaire," Amsterdam (5th week). Had biggest gross last week and reached \$15,000 drawn. Show sure of success.

"Mop Top," Comedy (5th week). Last week's takings around \$11,000. In any other house the show would have gone to \$15,000. Jammed completely on lower floor handicap.

"Night Lodge," Plymouth (3rd week). Attracting attention. Best matinee was last Friday when \$1,000 was drawn. Arthur Hopkins still seeking a house for regular booking. Attraction should attract.

"Nightly Night," Princess (18th week). Going out after another week. Although \$10,000 was supposed to stick until the new Dolly Sisters show was ready.

"No More Ladies," Maxine Elliott (1st week). Show was advertised as "Ready to Occupy," but title changed at the last minute. Opened Wednesday night. "The Unknown Woman" Opera Company, Park (13th week). Holiday week big one with "The Gelsie," the attraction. Reached \$11,000 last week with no increase in scale.

"On the Right in Rome," Criterion (4th week). Excellent business last week hit around \$14,000 drawn.

"Pardner Show of 1919," New Garden (1st week). Had its biggest week since last week. Should hold fast pace with food of visitors in metropolis.

"Pensel," 39th Street (17th week). Played four matinees last week and established new house figures. Around \$14,000.

"Sign on the Door," Republic (4th week). Jumped getting \$11,900, a house record, and figured one of the best dramas of the season.

"Son-Daughter," Belasco (8th week). Is up with the leaders in demand and looks sure for balance of the season. New House record here too last week.

"The Storm," 48th Street (16th week). With \$20,000 in New Year's Eve last week with one extra performance. Played to \$13,446 on New Year's Eve with \$5 top.

"Suds Through," Broadhurst (2nd wk.). Started off well this week. Last week's business good with New Year's eve big help, \$14,800 drawn then.

"The Jest," Plymouth (26th week). Around \$17,000 last week. No extra Wednesday night like others. Scale Wednesday night like others.

"The Accountant," Cohan & Harris (1st week). Opened Monday night getting strong notices.

"The Purple Mask," Booth (1st week). Won the best notices of the quartet of attractions which opened Monday.

"Wedding Bells," Harris (8th week). Holding up fairly well. Last week for the best average, \$11,850.

"Wickedland," Standard (3rd week). Mini Anguila out of cast, succeeded by Laura Walker. Show may remain but is not playing to exceptional business.

SHOWS IN CHICAGO.

Chicago, Jan. 7. New Year's week netted the theatres of Chicago exclusively of vaudeville, burlesque and outlying houses well over a quarter of a million dollars, with the "Follies" breaking its own and all records at the Colonial with a gross of about \$44,000 for the week. All other

(Continued on page 22)

STOCKS.

Ralph T. Kettering's "Abraham Lincoln" has been released for stock. The Pauline MacLean Players, of Akron, Ohio, have concluded 20 consecutive weeks at the Fiber & Shea Music Hall, establishing a record for stock presentations in that city. Betty Browne succeeded Franc Dale as ingenue Princess Players, Des Moines. Minor Watson became leading man with Princess Players, Dec. 21.

Minneapolis Players, at the Shubert, Minneapolis, Jan. 4. Margaret Armstrong, Lucile Hastings, Roy Le Master are the principals in the company. Schenectady, N. Y., Jan. 7. The Hudson Players are at the Hudson. The company is headed by Smythe Wallace and Corrine Cantwell. The supporting cast includes Edith Potter, Jane Manners, George B. Tripp, Franklin MacDonald is director with Lewis Lyton assistant director. J. J. Aubry is the manager of the company. The players have taken over the Hudson Theatre, the home of burlesque in Schenectady, and now leased by Samuel Schoenenger of New York. The new "national" wheel was unsuccessful there.

SHOWS IN LOS ANGELES.

Los Angeles, Jan. 7. "The Bird of Paradise," now playing its eighth engagement here, opened to a fair share at the Mason, with a medical cast.

"Nothing But Lies" is at the Majestic.

LYRIC, CINSY, SOLD.

Cincinnati, Jan. 7. The Lyric (Shubert booked) has been sold by the Heuck Opera House Co. to a syndicate which comprises R. K. Le Blond, James P. Orr and others, for \$800,000, the transaction including the ten-story office building of which the Lyric is a part. The new owners will not take possession until the Heuck Co.'s contracts with the Shuberts expire in May, 1921. The present contracts may be renewed. The Lyric was erected 15 years ago. Its sale will not affect the other local theatrical interests of the Heuck Brothers.

"FRIVOLITIES" POSTPONED. The "Frivolities of 1919," the G. M. Anderson show, which was to have opened Tuesday at the 44th Street, had its premiere postponed until last night (Thursday). J. J. Shubert issued the order late Tuesday afternoon. J. C. Huffman, the Shubert stager, went to Boston for the two final days last week, when he tore the show to pieces. With several changes the performance looked too ragged Tuesday afternoon for it to open the same evening. Dorrinda was added at the last moment for two special dances.

WOODS TO BREAK GROUND.

Chicago, Jan. 7. A. H. Woods arrived to make final arrangements through the American Bond and Mortgage Company and the Longacre Engineering and Construction company for his new theatre on Randolph street. In spite of the fact that Jones, Linick & Schaefer have a high priced picture house on Randolph, near Dearborn, called the Randolph, Woods is advertising a new house to be built at the corner of Dearborn and Randolph to be called the Randolph.

Jennie Bliss Twice Attempts Suicide.

Cincinnati, Jan. 7. Jennie Bliss, described as a chorus girl, 19 years of age, formerly musical comedy, attempted suicide by taking poison at her home in this city, and is in a serious condition. A previous attempt at self-destruction was made by Miss Bliss Xmas Day. The recent death of her father said to have affected her mind.

THE RISE OF PETER BARBAN.

Boston, Jan. 7. (Characters in the Prologue.) Court interpreter.....J. C. Chaille The Bailiff.....Walter F. Scott Tomlinson, the lawyer for the defense.....Robert Emiley Keith Oliphant, district attorney.....Thurlow The Jail Matron.....Madelyn Kent The Banishing.....Elizabeth Pietro Barbano.....Ole Skinner (Characters in the play.) Peter Barban, the case, Clarence Anna estate.....Ole Skinner Alfred Peyton, his partner.....O. E. Clarence Angela.....Ruth Rose Keith Oliphant.....Thurlow Bergen Keith Oliphant.....William Bonelli Fred Mitchell.....Clarence Selair Jarrod.....George Harcourt Miguel.....Joe Spurin Teresa.....Mary Shaw

Ole Skinner has another role made to order for him, his wife having virtually created this one, as she and Jules Becker Goodman are the co-authors. It is a sympathetic character. Peter Barban, ideally fitted for Skinner, although perhaps a bit too young for the part of the rogue, toward which this star has pronounced leanings in his later years. His support is confined to five players, except in the first act, when much of the strength of the production comes in the fact that the character drama is all Skinner's. He is at his best in a role that he is obviously enthusiastic about. His previous success in "Antony" in good stead, and every word he utters in an exceptionally effective prolog is in Italian—not that the character is a linguist, but the valuable, excitable Italian of the native Neapolitan immigrant.

The plot is simple, almost mechanical. In the prolog the action occurs in the ante-room of a house where Peter Barban (Mr. Skinner) is awaiting the verdict of a jury on the charge of the murder of his Italian wife. The District Attorney having defeated him previously for this selective office. Barban is an Italian laborer, a typical ditch digger, and a man of great circumstantial evidence, having threatened to kill his wife because she struck him with his baby in his arms. He quarrel beside a lake; he strikes her, then falls and hits his head on a rock, being later found with blood on his garments and unable to explain what has become of her. The jury acquits him, and with his baby in his arms he trudges out of the courthouse at two o'clock in the morning in a blinding storm, singing an Italian lullaby. Five of the seven characters in this prolog do not appear again, and it is a serious question as to how long Skinner will be permitted to use the child, as she is very evidently way under the strict requirement of the law. The law seemed to have been used Monday night to insure the best publicity possible. The first act opens eighteen years later. Barban has gone from Pennsylvania to California, where he buys some arid land for a vineyard, goes into partnership with a lovely old English horticulturist (O. E. Clarence). They strike oil and become millionaires. The daughter, now 22, has been raised by the father in the belief that her mother died as the result of an accident, and vivid imagination paints her as having been an angelic creature, who is deluded by the daughter to the point where she orders a stained glass window for the Catholic chapel to be consecrated to the memory of her mother. She retains a rising young artist from Philadelphia, who turns out to be the son of the District Attorney who in vain tried to convict her father of murder eighteen years before. He is now a Senator and comes to California to ascertain who the rich young heiress is who is apparently destined to become his daughter-in-law.

At this juncture the long missing wife appears, seeking money. She proves to be a rather undesirable sort of a mortal, with leanings toward brandy and in need of money to adjust a shooting scrape between a sweetheart and a husband by a second (illegal) marriage. At the records of the law of the land of Barban by the former District Attorney, she in turn produces evidence that he had known of Barban's innocence, but had prosecuted him, nevertheless, in order to win his wife's hand. The plot is simple, but Skinner's triumph is complete. It is an arduous role that could be easily overplayed because of the continual tenacity of the situation. But he obviously has a sense of humor in the discovery of the fact that "Pietro Barban," the laborer, was "Peter Barban," the millionaire. Ruth Rose as the daughter handled her role effectively, but her occasional flashes of fiery temperament that made her seem real. Robert Ames was

NEW ACTS THIS WEEK

Ella Shields.
Male Impersonator.
 21 Mins.; One.
 Palace.

It may not be generally known that Ella Shields, appearing in England for the past 17 years, is an American. This is her first appearance in New York in that length of time and this city is a loser thereby in the matter of talent. Miss Shields is an artist through and through. One would recognize it even without a foreign endorsement. With her years abroad she, necessarily, impersonates English male characters—all smartly presented and neatly drawn. Opening in an immaculate dress suit, top hat, white kid gloves, etc., she sings the weakest of her numbers, "Just One Kiss." Next in "middy" costume, "A Captain and a Middy in the King's Navy," with some neat dance steps; then with a tattered but carefully brushed frock coat and worn top hat "Burlington Bertie," a rather pathetic ditty recounting the tale of a broken down gentleman of title who is starving but too proud to accept invitations to dine. This gem was marred by the retention by Miss Shields of well pressed trousers worn in the previous number and utilized again in the final song, "That's All That's Troubling Me in the Army" in which she affects the dress uniform of a staff officer of the British army but minus insignia. At the conclusion of her turn she was compelled to acknowledge the applause with a little speech of thanks. We haven't had anything like such a turn in America in years. The only criticism is that there is just a bit of sameness about the respective characterizations. *Jolo.*

Henri Scott.
Bass-Baritone.
 15 Mins.; Full Stage.
 Palace.

A former member of the Metropolitan opera house company, Henri Scott comes to vaudeville with a reputation. He lives up to it in every respect, such as few male operatic stars do who make the "descent" into the music hall arena. He has a fine bass-baritone voice, a dignified appearance and acts his numbers with a fine understanding of histrionic art. With a pianist he renders a French aria, then Valentin's farewell cantata from "Faust," an Indian serenade, the tuxedo song from "Carmen" and for encore, Kipling's "On the Road to Mandalay." A second encore was insistently demanded and he rendered effectively "Eyes of Irish Blue." Judging by Monday night's audience his is a welcome addition to vaudeville. *Jolo.*

The Maglores.
Dance Revue.
 16 Mins.; Full Stage. (Special Cyn. and Hangings).
 Riverside.

A clever dancing team who offer three types of dance with appropriate changes. In the first they are seated before a statue of "Buddha" and a phonograph is playing a record of native Chinese music. Both are in oriental attire. The girl doesn't like the music and switches to a jazz record which gives an excuse for a fast jazz one step with a touch of the shim thrown in. Next a garden scene where she does a toe dance. She is attired in hoop skirts and pantalettes. He comes on for a flirtation bit and they waltz prettily. The last is in "three" and she looks classy in a blue dress while he wears evening clothes. They do some nifty fox trotting and one stepping and for the finale a dandy spin by the male with the girl unsupported on one shoulder. Wherever they like dancing—and that is anywhere—this team can follow the best of them. *Con.*

Wilbur Mack and Co. (3).
Comedy Singing Skit.
"Two Is Company."
 25 Mins.; Full Stage (Special).
 Alhambra.

Wilbur Mack has an excellent piece of vaudeville property in his new singing skit, "Two Is Company." A handsome full stage set, showing the veranda of a country club is carried, forming a pretty background for the talk and vocal numbers and adding a note of convincing atmosphere. There is a slight story, with plenty of flip dialog of the sort that Mack handles so well. A butler opens with a conventional line or two with Earl Bronson, which explains a golf game is going on, on the links which are suggested via a fancy painted back drop. Louie Holly and Bronson, ingenue and juvenile respectively and Mack follow in order, and the act proceeds to unfold a routine of comedy exchanges and topical songs. One or two of its sure fires from Mack's former offerings, are included in the talk, such as it's pleasant here—it was until you arrived, etc., but most of the talk sounds new, and all is bright. A double number, telling how golf is played, with good incidental business, is handled effectively by Mack and Miss Holly. There's a simple dance with this, which serves to build it up. "I Want a Girl," by Miss Holly and Bronson, is another double, also nicely put over in accepted musical comedy style. One of the best bits in the act is a topical song, with up-to-date lyrics, done by Mack, while sitting at a table. Miss Holly shows two attractive costumes. Mack wears outdoor garb at the opening, and later changes to Tux and white flannel trousers. A quiet finish lead up to easily and naturally instead of a song for closing. The act suffered somewhat at the Alhambra through following "Last Night," another musical comedy turn, but did very well considering the handicap. It's a big timer and the best that Wilbur Mack has shown to date. *Bel.*

Marconi and Peppino.
Accordeon Playing.
 15 Mins.; One.
 American Roof.

Two men in a routine of accordeon solos and duets. Both wear white flannel trousers and black sack coats, which they carry neatly. White enameled accordeons are used, with the regulation silver trimmings. Opening with a few bars of a selection off stage, the men enter and play a double without orchestral accompaniment. "Tell Me" as a solo, next, then an old fashioned reel, as a double, with the orchestra followed by an imitation of a church organ. "The Rosary" is employed for this, and on the American showing, the air needs rehearsal, as it was played incorrectly, several noticeable liberties being taken with the melody. For closing a rag number, nicely handled. Good opening turn, or No. 2 for the pop houses. *Bel.*

Gilroy, Dolan and Coriell.
Singing, Dancing and Comedy.
 18 Mins.; Full Stage (Special).
 American Roof.

Two men and a woman in songs, dances and comedy talk and bits. One has a good singing voice, which he uses to advantage. The other man is a sort of eccentric comic, with a first rate memory for ancient gags and hokum. A special set representing a ship, with a back drop of the ocean is carried. The woman presents an attractive appearance and sings fairly. As presently framed, the act will do for the pop houses. If anything better than that is aspired to, the trio will need a regular act. The turn got by creditably, on third at the Roof Monday night. *Bel.*

Aleen Bronson and Co. (1).
"Late Again."
 18 Mins.; Two (Special Drop).
 Riverside.

Aleen Bronson comes back to vaudeville with a schoolroom skit written by Andy Rice. She was formerly half of the Laurie and Bronson act. Miss Bronson's is a two-act with another female as a school teacher acting as the foil for her kid comic antics and characterization. The dialog is hung around the teacher's efforts to impress her with the value of telling the truth. Miss Bronson is finally convinced and tells the teacher she saw the principal with his arms around a blonde woman and afterwards kissing her. The teacher is in love with the principal and writes out her resignation. Aleen finds the note and determining a lie is necessary, she tells teacher she was lying and didn't see any such thing. A note arrives from the principal saying it was his sister and he was taking her to the train. A laugh is a picture of George Washington falling off the wall at one point. There is a special drop of the schoolroom and the opening finds Miss Bronson locked in a closet for not adhering to the truth. The teacher gives an excellent performance. Miss Bronson carries all the comedy burden alone. Most of the dialogue got across for laughs. It's an entertaining little skit chiefly due to Miss Bronson's excellent kiddisms. Playing will improve it and when the few tagging spots have been bolstered it will be an asset to any big time bill. *Con.*

Bertram May and Co. (2).
Comedy Sketch.
 20 Mins.; Full Stage.
 American Roof.

Two women and a man in a comedy sketch, written by Chas. Horwitz. The act opens with a conventional sketch summing, stating their breakfast in a cheap boarding house. The woman complains of the lack of regular engagements and informs her husband, he must hustle out and get a real date or she will quit. A letter arrives, stating a female playwright has written a comedy, in which the principal role is a brutal husband, and inquiring whether the man will accept the part. The actress also declares the playwright is on her way up to interview the male half of the team. The couple decide to plant a phoney quarrelling scene and when the playwright arrives the man proceeds to beat his wife up. There is plenty of good comedy in the efforts of the husband to seem extraordinarily brutal, and the playwright engages him on the spot. The act holds a bunch of good low comedy lines and situations, evidently written to suit the tastes of small time audiences. The three players are all competent, each suggesting the respective characters nicely. The turn was a hit at the Roof, and should easily duplicate in any pop house, where the audience is not inclined to be analytical. *Bel.*

Lozier Raymond and Co. (1)
Variety Act.
 10 Mins.; Four.
 Jefferson.

The company is a girl who does a "maid" character, assisting Mr. Raymond with the prop. Mr. Raymond's forte is juggling, although he mixes his stuff up with some tumbling and piano playing. He opens with the latter bit, playing a different selection with each hand simultaneously on the piano. He gathers several laughs after each trick by removing his waistcoat, on the back of which are printed comedy lines and sketches. The turn closes with a little rope skipping with acrobatic variations by Raymond. During the course of his turn, he keeps up a running barrage of patter, some good and some that can stand improvement. All considered, though, he is an entertaining opener. *Bel.*

Cleveland Bronner and Co.
"One Day" (Pantomime).
 22 Mins.; Full Stage (Special Settings).
 Palace.

An excellent and efficient fashion in which to spoil a rather novel idea is shown in the act presented by Cleveland Bronner and Co. at the Palace, this week. The bill not only gives Bronner credit for staging it, but for designing the scenery, costumes are all effects. It perhaps shows how futile it is for one man to try to do everything and do it well. Bronner has no wide versatility, and this is said with a certain regret, for it seemed a pity that even a nebulous idea should be wasted, as it undoubtedly is. The curtain rises on a drop in "one" and a plump chap made up to represent Father Time invites a flock of pilgrims shrouded in gray robes to traverse the way to Beauty and Happiness, which they have been seeking. "Children," he chirps, "follow me and use your imagination; you'll see everything." This utterance was sorely puzzled by the events that followed. The "doors" are pushed back revealing full stage and showing a throne on which beats down a merciless spot from the flies. No dinner on this spot so that every deficiency in make-up (which was amply visible, as were all the other little deficiencies. The story at this point was supposed to show "the rising moon"—with "strange and beautiful visions." Apparently these were concealed in the flies but in flock a group of followers of Dowie, partly clothed, who go through a Mack Sennett dance. Then comes the morning "radiant and inspiring," so much so that everybody but the reviewer left the box. And so on and so on. The different periods of the day are gone through in much the same manner and the gates of imagination are closed. That is, to the actors; the audience weren't in the know. During the picture of the rise of the sun, his wooing of the moon until the two become one, with the arrival of the evening, there are quite a few songs interspersed. That is all. It may seem unnecessarily harsh to dismiss the act in this fashion, but there is no other way around it. Mr. Bronner had an idea at the beginning. Very good. The idea is still good. But it was botched in execution. Weaving the sun and moon together is a difficult task for those who like to dabble in imaginative symbolism and delicate treatment is necessary to preserve the illusion so that the audience can "get" what is going on. The dances were poorly done. They conveyed no idea of the story. The scenery was both good and bad. It would have gotten by very well but for the lights. That goes for the costumes also. The girl who had the leading part was pleasant to look at and did much better than anyone else. Ingrid-Solleng is featured in the programming but whether this is the girl's name is hard to tell. The act was titled "One Day," but Elinor Glyn will never accuse Mr. Bronner of plagiarism. *Jolo.*

Mabel Sherman and Co. (4).
Songs and Piano.
 12 Mins.; Full Stage.
 Haddon O. H.

Mabel Sherman is a pleasing single with a voice that lends itself to either grand opera selections or syncopated tunes. She runs the gamut with a clever arrangement that includes sketches of "Madam Butterfly" in Italian and "Madelon" in French. "There'll Come a Time" in everyday American. Her company consists of an accompanist who has opportunity to offer one selection. With a little more work it appears that Miss Sherman would have her act in such shape to get on the better time, especially as she could work in "one" as well as in full stage. *Frederick.*

NEW ACTS THIS WEEK

19

Jack Allman and Marretta Nally.
"Vice Versa" (Comedy and Songs).
16 Mins.; One.
Colonial.

Jack Allman and Miss Nally have a clever routine idea written by Ben Ryan. The talk section is a reverse angle of the average "flirtation" act as suggested by the title "Vice-Versa." Instead of the girl dropping her handkerchief, it's the boy who does it. And it's the girl who insists upon retrieving it and returning it to its owner. And it is she who makes all the conversational leads and in the making of promises. Also in an aside it is she who says, "I think I'll marry that fellow." She too says "You know I think you have such nice blue eyes" and he replies, "Oh I bet you say that to every fellow." This is leap year at that. The pair duet with "Sweet Kisses" and while Miss Nally who admits that no "Me" belongs in front of it makes a change, Jack solos with "Waiting for a Glimpse of You." Miss Nally returns with a very "young" dress and she handles "Nobody Cares" in her own way. There is a final duet "When You're Alone." The turn is a novelty in its way. Miss Nally is a cut-gal something along the lines of Frances White. She dresses neatly and handles lines cleverly. It's a bright two-act and takes a spot. *Idea.*

Police Court of 1920. (10).
Tabled.

15 Mins.; Four (Special Set).

Jefferson.
This is a George Choo's production, according to Bill Applegate. A chorus of six, two female leads, a male straight and a comedian, who is a cross between a Hebrew and eccentric, comprise the cast. The comic could be more effective by specializing on his characterization. The action takes place in a futuristic court room, the jury consisting of the half-dozen squab. A female judgette and a coddle-ass assume the leads. Paul Davenport, the straight man, and the comedian are the two prisoners, up for trial. Suitable comedy business, mixed up with several numbers, are uncorked during the action of the piece. The feature number is a "You're the Only One Dear" song heard previously in a former Choo's production. The chorus is the best-looking "tab" aggregation seen in a long time, getting the house with a "shimmy" finish close to the foots.

Gertrude George. (2)
Singing comedienne.
13 Mins.; One.

Miss George is a singing comedienne with a repertoire of songs, which she renders in an individual style that carries them over. They are all of the published variety, but well selected for the purpose intended. A man is used as an accompanist at the piano. The talk used between verses of "Here Comes the Bride" is appropriate and quite humorous. It is based on the members of the bridal party. It might be suggested that she eliminate the use of the green spotlight for her "Cleopatra" song. It is out of place and very ineffective, as well as unnecessary. A better song for her closing might also be chosen as the lyrics do not show rhyme, and the number does not measure up to her previous offerings.

With this change the young lady can easily trail along the small time route.

Juggling Nelsons. (4).
Hoop Manipulators.
8 Mins.; Full Stage.

Colonial.
The Nelsons form a fast working male quartet. All are skilled hoop manipulators and show equal cleverness with diabolo spinning. The billing of "Hoops My Dear" is humorous. The men dress neatly in white. Act is a good flash either opening or closing. *Idea.*

Long Tack Sam.
7 People, Special Set.
Magic, Juggling, Tumbling, etc.
21 Mins.; Full Stage.
State-Lake, Chicago.

Chicago, Dec. 31.
The house curtain rises, revealing a shimmering and iridescent Oriental curtain of dazzling silks, bedragoned and pagodated, in a mellow blue light, that lifts to unveil Long Tack Sam, the master showmen and highest development in Chinese entertainment, surrounded by five men and a girl, all dressed in different Celestial costumes, the whole thing forming a momentarily blinding, then harmoniously blending, panic of colors against an amazing backdrop and silk wings running mad with gold thread, peacocks, and other symbols of barbaric art. From the first there is a rush of sensational work, at times six different processes taking place at once through a mad routine of juggling, tumbling, contortion, miraculous bar stunts, and a true novelty, a Chinese clown, who gives to the ensemble the last touch to suggest a three-acting Chinese circus. There is a dramatic lull while Long Tack Sam performs his legerdemain, the superior of which has yet to be accomplished in this world. His Ching Ling Foo fish-bowl trick outdoes its originator by a somersault after the great goldfish revelation, at the end of which Sam unbelted another huge bowl filled to the brim with water; later he does a rope spinning maneuver with two filled bowls hung on the massive cable which he spins about, holding its center between his teeth; it takes out of his breath away. But Sam hasn't begun. He goes into contortions that are startling, and then he shows another genius, delivering a three-minute monolog roaringly funny. Thereafter the wooden bar, a thick and flexible pole, is set up, and three of his boys go through a maze of neck spins, back turns and weird holds and twists which alone would make a spectacular circus act, and throughout the girl is downstage doing amazing plate spinning as the contorts, while a boy opposite does thong-twirling that is so difficult as to be almost not worth while for it does not show for half its value. The act closes the show here and rang down to thunders of applause which still remained after the almost constant clapping during the performance. The entire audience of 3,400 stayed in, not one seat being vacated. Here is, indeed, a great vaudeville production, a smashing 20-minute show, and a headline knockout for any bill, anywhere. *Lois.*

Three Naces.
Ice Skaters.
8 Mins.; Full Stage.
Harlem O. H.

Two girls and a man in ice skating. The trio have one of those special floor arrangements which serve instead of the ice. They seem to have difficulty in working on it as compared to ice, and the flash of sparks and the sound of the cutting of the ice are missed. The routine presented includes the simpler work of the skating stars that have been seen, but it is so much of a novelty the act will please the majority of vaudeville audiences. Closing the show at the Harlem the trio held the audience in. *Idea.*

Three Wards.
Dance and Acrobatics.
10 Mins.; One and Three (Special).
Jefferson.

Two men and a girl, the latter soloing with two dances in the spot, opening in "one" after which the turn goes to "four" (in a gymnasium cyclorama set) for some acrobatics. Another dance splits the acrobatics up at this point, concluding with a hand to hand leap (blindfolded) over five or six chairs.

"Last Night" (9)
Musical Comedy
30 Mins., Full Stage (Special Set)
Alhambra

"Last Night" is a miniature musical comedy with just enough story to serve as cues for the numbers. Earl Cavanaugh is a fly juvenile, Walter Clinton a sort of assistant comic, and Julia Rooney the comedienne. An unprogrammed woman corresponds to what would be a prima donna and a man also unnamed is a principal. There is some talk of Cavanaugh having been out the night before, and his wife proceeds to bawl him out. The "plot" goes on a long vacation at the point and four of the niftiest choristers seen around, make their appearance for a number. All the action takes place in a special interior set that would not look amiss in a Ziegfeld show. Clinton and Rooney have a double "Working Just for You" which they put over for heavy returns. A number follows. An imitation of Pat Rooney by Julia held up the show at the Alhambra Tuesday night. Cavanaugh has two good topical, "What Would You Do if You Were Me?" and another intriguing burlesque imitation. The man and woman principals referred to as unprogrammed assist in this. The four choristers have five elaborate changes, one of abbreviated costumes standing out conspicuously. "Last Night" with its nappy numbers and polite nonsense, is an ambitious production for vaudeville, and on its Alhambra showing should find no trouble in holding down feature billing and position in the best houses. *Bill.*

Sheldon and Dailey.
Songs and Piano.
12 Mins.; One.
Fifth Ave.

A new "sister" team, with a likeable though not exceptional song routine. They enter singing "Carolina Sunshine" trying for and getting harmony results. "Everybody's Crazy Over Dixie" followed, one of the girls accompanying on the piano, but duetting too. A solo followed and it's either a new number or else restricted. The number is probably called "You'll Get All the Wonderful Girls" it tells of a "smart little fellow" who stocked up his cellar. The other "sister" had her inning alone, also offering a ballad of no punch value. For a finish the girls offered a parodied version of a vamp song, after giving "You Never Can Tell." It was easily their best try. Both dress nicely and should find bookings. They can improve the routine and as both seem at home back of the footlights they should later make the better bills. *Idea.*

Berk and Sawn.
Dancing and Singing.
16 Mins.; Full Stage (Special Scenery).
Sammy Berk has procured a girl as a partner who should be the means of landing him and the turn on the big time. The couple have a well arranged routine of novelty and jazz dances. Their second dance is based upon the same theme as Vic Quinn's dance story "Poor Butterfly is a Fly Girl Now." The steps only of the couple are different from those of Quinn and Farnum. Miss Sawn renders the "Butterfly" song and "Freckles" in a pleasing way. She has a pretty sounding soprano voice of a youthful quality with respect to tone and range. Her costuming is appropriate, all of her dressing being of the soubrette type and style. The specialties of each of the team are exceedingly well rendered. Berk doing most of the routine used in the Berk and Valdi act. Miss Sawn is out of Maxine's Revue. The turn looks set for a swing over the big circle.

Moore and Magley Co. (8).
"Puppy Love."
Comedy with Music.
23 Mins.; Full Stage (Special Setting).
Fifth Ave.

Menlo Moore offered this same turn in the west several years ago and it very probably has been working continuously for practically the same act appears to be present. Right now it is being presented by Moore and Mac-lin Magley. The pair have joined for vaudeville production. In the west "Puppy Love" was known as "Flirtation." There appears to be no other color, except the introduction of Jack Edwards in the turn. The same violent color contrast is used in the special setting which probably pictures the interior of a sort of country club. The turn isn't a revue and its billing, "a comedy sprinkled with music," is apt. The sextet of players is made up of three couples and there is a thread of plot, the idea of which is a lesson in flirtation. Dorothy Van, Frank Ellis and Jack Edwards are featured. Mac Van is a cute trick, and in addition to being a neat dancer has a sweet way in handling lines. Edwards, with a dance specialty, did very well, taking down the only individual applause. "Puppy Love" is a better title than the old one. The act is well costumed. It is unusual because it doesn't class as a girl act, and should find plenty of eastern bookings. *Idea.*

Lawrence and Bradley.
Songs and Talk.
15 Mins.; One.
Jefferson.

A two-man team, each gifted with resonant voices and the comedian with the knack of being funny, but who do not utilize their gifts to the maximum in that they are lacking in that abstract thing, "showmanship" that speaks the ease of a performer in being the focus of everyone's eyes, with the ability to retain one's poise. In short, the boys are little better than talented amateurs. The comedian overdoes his nuttisms and the eccentric stuff. In the middle section the duo indulge in a lengthy session of crossfire, the straight's feeding being at fault, the comedian saving matters with his ad libs and asides. Capable coaching and the necessary seasoning should work wonders for the duo, as they suggest ability to entertain. The straight possesses a pleasing tenor which he employed well in a "sal" number. The double version of "no-body," closing, earned them a dubious encore. *Com.*

Gray and Norman.
Piano, Singing, Dancing.
12 Mins.; One.

Introductory song by man at piano absent something original. It is delivered in a rapid unintelligible manner and is used to introduce an exceptionally pretty girl in oriental costume who dances briefly. "Keep on Skating" is the next piano and vocal solo and the lyric is no more worthy than its predecessor. Both sound home made. The girl makes a couple of flashy changes and dances a bit in each. She looks like a million dollars. For a finish they use the doll idea which has been seen before, inserting their fingers in place of the doll legs and executing a finger dance. Small time. *Com.*

Gordon Duo.
Songs.
15 Mins.; One.
Man and woman in a repertoire of pop and standard songs. Opening with "You Know What I Mean" as a double, each does a single, closing with a medley duet. This holds some fair harmony. Both have fair singing voices. As presently framed the act shapes up as an average small time singing turn. *Bill.*

Menlo Moore and Macklin Megley

SHOW REVIEWS

21

"Puppy Love," headlining was spotted sixth (New Acts). It's really a Moore turn that is well known in the West and though it has the same cast has been given a new title.

Charles Irwin, a very neatly attired monologist, commenced next to closing without starting anything. Throughout his 15-minute stay he never took his hands from his trousers pockets, probably a style he always maintains. After his "house" number and the yarn about the 44 distilleries in Scotland his finish is also Scotch, it being Harry Landers' rhymed story "Granny's Liddle." Irwin is a neat worker. Something in the way of a bright encore bit will make him better liked. At present he makes no effort to return after taking the exit, save for a bow or two.

Ralph Dunbar's "White Hussy" finished the show. Dunbar carries the turn along with the discipline of a dress parade. Each one of the act's features, for with it the peculiar singing section would not command the attention it does.

AMERICAN ROOF.

An old fashioned variety show on the Roof the first half of the program is dancing predominating. Marconi and Peppino (New Acts) opened, followed by Haines and Gage, who entertained pleasantly with a diversified routine of singing and dancing. The second half of the couple of very pretty costume changes and landed an individual score with some neat stepping. The chorists, who sing (New Acts) third passed with a medley of songs, dances and songs. Haines and Jones and Jones, a colored male comedy singing duo slipped into a soft spot, fourth and fifth, and sang a duet, the first part. Both men have cooing singing voices and sang a duet, the first part. Opening with "Pal Like You" the team went right into their talking routine without leaving the stage and kept the laughs moving at top speed for ten minutes. The show ended with a closing, cashed in through the close harmony employed, but a faster number would serve as a better contrast to the material which precedes the finish.

Maxine Douglas and her troupe, led by Al Garbelli, closed the first half. It's an elaborately costumed girl act, with six good looking chorists, who sing much better than the average and execute difficult ensemble work with ease and precision, that betokens the work of a competent producer. Miss Douglas displayed a lot of expensive looking costumes with a solid red creation and white silvered and standing out. The act went over solidly on the roof.

Karl Kary opening after intermission showed real class. Kary has a bunch of exclusive material which he handles with ability. A song relative to how the shimmy came started and a number showing how "After the Ball" might be done by a modern jazz singer brought the best returns. Bertman Kay and Cow (New Acts) and Baker and Rogers next to closing, the latter team closing up with a double tramp turn similar to the type popular at Pastor's a generation ago. Most of the stage were old and seemed new and the American audience accepted the whole routine at face value. As a revival of an old style act, Baker and Rogers should keep busy, inasmuch as the act shapes up as a novelty to present day vaudeville patrons. The Mikado Japanese Troupe closed and held full house with ju-jitsu wrestling and illustrations of self defense. The woman is an expert, throwing the two men, who are quite heavy for japs, with ease.

81ST STREET.

With a brisk January wind taking an awful wallop at the thermometer and causing the thespians to be about as appetizing as taking a snow bath for solatium, business seemed surprising good despite the chairs in the lower floor going vacant.

Capt. Betts' seals and two monkeys assisting in the fun offered a good opening act, but put a pall on the statuette Lillian Durkin who followed in second place. Originally carded to follow Kane and Herman in third place, Miss Durkin did wonders with a line of semi-classic songs and some jazz tunes. She was in good voice and in reinment wore something like a combination of shimmering gold and pink that dazzled the eyes. It was hard work to follow the antics of a couple of deep-sea seals, but she did it. Kane and Herman, who were in the first spot but had proved to greater advantage by playing as originally billed. Their chatter got a hand and in second place would have warmed the audience.

"The Girlies' Club," probably one of the best dressed acts in vaudeville, followed the fun-mixer being Bobby Bernard. Although it seemed to have things up a bit, the act was based on the suffragette has accumulated some rust. The story might easily be re-ramped.

The applause honors of the night went to James Thorne, despite the anniversary of forty years, seemed to get over big. The audience was one of the

friendliest and as he made his entrance he got a tremendous hand.

"Reveries" was a good closing act, the audience welcoming the classic efforts of the dancers against the familiar background of stereoscopic pictures. *Shp.*

HARLEM OPERA HOUSE.

The addition of a pair of song boosters and the gift-giving feature lent some added pep to the six-act show current the first half of the week at the Harlem opera house. The show itself was far from being a strong one, perhaps because the D. W. Griffith picture "Scarlet Days" was the feature film for the first three days. The house did not have its usual capacity at 8 o'clock but as the evening progressed it filled and there were a number of standees at the rear later.

Immediately following the overture Lew Rosenberg appeared with a piano player and put over three numbers. All three landed. The boosters were as good as an act.

The Novelty Clintons opened the show proper. The man is a clever jumper and the woman assistant manages to fill the picture. The Old Home-coming was the first of the series. The first of this type which Josh Daily formerly had in vaudeville presented the usual Mr. Emmet's quadruple act, wound up with a minstrel first part.

Sublimely the act had best form in presenting the gifts therefore the comedy spirit of that lagged.

Med Sherman and song (New Acts) a single with a pianist presented a rather plain routine of songs. The real hit of the show were Gardner and Hartman with their comedy. Her mention of her brother, Ben Schacter, who is a champion hardluck guy of the world is known as far north as the coast of the mention of his name brought a laugh.

The Three Naces (New Acts) with an ice skating novelty closed the bill.

JEFFERSON.

A well balanced bill the first half, despite the fact that half the bill were unproven quantities, being new herabouts for the main part, all acquitted themselves nobly. Lester Raymond and Co. and Lawrence and Bransley (New Acts) occupied Nos. 1 and 2, respectively. Hugh Emmet with his ventriloquist act, on third, was the first to raise a laugh. Mr. Emmet's quadruple act, which he announces to be a feat with which he is solely identified, brought down the house.

Smith and Farmer, a couple with some cooing, Cassandre and song (New Acts) exceedingly well in the fifth spot, the man handling the entire comedy, the woman taking care of all the vocalizing. Cy and Cy, a two-men comedy song and dance, were well accepted. The song, though the alleged comedy cooing sort of antagonized the audience, who were loath to applaud these bits.

Following the "Police Court of 1899" turn (New Acts) Murray Bennett came, saw but didn't conquer. In fact his efforts were ignominiously slighted. Though his stuff was funny enough, coming after the lengthy six acts before him, as he did, it may be the audience was a little tired of exercising their digits with the result that Bennett almost "flopped." Judging by the cool reception.

The Three Wards (New Acts) closed. Wallace Rand, in "Bartholomew of the U. S. A.," was the film attraction.

ORPHEUM, NEW ORLEANS.

No performance at the Orpheum Monday afternoon owing to late trains. At the night showing the arrangement (thwarted the appeal to some extent) while rather coarse methods employed by two of the acts militated against the general impression.

Five Lloyds with colorful Indian matter received genuine approbation in the opening position. Secondly, Ray Snow, assisted by Elaine Valmar, proved delightful. Smart matter suavely delivered struck responsively. Cressy and Dayne charmed with their burlesque act. Their tear and chuckle are blended beautifully.

Yesterday the "Times-Picayune" called the act "Adrian and the States" opinion it was worse than horse play. Henry Lewis is presenting Adrian and assistants with the two main comedy motifs falling trousers (banned in vaudeville now) and shaking their hips by the more corpulent of the plants carried.

Emma Carus came mighty near wrecking her magnetic self with some bull matter that has no place in her act. She held them rapt with her well-told stories, much with her "dance" song and attended lines.

Will Cressy achieved distinction with his war monologue, much of which has been suffered by small timers.

The "Current of Fun" bringing to view the same funny plant, created considerable merriment.

Samuel.

PALACE, NEW ORLEANS.

New Orleans, Jan. 7. The first half Palace program fell below the standard—the auditors receiving various numbers indifferently.

Harlequin Trio started things, the comedy girls sending the score up soon. Hobson and Beatty classy appearing began splendidly, but the act lagged some toward the finish.

Keene and Williams were the Alpha and Omega of humor to the Palace clientele, the rough comedy starting with certain effect. The dance after the dream monologue is superfluous.

Victory Four had tuxedos and melodies. They did not find special favor. Four Aces, next appearing young fellows, excellent closer holding with their gaiting. *Samuel.*

CRESCENT, NEW ORLEANS.

New Orleans, Jan. 7. Not much show at Lee's Crescent the first half. The program dragged without anything particularly interesting.

Wayne Beaman had them expectant with his mouth organ and banjo, and might have scored with the implementation of the same.

Two facons with Indian lore favorably received. Charles (Cito) Sela, headlining, registered a big hit next to closing, getting big laughs throughout with his delivery of fast and funny songs and scoring a hit in second position.

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INSIDE SUNDAY.

(Legitimate)

(Continued from page 15)

The impediment seems at the present stage to be imbedded in the inability to get the right man to play the degenerated musician whom the heroine ultimately regenerates. Several applicants have been tried to date in the part but of no avail. When it was suggested to Miss Ferguson that a prospective co-star read the part, it is related she was entirely opposed to such a thing.

It is not unusual or a real press agent robbery to be looked aside by the dailies. But the dailies simply refuse to fall for the yarn as it emanated from the Hopkins office, despite its veracity and despite the reward offered by Hopkins and "No questions asked." The robbery referred to occurred New Year's day, when several thousand dollars' worth of unusual velvet collected by Robert Edmond Jones, recently on a visit to England, disappeared from the Freisingers, the costumers. The fabrics were part of a large collection acquired by Jones for the forthcoming "Richard III" production. They were transported to the costumers on a truck and left there for repairs. To date no trace has been found of them.

From present indications, Florence Nash, who, at the beginning of the season, was scheduled to open in one of Willard Mack's new plays, called "The Gentle Craft of Gertie," was not consummated. Her appearance in the Savage office gave rise to a rumor that she will appear this season under the former's management in a new offering, probably the next legit offering to follow "Shavings."

The production of "Irene" at the Vanderbilt is almost \$20,000 on velvet to date. The piece came into New York eight weeks ago and since that time the production cost of \$41,000 has been paid off. There is more than \$20,000 in the treasury of the company at present. Last week the show drew \$19,435 into the box office and in the agencies the demand for seats for the attraction is second to only "The Gold Diggers." The receipts of last week are all the more remarkable because of the reason that the Vanderbilt seats but 780. Early this week an offer of \$20,000 for the picture rights to the piece were turned down. It is almost certain Carl E. Carlton will make the film production during the coming summer with Irene Day in the principal role.

Two male members of "At 945" suddenly withdrew from the show last week in Buffalo, giving as a reason for their resignations their disinclination to be vaccinated, as provided for in Canada, where there is a smallpox scare. The women members of the company felt no qualms over the order and proceeded with the show to Toronto.

The opening performance of "The Light of the World" at the Lyric Monday night was given to an audience of invited clergymen only. Will A. Page, the Comstock & Gest press agent, was in conversational contact with several of the guests, and it developed that our ministers requested courtesies for "Aprodite," they saying they'd like to find out if it is as "bad as they say it is."

Lec Ephraim, one of the three producers of "Carnival," sails on the Lapland Jan. 20. Godfrey Tearle, the star, also expects to return to London shortly, having up to date refused numerous offers to remain in America.

HIPPOTROME, SAN FRANCISCO.

San Francisco, Jan. 7. Eddy and Howard opened the show at the Hippodrome with knockabout comedy.

Sam Hiron, a comedian, registered strongly with a good line of talk and songs, enjoying unexpectedly with the house.

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VARIETIES CHICAGO OFFICE

Chicago

STATE-LAKE THEATRE BUILDING

MAJESTIC, CHICAGO.

Chicago, Jan. 7. Just a bill of sweet vaudeville, that's all. And that's all that's needed. There are no foreign stars, no sensational or notorious converts to the soft pickings of the stage, no overnight shinning phenomena—nothing like it, just a well selected, perfectly graduated show of standard Orpheum acts, and by far the most pleasing ensemble of entertainment gathered into this house this season.

Bessie Clayton and her mappy danny revue headline. In this instance the audience joins with the management in yielding first honors to the top card. The lightness Bessie finished to a crashing ovation that brought her whole troupe on one by one, in teams, and all together again. Miss Clayton's ankle rasping was the high peak of the show and the will-o'-the-wisp—Caninos gyrated through a run of dizzy tangles that got the kind of hands that only the "goods" can win. James Cigmona, the eccentric dancing loon, swept the mob out of its seats. For perfection of production, unaging variety, and solid dancing talent, Bessie Clayton's offering is vaudeville's triumph—a whole evening's brilliant and fine-tuned to half an hour with the "bull" and the "stall" eliminated.

The seabacks opened, showing fleet gymnastics and some laughs. The audience loved it. Bessie Clayton's first act, "nut" and a little devil of the Kitten Doner type, fooled around and did a song or two and danced with a dance in which she wore a Tuxedo outfit; off to a mild hit, but pleasant. Then came Roseade, with the indubitable clowning power of Burt behind it, breezed through and finished to a good showing of applause for a minute on Burt's ludicrous dance. Then the Sharrers, with their old, but never too old masterpiece of American satire, their puzzling mind-reading bunk rained with bits of laughter and laughter. A thoroughly adorable and intimate personality, went wistfully.

George Kelly's sketch started slowly. It isn't a hookum contraption, this playlet called "The Flat in Words." It rests and develops on a sound, psychological, human yet intensely amusing theme and Mark Twain might have written it—and not any better. Kelly never takes advantage of the opportunity to tie to lord it or "cut loose." His fidelity to atmosphere, tone and tempo in his own little vehicle deserves vaudeville credit de guerre. His company is ideal. Polly Redfern comes in as a character cartoon as a callow country girl.

Maud Powers and Vernon Wallace—the names mean nothing to the Majestic heads—opened, settling on a plain red park bench in "one" before a house drop. But before three lines had been spoken (and there were no more) the audience knew it was visiting with a pair not as obscure as the names were unknown. In dress and southern cadences the two made light comedy love and it was as delicious as a French soufflé or sweetmeats of Georgia. The man is a William Hodge in technique, though no imitator; the girl is pretty yet not baby-faced, restrained yet not affected, and packs a dramatic punch with gesture and voice that is electric. Through all this ran good, innocent lines, a few verbal surprises and two songs done to the taste of gentlemen and ladies seeking an afternoon diversion. It is a credit to booking officers that an act of this sort can be seen far enough ahead to earn it a good spot on a great bill in a fine house, for it lacks all elements of stilted appeal, yet it works out with a real value.

After the Clayton act Harry Green, despite his fast start, couldn't hold the full house, but when he got sailing with his impromptu absurdities the laughs came in bays and waves, getting him over and off to no mean appreciation even for the spot following that bill. Gradually the tickled patrons strolled out during the "Color Gems" act, very epidemic in its picture and just the sort of exhibit that couldn't be folks into their benches after all the fun they'd had; but the act is exquisitely tinted and for its kind far superior to the field of its competition. Fine flash. "November" was art. *Lot.*

PALACE, CHICAGO.

Chicago, Jan. 7. It was heart-warming to view the theatre in which the new show came back, with Billy Taylor. Her last appearance in Chicago, due to routine that was light, and to her manager was encouraging. This time Miss Mayhew got "em" from the spot, opening with her champagne number. A characterization of a young woman under the influence of her first taste of the bubbles. Mr. Taylor sings a couple of numbers during the act, one a duet with Miss Mayhew. Although the act classifies more or less as a singing act, it is the chatter that puts it over; a hundred laughs are in the act.

Walter C. Kelly, sandwiched in beautifully between song and dance, met with

his usual success in his season of the Virginia black belt courtroom. The insiders yelled at his characterization of the male member of the "Marvellous McGiffa, 'Monarchs of Refinement,' who had been arrested because he beat up the German orchestra leader in the "thirteen-a-day" house, for sleeping on the job.

Harry Masters and Jack Kraft, giving their impressions of the dancing men of 30 years ago, the present day and 30 years from now, got over despite the fact they followed the excellent dancing spot of Alice Ellis and James Templeton. The best number of Miss Ellis is one entitled "The Shadow of Pajay," in which Templeton, attired in black as a malignant shadow, dances, move for move, the steps of Miss Ellis, crashing to a death fall for their curtain and a salvo of applause. The preceding dances were conventional and not noteworthy in any respect.

A Robbins and partner, with countless ludicrous props concealed in his voluminous garments, made much of the next to closing spot, and Ergott's Lilliputians closed.

Leon Varvara, with the extraordinarily difficult job of entertaining in the second position, in one with just a piano, got over because he knows a much of the music; his technique with the left hand is most picturesque.

Edna Shirley opened with their comedy novelty. *Swing.*

STATE-LAKE, CHICAGO.

Chicago, Jan. 7. Julius Tannen for years has been established as a standard vaudeville act of the big time. Mr. Tannen has said that it took him years to educate the public to the thinking of the time and that he has a maximum of subtle wit and a maximum of humor. But he finally did it. His appearance at the State-Lake was interesting, inasmuch as the comedian's house is seldom kind to monologists. Tannen went as well here as he did the week before at the Palace, and the date prior to that at the Majestic.

Ed Doner was on the bill. In a fashion he is to dancing what Tannen is to monologues, a finished technician. No one would think of calling Doner a hooper. He has manner as well as agility, and he uses his head as well as his feet.

The exquisite Petite Marguerite and her humble partner, Mr. Tannen has said perfectly in a restful cyclorama which one forgets the other. The act is necessary to go into superlatives to describe this team. It is sufficient to say of them that they are artists, the girl in free, beautiful grace, and the man in swift, pedal gymnastics. The act is 100 per cent super-vaudeville.

The Ten Liberty Girls, a pretentious musical act in full stage, the most of the other acts on the bill this week, made an appeal to the better grade of the work. Working mostly with brass, the girls offered mainly a program of staid and classic music, endeavoring to achieve finesse rather than mere noise, with many brass acts. The act is handsomely set, beautifully dressed and eminently satisfactory.

York's Canine Pupils opened the show and gave the juvenile fans a wonderful time. The Royal Gascolone closed the show, and incidentally topped it, with a marvelous routine of tricks executed with superb showmanship.

Frank Gordon held the No. 2 spot and got over nicely. *Swing.*

Cy de Vry to Coast.

Chicago, Jan. 7. Cy de Vry, formerly keeper of the Zoo at Lincoln Park, and one of the best known men in Chicago, is leaving here early next month for California, where he has accepted the position of head of the Selig Zoo at Los Angeles.

Chicago's famous animal trainer was in charge of the Lincoln Park Zoo for 31 years.

N. Y. Costume Co. Calendars.

Chicago, Jan. 7. The New York Costume Co. of Chicago took the honors locally for holiday souvenirs, issuing leather perpetual calendars, arranged with a trick device for desk service with memorandum slips.

It is the handsomest advertising novelty ever issued here.

Underwood Agenting.

Chicago, Jan. 7. Drury Underwood, veteran local newspaper man, is head of the "La Three," which played here at the La Salle.

CHI CABARETS START STARS.

Chicago, Jan. 7. Esther Walker's conspicuous success as the featured support with McIntyre and Heath is the climax of the recent graduates from local cabarets, and not always high-class cabarets, who have suddenly made good in the upper branches of the stage. Miss Walker worked in the Arsonia, a West Side resort which also employed Frieda Leonard, Bee Palmer and Gilda Grey. Mabel Elaine, in Miss Walker's company, started at Dave Lewinsohn's Congress. Patricola, here last week at the Majestic, was for years at the Green Mill and other cabarets. Miss Ryan, of Ryan and Orlo, on the same bill, was until recently at Colosimo's. Among the other vaudeville notables who started in the Chicago cafes were George Greene, Rae Samuels, Murphy and White, Frisco, Sherman, Van and Hyman, Vic Quinn, Edna Whistler, Al White, Arnauld Brothers, and even Ina Smith, whose professional debut was made at the Saratoga Hotel dining room.

MAYBELLE'S NEW VENTURE.

Chicago, Jan. 7. Jan. 12 has been tentatively set as the date for the premiere of the new Mile. Maybelle, inc., fashion studios and modiste shop, installed on the fifth floor of the Unity Building here.

Maybelle recently incorporated her reputation and following, backed by considerable capital, and made the experiment of going into a non-theatrical building to set up a costume and gown establishment on a scale hitherto unknown in Chicago. Souvenir bags will be presented and tea and cigarettes served during the opening reception.

Maybelle will go east almost immediately after her introductory function to select a display of lingerie, hose and other feminine trappings which she will offer. She will divide her efforts between Chicago and mid-western society women and artists of the stage.

MAY REWRITE "ROXY."

Chicago, Jan. 7. Edward E. Rose is here, consulting with a view to revising "Roxy," Geo. Tyler's new one at the Blackstone starring Emmet Corrigan and Lola Fisher.

Clare Kummer, the author, is said to be hostile to any rewriting, and Tyler is reported to have given her the option of calling in a collaborator and getting an opening at the Fulton, New York, or closing the venture here.

It did not get over very powerfully in this town.

DWIGHT PEEPLE GOING UP.

Chicago, Jan. 7. Dwight Pepple, having cut away from his small-time associations here by sale, is going to New York to seek the higher vaudeville fields as a producer, following the example of Moore and Megley.

BIG "CLARENCE" ADVANCE.

Chicago, Jan. 7. "Clarence" drew the biggest advance sale in the history of the Blackstone, going past the \$7,000 mark before 6 o'clock of the opening night.

Macloon Moves West.

Chicago, Jan. 7. Louis A. Macloon, press agent and promoter, has pulled up stakes and left for Los Angeles, where the climate favors his wife's health. He will seek an opening in the picture field.

Woolfolk to Reduce Klein Act.

Chicago, Dec. 31. Boyle Woolfolk will feature Lou Klein in a new act called "Little Lord Fauntleroy," by Jo Swerling.

HONEST MANAGER.

Chicago, Jan. 7. A local producer is telling he has found an honest theatre manager. Last week he opened a letter from the Burdett Opera House, Davenport, and found therein a draft, explained as follows by E. M. Stafford of the Burdett: "In checking up our war tax figures we noticed the discrepancy which led to a going over of all statements for the month, and we found that your share on the night of Dec. 13 was \$20 more than we counted at the time, therefore enclosed find draft for the same."

"SMILEY" CORBETT DIES.

Chicago, Jan. 7. W. J. ("Smiley") Corbett, hotel and cafe proprietor, and famous sporting man, known to thousands of professionals, died Monday night after an illness of several months. Corbett owned the Lamb's Cafe, where many stars "turned out," and the City Hall Square Hotel.

LEAN ALONE STARRING.

Chicago, Jan. 7. Cecil Lean and Cleo Mayfield (Mrs. Lean), who have always been billed together, are not co-starring in "Look Who's Here."

Lean takes precedence as a star, with the advertising reading "Cecil Lean in 'Look Who's Here,' with Cleo Mayfield."

NEW MARIGOLD REVUE.

Chicago, Jan. 7. Edward Beck's new revue, "Snoburrier" will open at the Marigold room tomorrow (Thursday) night.

Among those in the cast are Elsie Wedda, Hallye Nester, Dolly Fowler, and Betty Campbell. A special feature will be the Angelo Armento troupe of acrobats.

Big Price for Lobby.

Chicago, Jan. 7. Jones, Linick & Schaefer have leased a store on State street, almost next door to the State-Lake, which will be converted into an entrance to their Randolph Theatre (feature pictures) around the corner, paying a huge price for it.

SHOWS IN CHICAGO.

(Continued from page 16)

shows did excellent business, with "Scandal of 1918," "Hello, Alexander," and Harry Lander doing epochal trade. Three new attractions opened during the week after New Year's.

"Hello, Alexander," Garrick—"The M. Intyre & Heath show dragged down a gross of \$23,400.

"Scandal of 1918," Illinois—Exceeded all expectations by getting a gross of \$26,000. The show is seeking another house. A booking arrangement gives the Illinois to William Gillette in two weeks for "Dear Brutus." It is not regarded likely that this piece will draw anywhere near as much money as the White show.

"Up in Mabel's Room," Woods—Got \$21,000 on its 15th week, record for longevity of the season.

"Ladies First," Cort—"The Nora Bayes show has been getting medium business; \$14,000 last week (eighth week).

"Oh East," Princess—Got \$13,500 and is assured of good business for some weeks to come (7th week).

"Crissien Cleth," Olympic—Got \$10,000 (third week). Looks as if it will do as good business here as it has done in New York and Los Angeles.

"Little Simplicity," La Salle—Slightly under \$12,000 (third week).

"Welcome, Stranger," Grand—Accolimed a sensational comedy success, and should do huge business for weeks. Got \$16,000 on the week (2nd week).

Harry Lander, W. Studebaker—Got \$23,000 on ten performances. Cecil Lean and Cleo Mayfield opened Sunday night in "Look Who's Here."

"The Auctioneer," Powers—David Warfield got \$18,000 on his closing week here. Margaret Anglin opened Monday night in "A Woman of Bronze."

"Smiley" Corbett opened after a run which never made a profit of any size, to \$7,000. "Clarence" opened Monday night to record advance sale.

CABARET

Considine's has finally passed. Jan. 1 finally saw the eclipsing of the lights in the little barroom that stood on 42nd street on the site of what was formerly the Metropole and with the dimming of the electric lights there was marked the death of what at one time was the greatest resort in America for the sporting, and theatrical folk. Of late years Considine's has been little better than a "hole in the wall" cafe where the racing crowd gathered and where some of the fistic stars of other days told of their former glories but prohibition and the increased Broadway rentals made it unprofitable to continue. In the days when the Metropole stood on the old corner, taking in the short block from Broadway to Seventh avenue on 42nd street there was always open house 24 hours in the day. If anyone wished to see anyone of note either of the stage, ring or turf all they had to do was sign into the list and sooner or later the person wanted would show up. The late Nat C. Goodwin was practically responsible for the coming east of the Considine boys, he having prevailed on George Considine to come to New York over a score of years ago. They opened the Metropole. Later when the Heidelberg Building was erected on the spot they moved the Metropole to West 43rd street into the building where Herman Roenthal was shot and killed in the Police Department upheaval. After the shooting the place was closed and the Considine boys moved back to the old corner to open a little place. But with the "old crowd" gone it was not the rendezvous it had been and so after five years it finally passed marked by but few.

Jan. 16 does not seem to be troubling the majority of the liquor sellers as much as did the approach of July 1, 1919 with its wartime prohibitions. Men believe that they will have to be rather careful for about two weeks after that date and then things will open up again and resume about the same complexion as today. In the meantime booze is soaring in price and the gyps are working overtime putting over phoney stuff on a number of so-called "wise birds." Last week a couple of Broadwayites purchased \$1,400 worth of wine in cases for their apartment and when they got it home discovered that they had been shipped champagne cider. The price per case is fluctuating constantly. One day "Pebblefoot" is to be had at \$115 a case in hundred lots and the next day it is \$135. A couple of cases of P. & T. gin appeared last week with the market between \$92 and \$95. A lot of Canadian Club appeared on the market in the last ten days with the price at \$135 in 100 case lots and \$125 in lots of 1,000 cases or more. The export route seems to be the manner in which the stuff is being handled at present. It is being taken out of the warehouses to be shipped out of the country. This does away with the more than \$6 a gallon tax that would have to be paid to the Government. After it leaves the warehouse it is either conveniently lost en route to the ship or if under the eyes of the Government watchers and loaded aboard ship, it is again unloaded into tugs waiting outside of the three-mile limit and brought back to New York.

A party of 15 parties occupied three front tables at the "Midnight Whirl" on the Century Roof New Year's eve, the cost of admission, including war tax, being \$165. The host, not only brought along his own wine, cigars and cigarettes, but also a large hamper of sandwiches. The waiters were stumped when the layout was disclosed and hurriedly consulted the roof caterer, who readily instructed that

proper service be given the party. The charge made for service, which included glasses, ice, table perquisites and the like, was \$3 a head, making the party's check amount to \$45. At \$10 admission the roof gross for the night was nearly \$10,000, which included the percentage on food sales.

Rather than play with questionable freewares, the Times Square folk who were dependent on certain "places" for their liquid refreshments, are involuntarily being forced to travel the water wagon route in fear of the poison that resulted so disastrously for many a parched-throat in need of some stimulant. Taking the matter from the opposite angle, those vendors of the prohibited beverage, who have earned their precarious livelihood since the inception of the Great Drought by peddling the stuff to needy throats, are finding themselves overstocked with the patronage falling off by degrees.

New Year's Eve in the Broadway restaurants got close in receipts to those of a year ago although there were some places where the crowd wasn't any too abundant. With so many bringing their own liquor, the restaurant men felt satisfied in approaching the gross receipts of the previous New Year's with its wide open policy. Stews were many and fights were few, further proof of the personally owned booze around. Some of the restaurants sold liquor in bottles, getting \$20 a bottle for scotch and rye; \$25 and \$35 for imported champagne per bottle, with domestic wine pushed in often at \$10. Late in the night the domestic may have been imported on the check but it all tasted alike then. Broadway on the street was quiet, like any other night. Nothing to enthrust with or over for the paraders.

Several of the best known cabaret agents have reached the conclusion agenting in that line with prohibition against them is all through. One of the agents is arranging to go to South America with a revue that will have a chorus composed only of girls with blonde or red hair. Other agents don't know what they will do. One with an annual income of \$20,000 from his agency business is agreeable to almost anything in the future. Another agent who had been earning \$350 weekly has seen his income drop to \$50 a week with the decreased cabaret entertainment.

Liquoring in Montreal is growing popular. Prohibition on the North American continent is a matter of the U. S. borders. Those near the Canadian line step over and get what they want. Montreal looks forward to a busy booze season, hence the inauguration there of the Venitian Gardens, a cabaret, with a cover charge of one dollar per plate. In pre-prohibition days this would have been equivalent to a cover charge of five dollars on Broadway.

Bare legs seem to be the big feature of the new Century Midnight Whirl. The entire chorus at one time in an ordinary number are bare-legged. The Century show cost \$30,000 to produce. It played to around \$17,000 last week. New numbers have gone in since the opening and the show is speeded up, running much better. A couple of changes are imminent among the principals.

With the final rehearsals and the first performance of the "Nine o'clock" revue over, Flo Ziegfeld will end his annual trip to Palm Beach. The new revue started rehearsals last week. It opens early in February.

NEWS OF THE DAILIES.

"Nightie Night" will end its run at the Princess Jan. 17.

A. H. Woods has changed the title of "Ready to Occupy" to "No More Blondes."

Mrs. Sarah Sonnensberg Beck, wife of Martin Beck, left a net estate of \$4,714.46 when she died, intestate Jan. 10.

William Collier in "The Hotentot," a new play by Victor Mapes, will be Sam H. Harris' next offering.

Mme. Amelita Galli-Curci was granted a divorce from Luigi Curci in Chicago, Jan. 6. Curci did not contest the suit.

"The Passion Flower," by Jacinto Benavente, will be produced at the Greenwich Village, Jan. 12. The leading role will be played by Nance O'Neill.

Laura Hope Crews will play the principal part in a Boston "Ten for Three" company scheduled to open in that city Jan. 25.

Grace La Rue has been placed under contract for five years by John Golden. Miss La Rue will be seen first in "Dear Me."

"The Sweetheart Shop" will have its first performance at Baltimore Jan. 12. Edgar J. McGregor, its producer, will also play the leading role, a melodrama by Myron B. Fagan.

Tolstoy's "The Power of Darkness" will be presented by the Theatre Guild at the Metropolitan Jan. 15. It will be the Guild's third production of the season.

John D. Williams will dramatize Vincente Blasco Ibañez novel, "Blood and Mercy" which will bear the same title. Lionel Barrymore will have the leading role.

"Sophie," a new play which Philip Moeller has written for Emily Stevens will soon be placed in rehearsal by George C. Tyler.

Joseph Warren Jefferson, son of Joseph Jefferson, left assets of only \$18.25 and liabilities of \$2,874.45 when he died May 1, 1918, leaving his estate to his executor Edward G. Brownman.

W. Somerset Maugham has begun work on a new comedy for Billie Burke. The three he has already done for her are "Mrs. Dol," "The Land of Promise" and "Caesar's Wife."

Theda Bara has been engaged by A. H. Woods to appear shortly in a new play entitled "Lost Soul," a melodrama written by George V. Hobart and John Willard.

"The Proper Spirit," a comedy by Willard Robertson and Wilbourn Gordon, is scheduled by Mrs. Henry B. Harris for presentation in New York early next season.

Elsie Janis is suffering from a nervous breakdown which will necessitate the closing of her engagement at the George Coleman with her soldier show in two weeks.

At a meeting of Protestant ministers of New York, held Jan. 5, in the Madison Avenue Baptist Church, resolutions were adopted protesting against the production of "The Light of the World."

The Actors' Fidelity League has signed a long term lease on the premises at 122 W. 44th street, which they have occupied tentatively as their headquarters since last August.

"The Eldest," adapted by Edna Ferber from her own story, will head the bill at the Provincetown Players Jan. 9. "Money," by Irish Granich, and "An Irish Triangle," by Dyma Barnes, will complete the offering.

Rehearsals were called last week for "Every Little Thing," the new Wilson Collinson farce which Arthur Elton is to produce. It will have its premiere Jan. 36 at Stamford. William H. Post will stage the production.

Arthur Hopkins has placed in rehearsal John Drew's new play, "The Cat Bird," a comedy by Rupert Hughes. The settings have been designed by Lee Simon. The first performance will be given in Atlantic City Jan. 12.

The dispute between the London theatre managers and their employees over the wage question, which arose during the Xmas holidays, has been settled. The concessions offered by the managers were accepted as a compromise until next October.

Mrs. Oscar Hammerstein, now owner of the Manhattan O. H., will enter the music field next September. She has formed a partnership with Fortunio Gallo, the San Francisco Grand Opera and the Gallo English Opera companies. The partnership is to continue 10 years and will include the Manhattan O. H. at the expiration of Morris Gest's lease which expires Sept. 1.

OBITUARY.

Calvin Edward Stewart.

Calvin Edward Stewart, known in the profession as Cal, died in the County Hospital in Chicago, Dec. 7, of tumor of the brain. He had been connected with the stage about 40 years, first playing pickinny parts at the old Ford theatre at the age of 15. For many years he ran an engine on the Wabash road, being the youngest engineer in the west, and known as "Dare Devil Cal" among his associates. His widow survives him.

Helen Mastinelli.

Helen Mastinelli died Dec. 23 at the City Hospital, Minneapolis, as the result of burns sustained when her costume caught fire on the stage of the New Garrick, St. Paul. The deceased was a member of the Albertina Rasch ballet.

Alfred Hallam.

Alfred Hallam died Dec. 31 in Roosevelt Hospital, after a lingering illness. The deceased was a prominent musical director and former conductor of the People's Choral Union.

The father of Miss Adelaide (Henry and Adelaide) died Dec. 29 in New York. The deceased was 60 years of age.

BELLE BENNETT LEAVING ALCAZAR

San Francisco, Jan. 7.

Belle Bennett terminates her engagement as leading woman of the Alcazar Stock this week. Miss Bennett enjoys the distinction of heading this organization for 60 consecutive weeks without missing a single performance.

She will be succeeded by Fay Courtney, coming direct from New York, opening in "Happiness" Jan. 11.

Logan Square Available.

Chicago, Jan. 7.

The Logan Square theatre, which has tried every policy from nicker films to dollar stock, with intervals of all brands of vaudeville, is on the market.

It belongs to John R. Thompson, the one-arm lunch room magnate, and cost \$30,000 to build.

A Single for Billy Walsh.

Chicago, Dec. 31.

Following their engagement this week at the Rialto, after a tour of the Orpheum circuit, Billy Walsh (Keane and Walsh) will blossom forth as a single in cork, with special material.

Roy Claire to Move to San Jose.

San Francisco, Jan. 7.

The Roy Claire Musical Comedy Company completed a run at the Hippodrome, Sacramento, last week, opening at the San Jose Hipp this week.

Osterman, Not Osterman.

Faulty wire transmission last week in VARIETY's report of the Orpheum, San Francisco, bill, mentioned Jack Osterman as "topping the show." The proper names should have been Jack Osterman.

Van Slyke Succeeds Wesner.

San Francisco, Jan. 7.

A. Burton Wesner, who dropped dead Jan. 3 at Boulder, Colo., has been succeeded in the Tricix Friganza show by Arthur Van Slyke. The latter was formerly with the Will King show here.

Frances Young in "Overseas Revue."

San Francisco, Jan. 7.

Francis Young, formerly juvenile at the Columbia, Oakland, has replaced Tom McGuire with Will Morrissey's "Overseas Revue" on the Orpheum circuit.

(Continued from page 17)

ment of her climax inspired her to slap the Honorable on the shoulder and they burst into a haw-haw as though reaching the "snapper" of a funny, naughty story, was brilliant both in acting and authoring; it tore into the blindingly gripping story with a rip of applause ending the living of free such an audience in the middle of an act. The end of this act, where she almost knifes the girl, was fumbled just a bit by the author or director; but the emotion sustained through it by the plot progression and the living of the story, brushed aside any small defects and carried the crisis of the play to reverberant triumph.

Bertha Kalich would probably give an eye for this play. It is related that Miss Anglin has had to wait for 11 years, and that she is now getting ready to go back to London slightly, it represents the poorest class of continental problem play, and Miss Anglin, who no longer may be stronger ingenues, but who has grown stronger with graceful development rather than being driven to wire parts by fading charms could scarcely have chosen the wrong dramatic ally. The book is by Hon. Kistemessck, a Belgian author of "Where Popples Bloom," together with Eugene Delard. It was adapted by Paul Kester. "The Woman of Bronze" is a

The support was likable. Fred Erio as the lead was fiercely realistic and impressive; Ethel Remy in a thankless ingenue role, the temptress who has everything done to her that can be done to a girl without using a hatchet, was abominably sincere and convincing; Langdon Bruce in a scawag character bit was a dud, and Sidney Mather as a suave pretter was delightfully nasty.

Miss Anglin will journey westward and come to New York next season. New York had better hook nothing to follow her for six or seven months, anyway, in the house where she shows "The Woman in Bronze," for it is just old fashioned enough, just frank enough and just peevish enough to get that Manhattan money.

The Duc de Chateaubriand.....Burr Caruth
Armand, Comte de Trevelyan.....Ditrichstein
The Marquis de Ciamorgan.....Stephen Wright
Monsieur de Morlevie.....Alfred Shirlie
The Vicomte de Morasane.....George H. Frenger
The Baron de Vivonne.....L'Estrange Millman
The Abbe Brocard.....Walter Howe
Fouche, Prefect of Police of the City
of Paris.....Eric Maxon
Rouget.....

Captain Lavernals.....	Brandon Tynan
Adjutant Roche.....	Orlando Daly
Adjutant Hill.....	Earle Mitchell
Brigadier Caron.....	Gustav Bowhan
A Sergeant of the Tollgate.....	M. A. Kelly
A Sergeant of Police.....	Robert R. Ranier
.....	Edward M. Breen
Bernard.....	William Nann
Keeper of the Tollgate.....	Eddie P. Wood
First Dandy.....	Harold Seton
.....	Calvin Ross
Carrette de Chateaubriand.....	Lily Cahill
Valentine de Crissoles.....	Ann MacDonald
Madame Anals.....	Margaret Sutherland
.....	John J. O'Connell
A Customer.....	Josephine Hanger
Constance.....	Violet Rendel
.....	Elsa Carroll
Hensare, Gondames, Police Agents	
Franklin, etc.	

[illegible]

The play itself deals with some royalists in hiding during the time of Napoleon Bonaparte's first consulate. They plan to rescue the Duke de Chateaurand and the Comte de Trevieres come to them to help. He enters drunk. Left alone with them, he pulls his soft curls off and reveals himself as a beau ohevaller. He is to go out and imitate the mysterious night rider of the Purple Mask and kidnap at a set hour the

Prefect of Evreux. He has no more gone than he is betrayed by his own people, who want Fouché to capture him and so quit chasing the real Purple Mask.

But a young girl in the household hears of this trick. Treveries has aroused her romantic interest. The whole second act intervenes before she can tip him off. During this second act Treveries allows himself to be captured: in turn, in romantic scenes and cantos, the prefect by a trick under the nose of a small army and brings him to the cellar where the royalists are hiding. Here he unmasks his prisoner, showing him to be Brisquet, agent of Fouché. Leaving him dead, as they think, for the first time his prisoner swings open, showing him an apparent suicide by hanging, the royalists escape.

In the fourth act Treviere is lured to the boudoir of Laurette and a cavalry call to close in sounds in the St. Cloud woods. Knowing they are going to be arrested, Treviere and Laurette decide to steal play a love scene as only these two can, and then face, first, an officer who loves her and, finally, Briquet. Left alone with Brisquet, Treviere taunts him, then throws brandy in his face, and finally hits him with the "chance" an act at the Paris gate is equally lively. There the truth comes out that Treviere is himself the Purple Mask, and this romantic and amusing melodrama ends with a general escape.

It is a treat for the old and young or to take your best girl to and a great scenario for a picture.

Lead.

Mary Rendel.....	Miss Percy Haswell
Nathan.....	Fuller Mallesh
Ruth LeDoux.....	Jane Cooper
"The Three Wise Men"	
Bert Adams.....	Wright Kramer
Jack.....	Frederic Vording
Arthur Brooks.....	Leslie Palmer
Anton Rendell.....	Pedro de Cordoba
Simon Brock.....	Ralph Kellard
Jonas Kurr.....	E. Wallis Clark
Timothy.....	Master Charles Crompton
Master Saunders.....	Arnold Lucy
Timon Gast.....	Ernest A. Elton
James Mayre.....	Burk Clark
Paul Muel.....	Gerald Reed
Raymond Hott.....	Arthur Fitzgerald
Margot Haser.....	Phillips Povah
Marna Lynd.....	Clara Joel

Villager.....	Beach Cooke
Another Villager.....	Thomas Heegan
A Woman.....	Charlotte Lamber
A Shepherd.....	Gerald Rogers
Another Shepherd.....	Arthur Fitzgerald
Dathan.....	Carson Davenport
Three Wise Men:	
First.....	Leelle Palmer
Second Magi.....	J. L. Clark
Third Magi.....	Colon Tibbets
A Beggar.....	William Swayne
Susanne.....	Antoinette Glover
Victori.....	Mercedes de Cordoba

From	Nicholas Wamley
Michael	Nicholas Wamley
Malloch	Nicholas Antonoff
Malone	Nicholas Antonoff
Malph	Raona Bogoyev
Priscilla	Lidia Vobrev
Martha	Elizabeth
Veronica	Myra Wyman
Martha	Myra Wyman
Sara	Myra Wyman
Marina	Camille Pastorek
Marina	Mrs. Marie Dordick
Rachel	Myra Lissie Goss
Marjorie	Lenora Turner
Marjorie	Myra Lissie Goss
Marjorie	Elsie Nichol
Marjorie	Justin Hartcock
Marjorie	Julian Anne
Marjorie	Ravena Harding
Marjorie	Victor
Marjorie	Kathleen Dunn
Marjorie	Mildred Call
Marjorie	Maude Henry
Marjorie	Dorothy Crai
Marjorie	Edward
Marjorie	Edward
Paul	Russell Rhodes
Paul	G. A. Cameron
Paul	Robert

[illegible]

At Oberammergau, Anton Rendel, a wood carver, is one of the numerous

candidates in the village for the honor of portraying Christ in the "Passion Play." He is chosen and warned by the village priest to keep his home clear of sin. His bosom friend, Simon Brook, is engaged to Ruth, but on his wedding day comes to him for consolation and advice. About a year before he had betrayed a girl, who had gone away, but Simon is torn between the fealty confessing to Ruth and the fidelity by so doing, losing her. Anton advises him to tell Ruth all, but Simon loses his courage at the last moment and marries her with his secret unrevealed.

[illegible][illegible]

With careful pruning, to quicken the action leading up to what must necessarily be an inevitable document and a partial revision of the cast, "The Light of the World" gives promise of an indefinite run in New York and should then make a huge road attraction. And, oh, those picture rights! They should bring a record price. Jole.

Linnette Fontaine.....	Helen Ford
Bruc Mac.....	Walter Scanlan
An East Indian Pedlar.....	
Julio Fontaine.....	Edouard Ciannelli
Charles Langford.....	Russell Mann
Montgomery Jones.....	Ralph Hers
A Mysterious Conspirator.....	
Joan Summers.....	Anna Seymour
Walter.....	Joseph Barton
Dancers.....	Cortez and Peggy
Girls—Marietta O'Brien, Beatrice Sum-	
Emily Rose, Memphis Russell, Mildred	
Rowland, Helen Ness, Rose Corrie,	
Held, Billmore Cullen, Gene Horvick,	
Boys—Hale, Jack Stone, Leo Hows, George	
Hale, Jack Zambouli.....	

[illegible]

little of that "High Jinks" jingle to it that makes the average Broadway audience like it.

There are seven principal characters, a dancing team, a chorus of 14 girls and four boys. The girls are decidedly pretty and work cleverly. The numbers were staged by Robert Marks, who slipped over a novelty in the first act by having a trio of the chorus boys do a bit of individual stampering that looks good.

The staging of the production is credited on the program to Arthur Hammerstein. The piece has a prolog and two acts. The prolog is very pretty and decidedly effective. It is a silhouette of the raising of a child, who becomes a stage star. A large circle in a drop in which the two principal characters appear before a back ground of a fiery sunset, glow and the theme "Always You" is sung by the tenor. It went over with a bang and the audience was all the more inclined to take whatever happened after that.

The first act takes place a year later and contains good comedy and some fast dancing. The second act slows down and to the finish there is little or nothing stirring until the closing number, which comes rather unexpectedly and was a novelty.

The set for the first acts is a pretty exterior and the second is an interior. All the scenes are laid in Trouville, France. The prolog takes place in August, 1918, when the town is an office in the hands of the Germans. The little girl who has nursed him after he was wounded. He promises he will return. A year later he comes back to Trouville and the action takes place in the grounds of the hotel. He has brought his American fiancée with him. He is disappointed he still loves the little girl he promised to return to. The last act is in the lounge of the Trouville Casino and here the complications are arranged so that

There are three outstanding players: Ralph Hers is at his best in years. He plays a former mess sergeant in the A. E. F. who has been demoted as a valet to one of the former mess sergeants. He is a first-rate actor, and he is a first-rate dancer. He is under him. It is the private's idea of getting even. Then there is Julia Kelety, who gives a corking performance opposite Hers. She is a mighty clever comedienne and handles her lines deftly. She is a first-rate dancer, too. Finally Walter Scanlan, the tender, who has the role of the heroic lover. His voice carries him in this piece as it did in the former, although he has improved tremendously in his handling of lines and has accumulated considerable weight.

Helen Ford to Tolnetto. She is a rather delightful little singing ingenue who has a peculiar trick of giggling when she is nervous. She is a dancer who can sing but cannot dance. Ann Seymour and Russell Mack handle light comedy roles and score. Miss Seymour has a more or less Charlotte Greenwood type of character, and is the one person that marks him as a comer. Joseph Barton, who must be one of the many Bozes that have slipped out of burlesque, was a riot of laughter in the first act of "Cocoanut Grove."

Bernard Gorcy played "A Mysterious Conspirator," with a remarkable resemblance in mannerism and general attitude to the vaudeville agitator. This character was the cause of lobby discussion between the act.

[illegible]

Minneapolis, Jan. 7. Melville Burke, stage director of the Shubert in this city and Carlton Miles, dramatic critic on the "Journal," have arranged for a special matinee performance Jan. 16 at the Shubert of John Masefield's "Tragedy of Nan." Ernsta Lascelles, who played "Nan" in London, has arranged to come.

FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudiville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearance as heretofore noted.

30 West 30th Street, New York City
The report below is of the proceedings

WEDNESDAY, OCTOBER 15

FRED C. SCHANBERGER

ON THE STAND—(Continued)

Q. Can you state about when the last meeting of the Vandeville Managers' Protective Association was held prior to 1917?
A. Why, I judge in 1913; I don't think there was a meeting held in four years.
Q. Now, when was the Vandeville Managers' Protective Association organized in connection with this very recent White Rats strike in 1918 and 1917?
A. Why, just about that time, around the same time 1918, I believe; the first part of that year.
Q. Were any dues paid by the members of the Vandeville Managers' Protective Association in this interval between about 1913 and 1917?
A. I could not say that; I know I paid no dues.
Q. In substance then the activities of the Vandeville Managers' Protective Association died down in 1913 when the threatened White Rats strike was abandoned until about 1917?
A. Yes, sir.
Q. Between 1913 and 1917 did you receive any orders or notices or communications of any kind from the Vandeville Managers' Protective Association?
A. No, sir.
Q. Were you ever a director of the Vandeville Managers' Protective Association?
A. No, sir.

CROSS EXAMINATION.

By Mr. Walsh:
Q. Then as I understand it the V. M. P. A. lapsed into quiescence when the White Rats are not active and became active when the White Rats became active?
A. It seems so.
Q. In other words, it is an organization offensive and defensive, and it is according to the activities of the actors' organizations?
A. Especially the White Rats; they are the only ones that did any fighting.
Q. Now taking upon that question while we are here, you say there has never come up in any meeting that there should be

any discrimination or blacklist against any one for any reason?
A. Well—

Q. Isn't it a fact, Mr. Schanberger, that about the time of the strike or after the strike, or before the strike, there was some discrimination against actors who were members of the White Rats?
A. If it was it was only personal on the part of individual managers.

Q. Well, did it go to the extent that the managers incorporated into their contracts a warranty on the part of the actors that they were not members of the White Rats Actors' Association?

A. There was some clause, I think, in some contracts; I don't think it was ever in mine. I may have been in some outside contract; mine has always been an individual contract that we have had in the United Booking Office; I know I was never forbidden from playing a White Rats act or asked even not to play a White Rats act; not to play an N. V. A. act. I was always left to do in that matter what I saw fit.
Q. Did you ever have any clause in the contracts in which the actor warranted he was a member of the N. V. A.?
A. Not to my knowledge.
Q. You never had any such contracts, or any such clause in your contracts?
A. No, sir.

Q. Now, reverting to this meeting in which you discussed the merits of actors and how much they were worth. I understood you to say that sometime Mr. Hodges presented letters from actors seeking employment, or time, as it is called, in the vaudeville industry. That is true, isn't it?
A. That is the usual procedure; yes, sir.
Q. It is in connection with the act and he might say, "I am the actor last night and I don't want to have it in my theatre." The man from Philadelphia might say, "It is a good act. I saw it, and it is just what we need in my audience would like to have. I am happy I saw, for it just suits my people." The man from Boston might say, "It don't suit me." It very often happens there is a division of opinion caused by the audience of the various cities, requiring different kinds of acts.

Q. I got that all right. Now, then, some man in New York may want it, you may want it, Mr. Hodges in Buffalo may want it and then you conclude you will take it in those three houses; is that the system, and the way it works out?
A. Yes, we can book that act in the three houses and the student can follow in behind more if second.
A. They don't have to take it unless they see fit.

A. Yes.
Q. How do you three houses agree what you are going to pay for that act?
A. Mostly by the demand for the actor. The actor will make a demand for the act, stipulate a sum, say \$500. We may say

that the act is worth \$500, and we will give it for it. Mr. Hodges will say "I don't think the act is worth more than \$400 for my purposes, and then we try to get together and offer a compromise rate, say we will offer it \$400 or \$450 for the act and Mr. Hodges will take it. I will take it and the man from Philadelphia will take it.

Q. At \$400 as the price that has been agreed upon between you gentlemen that you like and you will offer that for it?
A. After discussion we generally agree or reach a compromise as to the price.

Q. Let us see; when an act is represented by an agent, for instance, Mr. Harry Weber. I understand Mr. Weber comes in before the meeting?
A. No, sir.
Q. Oh, he does not come in?
A. He sends in his communications; every agent sends in his list of acts that he would like taken up at this meeting.

Q. Oh, that is the way they do it?
A. Yes, sir. These agents do not appear before the meeting as a rule.

Q. They do not appear before the meeting?
A. No, unless they are requested to appear and we ask them for information, certain information in regard to certain acts.

Q. Special information that you gentlemen think they have and can give to you, more than is contained in the general statement with reference to the acts themselves, then you call in the representative?
A. That is all.

Q. But surely from that he sends in his list?
A. Yes.

Q. Mr. Casey sends in his list and Mr. Hodges sends his list, and every other agent sends in his list likewise?
A. I get these lists they are handed out to the various theatres every Monday.

Q. By these agents?
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The verbatim report of the investigation will be continued in next week's issue of VARIETY.

NOTES

Maurice Devries, who was treasurer at the Maxine Elliott for two days after leaving the Central, is now at the Shubert-Crescent, Brooklyn. Jan. 19, Philip Devries, his son, will be a year old, and the father expects to be able to return to New York for the party.

There will be held this (Friday) afternoon a special meeting at the Hotel Astor, at 2:30 by the Actors' Equity Association, to ask for the ratification of a proposed construction on Clause 4 of the Standard minimum contract and also to bring before the members certain matters of interest.

The principal players assembled for the Brioux piece called "The Red Robe," by John D. Williams, includes in addition to Lionel Barrymore, Russ Whyatt, Clarence Derwent, Doris Rankin, (Mrs. Lionel Barrymore), in the leading feminine role, and Zeffie Tilbury.

A definite date has been set in the Oliver Morosco offices for the opening of the remodelled Little Theatre, which is Jan. 19. The piece that goes in is "Mamma's Affairs," which Morosco selected from a prize contest conducted among the Harvard dramatic students.

McDonald Trio, Leach La-Quillon Trio, Four Avalos, Frawley and West, and the Four Novelty Pierrots, sailed Dec. 31 for Buenos Aires. The acts were booked by Henry Back for the South American Tour (Seguin) through Richard Pfitz.

Dalmers and Lea, who recently returned from a South American tour, have been routed on the Keith time, it is reported.

A quantity of anarchist literature containing about two dozen pamphlets of "The Anarchist Society" were found in the lobby leading to the Metropolitan opera house, shortly after the curtain had been raised on the world-premiere of "The Blue Bird." The management's attention was directed to it by one of the colored employees who found the literature. The papers were placed in the hands of Central office men operating in the building.

The Actors' Fidelity League's benefit at Newark, N. J., is to take place Sunday night, Jan. 18, postponed from the first announced date. So far volunteering for the program are George M. Cohan, Blanche Bates, Fay Bainter, Billie Burke, Ruth Chatterton, Ina Claire, Bessie McCoy Davis, Grace Fisher, Yvette Guilbert, Edna Wallace Hopper, Henry Miller, Louis Mann, Thomas E. Shea, Lenore Ulric, Willie Collier, George MacFarland. The affair will be directed by W. H. Gilmore.

New Year's Eve was the occasion for a big celebration at the National Vaudeville Artists clubhouse. About 1,000 were present and the seating accommodations were strained. Most of the guests brought their own beverages. An impromptu entertainment was staged. Another theatrical gathering occurred at Alhambra Hall above the Alhambra Theatre where the artists and employees of the Alhambra, Harlem opera house, and Proctor's 125th St. saw the old year out. A dinner was served and refreshments were obtainable at the old-fashioned bar which Sol Levy erected for the thirsty. Music was furnished by B. F.

Keith's Boys Band. About 300 guests were present.

On the application of former Judge Clarence J. Shearn as counsel for the New York Theatre Co., Justice Vernon M. Davis, of the Supreme Court granted from the bench the motion of the New York Theatre Co., and of Al Hymman, to strike out of the motion papers, in the motion of the proposed sale of the New York Theatre, which is being objected to by A. L. Erlanger and certain associates, all allegations bearing upon the good faith of the New York Theatre Co., and its directors, or the ground the charges were scandalous and irrelevant. The decision has to do with a motion made by A. L. Erlanger to set aside the sale of the New York Theatre property. The property was reported as sold for \$1,200,000 and the motion of Erlanger to have the sale set aside has temporarily held up the transfer.

James B. Regan recovered judgment for \$1,237.32 last week from Joseph Urban, the artist, the amount representing a balance due on an installment agreement entered into by both parties as a result of a litigation arising over a contract dated March 10, 1917, whereby Urban was to paint seven canvases for the plain hotel, the Knickerbocker, of which Regan is the proprietor. Urban was to receive \$5,000 for the commission, \$4,000 of which was advanced to him before he started work. On his failure to deliver any of the seven pastels, Regan, through Max D. Steuer, began litigation last spring, a settlement being culminated whereby Urban was to return the \$4,000 in \$500 monthly installments. The judgment amount represents a sum he defaulted on.

MORE LESLIE FUND DONORS.

The committee in charge of the Bert Leslie Fund (of which Joe Maxwell is chairman) wishes to acknowledge further subscriptions. The names of the donors were not included in the previous list published in VARIETY, Dec. 8.

The total amount of the fund is \$6,515.68, of which Mrs. Leslie has received \$3,322.43 to date.

The list follows:

Brooklyn Lodge, B.P.O. Elks, No. 22	\$ 100.00
Queensboro Lodge, B.P.O. Elks, No. 818	100.00
Will Morrissey	25.00
Sam Morton	20.00
Gene Gross	10.00
Geo. Hill	10.00
R. Field	5.00
Arthur Field	5.00
Jack Kennedy	5.00
Cameron and Kennedy	5.00
Al. Steiman	5.00
Herbert Hendon	2.50
Pinney	2.00
Vera Port	2.00
Frank Jerome	2.00
Musical Hooters	2.00
Big Herbert	2.00
Meredith A. Snodder	2.00
Tom McGuire	2.00
Pauline B. Waldman	2.00
Willie Solar	2.00
Forrest and Church	2.00
E. Daly	2.00
"Beginning of the World"	2.00
Boys of "Grassroots Shoppers"	2.00
Mrs. Kennedy	2.00
Billy Link, Jr.	1.00
Betty Lee Hart	1.00
Mike Bell	1.00
Mrs. Hendrix	1.00
Elis Reeves	1.00
Erl. Cory	1.00
Harold Walsh	1.00

The predicted epidemic of "creep joints," or novelty dance halls, has apparently arrived. Following the success of the first dance hall of the sort opened by Ferris & Cronin, next to Freeman's, the same men have opened "Jazzland," which, too, is a basement resort just off Broadway on 49th street. A third place of the kind is now ready. It is called "Roseland," located at 51st and Broadway.

BILLS NEXT WEEK (JAN. 12)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts or their program position.
*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in a city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City

Keith's Palace.
Irene Franklin Co
Haig & Walden
Allan Rogers
"Te Song Shop"
Gibson & Cornell
Sivoy Bros
Gruber's Animals
(Two to fill)
Keith's Alabamas
Juggling Nelsons
Cameron & Ken'dy
Toto
Sylvia Clark
Dugan & Raymond
Johnny Small Co
"Julian Rose"
"Flasher"
Dameret & O'Neil
Margaret & Alice
Keith's Colonial
Sylvia Loyal
"Pearson 3"
"Last Night"
Ford & Cunningham
Howard & C. Rev
Walter Weems
Max Bros
Margot & Francois
(Two to fill)
Keith's Riverside
Wheeler 3
Ella Shields
Wellington Cross Co
Bothwell Browne Co
Joe Cook
Vera Sabine Co
Keith's Royal
Chong & Moey
Hawthorne & Cook
Raymond Bond Co
Robbie & Nelson
Myers & Noon
June Mills Co
Ben Bernie
Johnson Baker & J
Keith's H. O. H.
2d half (8-11)
Mms Verobell Co
"Camouflage"
Friend & Downing
(Others to fill)
Stetson & Huber
James Carmichael Co
(Others to fill)
2d half (15-18)
Smythe & Reid
Le Roy & Lytton
Dunbar's Hunsars
(Others to fill)
Frederick's 12th St.
2d half (8-11)
Tom Gillen
Mollie Fuller Co
Furman & Nash
M & A Clark
Marco Twins
(Others to fill)
1st half (12-14)
T & D Ward
Hungarian Rhapsody
(Others to fill)
2d half (15-18)
Dreno & Goodwin
Joe Bernard Co
Wm Slets
Anger & Packer
"Puppy Love"
(Others to fill)
Frederick's 8th St.
Nelson & Cutty
Tom Gillen
"Gill & Vank"
Owen McGivney
M & A Clark
Amoros & Okey
2d half
Gordon & Germaine
Elizabeth & Mayne
Sullivan & Scott
Mumford & Stanley
Burke & Tobey
(Two to fill)
Frederick's 8th Ave.
2d half (8-11)
Novelty Clintons
Dolce Sic Co
Major Adams
"Full of Eye"
Gardner & Hartman
(Others to fill)
1st half (12-14)
Fred & Albert
Genevieve Homer
Bobby Randall
"Two E Shes Co"
(Others to fill)
2d half (15-18)
Doc Shoemaker Co
Lillian Durkin Co
Wynnie Lada & Las
(Others to fill)
Frederick's 23d St.
2d half (8-11)
Eunmo Bros
Zargo & Hall

We only Advertise Artists who have actually been placed in Productions by us.

Featured With

ARTHUR HAMMERSTEIN'S
"ALWAYS YOU"
Ralph Herz Anna Seymour

Featured in "Fringettes of 1922"
Doraldina
Ames and Winthrop
Mignon

Some Others We Have Placed
(Regardless of Our Assurances)

JIM BARTON
JOHN BURKE
JOHN DOOLEY
DAVID & DARNELL
DOOLEY & SALES
FRANK PAY
JAY GOLD
TOM LEWIS
BOPIE TRICKER
BETTY & BETTY
WHITE and CLAYTON
Ed DAVIDSON and
RUFUS LEMMAIRE
433 BROADWAY NEW YORK 24-842

AUBURN, N. Y. CHARLESTON, S. C.

Jefferson
Rose Moon Co
Mabel Burke
Joe Burnin
Fage Hack & M
Dixon & Mack
Courtney & Irwin
Tommy & Mack
Davigness Conis

AUGUSTA
Imperial
(Macon split)
1st half
Morlin
Beatrice Doane
Kestler
Slater & James
"New Teacher"

BINGHAMTON
Stearns
Gertrude Folsom
Morey Stone & L
Tschow's Cats
2d half
Jane Saylor
Laveton & Smith
(One to fill)

BIRMINGHAM
Lyrie
(Albany split)
1st half
Stirling Rose 3
Duncan & Cassler
McCormack & Wallace
Bosman Bros
Velds 3

BOSTON
B. F. Keith
Nolan & Nolan
Dolan
"Playmates"
Geo. McFarland
Nina Payne Co
Rooney Bent Rev
(Others to fill)

BUFFALO
Lyrie
(Birmingham Split)
1st half
Wira & Walker
Fago & Gra
Macar & Bradford
Valentine Bell
(Two to fill)

ALBANY, PA.
Orpheum
Ben Smith
Burt Bart & Gils
J. M. Barker
Bert Melrose
(Others to fill)
1st half (12-14)
Faber Bros
Jolly Wild Co
Mayvan & Hanford
"Tid Bits"
(Others to fill)
2d half (15-18)
Gordon & Day
Higley Gils & Co
Friend & Downing
Soakley 1929
2d half
Marie Hart Co
Al Lavan Co
Margat & Gates
Jim

ALBANY, N. Y.
Columbia
(Columbia split)
1st half
Devon & Taylor
Old Soldier Fiddlers
Geat Lester
Gorralis 3
CHARLOTTE, N. C.
Ranokke & Seal
Grey & Byron
Harry Bond Co
Mack & Earl
Roeders 3
GRATTAOOGA
Rialto
(Knockville split)
Crawfords 2
Stearns
Friend & L. Van
Anderson & Bart
Dunham & Edwards
Mahoney & Auburn
CHESTER, Pa.
Adams
Van & Vernon
Little Lord Roberts
Murray & Voelk
"Under Apple Tree"
2d half
Toby & Gils
Kennedy & Bart
Ryan & Healy
Seymour Brown Co
CINCINNATI
B. F. Keith's
Clue Henry's Pets
B & P Valentine
Boyes Coombe
Mason & Keeler
Dorothy Brenner
Larry Reilly Co
Walter Brower
Mme Herman
Kedins Palace
Stewart Sit 3
Bert Howard
Herbert Lloyd Co
Lane & Harper
"Crabberies"
Young & Wheeler
Lamb Manikin
CLEVELAND
B. F. Keith's
Juno Salme
Finley & Hill
Mrs Wellington's Sup
Patricia & Meyers
Jarvis & Dave
Belle & Cowan
Joseph's Islanders
J. J. More
COLUMBIA, S. C.
Columbia
(Charleston split)
1st half
Padric & Hargrave
Josephine Leonhart
McKiever's Theatre Bldg.
DR. M. J. BIER
Special Rates to the
Profession -

CHICAGO
Special Rates to the
Profession -

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Profession -

Harrington Co
Billy Elliott
Elmer Ray
B. F. Keith's
Rinaldo Bros
Rida Morris
Rice & Werner
Hunting & Francis
Wm Gaxton Co
Raymond & Schwamm
Wm Brack Co
Jarrav

DAYTON
B. F. Keith's
Dave Roth
J. O. Morton Co
Jazzland Navy 8
J. S. Leonard
W. C. Kelly
H. Dyer Co
Hamilton & Barnes
Alfred Farrell Co
DETROIT
Temple
Embs & Alton
Rome & Collen
Whipple Huston Co
Adolphus Co
Henry Stacey Co
Ollan & Johnson
Lillian & Twin Bros
(One to fill)

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E & L Ford
John Neff
Elmer Ray
B. F. Keith's
Rinaldo Bros
Rida Morris
Rice & Werner
Hunting & Francis
Wm Gaxton Co
Raymond & Schwamm
Wm Brack Co
Jarrav

DAYTON
B. F. Keith's
Dave Roth
J. O. Morton Co
Jazzland Navy 8
J. S. Leonard
W. C. Kelly
H. Dyer Co
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Alfred Farrell Co
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E. CIRCUIT.
 King, New York City
 Bessey Clifford
 3d half
 Helen Staples
 Eva Fay
 (Three to fill)
PINE BLUFF, ARK.
 Majestic
 The Vivians
 Helen Staples
 (One to fill)
 2d half
 Beaslie Clifford
 Helen Rogers Wood
 Clinton Sisters
SAN ANTONIO,
 Majestic
 Hackett & Delmar
 Turk & Clare
 "C" and "B" Edge"
 Clara Morton
 Emmett & Ryan
 "C" and "B" Edge
 Choy Ling Hee & Fr
TULSA, OKLA.
 Orpheum
 (11-14)
 (Same list half bill
 plus makegood
 16-17)
 Jenome & Newell

Barts & Dutton
 12 Harts & Dutton Co.
 B. Hart & Girls
 WICHITA FALLS, TEX.
 Wichita Falls
 Howard & Ross
 Ray W. Snow
 J. C. Guillard
 Montgomery & Ailes
MARRIS CIRCUIT
 Managers
 10 half.
 Three 5 and 10s
 Galvin & Bath
 Billy
 Betty Fredericks
 Gypsy Reine
SALT LAKE
 Oatmeal
 McKenny Duo
 Geo. L. Jones
 McManis Co.
 Fletcher & Torre
 Southern
 14 half.
 Chas & H. Polley
 Shirley & Jones
 Ralph
 Reaury
 Heid's Children
 The Curran
 Bennett & Bailey
SAN DIEGO
 14 half.
 Molyar & Hamilton
 Fields & LaDella
 Shuman & Co.
 "Pinched"
 Esswell & Bloom
 3 Harveys
SAN FRANCISCO
 Oatmeal
 5 (Sunday opening)
 5 (Sunday opening)
 Chas Barney Co.
 Billie
 "On Manilla Bay"

Bernard & Erickson
Bennington & Scott
STOCKTON
Hippodrome
Florette
Near Allen Co
Cromwell & O'Day
Paper Dress Revue
Ernest Rackett
2d half
(Same as Sacramento 1st half)
TAFT
Hippodrome
(11)
F & D Norman
Arthur Abbott Co
7 Russell
"Vim Beauty and
Health"
(16-17)
Les Arados
Whitney's Dolls
Scott & Seymour
Burke Bros & Kandall

BY
F. BALL & J. BRENNAN
 THEY HAVE GIVEN YOU
 MANY SUCCESSES

LET THE REST OF THE WORLD GO
 BY

FOR BEAUTY & SIMPLICITY
 THIS IS THEIR MASTERPIECE

A Solo - A Duet - A Trio
 A Quartet - in fact
 A Wonderful Harmony
 Number

**SO SAY ALL
 OUR SINGING FRIENDS**

PROFESSIONAL COPIES AND ORCHESTRATIONS
 IN SEVEN KEYS - E^b(A to B^b) F. (Bⁿ to C) G. (C[#] to D) A^b(Dⁿ to E^b) B^b(Eⁿ to F) C. (Fⁿ to G) D. (Gⁿ to B)

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HITS

HARRY V

SOME HIT
**CAROLINA
SUNSHINE**
SOME HIT

VAN AND SCHENCK'S BIG HIT
ALL THE BOYS LOVE MARY
A Great Comedy Song

A
THEY'RE A
Going Bl

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OVER
WHEN MY BAR
GET I
ALL KINDS
It Will S
OVER

SOME HIT
**CAROLINA
SUNSHINE**
SOME HIT

A CLASSIC BLUE SONG
**I AINTEN GOTTEN NO TIME TO HAVE
THE BLUES**

A BARREL
WHOA!
Good F

HARRY VON TILZER MUSIC P

BEN BORNSTEIN, General Manager

CHICAGO—STATE LAKE BLDG.
Eddie Lewis, Mgr.

BOSTON—220 Tremont St.
Billy Harrison, Mgr.

PHILADELPHIA—KEITH THEATRE BLDG.
Suite 705, Harry Link, Mgr.

HERMAN SCH

ON TILZER

HITS

HIT

SWEETIES

Than Ever

A COMEDY RIOT
HE WENT IN LIKE A LION AND
CAME OUT LIKE A LAMB

SOME HIT

**CAROLINA
SUNSHINE**

SOME HIT

HT HIT

SMILES AT ME

QUICK

VERSIONS

the Country

HT HIT

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A BEAUTIFUL IRISH BALLAD
EVERY TEAR IS A SMILE IN AN
IRISHMAN'S HEART

SOME HIT

**CAROLINA
SUNSHINE**

SOME HIT

LAUGHS

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SAYS: YOU TAKE MY WORD WHEN I SAY—

"PRETTY LITTLE CINDERELLA"

Oh: How Sweet—Musical Acts, Learn and Play This One Quick

Singles, Something Different and Dainty. By Nat Vincent and Blanche Franklin

Harmony Singers, See That You Get a Copy

BOB RUSSAK
Professional Manager
CAME THROUGH WITH FLYING COLORS

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152 WEST 45TH ST. NEW YORK CITY

Irving Mills Just Returned and Wants to See and Hear from You

BOSTON—Gus Sullivan
PHILADELPHIA—Kelt Theatre Bldg.
BUFFALO—Herman Shults

BURLESQUE REVIEWS.

(Continued from page 10)

The show has the regulation first and second parts, the first section dragging tediously throughout. The second part is much brighter. The first part is a talk affair, having to do with Prohibition. It begins with the customary entrance in a raucous full stage set, supposed to represent a garden. Harry Coleman and Bert Lahr are the comedians. Coleman is a sort of eccentric and Lahr does a modified type of Dutch. Coleman affects a dead white facial make-up with a carmine nose. Lahr also goes in for the exaggerated red nose thing with a surplus of grease paint over his countenance. The first scene is a regular finish. The Carolina Sunshine number programmed to be led by Miss Manette, but handled by a man instead, dying gracefully, with a capacity house in Saturday afternoon. A street scene follows, in which Coleman, who changes his character to that of an old actor, or "legit," does some excellent elocutionary stuff. Coleman handles the "fallen star" thing very well, mingling a bit serious stuff nicely here and there with his comedy material. Lahr has little to do except feed Coleman in this scene, landing one big laugh personally, but through some rather questionable business with a prop snake. Lahr also gets pretty close to the line in a couple of other bits, but pulls up in time to keep the show in the "clean" column. A Japanese full stage set next, named the cabaret, but with little in the lines or action to support the program announcement. Then the street drop in one again and for the finale a full stage set showing a cemetery. The comedians have some familiar business here of holding a burial ceremonial over "John Barleycorn," with the choristers on for a number, each representing a kind of liquor, such as whiskey, brandy, wine, etc. This closed the first part and was received very quietly.

Kitty Mitchell, Stella Ward, Mattie De Lece and Beatrice Darling are the women principals. Miss Mitchell is a cross between a soubrette and comedienne. She wears male costume neatly, helps out nicely in the bits and puts over a single singing specialty in the second part that got more than any of the numbers. Stella Ward, the soubrette, sings fairly, tries hard throughout and dances acceptably. Mattie De Lece is the prima donna, with a 100 per cent score on looks and a pleasing singing voice. Beatrice Darling, also a female principal, is of the soubrette type, leading one or two numbers and mixing in the bits occasionally.

The California Trio, three men, who play utility parts, do a singing turn in the second part, that cashed in at the Columbia for a resounding hit. There is plenty of "barber-shop" harmonizing in the song that burlesque audiences like. It's just a pleasing little singing act, but through contrast with most of the rest of the "Roseland" show, lined up like a headline specialty.

The opening scene of the second part shows Fritz's Chinese quarter, via a corking full stage set that looked real enough to have been copied from the original. There are four massive looking set pieces that drop down with a balcony on the left. Lahr is a comedy policeman in the second part, with his mussy facial make-up and Dutch dialect held over intact. Coleman switches to the conventional type correctly, without over doing it, and eliminating the customary objectionable characteristics. Lahr is genuinely funny in this section, keeping the laughs more lively and handling over familiar material, in a manner that makes it seem modern. That is all the more reason why a disgusting piece of spitting business which Lahr interpolates in a pure farce bit with Coleman, should be blue penciled immediately,

The business brought a laugh from the upper part of the house, and more than one unfavorable comment from the lower section.

The best costumed number happens directly after the opening of the initial scene of the second part. This is "The Law Must Be Enforced," lead for big comedy returns by Lahr, and backed up with a chorister in blue jacket and full length tights. A drop in "one" for the second scene and a full stage set for the act away. Stella Ward leads a "Falsely Accused" for the finish, with the girls all on in lingerie. There is an understanding in the finish, but it's harmless, the girls only removing one garment. The crowd roared for an encore, but there was nothing doing. The "Roseland" favors the old fashioned style of burlesque in material, presentation and costuming. The chorus costumes are particularly representative of the old style shows. Cooper has spent considerable money on the show, but has failed to get the right results.

GAITY GIRLS.

One may gauge a show by the reception it receives on exhibition. Accepting the Saturday matinee audience at the Olympia last week as a criterion the conclusion is reached that as far as second wheel burlesque shows are concerned the 14th streeters have seen better ones in their days. A holiday audience is known to be in an amiable frame of mind for receiving anything and overlooking shows them, and a certain extent Pat White and his girls are not slighted, but the score or so impatient ones who abandoned are the afterpiece was ten minutes did not speak well for the production.

It is well mounted, in the conventional two acts, staged by the producer and star, from a "book" by Ed. Hanford. The business and dancing are of a grade on a par with other American wheel attractions. The ensembles and chorus work, however, crumbled. The girls are deficient in the execution of them. But then, how can so irregular a chorus in this show, boasts work in unison? Running to extremes, the stout and the lean, the lank and the diminutive are lined up unevenly; one girl towering head and shoulders above her neighbor. Although this was taken advantage of for one comedy point towards the latter half of the show, it did not excuse the incongruity throughout. It appears the chorus had quite a number of new recruits added to its ranks, as they all cheated on the dance numbers.

What the show lacks in speed, although the running time is of the usual period, Lillian Franklin, the prima, missed fire at times, her leanings towards the ballad being overdone. Beulah Baker and Eva Grivens, the other two female principals, accounted for themselves creditably, although both, somehow or other, always managed to lose their shoulder straps when they were up front for solos. It was instrumental in raising hands for recalls on several occasions. Miss Grivens too, is not averse to the "cooch" movement.

The first act is comprised of five scenes, opening in a clubhouse and padlock set in "four, alternating with drops in "one" until the scene, when an attempt at the classico is uncoordinated. It does not fit in burlesque. The scene consists of what purports to be a ballet, with drops in "one," "two" and "three" respectively, right on summer, autumn and winter scenes, a group of four each stepping a little in front of its respective scene, appropriately dressed. A "spring" scene is also programmed but not seen.

In the first act, the comedian with the funny nose mopped up. Whether he is Jack Kammerer or not, as programmed, is uncertain, the Kammerer name being down to do the heavy lifting of "John Goldstein," an evident Hebraic role. His wasn't. At any rate, he has a powerful voice in "Let the Beat of the World Go By," encooing with an impression of Willie Farnum doing number, which while meritoriously written

and equally capably delivered, is nothing else than a "kind apianese" agent, who concluded with an arabesque song and dance. The only "Bring Back Those Wonderful Days" was produced, however, one of the talent in the ranks for a special version of the chorus.

The afterpiece, laid in Paris, was a series of specialties. Tillie Delaney, a chorine miss, did three numbers. Sam Wilder took care of a mechanical doll number with some low comedy by play by Miss White. A wet and dry conventions bit closed.

In the first half, Tenney and Austin had a scene for their musical specialty. The number of changes and the type of costumes employed show some production expense, but no amount of pretty gowns and jackets can offset one single dirty pair of tights in the lines. When more than one pair were not of the best in appearance, it does not bespeak well of the chorus. Furthermore more than one girl showed need of the soap and water treatment judging by the neck and shoulder externals.

All things considered, though, the Fat White show will do on the circuit, being pleasing in the main and of the accepted second wheel standard.

PRESS AGENT'S CHANGE.

Jerome Hart, formerly on the "Herald," and recently press representative for the Chicago Opera Association; resigned last week to handle the work of the Interlarded Art Association. The latter organization is responsible for "The Blue Bird" production in operatic form at the Metropolitan.

Hart's successor is Rufus Dewey, who, at the termination of his work in advance of "The Wayfarer" in Chicago, will return to New York. When Dewey left the Chicago Opera, Hart was his successor.

Shubert Representative Selling.

Gustav Amberg, the Shubert foreign agent, will sail from New York for various European ports Jan. 17. His mission is in the interests of the Shuberts.


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Ancker Harry
Arch Leo
Armstrong & Tappin
Armstrong Edith
Armstrong Helen
Armstrong Carl
Armstrong Harry
Armstrong & Joyce
Art Jose
Atkins Jack
Avery West

Avon Comedy 4
Bailey Bill
Bailey & Collins
Ballot Anton
Baptiste John
Barclay Mr
Bard Bill
Bard Dorothy
Baranowski Frank
Barnes Wm
Barnes F Ray
Barnett Jack
Barrier & Wynn
Barrington Jeanette
Barrow Virginia
Bary Mabel
Beebo John
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Bell J R
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Belmont Harry
Benn Delbert
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This Week (Jan. 8)—Orpheum, Detroit
Fantages Circuit to Follow
Sole Management:
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Petigrew Hector
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Steel Leopold
Shepard Kate
Vall Miss Muriel

Hastings Harry 12 Star & Garter Chi-
cago 18 Gayety Detroit.
Hayes Edmund 12 Grand Tulsa Okla 19
Standard St Louis.
"Hello America" 12 Grand Hartford 19
Jacques Waterbury.
"Hip Hip Hurrah" 12 Gayety Pittsburgh
15-21 Park Youngstown 22-24 Grand
Akron.
Howe Sam 11-12 Borchel Des Moines 19
Gayety Omaha.
"Jazz Babies" 12 Empress Cincinnati 19
Lyceum Columbus.
Kelly Low 12 Lyric Dayton 19 Olympic
Cincinnati.
"Kewpie Dolls" 12 Englewood Chicago
19 Haymarket Chicago.
"Liberty Girls" 12 L O 19 Gayety St
Louis.
"Lid Lifters" 12 Worcester Worcester
19 Howard Boston.
"London Belles" 12 Casino Brooklyn 19
Peoples Philadelphia.

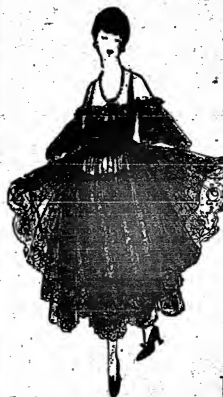
BURLESQUE ROUTES

(Jan 12-Jan. 19)

"All Jazz Revue" 11 Kilmore Springfield
19 Worcester Worcester Mass.
"Aviators" 12 Cadillac Detroit 19 En-
glewood Chicago.
"Bathing Beauties" 12 Trocadero Phila-
delphia 19 Mt Morris New York
"Beauty Revue" 12 Howard Boston 19
Empire Providence.
"Benny Trust" 12 Perth Amboy 12 Plain-
field 14 Stamford 15-17 Park Bridge-
port 19-21 Cohen's Newburg 22-24
Cohen's Foughkeepsie.
Behman Show 12 Gayety Omaha 19 Gay-
ety Kansas City.
"Best Show in Town" 12-14 Park Youngs-
town 15-17 Grand Akron 19 Star Clevel-
and.
"Blue Birds" 12 Star Brooklyn 19 Gil-
more Springfield.
"Bon Tons" 12 Orpheum Paterson 19
Majestic Jersey City.
"Bourgeois" 12 Gayety Washington 19
Gayety Pittsburgh.
"Bourgeois" 12-14 Batavia Syracuse 15-17
Lumberg Utica 19 Gayety Montreal.
"Broadway Belles" 12-14 Armory Bing-
hamton 15-17 Later Niagara Falls 18
Star Toronto.
"Burlesque Review" 12 Olympic Cincin-
nati 19 Star & Garter Chicago.
"Burlesque Wonder Show" 12 Gayety
Montreal 19 Empire Albany.
"Cabaret Girls" 12 Majestic Scranton
19-21 Armory Binghamton 22-24 Inter
Niagara Falls.
"Cracker Jacks" 12 Gayety Minneapolis
15-20 Gayety Sioux City.
Dixon's "Big Revue" 12 Gayety Louis-
ville 19 Empress Cincinnati.
"Follies of Day" 12 Columbia Chicago
18-20 Borchel Des Moines.
"Follies of Evening" 12 Gayety Mil-
waukee 19 Gayety St Paul.
"French Follies" 12 Star Toronto 19
Academy Buffalo.
"Girls 'a la Carte" 12 Gayety Kansas
City 19 L O.
"Girls de Looks" 12 Empire Albany 19
Gayety Boston.
"Girls from Follies" 12 Gayety St Paul
19 Gayety Minneapolis.
"Gipsy Girls" 12-14 Grand Terre
Haute 15-17 Park Indianapolis 19 Gay-
ety Louisville.
"Girls of U S A" 12 Empire Brooklyn 19
Empire Newark.
"Golden Crook" 12 Peoples Philadelphia
19 Palace Baltimore.
"Grown up Babies" 12-14 Broadway
Camden 15-18 Grand Truxton 19 Tro-
cadero Philadelphia.

"Maids of America" 12 Gayety Toronto
19 Gayety Buffalo.
Marion Dave 12 Gayety St Louis 13 Co-
lumbia Chicago.
"Midnight Maidens" 12 Folly Washing-
ton 13 Elton Philadelphia.
"Million Dollar Dolls" 12 Miner's Bronx
New York 19 Orpheum Paterson.
"Mischievous Wakers" 12 Majestic Wilkes-
Barre 19 Majestic Scranton.
Monte Carlo Girls 12 Mt Morris New
York 19 Majestic Wilkes-Barre.
"Oh Frenchy" 12 Gayety Brooklyn 19
Gayety Newark.
"Oh Girls" 12 Star Cleveland 19 Empire
Toledo.
"Pace Makers" 12 Empire Cleveland 19
Cadillac Detroit.
"Parlous Follies" 11-13 Gayety Sioux
City 19 Century Kansas City Mo.
"Parlous Whirl" 12 Palace Baltimore
19 Gayety Washington.
"Peek a Boo" 12 Gayety Boston 19 Grand
Hartford.
"Rasie Dazzle" 12 Lyceum Columbus 19
Victoria Pittsburgh.
"Record Breakers" 12 Academy Buffalo
19 Empire Cleveland.
Reeve Al 12-14 Cohen's Newburg 15-17
Cohen's Foughkeepsie 19 Casino Bos-
ton.
Reynolds Abe 12 Columbia New York 19
Casino Brooklyn.
"Roeland Girls" 12 Empire Newark 19
Casino Philadelphia.
"Round the Town" 12 Victoria Pitts-
burgh 19 Penn Circuit.
"Sight Seers" 12 Gayety Buffalo 19 Gay-
ety Rochester.
"Social Follies" 12 Standard St Louis
18-19 Grand Terre Haute 20-24 Park
Indianapolis.
"Social Maids" 12 Casino Boston 19 Co-
lumbia New York.
"Some Show" 12 Gayety Baltimore 19
Folly Washington.
"Sport Girls" 12 Century Kansas City
Mo 19 Grand Tulsa Okla.
"Sporting Widows" 12 Gayety Rochester
19-21 Batavia Syracuse 22-24 Lum-
berg Utica.
"Star & Garter" 12 Majestic Jersey City
19 Perth Amboy 20 Plainfield 21 Stam-
ford 22-24 Park Bridgeport.
"Step Lively Girls" 12 Empire Toledo
19 Lyric Dayton.
Stone & Fillard 12 Olympic New York
19 Gayety Boston.
"Sweet Sweeties Girls" 12 Haymarket
Chicago 19 Gayety Milwaukee.
"Tomplers" 12 Empire Providence 19
Olympic New York.
"20th Century Maids" 12 Hurlig & Sea-
son's New York 19 Empire Brooklyn.
"Victory Belles" 12 Casino Philadelphia
19 Hurlig & Season's New York.
Watson Billy 12 Elton Philadelphia 19
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Broadway Camden 23-24 Grand Tren-
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Williams Mollie 12 Gayety Detroit 19
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By ERIC GORRICK.
HER MAJESTY'S.—"Going Up" (last
night).
CRIVIERON.—"Lightnin'"—big busi-
ness.
ROYAL.—"The Priest and the Girl"
(Dec. 30).
PALACE.—"Old Lady 31" (Dec. 18th,
"Fog O' My Heart").
TYVOLL.—"My Lady Frayle" (Dec. 18th
"As You Were").
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opened Dec. 6 and went over fine. The
present company should pull good busi-
ness. Bruce and Hensley, songs and
talk, fair average act. Fred Stuart (hold
over). "Phroso," human doll, seen here
some time ago and no novelty. Jen-
nings and Gerald (holdover). Pathé
News Weekly opened show.

Mildred Harris Chaplin is at the Strand
this week in "Forbidden." On the same
program is Viola Dana in "False Evi-
dence."

J. & N. Tait will present early next
year at the Palace Emilie Folin in "The
Little Damsel."

Fred Roede is producing the ballets

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MY SUGAR-COATED CHOCOLATE BOY
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Walter CLINTON AND ROONEY—Julia

This week (Jan. 5)—Keith's Alhambra

Next Week (Jan. 12)—Keith's Colonial

Direction, Capt. RAY HODGDON

In "As You Were," Mr. Roade saw four years' active service in France.

Allen Wilkie has secured from J. & N. Tait, "The Luck of the Navy." This actor-manager has also secured after negotiation in London "The Rotters" and "A Temporary Gentleman," by H. F. Matthey. The plays will be presented in New Zealand.

A reconstruction in the personnel of the management of J. C. Williamson.

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Writers should read the contest conditions carefully before submitting stories. If your news dealer cannot supply you with a copy of the current issue, the publishers will be glad to send a copy on receipt of 20 cents; but as the conditions are fully set forth in the BLACK CAT, the publishers cannot enter into correspondence regarding the Contest.

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HEART OF THE THEATRICAL CENTRE

Muriel Hudson, engaged by William-
son for "The Bing Boys on Broad-
way," had her \$1,000 sealskin coat stolen
from the wharf on arrival of the So-
noma.

Geo. F. Hall is using a film in his
act this week showing his initiation
into the Chasers Club. The picture was
taken five years ago.

William Anderson will present in Ade-
laide "The Land of Nod," a musical
comedy.

THERESA SHERMAN

THE DAUGHTER OF DAN

is not the Soubrette with "Hitchy Koo" Show

SHE IS ONE OF THE RUBES IN

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"The Sentimental Bloke" will be pre-
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Adelaide, in conjunction with Irma
Caron and Oswald Rippon.

"The Brand" by Red Beach is doing
fine business at the Strand, Brisbane.

Walter Johnson will produce "Robin-
son Crusoe" at the Garden, Brisbane.
His "Town Topics" will close next week
after a record-breaking season.

Josie Baptiste, Ella Aitrie and The
Klontos are playing the Empire, Bris-
bane, for Ben and John Fuller.

Fuller's, Ltd., will produce two panto-
mimes in this city at Xmas.

Dave Dramin arrived by "Sonoma"
under engagement to J. C. Williamson.
He will appear in "The Bing Boys on
Broadway."

The musicians are out on strike. They
demand from the managers an increase
in salary. The managers have filed
the orchestra with amateurs. The
strike has been on two weeks. The
musicians may call the stage hands out
in support. Theatres so far are not af-

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THE SWEETEST LULLABYE WRITTEN IN YEARS

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"All The Quakers Are Shoulder Shakers

(DOWN IN QUAKER TOWN")

A TEMPO OF THE TIMES WEDDED TO A PERFECT LYRIC
PLENTY OF CATCH LINES AND DOUBLES

A Life Saver for Double Acts

"How Sorry You'll Be

(WAIT'LL YOU SEE")

YOU HAVEN'T HAD A DOUBLE SONG LIKE THIS ONE IN YEARS
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SLATE NO. 1 HITS 1920 WATCH OUT 6

YOU DIDN'T WANT ME WHEN YOU HAD ME
SURPRISE HIT
CAME IN ON RUBBER SHOES AND PASSED THEM ALONG

5 HERE 5 MORE TO COME!

BLUES MY NAUGHTY SWEETIE GIVES TO ME
FOREIGN HIT
A LITTLE OF DEVIANT

NOW I KNOW
DOUBLE HIT
REALLY GREAT SONG
DISTINCT SNAPPY TUNING

KENTUCKY DREAM
ENDURING HIT
A PUBLIC DEMAND EVERYWHERE

HONEYMOON
SCOOP HIT
QUANTUM JUMP TO A SONG THRILL

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BILLY MORAN, PROF. MGR......BOSTON
JOHNNY GREEN, PROF. MGR......BUFFALO
STEVE CADY, PROF. MGR......ST. LOUIS

acted. Groups of musicians are playing around the streets daily. The case is to come before the Arbitration Court next month for a decision.

Goodie Reeve, daughter of the famous Ada Reeve, was married in Melbourne last week. Miss Reeve has been playing in "My Lady Faye" at Croydon. Her husband is a non-professional.

MELBOURNE.
HER MAJESTY'S—Grand Opera Co. (next "Sleeping Beauty").
ROYAL—Theodore & Co.
TIVOLI—Tells Up.
KINGS—Fossum "Paddock" (next pantomime).
ELIJAH—Vaudeville.
AUDITORIUM—Pictures.
MELBA—Pictures.
ROYAL—Pictures.

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If your act meets with the requirements shown, communicate and submit full particulars to FRED HURLEY, Stage Director.

BOSTON.

By BEN LIBBEY.

ORPHEUM—Loew.—Pictures and vaudeville.
BOSTON—Vaudeville and a feature film.
BOWDOIN—Pictures and vaudeville.
ELIJAH—Pictures.
ST. JAMES—Vaudeville and pictures.
SCOLLAY OLYMPIA—Vaudeville and pictures.
GORDON'S OLYMPIA—Pictures and vaudeville.
MODERN—BEACON, CODMAN SQ., STRAND, FRANKLIN PARK, EXETER STREET, COLUMBIAN, WALDORE, GLOBE, FENWAY—Pictures.
PARK—Third week of "Everywoman."
SHUBERT—"Betty Be Good," switched to this house for two weeks after a run at the Wilbur.
MAJESTIC—"The Unknown Purple," third week.
WILBUR—"Too Many Husbands," new farce, indefinite engagement.
HOLLER—Ole Skinner in new play, "The Rise of Peter Barban."
FELMOUTH—Grace George in new play, "The Ruined Lady."
TREMONT—Third week of "Three Faces East," continues to big business.
PARK SQUARE—Third week of "Tumble In."
BOSTON OPERA HOUSE—Opening week of "The Passing Show," return.
GAYETY—The Reynolds Revue.
CASINO—"Hello America."
HOWARD—"Temple's Burlesques."
ARLINGTON—Second week of "Robin Hood," by the stock opera company.
COLEY—Opening of Finero's "The Big Drum," which has been in rehearsal here for several weeks.
It is expected that John Craig will use "The Outragious Mrs. Palmer" when he takes over the Arlington again Feb. 4. This show was given a few trial performances by the company before the opera company took over the house.

BUFFALO.

By SIDNEY BURTON.

SHUBERT-TECK—"Monte Cristo, Jr.," with most of the New York cast. Buffalo always sells heavily for this sort of attraction. Show doing phenomenally at 12 top.
MAJESTIC—Mr. and Mrs. Coburn, in "The Better Ole." Coming in from Canada, where business has been excellent. Sure of a good week here.
SHUBERT'S—Vaudeville.
SHUBERT'S HIPPODROME—Clara Kimball Young, in "Eyes of Youth"; Sunshine Comedy, "Chicken a la King."
GAYETY—"Sporting Widows," with Al E. Hall.
ACADEMY—"Face Makers," with "Le Berger."
GARDEN—"Rialto Maids."
OLYMPIC—"Five Beauties, Irene and Bill Thak and pictures."
STRAND—Eugene O'Brien, in "The Perfect Lover."

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been prevailed upon to remain at the Teck till Feb. 1 and will probably guide the destinies of the house through the present season.

Word has been received here that Marion de Forest, author of "Little Women," has been elected a member of the famous Lyceum Club of London.

The recently organized union of theatrical employees of Batavia has elected Raymond L. Little president, W. H. Tall secretary and H. M. Harris treasurer. N. Dipson, proprietor of the Family and Grand theatres, has announced plans for a new theatre in Batavia, to be erected at 30-50 Main street.

Sparks from an adjoining building started an ugly fire on the roof of the Star Saturday morning. For a time it looked as though the stage and wings were in danger. The interior of the house was undamaged.

Irene and Bill Telak, headlining at the Olympic this week, are Buffaloes and well known locally.

Manager Carr of Shea's tendered the bill a get-together holiday last week. The entire bill and also the full staff of the house, including the stage cat, were present. Martin, of Martin and Fabrice, appearing on the bill, cartooned the event, featuring the cat, and the Buffalo "Enquirer" gave half a page to the pictures.

CLEVELAND.

By J. WILSON ROY.

OPERA HOUSE.—Frances Starr, in "Tiger Tiger." Next week, Mrs. Minnie Madden Fiske, in "Mie Wally of Orleans."

PROSPECT.—Joseph W. Payton's Stock Players in "The Thirteenth Chair."

MILES.—Vaudeville and pictures.

FRISCILLA.—Vaudeville and pictures.

LOW'S LIBERTY.—Vaudeville and pictures.

EMPIRE.—Frank Lator's "Aviator Girls."

STAR.—Arthur Pearson's "Step Lively Girls."

MILES' GRAND.—Vaudeville and pictures.

STILLMAN and ALHAMBRA.—Pictures.

EUCALID.—Pictures.

STRAND and METROPOLITAN.—Pictures.

"Salome" featuring Mrs. Olive Russell, was repeated by special request at the Playhouse on Saturday and Sunday evenings.

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One of the local newspapers entertained 1,600 "newspapers" on Friday at the Bullman and Alhambra theatres, and from the kiddies' viewpoint everything was up to the highest notch.

The first of a series of Sunday evening performances announced by the Joseph W. Payton Stock Players was held Sunday at the Prospect, when "The Little Teacher" was produced. Part of the proceeds are to be devoted to the American Legion.

Manager John F. Royal of Keith's has taken issue with some of the criticisms on his recent shows by local reviewers and used the advertising columns of the respective sheets in administering his reproof.

DENVER.

By EDWARD T. GAHAN.

OFFICE.—Vaudeville.

EMPRESS.—Vaudeville.

TABOR.—Vaudeville and Za Su Pitta, in "The Other Half."

BROADWAY.—Trixie Frigana in "Poor Manna."

DENHAM.—Tom Wilkes Players in stock production.

RIALTO.—Edd Claxton in "The Thirteenth Commandment."

PRINCESS.—Dorothy Washburn, in "Too Much Johnson."

AMERICA.—Douglas Fairbanks in "When the Clouds Roll By."

RIVOLI.—First half, Owen Moore in "Piccadilly Jim"; last half, Viola Dana in "The Willow Tree."

ISIS.—First half, William Russell in "The Lincoln Highwayman"; last half, Mary Pickford in "Heart of the Hills."

STRAND.—First half, William Farum in "Wings of the Morning"; last half, Beale Love in "Peggy."

OCEAN.—First half, Viola Dana in "Please Get Married"; last half, Will Rogers in "Almost a Husband."

THOMPSON.—First half, Pauline Fredricks in "Bonds of Love"; last half, Harry Morey in "Boarded Assets."

There is a persistent rumor along Curtis street that Goldwyn is negotiating for the purchase of the old Tabor Grand Opera House, with the view of transforming it into a picture house. Goldwyn representatives are in Denver.

Frans Roth, organist at the Isis, is out of the hospital following an accident in which two of Roth's friends were killed when the auto in which they were riding was struck by a train. Roth will be all right in a week or so.

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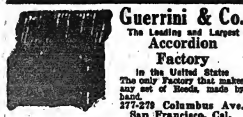
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Mr. McFarland, manager of the Prince (Loew's), is taking a two weeks' vacation at Harlin, Texas.
Inquiry at all the box offices revealed the fact that the last two weeks have been record weeks for every house. The Cozy, playing Dalton's Fearless Eve Co., doing an exceptional business. The company is engaged indefinitely.
Olga Petrova made a record at the box office when playing the Majestic.

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here three weeks ago, but this was collapsed by Anna Eva Fay playing the same house last week.
MONTREAL.
By S. MORGAN POWELL.
Montreal theatre, legitimate, vaudeville, burlesque and picture, start the New Year doing capacity business. Not since the advent of the picture has there been such a general and continuous patronage extended to the houses of amusement. The matinees at the films are not sold out, but nearly every theatre in the city is filling up to capacity and over every night, and the Sunday afternoon and evening performances given are sure capacity audience winners.
The reason for this is not immediately obvious, save that the general craving for entertainment which manifested itself when the present season opened has been growing steadily ever since, and that there seems to be an abundance of spare cash floating around, despite there are plenty of returned soldiers out of work and in receipt of emergency pay.

Plans for the erection of the new theatre planned by the Allen Enterprises of Toronto and the Western interests who proposed to enter into competition with the Keith circuit here seem to have been held up temporarily, but the difficulty of rushing building operations here during the winter may possibly account for this.

The week's shows are taken all round, above the average. Ian Hay, the famous author of "The First Hundred Thousand," produced his new farce-comedy, "Tilly of Bloomsbury," at His Majesty's.

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before an unusually large and fashionable audience, and it scored an emphatic hit. The general verdict is that the comedy is so good that the plot and treatment are conventional and lacking in originality, and that the excellence of the interpreting company ensures the emphatic success of the piece in Canada. Some doubt is expressed as to a similar success being scored in New York, owing to the essentially English character of the humor, but the creation by that veteran comedian, O. P. Meggiss, of a screaming funny man, as he calls it, and pseudo-butler will doubtless settle the matter for the New Yorkers who like their comedy richly flavored. Eva Le Gallienne, daughter of the famous author and poet, fills the title role with charming grace and naturalness. Lawrence Grant, George Giddens, Nellie Hodson, Frank Hector, Mrs. Edmund Gurney, Lyndell Watts, Gypsy O'Brien, Edward Foster and Miss Elvina Daly, Arnold Daly's promising young daughter, were prominent in the admirable cast.

At the Pincess (Kath's) Valeria Bergers in "The Moth" made a distinct hit, the melodramatic flavor of the playlet appealing strongly, while Miss Bergers' personal work was keenly appreciated. Among the balance of the bill the Croire Fashion Piece simply took the audience off its feet with surprise, while Alfred Latali delighted everybody with his Fungo impersonation.

The new Charlie Chaplin film was a failure, so far as public enthusiasm was concerned. The same may be said of the Chaplin film so far as its presentation at three other houses in the city simultaneously is concerned. People felt they had been badly stung who paid to see "Sunshine," and on finding that "A Day's Pleasure" was even less satisfactory, made no bones about their disappointment and disgust.

The Orpheum Players at the Orpheum gave a satisfying performance of "Yes or No," although the character of the play did not impress the public keenly. This organization has been doing good work since the season opened, and the management has gone far to effect improvements as the need for them arose. Edith Spencer, Margaret Knight, William Naughton, A. E. Byron, Claire Maslin, Charles Andre and Hal Muniss stood out in the cast.

At Lowe's, Trovato, the violinist, is the hit of the bill, the George Primrose minstrels running close second. Watson and Cohen and the "Girls-de-Loek" had a cordial reception at the Gayety. The St. Denis is featuring Nita Johnson in a song program.

Tyrone Power, supported by a specially selected cast, will open an all-Canadian tour in a revival of "The Servant in the House," by Charles Rann Kennedy, under the direction of the Trans-Theatrical Limited syndicate, in February.

A movement is on foot to erect a large concert hall here. This city, with a population of over 700,000, has still to have resources to skating rinks and other corrugated iron roof obstructions when it wants to accommodate an audience of over a thousand for any concert artist and the theatres are unable to give him a night. However, musicians are still hling.

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NEW ORLEANS.

By O. M. SAMUEL.
TULANE.—Robert H. Maniel.
LYRIC.—Eustace Burton's Jaxlanders (colored).
STRAND.—Clara Kimball Young in "Eyes of Youth."
LIBERTY.—"Scarlet Days."
TRIANGLE.—Marguerite Clark in "Lack in Pawn."

Eddie Mather, stage manager of the Orpheum, has been re-elected president of the local I. A. T. S. E.

The Orpheum will present eight acts next week and may adopt that policy right along when no headliner of pretensions is used.

M. August Perle, of the French opera troupe, is singing at the Strand currently.

Will Gueringer, representing the Seagulls in New York now, is a local visitor.

Prices of admission at the Palace and Crescent have been listed again.

"The Rainbow Girl" and the Dolly Sisters are traveling the South at present. It is the first tour of the Dollys in this territory.

The Swain shows, dispensing drama under canvas, have arrived at winter quarters here.

PHILADELPHIA.

ALLEGHENY.—A splendid bill was offered following the holiday period, and business held up, despite the expected fall. "Mrs. Wellington's Surprise," a comedy written by George Kelly, a Philadelphia was the chief feature. Others on the bill were: Emma Francis, Wilbur Brewster, Ryan & Bosley, Maria's Casino Actors and the film "Please Get Married."

GLOBE.—"Some Baby," a musical comedy, featured. Others were: Are Sisters, Janet of France, Ernie and Ernie, W. & Harvey and Co. Jones and Greenleaf, "Father's Daughter," with George B. Fredericks & Co., McDonald and Cleveland and pictures.

NIXON'S GRAND OPERA HOUSE.—Helen Triz and Sister tops the bill; Joe Cook, Leon Gautier's "Bricklayers," "The Book Shop," with Ida Regal and William Mack, Arthur Whitelaw, Armstrong and Dobson and pictures.

KEYSTONE.—The Royal Pekinese Troupe, Billy Glaser, William O'Clare and the Shamrock Girls, Viola Lewis and Co. Eight Black Dots and the film, "The Black Secret."

WILLIAM PENN.—First half, James B. Carson and Co. in "To See or Not to See, Fannie and Peru, Ralph Dunbar's Old Time Dances, Fleker and Gilmore, Johnnie Small and Small Sisters. Film, "The Mind the Paint Girl."

NIXON.—First half, Larry Heilly and Co. in "Here's to Erin," Bert and Bettie Wheeler, McGinty Kids, Thomas Peter Dunne, "Tip," Raymond and motion pictures. Last half, Beside Rempel and Co., Aerial Lloyds, Mr. and Mrs. Gordon Wilda, Nevins and Mayo. Film, "Speed." CROSS KEYS.—First half, "A Jazz Cocktail," Allen and Francis, Dalton and Craig, Margaret Padula, Steiner Trio. Last half, Tom Rooney and Six Day Bike Riders, "Salvation Molly," and three other acts and pictures.
STANLEY.—"Eyes of Youth." Next week, "The Broken Melody."

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 ARCADIA—"Toby's Bow."
 VICTORIA—"Victory" and "The Fire-
 man." Next week, "Behind the Door."
 RIVOLI—"The Brat."
 BELMONT—"The Midnight Bride" and
 "Please Get Married."
 STRAND—"Male and Female."
 LOUVER—"Male and Female."

PITTSBURGH.

By COLEMAN HARRISON.
 DAVIS—Vaudeville.
 HARRIS—Vaudeville.
 SHERIDAN SQUARE—Vaudeville.
 LOEWS LYCEUM—Vaudeville.
 ACADEMY—Burlesque.
 VICTORIA—Burlesque.
 GAYETY—Burlesque.
 GRAND—Pictures.
 OLYMPIC—Pictures.
 PERSHING—Stock.

Victor Herbert was personally present at the opening performance here Monday night of "My Golden Girl." The performance was unusually striking. Mr. Herbert conducted his own orchestra of New York musicians. William Hodge, in "The Guest of Honor," returns next.

"Oh, My Dear" opened at the Alvin Monday night to a well-filled house. As a musical comedy it ranks with the best of the season, especially in respect of the music, some of the best Hirsch has ever turned out. Frank Tinney, in "Sometime," next.

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William Giletti, in J. M. Barrie's interesting comedy, "Dear Brutus," opened to a crowded house at the Nixon Monday night. The entire cast performed in a highly finished manner. Manager Harry Brown reports a continuance of the unusually heavy box office returns. "The Royal Vagabond" next.

"The Way to Heaven," the latest play from the pen of Earl Carroll, had its premiere last week in Providence. It recalls how comparatively recent he worked in this town and how meteoric has been his rise in the field of musical comedy and now in the legit. It was

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about fifteen years ago that he was an usher at the Alvin here.

A new farce to be produced in the near future by A. H. Woods, called "No Liquor, No Love," was written by John Montague, a Pittsburgher.

Victor Herbert was tendered a reception at the Press Club Monday afternoon. About twenty years ago he was located here as conductor of the Pittsburgh Symphony Orchestra.

PORTLAND, ORE.

By RALPH ELLIOTT MILLER.
 HEILIG—S. May Robson in "Tish."
 BAKER—S. "The Woman in Room 12."
 ALCALAZAR—Alcalazar Players in "Oh Boy."

AUDITORIUM—Dark.
 HIPPODROME—Vaudeville and pictures.

PANTAGES—Vaudeville and pictures.
 MAJESTIC—Pictures.

STAR—Pictures.
 COLUMBIA—Pictures.

LIBERTY—Pictures:
 PEOPLE'S—Pictures:
 GLOBE, STRAND, BURNSIDE, BEX,
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Changes which will transform the People's into an entirely new house are taking place daily. An entirely new ventilation system will be installed and practically everything will be changed except the walls and floors.

The Strand has but three more pictures scheduled and then its successful existence will be a memory and the Rivoli a reality.

Changes in the ownership and management of houses has made slight changes here in the past week.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
 LYCEUM—Raymond Hitchcock in "Hitch-Koo of H.H." first half; "A Princess There Was," second half.

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TEMPLE—Vaudeville.
FAMILY—Vaudeville and pictures.
GAYETY—"Dowry Bridesmaids."
COLUMBIA—"Winning Widows."
PICCADILLY—"Douglas Fairbanks in
"When the Clouds Roll By" all week.

Innovations at the Columbia include amateur night Tuesday, wrestling Wednesday and a "perfect form" contest Thursday.

In spite of the arid condition of the country the Rochester News-Week Club is planning to hold the annual roastfest this spring.

John H. H. Fennersey, manager of the Family, has introduced a new star on his screen in the person of his plump little baby.

Fire caused by an overheated furnace in the basement so badly damaged the Bijou at Jamestown, N. Y. (it is doubtful if it will be reopened for months. It is the third fire at the Bijou in recent times. The house was unoccupied when it occurred.

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By WILBUR.

METROPOLITAN—"A Tailor-Made Man," current; San Carlo Grand Opera Co.

WILKES—Wilkes Players in "Daddy Long Legs."
OAK—Monte Carter Musical Comedy Co. in "Hello 1920."

LYRIC—Walter Owens Musical Comedy Co.

ORPHEUM—Lavy Musical Comedy Co. in "1920—Wet or Dry."

PALACE—H. V. M. A. Vandeville.

PANTAGES—Pantages Vaudeville.

MOORE—Orpheum Vaudeville, with The Four Mortons featured.

HIPPODROME—Vaudeville, dancing and pictures.

ARENA—Mme. Tetrazini and assisting artists.

LOBBE BUTLER, TAVERN, COLUMBUS ENTERTAINERS, CITY and DREAMLAND—Cabaret entertainment.

COLISEUM—Pictures.

LIBERTY—Pictures.

STRAND—Pictures.

REX—Pictures.

COLONIAL—Pictures.

MISSION—Pictures.

LITTLE—Pictures.

CLASS—Pictures.

BISON, BLOU, COWEN, PARK, DREAM, EMPRESS, FLAG, GOOD LUCK, GREENWOOD, GREEN LAKE, HIGH CLASS HOME, IMPERIAL, ISIS, JACKSON, FREMONT, BALLARD, MAJESTIC, PALACE, WASHINGTON, VICTORY SOCIETY, MADISON, YESLER, PRINCES, YE COLLEGE PLAYHOUSE, VARIETY, OLYMPIA, PORTOLA, QUEEN ANNE, BOSTON, GEORGEOWN, PRINCESSES.

Pictures only.

Nicholas Oeconomacos, clarinetist in the Russian orchestra at the

Clemmer and also a member of the Seattle Symphony Orchestra, was served with papers for divorce Christmas eve instituted by his wife, who alleged cruelty and asks for alimony to the amount of \$25.00 per week. The couple were married in 1908 and have lived in this city for several years.

Bearing the shipping tag of a Portland, Oregon, music house, a package wrapped in holly and tinsel was received at the home of Fred Finko, a member of the Seattle Symphony orchestra, the day before Christmas, which contained a deadly bomb. Mrs. Finko luckily got the parcel open before it had a chance to explode. The postal authorities have the infernal machine which consisted of a .38 calibre revolver and three shells, a box of mined dynamite and a half-dozen high-powered percussion caps arranged to explode when the lid of the box was removed. Finko says he believes a fellow-musician of another city sent the bomb.

In addition to Oliver Wallace's organ program at the Liberty Theatre the management has added a violinist, Miss Frances Dreiser; and a vocalist, Miss Anna Brown.

Director John Spargur, of the Symphony Orchestra, introduced Seattle music lovers to a new musical instrument which is said to have been imported directly from Paris, and is the only one in the West. The inventor is Auguste Mustel, who calls the instrument a celesta, a keyboard instrument with a compass of five octaves. The tone, which is quite distinct and characteristic.

acterized by exquisite purity, is produced by hammers striking tuning forks placed over resonating boxes. As on the wind instruments, tones can be sustained on the celesta with equal facility.

A big New Year's Frolic was staged at the Levy Orpheum theatre. Following a vaudeville program of over a dozen numbers, the big stage was cleared for dancing and professionals and plain people mingled in terpsichorean pleasure until the wee sma' hours of the New Year.

At the Wilkes this week Jane Morgan, leading woman, is resting, and Mary Thorne, the laguna, is playing the title role of the production "Daddy Longlegs." Next week "Judy" will be the offering.

A new theatre will be completed at Frosser next week by F. J. Undies.

The new \$150,000 Liberty, Wenatchee, was formerly opened Xmas eve with appropriate ceremonies. W. W. Kofeldt, former Pacific Exchange manager, is holding the managerial reins over the Liberty. The house is equipped with stage for vaudeville or traveling attractions.

Marshall Taylor, formerly assisting manager of the Clemmer theatre, this city, has gone to Portland to assume similar duties at the Peoples and Star theatres, controlled by the Jensen-Von Herbert corp., which has five theatres in the Oregon metropolis.

Through an error in the transmission last week's VARIETY had a Seattle item stating that the new Jensen-Von Herbert picture palace which will be built this year would cost half a million dollars. The amount should have been one and one-half million dollars.

Jensen-Von Herbert have secured the services of Vincent C. Knowles, former director of the Vancouver, B. C., opera

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MARIONNE

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**Best Wishes for the
New Year to all.**

house, as director of the symphony orchestra which will be installed at the Columbia, Portland, next week.

The Burton-Smythe Music Co., this city, has added a new number to their catalogue this week, "Buddie Mine," a waltz ballad. Another number will be off the press next week, "Love's Shadowland." Both these writers are well known in newspaper and theatrical circles of the Northwest. This gives Seattle three music publishing concerns: The Echo Music (Casey & Weeks), Musicland (Wallace & Freed), and the firm named above.

James Townsend, stage manager at the Seattle house of Pantages since Alexander Pantages started in the vaudeville game with a little store-room theatre on Second avenue, has gone to Los Angeles to become stage manager of the new Pan house in that city.



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SYRACUSE, N. Y.

By CHESTER R. BAIN.
EMPIRE—First half, "A Prince There Was." One of the most pleasing comedies this season; a personal triumph for Grant Mitchell. Last half, "Ritzky Koo," with Raymond Hitchcock.

WIRING—First half, "Buckin' the Tiger." This initial plunge of Louis Selznick into the legit. field has all the earmarks of success; it is exceedingly clever melodrama, with good comedy relief. The work of Benjamin Kanner, William Meehan and Forest Winat stands out. Last half, "Somebody's Brother."

BASTABLE—First half, "Burlesque Wonder Show." If there's any wonder in it, it's by the audience after the show. While the book, held over from last year, holds water, the cast and chorus don't. When the British pickers of humely women selected a London girl for first prize winner, it's a safe bet they hadn't received photos of the chorines of this touring show. Last half, "Queens of the Folies."

TEMPLE—Vaudeville.

CRESCENT—Vaudeville.

STRAND—"When the Clouds Roll By."

ROCK—"Twenty-three and a Half Hours' Leave."

SAVOY—"Love of Lattin."

TOP—"Eyes of Youth."

The return engagement of Barney Gilmore in "The Rock Road to Dublin" at the Bastable last week was canceled.

The Empire will have Marie Dressler in "Tillie's Nightmare" all next week.

For the first time in the annals of state courts, a sentence forbidding a man to attend the films was imposed at Oswego. The case was that of Charles Riley, a Great Lakes sailor, arrested and arraigned before Recorder John Gill, charged with creating a disturbance in a Starch City theatre. Riley, who had told the arresting officer he possessed a "pull," was sentenced by the recorder to refrain from attending pictures for one

month. If he disobey the court order, he will be re-arrested and a jail term handed out.

As a result of Sunday's disastrous fire which wiped out the Seiden Block at Watertown, the Garden City may have a new picture house. Immediately after the conflagration, which threatened the entire business section of the city, Watertown business men, who have been considering the amusement field, made a tentative offer for the Sheldon site. The deal is expected to materialize before the end of the month.

Sunday films at Redcott Sunday after a hot fight covering two weeks.

Members of the City Ministerial Union of Watertown at a meeting on Monday outlined plans for a campaign to stop Sunday pictures. For the first time Sunday, all Watertown theatres were open, the Olympic being the last house to fall in line. This brought prompt action by the city's clergymen, who will seek a popular referendum on the subject.

Because Mornay Helm, musical director of "Fighting Piffy, Ltd.," playing at the Wirting here the last half of last week failed to go "fifty-fifty" with his wife and family in the contents of each week's pay envelope, he found himself in police court Saturday morning on a warrant charging him with non-support and abandonment. Helm was arrested on orders from New York. Through Attorney William Rubin of this city he waived the appearance of a warrant and the police bond to appear in the metropolis to answer the charge Jan. 14.

For the first time in its history as a burlesque house, the Bastable here is receiving ticket orders a month in advance. The demand for pastebords is for the Mollie Williams Show which hits here Feb. 8. Syracuse burlesque patrons are especially interested in Emil "Jazz" Camper, Syracuse comedian, with the production.

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231 Main St.

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CHARLES WARREN, London, Eng.,
1-2-4 Arthur St. N. Oxford St. W.C.C.
BARNEY HAGAN, Seattle, Wash.,
100 Montclair Bldg.



Frederick A. Mangano, for many years a member of the Lyceum theatre orchestra at Ithaca, died Saturday at the Ithaca City Hospital after three weeks' illness. He was 51. Funeral services were held on Sunday and interment was made Monday at Ithaca, N. Y. Surviving are his wife, mother, three brothers and a sister.

Dennis Macdonald, producer of "Biff Bang," the soldier show which played the Century, New York, and also producer of "Who Can Tell," the biggest A. S. F. production overseas, is at present visiting in this city, the guest of Francis Landers of 410 Park avenue. Macdonald but recently staged the "Junior League Follies" at Kansas City and is considering the producing of a similar show here.

The Strand, Watertown, this week is playing "Broken Blossoms," while the Olympic, Watertown, is showing "The Lost Battalion," with the "Overseas Josophensians."

Although an ordinance was adopted by the Common Council last spring, Johnson City will have Sunday films for the first time next Sunday. Shows will start at 4:30 p. m. and close at 10 p. m.

The Wisting will have the Detroit Symphony Orchestra next Monday night, with "Tink Tick Too" moving in on Monday for three days.

Syracuse, with a season of good theatrical attractions, is not patronizing the legit theatres as other cities are patronizing, according to agents of touring attractions, and the statement is verified by local house managers. Offering a decided contrast in the attendance at the local pop vaudeville houses and pictures, where packed audiences every afternoon and night are the rule. The Esplanade, playing vaudeville, also is doing well, but the big houses are limping along. Some of the best offerings of the season have drawn comparatively small audiences. Syracuse usually is strong for the classical drama, but both Sothern and Marlowe and Robert Mantel had most disappointing local engagements. The Shuberts, especially are

feeling out the local situation in an effort to reach the Syracuse theatrical pulse. Already some tentative full week engagements have been cut to three day stands, and there is a strong possibility that unless the slump ends quickly, there will be a further curtailment.

A study of the local theatrical taste last week showed that Syracuse theatre-goers want the comedy emphasized in a musical comedy production. As an illustration "Tavis Belge, Belgian prima donna, with "Fiddlers Three" did not receive the applause the comedians and dancers of the attraction were accorded. Syracuse at present is reputedly facing a serious labor shortage, yet a canvass of the local low price houses Monday showed 1,000 men at the Temple, 800 at the Baitalia and 300 at the Crescent. This average, according to the box office men, is maintained daily. Hundreds more are found in the films. Apparently, the labor unrest is warring the theatre attendance.

VANCOUVER, B. C.

By C. H. NEWSBERRY.
EMPRESS—Edith Elliott in "Pollyanna," supported by Empress Players.
AVENUE—36-37, "Chin-Chin" provided excellent holiday attraction, it being the first time it had been seen here. 36, The Cherniavsky Trio in concert, farewell appearance of the favorites prior to their tour of Australia. Coming 7-10, San Carlo Grand Opera Company.
ROYAL—Martin Johnson's "Carnival" pictures. First time here.
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
COLUMBIA—Hippodrome circuit vaudeville and pictures.
ARENA—Ice skating and professional hockey. Pictures last week.
REX—Pictures.
DOMINION—Pictures.
COLONIAL—Pictures.
GLOBE—Pictures.
BROADWAY—Pictures.
MAPLE LEAF—Pictures.
PROGRESS—Pictures.
KITSILANO—Pictures.
FAIRVIEW, NATIONAL—Pictures.
The Fairmont, which recently re-

opened with pictures, has closed indefinitely, due to poor business, one of the reasons being on account of the cold weather.

A saxophone soloist has been added to the Empress orchestra.

Royal Films of this city will shortly release the first Reelart picture, "Soldiers of Fortune."

The San Carlo Grand Opera Co. comes to the Avenue for four days, starting the 7th. When here last year the company played to excellent business and from advance sales the present engagement will be very good.

Next attractions at the Empress will be "Paul and Warren" and "The Big Idea."

"The Sleeping Beauty," a Xmas pantomime, was presented at the Empress for one matinee performance Dec. 10. Miss Dottie Harvey and Mrs. C. B. Arnold played the leading roles. Lieut. J. D. Farlin (late of London, Eng.), was musical director. Prices were \$2.00 top.

"The Trail of a Sourdough," a book of poems by Chas. S. Royal of the Empress, has been published and is on sale in local stores.

Both Pantages and the Orpheum gave special shows New Year's eve.

The Empress, home of the Empress Stock, is also in demand for special occasions, such as Sundays. Last Sunday a mass meeting was held by a returned soldiers' organization at this theatre.

WASHINGTON, D. C.

By HARDIE MEAKIN.
KEITH'S—Vaudeville.
NATIONAL—Cohan and Harris are presenting their "Comedian" musical comedy, "The Royal Vagabond." This season Robinson Newbold is featured and the piece is attracting considerable attention. It had its first performance here a season and in its original form received fairly good notices.
FOLLY'S—The Shubert Gaities of 1919,

with an imposing list of names mentioned in the cast.

SHUBERT'S BELASCO—William Hodge comes for his annual visit, in a new play this time, however—"The Guest of Honor," by himself. Naturally he is doing a fine business; he always does.

SHUBERT'S BARBERS—A new production by the Shuberts is having its first showing this week, namely, "The Moon of the Moon," with Alma Toll heading the cast, supported by Edmund Gurnay, Kate Morgan, Guy Nichols, Romane Calender, Charles Gotthold, Emmet Shaeffer, Harold Heaton, Edward Thompson, Charles Mason, Charles Bunnell, John Wray, Elhan Allen and Patrick Barrett. The piece is by Clevie Kinkaid, author of "Common Clay." Reviewed elsewhere in this issue.

COSSMOS—Levett's "Concentration," Billy Boucher's "Circus," Subers and Keefe's "Hodge and Lowell," Louise Carter and company in "The Returned Soldier," DeVoe and Morris and Al Raymond.

GATY—"Hip Hip Hooryay!"

LOEWS'S PALACE—Pictures.

LOEWS'S COLUMBIA—Pictures.

MOORE'S BALTO—Pictures.

MOORE'S STRAND—Pictures.

GRANDALL'S METROPOLITAN—Pictures.

Low Dockstader is headlining the bill at Keith's this week.

The burlesque shows formerly appearing at the Lyceum, which was recently destroyed by fire, are now being shown at the Polly, at Ninth street and Pennsylvania avenue. The house has been vacant for years, and it has been causing some discussion among theatrical folk concerning the advisability of showing the attractions of the American wheel in this former "Jinks" house.

Maeterlinck will lecture Sunday afternoon at the Shubert-Belasco. His subject will be "The Unknown Shore," having to do with the spirit world.

All records were broken at Loew's Palace Sunday night for the first showing of Douglas Fairbanks in "When the Clouds Roll By," so reported Lawrence Beata, the house manager.

I want to Sell the Comedy Songs that comprised the Rita Boland single over the Orpheum time, terminated by Miss Boland's marriage and retirement. Only big time (single or team woman) need reply. Material Written to Order

EVELYN BLANCHARD, 526 Putnam Building, 1493 Broadway, New York

MOVING PICTURES

THE RIVOLI.

The Rivoli orchestra this week is flirting with the Russian Tchaikowsky, again playing his "1812" as an overture. Based on the invasion by Napoleon with the Marseillaise and the Imperial Russian National Hymn as themes, it has more to catch the popular ear than several other compositions of the mad protegee of Mme. Meck. An organ solo and the aria from Verdi's "Ernani," sung in splendid voice by Alma Doris, completed the musical program.

The pictorial was dull despite the inclusion of some aerial stunts that raised everyone's hair. There is so much news all over the world that more of it should get into the theatre. A Christie comedy and a Norma Talmadge feature, "She

Loves and Lies," reviewed elsewhere, filled out the picture part. *Lead.*

SHE LOVES AND LIES.

Marie Callender.....Norma Talmadge
Ernest Liemore.....Conway Tearle
Folly Poplar.....Octavia Brooke
Bob Brummell.....Phillips Tead

This Select pictures, presented by Jos. Schenck, is especially for kissers, kissed, those who hope to be kissed, expect to be kissed or want to learn how to kiss. In this delicate art Norma Talmadge in "She Loves and Lies" gives lessons and examples and does so charmingly. The story was originally by Winkle Collins (whose name is misspelled on the screen) and was adapted by Grant

Carpenter and Chester Whitey. The latter directed cleverly and the photography was excellent. This completed product is a happy mixture of farce and comedy and the gay, pretty, amusing love scenes.

Miss Talmadge appears as Marie Callender, known on the stage as Marie Mar. Because he wants her to so much and because Auntie reads the cards to that effect Marie engages herself to the wealthy Gordon. But she catches a glimpse of Ernest Liemore and breaks it off. Rescued by the latter from a fire she is left all Gordon's money. Posing as an old woman she makes Liemore marry her to save his fortune and then gets acquainted with him by a trick while she is posing as June Dayne, a Greenwich Village outie. He falls for

June hard and then very amusingly it develops his wife and sweetheart are the same.

Far none this is the best comedy bet for first class theatres shows here recently. It combines humor and sex interest. *Lead.*

THE FEAR MARKET.

Sylvia Stone.....Alice Brady
Major Stone.....Frank Losee
Editha Fernal.....Harry Mortimer
Oliver Ellis.....Richard Hatters
Laura Hill.....Edith Stockton
Bob Sayre.....Bradley Barker
Milly Sayre.....Norm Reed
Jane Carson.....Fred Barton
Dicky Wilkes.....Alfred Hickman
Emilia Betti.....Sara Blais

With Alice Brady starred, Reelart is offering something good in "The Fear Market," founded on the play by Amelia Rives. The story holds. Its interest is cumulative. The direction is excellent, the photography first class, and the only jarring note is the inserts shown against an undecorated background.

While the feature is only average, Miss Brady has a chance, and so have the other pretty women in the cast, to wear beautiful gowns, and this helps a lot. The acting is competent. Miss Brady touches no actor but she knows her business and so does her support. Kenneth Webb directed and Clara Beranger made the scenario.

While any one in the least expert at this sort of thing knows the end before the showing is half begun, this type of melodrama gets over strong. Major Stone owns "Society Chatter" and blackmails people right and left. This overemphasis keeps a secret. A friend of his daughter's gets caught and kills herself. In the young daughter's life there is a scandal, but unsuspecting, she and the wealthy newspaper owner who loves her set out to ruin the owner of the sheet to earth. They do so and the daughter forgives her father when he promises to suppress the publication. *Lead.*

AND ADVENTURE IN HEARTS.

There is very little novelty in the plot of "An Adventure in Hearts," a Robert Warwick feature starring the average. The basis of action where the hero comes in contact with the officials of one of the many small kingdoms, which, in the past spread itself over Europe like flies over a piece of thickly buttered bread, has been done to death. While audiences demand reality, and more reality, they still want a kernel of probability with it and when that quality is lacking, it is this feature, it is bound to prove illogical. Even with such plots as offered in "An Adventure in Hearts," the feature might possibly be acceptable and impel one to forget what is not probable if an element of dashing humor could be injected with the aid of a Fairbanks or another light comedian of that type. That is to say, such features might have for consistent action a figure who in the direction keeps the thing moving from start to finish without a let-up in the tempo.

There is more to be said for the production, which is in spots elegant and expensive in the main, than for the actual story value. Some scenes redoubt lasting credit upon the photographer and the ability to make the whole feature with a background that was factually European speaks well for the art director. The scenes in which some of the action transpiring in the pitch blackness of the night with a descending storm and a struggle in mid-stream between the hero and villain strikes something new in conception.

The photoplay is an adaptation of "Captain Elpee," by Anthony Hope, and also from the dramatized version by Harrison Rhodes. The scenario is by Zimier Harris, while the direction was left to James Cruz. *Stop.*

THE TRIFLERS.

This is a so-called society drama in which Edith Roberts is starred by Universal. The direction is excellent, and infinitely superior to the story. There are some few bits of heart interest which score and extravagant furnishings embellish the picture. But the acting is poor and the action slow.

Miss Roberts does the most she can with a part that is far from being convincing. She takes the part of a young woman who has a craving to get into society and wear handsome clothes and all the other girls go wigg with them. Her wish is granted and although horribly compromised, she spends the week-end at a house party at which there are a number of the "fast set."

Seeing how the other half lives she decides that although of humble origin, she prefers her own people who at least are honest and live according to their light.

The photography is praiseworthy and the lighting effects unusually fine. Miss Roberts is supported by a company which has apparently not been selected for type. The cast is made up of stock players and little attention paid to type.



Paramount-
MAC K SENNETT
Comedy
"The STAR BOARDER"

With LOUISE FAZENDA

Billy Armstrong, Bert Roach, Harriet Hammond
and John Henry, Jr.

Directed by JAMES DAVIS Supervised by MAC K SENNETT

TAKE two girls, a dog, a baby and a cross-eyed man and mix them up into a new sort of plot and you have a comedy that'll make 'em laugh till they cry.

Provided—

1, One girl is Louise Fazenda; 2, the other girl is Harriet Hammond; 3, the dog is Teddy; 4, the baby is John Henry, Jr.; 5, the cross-eyed man is the funniest man in pictures, and 6, the plot is one of Mack Sennett's special varieties.

And then it's a feature comedy with a power to draw like a feature!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CHAS. B. MILES, Asst. Pres. General
NEW YORK



MOVING PICTURES

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NEWS OF THE FILM WORLD

STRAND.

CAPITOL.

Zasu Pitts is vacationing in Santa Cruz.

Douglas Fairbanks is "at ease" between pictures.

The Pioneer have elevated Mary Anderson to stardom.

Harry Day last week assumed charge of International's publicity forces.

Walter Hiers was placed under a five year contract by F. P.-L. last week.

Bayard Veiller affiliated himself with the Thomas B. Ince scenario department last week.

Jack Pickford is in New York and will remain here until Jan. 14, when he intends returning to the coast.

Charles Belmont Davis, the author, joined the Selznick scenario forces recently.

Frank Lloyd is directing Pauline Frederick's forthcoming production, "Roads of Destiny."

Harley Knoles, director, has been placed under a long term contract by Famous Players-Lasky.

Milton Sills will play opposite Viola Dana in her next Metro production, "Eliza Comes to Stay."

The Goldwyn Bowling Club will hold a dance at the Commodore in the East Ballroom, Feb. 18.

Morris Kohn, formerly treasurer, is now president of the Realart Pictures, succeeding Arthur Kane, resigned.

According to a wire received at his New York office, Jesse L. Lasky is due from the Coast today (Friday).

The Florence Reed new play is called "The Letter," by Channing Pollock. It will show around Easter time.

"Burning Daylight," by Jack London, will be the first Mitchell Lewis production for C. E. Shurtland, Inc.

Ralph Ince is to make a series of special productions for Selznick Pictures in which he will appear as the star.

The Selznick-Oliver Thomas feature, "Out of the Night," has had its title changed to "Footlights and Shadows."

Louis Stearns has been engaged by Cosmopolitan Productions to appear in the Fannie Hurst story, "Humoresque."

"Other Men's Shoes," the first Edgar Lewis production for Pathé, will be released Feb. 1.

Millard L. F. Webb has been appointed manager of the new studio of Louis B. Mayer, Los Angeles.

"The Copperhead," in which Ideal Barrymore is starred, will be released by F. P.-L. Jan. 25.

Fatty Arbuckle's newest Paramount-Arbuckle comedy, "The Garage," is scheduled for release Jan. 11.

Milton Ray Hartman of the Swine Eagle Film Enterprises arrived Jan. 5 from Berna.

Mim Agulita, who has retired from pictures, will be seen in pictures.

According to Ingvold C. Ose, F. P.-L. Copenhagen manager, here on a visit, 18 per cent of pictures shown in Scandinavia are American made.

"The City of Masks," by George Barr McCutcheon has been purchased by F. P.-L. The book will be used as a starring vehicle for Robert Warwick.

United Picture Theatres has purchased the film, "Women Men Forget," starring Mollie King, which was produced by American Cinema Corp.

Norbert Lusk is now eastern press representative for the Theo. H. Ince studios. He will have headquarters in New York.

The Republic Distributing Corp. has

arranged to handle Edward Jose's production "Mothers of Men" for Film Specials.

Sol Lesser has signed Annette Kellermann for a series of pictures, the first of which is to be produced in Hawaii and Australia.

"The Woman Hater" is the title of Owen Moore's new Selznick comedy, produced by Wesley Ruggles. Scenes Owen plays opposite.

The Jackson Film Studios, Corp. has acquired a plot of ground on Westchester avenue where it will erect a studio. The area covers 55,000 square feet.

Dolores Costello has been engaged by the Schomer-Rose Productions for its second production. Ben Taggart will have the principal male role.

Harry Lehmann's "Twilight Baby," has received a big hit in its premier at the Kinema. Ray Omstead, of First National, reports heavy bookings.

The showing of D. W. Griffith's "The Great Question" has not impressed local critics as have his other productions.

Bryant Washburn began work on "The Question" last week in the direction of James Cruse's direction. Wanda Hawley is his leading lady.

Dorothy Davenport (Mrs. Wallace Reid) has been cast in "The Question," an all star F. P.-L. production. Charles Maigne will direct.

An estate of \$17,000 has been left by William Stowell, Universal actor killed in a South African railway wreck. An aunt in Chicago is the heir.

Having finished with Fox, it is rumored that Louis Wrentham will play the character in Mary Robert Rinehart's latest stories about to be filmed by Goldwyn.

Six productions are scheduled for release by the Republic Distributing exchange for 1920. The first of these is "Little Pearl," in which Edith Hallor is starred.

Sol Lesser, who is sponsoring George Beban's new productions, is contemplating a personal appearance tour for the star in conjunction with his first picture, "One Man in a Million."

Marguerite Fisher, concluding her contract with American, is to make a world tour as star in a government cinema expedition producing educational features.

Joe Kerman, who resigned as assistant manager of Realart's New York exchange, has been appointed manager of the New York Exchange for Tyrod Pictures.

Branding as false a rumor that he is to return to New York to produce independently, Maxwell Karger will remain here as director general for Metro. He will vacation in the east.

The Ned Finley Productions have begun work on a series of 24 twin reel dramatic films. Adele Kellif, a former Vita star, is playing opposite Mr. Finley. Haysburg Lodge supplied the stories.

Melville Hammett has been added to the scenario department of Selznick Enterprises. Charles Belmont Davis is another new member in the same department.

"The Wonderful Thing," a play by Mrs. Lillian Trimble Bradley, which is to be used for legit purposes by George Broadhurst, was sold for picture production to the F. P.-L.

Nick Cogley has signed a year's contract with Goldwyn and will play Mr. Littlefield in the Edgar Comedies by Robert Tarkington. Johnny Jones is to play Edgar.

Work started last week at the Selznick-Bronx studio on Sophia Louis's drama "The Woman God Sent," under the direction of Lillian Trimble. Zena Keefe will play the principal role.

Harold Lloyd in from from "Hand to Mouth" shares honors at the Strand this week with Norma Talmadge in "A Daughter of Two Worlds," review elsewhere. Every appearance this young man makes serves to emphasize his premier standing as a film comedian. The comparison with Chaplin is hard to escape. Where Charles Chaplin goes in for the grotesque, Harold Lloyd plays straight. Even so he squeaks exactly as much genuine comedy and considerably more natural charm out of similar rough-housed situations.

Girls like him. Where Chaplin gets only a laugh, Lloyd gets a laugh and a kiss. Posing faces together and remembering how far Chaplin has gone, it is easy to guess how far Lloyd will go. He should have a great future.

A showing of a German submarine in action completed the film portion of the program. Parts of this were interesting, but there were too many views of the crew and too much of the same old, always too similar to keep the interest alive. The musical program was satisfactory, particularly a humorous baritone solo that was not listed. *Lead.*

A DAUGHTER OF TWO WORLDS.

Jennie Malone.....Norma Talmadge
Black Jerry Malone.....Frank Sheridan
Kenneth Harrison.....William Shea
Uncle George.....Ned Burton
Sam Conway.....Joe Smiley
Sergeant Casey.....Charles Slattery
Joe Harrison.....Virginia Lee Corbin
Mrs. Harrison.....Winifred Harris
Joe Harrison.....Winifred Harris

Norma Talmadge's popularity as an actress lies in her ability to suggest the quick tears of sympathy behind all gayety and laughter. In a well suited play there is no better box office card and she is well suited in Joseph M. Schenck's first National attraction "A Daughter of Two Worlds." Founded on Leroy Searcy's novel, "The Captive," directed by Director James Young, this feature caught the Strand crowd's interest.

Once and held it. Emotionally effective all the way, full of two fast action, pretty sex touches and charming photography, it is one of the best novelties in film form fusing on the screen in months. Society stuff goes well and this is on the level. It starts off in a cheery saloon where little Jenny slips into the arms of a young dancer for a shimmy and then runs as a police detective appears. She has forged a check and Slim who got her to go to jail. Even a beating from her father does not move her. They get her away and into a fashionable school under another name. From there she drifts into the New York social world and becomes engaged to the brother of a girl friend. Her old associates bother her but her dad comes to her rescue with his strong arm methods.

Youth of the old world who always loved her sneaks out to see her on the evening of her engagement party. On the hour a murder is committed. He is accused. As he is about to be executed, Jenny learns and realizes she can clear him by telling the truth. He was with her. She herself is wanted by the police and the girl lies in her sacrifice. Quite naturally it all straightens out. In Miss Talmadge's support Frank Sheridan was particularly good. *Lead.*

THE LAST OF HIS PEOPLE.

Wolf.....Mitchell Lewis
Netalie.....Ivett Mitchell
Harry.....Harry Longdale
Yvonne.....Catherine Van Buren

This is a Selsot with Mitchell Lewis starred and doesn't rank with first run offerings. Credit is given neither for the story nor the direction nor is it below the usual standard. On the ap- plause side is a well run chase with two canoes shooting the rapids, but if this actor wishes to keep his standing he will have to reach out for more convincing stories and a director with ideas.

Mr. Lewis himself is the son of a male movie film and there is no objection to this sort of thing. Lots of people like it and it makes money, but it does require an expert to keep it from becoming a bad thing. In this picture is first an elopement. The man deserted is presented with a couple of Indian children to bring up. They are later brought into contact with the son by another Indian. The film is a good one. The daughter of the foster father of the In-

The second of the Ned Wayburn reviews at the Capitol was revealed Sunday. The Sunday performances, however, looked little better than a dress rehearsal for the company, so rough and unfinished was the final show of the day. The present review is far from being as pretentious as the initial offering. There are but two principals of the original company retained, and the one other remaining feature of the first review is the Capitol tower, which is utilized in the finale of this show, as it was in the former.

The last performance Sunday started at 8:55 and ran until about 11:30. The program order was the overture, the News Weekly, the Revue (which ran a little short of an hour), the feature followed by a comedy, and finally the Log of the U-S.

The overture and the news weekly consumed 24 minutes. The revue opened with the stage setting representing a desk set showing two huge inkwells and a calendar between them. The number is entitled "The Seven Wonders of the World" and is led by Frank Kerr and Donald Kerr. The "Wonders" are girls, and they are the calendar, which slides open. There is one for each day in the week. Johnson opens the scene, but falls a victim to a hospital because of lack of stage presence. He has a voice, but it is not in good shape.

The second half of the song, with Donald Kerr at the bar, fared much better with the audience. Kerr followed this number with "Darktown Dancin' School," which was like a school of fish. Lucille Chalfant had the next number, introducing the waits delight "Miami," and gave a good one to end shape.

To this point the show was just an ordinary dishing up of numbers, and the first real Wayburn touch came with "Lentiville," in which the clock stoppers. Eight boys and eight girls hoisted their way through the one to honors. Then atop of that for an additional chorus, the electrified floor, with the sparks flying from the hoisted shoes, was used for a finish.

This was the end of the stage number of the place. The White Way Trio, a song and stepping dance, put over two numbers in one without much return. "Dardanelle," sung by Pearl Regay, Lucille Chalfant, and the White Way Trio, backed by the ensemble, filled the next spot, with hardly enough for an encore coming from the front of the house. Evans Burroughs, Fontaine offered a song and dance number, entitled "The Captive," following the song selection.

The hit number of the show, entitled "A Little Bit of Scotch," was then offered and closed the show. The show was concerned, with Kerr and Regay handling it. The real hit of the performance from the standpoint of laughs and applause came from the Le Grohs, a trio of acrobats who worked in one. They practically walked away with all the honors of the show.

The closing number was "Say It With Flowers," rather swirly, but not strong enough for the closing punch.

There are but five principals in the present show, with Donald Kerr showing the greatest promise among them. Miss Regay seemed a little slow in her work with him on Sunday night. One thing that she should take immediate note of is the fact that her limbs look far from attractive in the light colored stockings that she is wearing. Miss Chalfant, it was noted, is wearing the same gowns that she had in the former show.

There are 32 girls and eight boys in the present chorus. The girls all work hard and for the greater part the dressing is attractive, although the short length skirts, which are away above the knee, do not show the girls to the best advantage. There is just a little too much of them on show.

If the "Demi-Tasse" Revue" were its welcome out inside of eight weeks, the "Song Scenes" can hardly be expected to last that length of time. *Red.*

dians also comes back, her identity is made clear and she finds a true lover in the Indian played by Mr. Lewis.

All this is thrown on the screen like a newspaper story. Nothing is well thought out, adequately accounted for or really sympathetic. It does not create sympathy merely to state a case. The case must be stated in appealing terms.

Hugh Ford has finished the filming of "Lady Ross's Daughter," a picturization of Mrs. Humphrey Ward's novel, in which Edith Evanson is starred for Paramount-Artcraft.

ETHEL GIBSON—Co-Starring—BILLY WEST

SELZNICK
PICTURES

**DISTRIBUTED
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OLIVE THOMAS

in Badley Kings

**"FOOTLIGHTS
SHADOWS"**

Direction—John W. Noble
Scenario by R. Cecil Smith



EUGENE O'BRIEN

in

**"THE BROKEN
MELODY"**

by Ouida Berger
Direction—William P. Searle



OWEN MOORE

in Lewis Allen Brownes

**"SOONER OR
LATER"**

(Formerly "Whos Who")
Direction—Vesley Ruggles



**ELAINE
HAMMERSTEIN**

in S. Jay Kaufman's

"GREATER THAN FAME"

Scenario by Katherine Reed
Direction—Alan Crosland



ELSIE JANIS

in Elsie Janis and

Edmund Gouldings

"THE IMP"

Direction—Robert Ellis

MOVING PICTURES

55

COAST PICTURE NEWS

Los Angeles, Jan. 1. "Help" is the title of a new two-reel comedy featuring Gale Henry.

Patricia Manners was married on Dec. 11 to Edwin Piller, scenic artist.

Anna Q. Nilsson has been loaned by Allan Dwan to Lasky for two pictures.

Eddie Polo, the serial star, has signed Peggy O'Dare as his leading lady.

Sid Grauman is building a cabin in the mountains near Fern Lodge.

National studios have begun the erection of a new dark stage 45 feet by 175 feet.

Melville Brown has been engaged to direct Montgomery and Rook for Vitagraph.

Brio Von Stroheim is finishing the editing of his second Universal special, "The Devil's Pass Key."

Marshall Nolan is cutting and titling "The River's End" by James Oliver Curwood.

Jacques Jaccard, Universal director, has been loaned to William Fox for the Fox Mix picture, "One Quarter Apache."

Roy Miller, while performing a Xmas charity work for a school, sustaining slight injuries.

Fritzi Brunette will play opposite J. Warren Kerrigan in his forthcoming Brunton picture, "One Week-End."

Carol Nathan, Universal Exchange of San Francisco, spent the holidays in Los Angeles.

Marvel Ray has cast aside her bathing costume for leading lady's attire at Goldwyn. She was recently with Fox.

Mary Miles Minter's Xmas gift to her sister, Margaret Shelby, was a twelve-cylinder country club model roadster.

Al Santell has been appointed supervising director of comedies for Universal.

Elliott Dexter, leading man with Lasky, is improving from a serious illness which has kept him out of pictures for several months.

Roscoe Karns, a member of the Morocco Theatre company, has been signed on a two years' contract by King Vidor to play feature parts.

The newest Rialto personage is Helen Raymond, the English musical comedy star, who was brought from New York by Richard Rowland to star for Metro.

Ruth Roland is about to start a new serial for Pathé. Herbert Hayes plays opposite. Her last serial was "The Adventures of Ruth," now being out.

The Los Angeles Orpheum is celebrating its twenty-fifth anniversary. Gertrude Hoffman and Georgie Price headline a special bill.

Al Santell has been officially appointed Supervising Director of All Comedies at Universal City by General Manager Parkington Baker.

Vita has signed William Duncan to a contract which makes the serial star the highest paid star in his particular field.

Leslie R. Hodge, leading man of London, has popped up suddenly, but quietly, in Los Angeles, admitting that he is considering pictures.

Under the direction of Scott Dunlap, Shirley Mason has just completed her first Fox picture, "Her Elephant Man," with Albert Roscoe playing opposite.

Romayne King, juvenile, late with Nazimova, has been selected to play Adam by the Historical Films Corporation at Burbank.

"Grumpy" the play in which Cyril Maude broke box office records for two solid years, is to be filmed as a Robertson-Cole special.

The story of a Japanese girl in Hawaii, "Locked Lips," is being produced at Universal with Tsuru Aoki in the stellar role and William Dowling directing.

Three acres of land adjacent to the mountain town of Sunland, about 35 miles from Los Angeles, has been leased by the National Film for locations.

Pauline Frederick showered presents on a dozen of her little friends at a Christmas show staged at her home in Beverly Hills.

William Allen White, the novelist, was in Los Angeles to confer with Allan Dwan, who is filming "The Heart of a Fool," adapted from one of his stories.

Charles King, of the Ben Wilson serial company, has signed for life. His partner is Dorothy Nelson. The happy couple are now honeymooning in Hollywood.

Burney Durning, husband of Shirley Mason, is back in pictures after a dip into direction and is working in Allan Dwan's "The Scroffer," at Brunton.

When Herbert Grimwood witnessed a preview of "The Scroffer" last night, when the Claude Roli By, the heavy lead saw himself in the movies for the first time.

The national premier of "The Great Air Robbery," featuring Lieut. Omar Lockhart, was held here at the Supper, witnessed by Carl Laemmle, Universal president, and other officials.

The title of Brentwood's latest comedy, starring Henry Woodward, has been changed by Director William Fox from "Where There's a Will" to "Being It Through."

Norman Kerry has been loaned by the Dwan organization to Kathryn MacMillan for the lead in her production of "The Great Air Robbery," direction of Colin Campbell.

June Mathis, scenario head for Screen Classics, has returned to her desk after a trip to New York. H. Thompson Rich, former editor of Forum, is the staff's latest addition.

Josephine Sedgwick, champion woman bronco rider and former leading lady, will Rogers, has been signed by Robert Brunton to play opposite Jack Dempsey.

Harry Rapt, Western manager for Seisnick, announces that the first production in California will start within a week. The Seisnick companies will work at the Brunton studios.

Production of "The Fighting Shepherds" having been completed for Louis Mayer at Selig's Anita Stewart is vacationing. She has brought her young brother, George, from the East to work in pictures.

Maurice Tourneur has rented studio space from Universal and will film his next production on the big "Up" lot. Tourneur is now making his production at the Goldwyn studios in Culver City.

Wyndham Standing has arrived from New York. He will work on Basil King's "Earth Bound," direction T. Hays Hunter at Goldwyn. Others in the cast are Marion Hamilton, Alice B. Francis and Flora Revalla.

On the same day that Marjorie Rambeau began work with Chaplin in the East on the film production of "The Fortune Teller" her mother, Mrs. Lillian Rambeau, started work with Edith Storey in a movie production in Hollywood.

Jack Warner, member of the Warner Brothers, producers of feature films, has taken over the Brunton studios, on Sunset Boulevard. Al St. John will make his Paramount comedies at this lot and Helen Holmes will begin a new picture for Sam Warner.

Fatty Arbuckle and Lou Anger, his manager, have arrived from New York. They are at Lasky's making a production that marks Arbuckle's temporary desertion of comedies for the role of the Sheriff in "The Round-Up," a George Mollard special. On completion Roscoe will resume his comedy work.

Raymond Wells, producer of the forthcoming story of the Bible film for the Historical Film Company in Burbank, has followed tradition by obtaining the film rights to "The Corinthians," Fox's part of Adam. King will be the only male in the picture for several reels until the book of Genesis has been completed for the company.

Al Kaufman of Famous Players-Lasky is here in consultation with Jesse L. Lasky. Kaufman has just returned from London where, it is said, he obtained the film rights to "The Corinthians," Fox's part of Adam. King will be the only male in the picture for several reels until the book of Genesis has been completed for the company.

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STOCKS ON THE MARKET.

There seems to be a pretty generally accepted inside tip that Famous Players-Lasky stock is due for a rise shortly and as a consequence the market is firm, with the price early this week at 92 bid and 94 asked.

The Loew, Inc., stock was further "bullied" a point or so this week through the official announcement of the purchase by Loew of the Metro Film Corp.

The Goldwyn stock is also firm, with little or no trading, through a strong disinclination of those on the outside to part with their holdings, looking upon it as a good investment and feeling certain it is scheduled for a sensational spurt.

SUNDAY SHOW FIGHT.

Binghamton, N. Y., Jan. 7. The reopening of the Sunday film fight is forecasted here by the announcement of Alderman Henry King that he has had the cooperation of Charles Blackstone in preparing a new ordinance permitting Sabbath performances.

Four aldermen favor it. Five are believed to be opposed. Four are doubtful.

BOGUS EMPLOYERS.

London, Jan. 7. Oxford-Welding and Jessie Quigley have been arrested and remanded on bail charged with running a bogus employment concern under the title of the Cinema Production Co.

TWO VANCOUVER HOUSES.

Vancouver, Jan. 7. The Regal and the Allen, opposition houses, are already going up here and Loew's agents are scouting for a site.

F. P. L. CONVENTION.

Chicago, Jan. 7. A convention of F. P. L., representatives, including exchange managers, distributing managers and exploitation representatives will be held here at the La Salle next Saturday.

Adolph Zukor and about 100 representatives of the concern are expected on from the eastern cities.

REUBEN GILMER DIES.

London, Jan. 7. Reuben Gilmer, producer and author for Harms Pictures, died Jan. 4, as the result of an accident.

ALBANY-WARD SALE.

London, Jan. 7. The Provincial Cinematograph Theatre has bought the Albany-Ward circuit of film and vaudeville theatres in the Weymouth district.

W. A. Northam is general manager of the circuit.

BOURNE HOME FILMED.

Watertown, N. Y., Jan. 7. Eugene O'Brien, Ruby De Remer and a cast of 35 have arrived at Alexandria Bay to use Commodore Bourne's home on Hart Island (St. Lawrence river) as scenes in "A Fool and His Money," based on the story by George Barr McCutcheon.

Ben Ali, Lexington, Changes Hands.

Lexington, Ky., Jan. 7. The Ben Ali theatre and the Lexington opera house have been purchased by the Phoenix Amusement Co., whose president is John R. Elliott, from the Berryman Realty Co., for \$350,000.

Elliott has the Strand at Lexington and other picture houses in Kentucky.

Kaufmanns on Pleasure Trip.

Al Kaufmann and his wife sail next month for an extended tour of Europe merely for pleasure.

Mr. Kaufmann has not yet perfected his business plans for the future, and in the interim is taking a vacation—incidentally keeping his eyes open.

INCORPORATIONS.

American Seawall Co., Manhattan 350,000; R. Klapper, A. B. Carriok, N. E. Pasta, 721 Seventh ave.

K. and M. Amusement Corp., Brooklyn, 25,000; C. Moskowitz, S. and E. Kadans, 24 Bay 31d street, Brooklyn.

Forest and Stream Film Corp., Manhattan, 25,000; S. T. Wood, C. A. Read, J. P. Holman, 9 East 40th street.

Murray Hill Photo Play Corp., Manhattan, 10,000; W. and M. M. Yost, E. Weidman, 450 Broadway, New York.

Haring Amusement Co., Brooklyn, 250,000; H. P. Smith, C. L. Rankin, I. M. Meller, 31 Chambers street, New York.

Mir-Amesica Corp., Manhattan, pictures and laboratories, 25,000; G. A. Enright, J. L. Burke, S. E. Hadley, Kew Gardens, New York.

Hallam Playwriting Co., Bronx, 25,000; S. Picchianti, B. Russell, M. Casanova, 21 Park Row, New York.

John Murray Anderson, Inc., Manhattan, theatricals, 500 shares preferred stock, 25,000; J. L. Wiley, D. W. Sweetheart, 400 shares preferred stock, 25,000; active capital, 24,000; W. M. Wright, 31 R. Uprman, 38 Park Row, New York.

Rank-Lat Co., Schenectady, pictures, 25,000; P. O'Neill, J. L. Mathers, J. L. Rush, Schenectady, New York.

William Belletts Corp., New York, magazines, 10,000; L. E. and E. K. Chadwick, E. J. Willis, 126 W. 45th street, New York.

Hyperion Productions, Inc., Manhattan, pictures, 25,000; H. H. Russell, W. Hall, 533 W. 143d street, New York.

Manuel Studios, Manhattan, motion pictures, 25,000; E. London, M. Elkin, C. Schwartz, 151 Broadway, New York.

Ariel Theatre Amusement Co., Buffalo, 25,000; J. J. Geigand, J. G. Schwartz, 440 Riverside Drive, New York.

Talking Picture Records Co., Manhattan, 25,000; C. L. Berling, S. B. Polman, 4737 Eighth street, Brooklyn.

Peer Amusement Corp., Brooklyn, 161,700; C. E. C. Berling, S. B. Polman, 4737 Eighth street, Brooklyn.

Screen Art Pictures Corp., Manhattan, 25,000; D. Michaels, S. P. Bryan, R. York, 236 W. 139th street, New York.

Screen Art Pictures Corp., Manhattan, 25,000; R. Fleiding, J. Cann, W. G. Williams, 120 W. 139th street, New York.

Bik Film-Mending Machine Co., Manhattan, 2,000 preferred stock 10 each, 1,200 shares common stock, no par value, active capital, 200,000; H. Hirsch, A. Jones, J. Tenger, 160 W. 23rd street, Brooklyn.

William Fox Associates, Inc., Manhattan, really 500,000; W. Fox, B. Goller, M. Hittman, 656 W. 152d street, New York.

Columbia Science Studio, Inc., Manhattan, 25,000; J. C. Berling, S. B. Polman, 4737 Eighth street, Brooklyn.

Bore Associates, Manhattan, hotels, theatres and cafes, 25,000; D. Michaels, J. G. Wentz, C. B. Sins, 211 W. 101st street, New York.

Temple of Music, Inc., Manhattan, 210,000; E. R. Travis, M. E. Koppa, O. S. Bowling, 1071 St. Nicholas avenue, New York.

CAPITAL INCREASES.

Trio Amusement Co., Manhattan, 250,000 to 500,000.

DELAWARE CHARTERS.

Variety Films Co., 200,000; W. Harry Rask, Charles E. Clark, Paul Brash of Wilmington.

AUTHORIZATION.

Orpheum Circuit, Inc., theatrical and amusement, 10,000,000; rep. H. B. Gould, 37 Wall street, New York.

LOWERS, INC.

Lowes, Inc., Del. theatricals and amusements, 4,000,000 shares of common stock, no par value, active capital, 10 shares, representative, L. Friedman, 1494 Broadway, New York.

Bruce Johnson with First National.

San Francisco, Jan. 7. Bruce Johnson, general manager for Turner & Dahnen, has resigned in favor of L. R. Crook, and left for New York to take an executive office with First National.

Folk's Feast, vice-president and manager of sales for Goldwyn, will leave shortly on an excursion that has as its chief object being a get-together policy with the various Goldwyn exhibitors throughout the country. His itinerary includes Chicago, Jan. 8; St. Louis, Jan. 12, 13, 14; Kansas City, 15, 16; St. Paul, 17, 18; Denver, 19, 20; Salt Lake, 21, 22; Seattle, 23, 24, 25; San Francisco, Feb. 2, 3, 4, 5; Los Angeles, Feb. 6, 7, 8, 9; Dallas, 12, 13, 14, 15; New Orleans, 16, 17, 18; Atlanta, 19, 20, 21; Cincinnati, 22, 23, 24.

Goldwyn announced the consummation of his business plans that have acquired the picture rights to "Officer 666," "Madame X," "The Whistler" and Octavio Roy, Cohen's "Two Cents of Humanity."

MOVING PICTURES

INSIDE STUFF

ON PICTURES

The value of a real photographer in preference to a photographer that might have been called on the job from his studio, was never better demonstrated than when Samuel Goldwyn asked that an appointment be made for Arnold Genthe to take some pictures of him at his home Sunday.

Discussing Maeterlinck, B. P. Fineman was asked: "What is a symbol?" answered: "A pair of brass plates beaten together to make music."

One of the large distributing organizations submitted for booking last week its latest feature to two opposition Broadway picture houses. The officials of both concerns had it run off. One reported it was a good picture with poor direction and the other that it was a poor picture redeemed only by good direction.

Realart will shortly announce two new stars of magnitude for release under its banner.

The announcement of a new film distributing organization made up of important officials now connected elsewhere in positions of trust in the industry is expected. It will prove a bombshell.

The picture rights of "Smilin' Through," were offered by the Selwyns shortly after the piece opened with a suggestion \$40,000 would find a willing ear.

Not all the commendations are to be found in the bible. For instance, on the Goldwyn bulletin board there are posted: "don't's" which, presumably, may be implied as a "movie" commendation.

One reads: "Hereafter in all mention of the name of the Shuberts, A. H. Woods, the Selwyns are to be included, that is to say that no one of these shall be mentioned for publicity purposes without the mention of the other."

Still another reads: "Please lend your efforts to publicizing Jack Pickford to the fullest possible extent as a new member of our star group. His affiliation with Goldwyn must be firmly implanted in the public mind. Don't let any opportunity go by to give him a boost."

Another reads: "Booth Tarkington is not to be considered an 'Eminent Author.'"

A certain type of news feature of peculiar nature and design has been approached several times with offers to throw its support to one of the big political parties.

More and more money is being made by one picture concern in particular out of what is known as a commercial film. This type of picture usually shows a process of manufacture and the advertising nature of the showing is cleverly kept in the background though it cannot be concealed. This is a good reminder that a certain world famous manufacturer had the good sense to make his own pictures and then "give" them away for a ridiculously small price. But exhibitors are beginning to kick about this sort of thing. They show the picture and they want their share of the profits. If they keep on kicking hard enough they'll get theirs or put a stop to the practice. The only other "out" is for the manufacturers and distributors to buy their theatres.

The metropolitan film meganotes who are wont to assemble at each other's home for a quiet game of stud—no limit—had a little excitement the other

evening to vary the monotony of betting such trifles as \$10,000 on a card. An outsider who had been let into the game was caught cheating with the aid of "readers." The discovery was made at the home of the man who exposed the culprit. The host took matters into his own hands, beat up the offender and threw him downstairs. All is quiet once more.

The annual stockholders' meeting of Famous Players-Lasky takes place Jan. 13, when an important announcement will be made that is expected to send the stock way up once more. It is also expected there will be present a stockholder who originally held five shares of the original Jesse Lasky company, which was later converted into Famous-Lasky stock on the basis of one share of the absorbing corporation for eight shares of Lasky. This individual is almost certain to arrive, as usual, armed with a list of questions, carefully written out, in which he demands "as a stockholder" to know the details of all transactions that were consummated during the past year.

One of the trade papers sent out boxes of cigars for Christmas to the heads of the advertising departments of the various film concerns. If the holiday presents were designed to promote good feeling and thereby increase the advertising copy, they had the opposite effect. The cigars were of a very cheap brand.

The Loew-Zukor wedding was a very recherche affair. It occurred Tuesday night and on Wednesday morning those who attended were still suffering from headaches. The taking of a motion picture of the ceremony was very artistically executed, the cameras being concealed behind palm trees. At the banquet table the surprise consisted of a speech from Al. Kaufmann, who revealed a hitherto unsuspected fund of humor, in the form of a "speech" eulogizing the fathers of the bride and groom. He recounted their early struggles in their college days, one at Oxford and the other at Cambridge, both captains of their respective college boat crews, always competing for supremacy but retaining a warm personal friendship. On leaving college, according to Kaufmann, Adolph Zukor and Marcus Loew came to America, bent on artistic careers and entered the fur profession. Still further determined to spread the gospel of art, they established a series of penny arcades. Continuing along these lines Al. had his listeners in shrieks of laughter.

McADOO RUMOR DENIED.

Los Angeles, Jan. 7. Hiram Abrams, president of the United Artists, denies any knowledge of the rumor that William G. McAdoo and Oscar Price will retire from the organization.

Douglas Fairbanks informs VANITY that he has no knowledge of such a move.

PRODUCING "STUNT" FILMS.

London, Jan. 7. Harry Lorraine, Britain's biggest stunt artist, back from America, will produce sensational stunt films with the French actress, Marguerite Del Brabre as leading lady.

Irving Lesser Coming to New York. Los Angeles, Jan. 7.

Irving Lesser will leave, shortly for New York to handle the George Beban and Annette Kellerman pictures.

SCHENCKS ON VACATION.

Joe Schenck and his wife, Norma Talmadge, are leaving New York Jan. 17 for a vacation of about six weeks. Their first stop will be Havana, and from there to Palm Beach. The trip will be recreation only, especially for Miss Talmadge, who has been steadily working in pictures since the early ending of the summer.

Two of the Norma Talmadge first-run releases are featuring two of the big Times square theatres this week. "A Daughter of Two Worlds" is her first release under the sponsorship of the First National. It is at the Strand. "She Loves and Lies" is a Select at the Rivoli, the find one made by Miss Talmadge under her Select contract and seemingly held back until now. Each house held a contract for a Talmadge picture this week and both insisted on playing.

BEAUTY COMPETITION IN PARIS.

Paris, Dec. 20.

A proposition has been formulated to use the screen for the public election of a beauty gallery. Pictures of seven French girls will be projected in various pictures, for seven weeks, making a list of 49, and the audience will be asked to vote for the pretty ones.

The selections will be grouped and issued as the Prize Beauties, rewards being given both to the competitors and judges. The portraits may be projected in New York and London.

The voters will have to attend the shows every week, to give a final decision on ballot papers distributed at the entrance.

SCHENECTADY OPEN SUNDAY.

Schenectady, N. Y., Jan. 7.

The picture houses in this city were open last Sunday for the first time in three years.

It was the first Sunday under the new administration, headed by the Rev. Dr. George Lunn as mayor. One of the conditions of the permit to open is a percentage of the profits is to go to the fund now being raised to fight tuberculosis in this country.

The managers readily accepted the proposition. All theatres reported capacity houses.

SPIRITUALISTIC PHOTOGRAPHY.

Syracuse, N. Y., Jan. 7.

One of the queerest cases of so called spiritualistic photography on record is reported by Claude DeForces Bauer, local professional musician. Bauer recently went to the Woodlawn Cemetery here to photograph the grave of his parent on the occasion of the seventh anniversary of his demise. When the film was developed, to the musician's surprise he found beside the grave the dim figure of a man which both Bauer and his mother, Mrs. Ellis F. Bauer, recognized as being that of John Bauer, father and husband, who died in January, 1913. The deceased was a leading Syracuse undertaker.

Bauer believes that the fact that he was thinking of his father at the time the picture was snapped resulted in the transfer of a mental image of the dead man to the sensitive film then in the process of taking an imprint of the grave.

There was no chance of a double exposure, Mr. Bauer says, as the picture of the grave was the first negative on the roll of film he exposed. The film was loaded in the camera in a local photographic studio just before the trip to the cemetery; and was removed there after it had been fully used.

DISCUSSES ALLIANCE CO.

London, Jan. 7.

C. F. Higham, M. P. when interviewed, said there was no truth in the rumors about the five million dollar Alliance Film Corporation. He added that Sir Walter De Frece had not resigned but was on a vacation and that he was acting as Deputy Chairman during the vaudeville magnate's absence by the order of Sir Alfred Fripp. The company will start producing in February and American directors will arrive shortly. The first production will be "Edwin Drod" with Gerald Du Maurier in the leading part.

This corporation is also at the back of the British Actors Co., which now has Du Maurier and E. C. Matthews at its head.

Higham deprecated British trade action but spoke heartily of American friendliness.

CHARLES RAY

SOON TO PRODUCE HIS OWN PICTURES

EDDIE CLINE DIRECTOR
FOX-SUNSHINE
FEATURE COMEDIES
First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
Starring POLLY MORAN

MOVING PICTURES

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GERMAN PICTURE NEWS

Berlin, Dec. 20.

Four new pictures have appeared here which have the entire attention of the German picture companies, and which seem here superior to any American or Italian offerings.

"The Death of Phalaris," made by Moewer; "The Pest of Florence," by Decia; "Madame Dubarry," and "Doctor Steffens' Strangest Case," by Universum, are the four.

The first mentioned drama was written by Dr. Alfred Schirokauer, in five acts, directed by Franz Osten. The main principals are Elsie Bodenheimer, Hilda Wall, Eric Kaiser, Titz and Camillo Triembacher. This is a phantastic drama in which the former royal Bavarian castles are shown for the first time in their entire splendor. The picture was exhibited in Berlin for months in our largest theatre (Sports Palace). This theatre has a seating capacity of over 4,000 and crowds were turned away for lack of room. Our German newspapers claim this moving picture excels anything hitherto shown in this country in form of a phantastic picture.

"The Pest of Florence" also had a remarkable run all through Germany. The Recla Co. has sold it except in the U. S. A., Great Britain and Japan.

"Madame Dubarry" is already sold to the Transoceanic Film Co. for the United States and South America. It deals with the time of the French revolution. Lubitch was the director, Pola Negri the main star, and was the greatest money maker this season.

"Dr. Steffens' Strangest Case" created such a sensation in Germany that the leading French manufacturers and Italian dealers offered the manufacturer for the negative and the right to produce copies for France, Italy, Great Britain and the U. S. A. direct prices, which were refused at first, but the entire production has now been sold for France, Italy, Egypt, Rumania, Greece, Spain and Portugal.

Our raw material maker, who has a monopoly of the film in this country, raises his price from 95 pfennig to 2 marks from Jan. 1, 1920—also our price for copying the pictures will be considerably increased then.

Owing to the increased taxes in this country, our moving picture theatres were compelled to increase their prices for admission. As a result the theatres are now doing poorly. Owing to lack of coal our theatres are compelled to close at 10 P. M. and begin their shows at 4 P. M., so instead of showing a picture four times daily and five times on Saturday, they can only play same thrice daily.

The German government, through its new laws, has also created an uncertain feeling in our entire industry. They threaten to monopolize the theatres, and we have incessantly to keep our eyes open, otherwise they will go so far as to ruin our industry here. They show practically their inability to regard matters as they actually stand in our line, with our new strict censor laws, in which each moving picture with the slightest immoral action is forbidden. They made it as difficult for the German makers to produce immoral pictures as it is in your country—in fact, pictures which have already passed through the censorship are now being seized by the police.

"POP" LUBIN IN AGAIN.

One of the most interesting picture events predicted is the return to the production field of Sigmund Lubin who is reported having arranged to team with Fred Balshover, well known as an independent who has been east for some weeks. Present plans call for the new combination to make comedies exclusively, that field being

one which Lubin specialized in formerly.

"Pop" Lubin was one of the pioneers of the picture industry and his cinematograph brought him wealth and fame. He later was a big factor in the Picture Patents Co. which originally was supposed to be strong enough to control the industry indefinitely. When he sold his big plant at Bettzwood nearby Philadelphia about two years ago, it was thought he was permanently out.

Balshover, who has produced features and brought out several picture stars formerly worked for Lubin. When the latter started, Balshover who was earning around \$300 weekly making illuminations for illustrated songs, gave it up to learn moving pictures and his first job with Lubin netted him \$15 per week.

SUES FOR "12.10" SHARE.

The hearing of Earl Carroll's application for an accounting of the profits filed against the Republic Distributing Corporation, releasing the British and Colonial production, "12.10," produced by Herbert Brenon, starring Marie Doré, was postponed until further notice pending the arrival of additional affidavits from Mr. Brenon, who is in London. The plaintiff's contention is he supplied Mr. Brenon with the scenario for "12.10" in February, 1919, with an understanding they were to come to terms anent the purchase price.

With Mr. Brenon's departure for the other side, the plaintiff let things drop, assuming Brenon would destroy the script which he had not returned. The film was exhibited at the Capitol recently, whereupon Carroll filed suit through Alfred Beckman, of House, Grossman & Vorhaus.

"MADAME X" SOLD AGAIN.

Henry V. Savage has leased the picture rights to "Madame X" for a period of nine years, having called in his former production, which he distributed through Pathé.

The price paid for it by Goldwyn, the purchaser, was \$45,000 net, the buyer paying the agent's (Edgar Selden) commission. This includes the world's rights with the exception of Canada and South Africa, which were sold outright.

Harry Fields still claims to hold an option from the Savage offices on the picture rights, but the seller guarantees title.

That Savage had no idea of the value of "Madame X" as a remake may be gleaned from the fact that less than a year ago the rights could have been secured from him for \$5,000. Then several people bid for it and the price began to climb. In the past month the price jumped \$20,000.

WARREN HOLDS "STARVATION"

Several of the larger distributing organizations are competing for the privilege of handling the big eight-reel official motion picture record of Herbert Hoover and his American Relief organization, scheduled to open at the Manhattan theatre tonight (Friday).

It now develops that the feature is controlled by F. B. Warren, of the Hodgkinson concern, and the venture is a personal one. Mr. Warren has made no deal with anyone for the handling of the picture, preferring to wait until it opens in New York under the personal guidance of Morris Gest, an acknowledged master in gigantic exploitation of amusement enterprises.

The picture is called "Starvation" and deals with the hunger problem in Russia, the Baltic lands and twenty other European countries.

ANOTHER TITLE DISPUTE.

The National Picture Theatres began suit against the Foundation Film Corporation in the U. S. District Court last week. The plaintiff prays for an injunction restraining the defendant from releasing its production, "The Blindness of Youth," adapted from a French novel, "Torrent," by M. L. Herbiere. The National contends the title is an infringement on their forthcoming production, "Blind Youth," adapted from the stage play by Lou Tellegen and Willard Mack, who sold the screen rights to the Selznick Pictures Corp., who in turn transferred them to the plaintiff.

The defendants, answering through Alfred Beckman, of House, Grossman & Vorhaus, contend their title is not likely to hurt the plaintiff's picture, has no head been begun, whereas theirs is awaiting release. Furthermore, the Foundation holds the words employed in the title are common property, having been used before in books and plays. The Foundation claims no one can ask exclusive use unless there is a secondary meaning connected with them, entirely distinct from their normal significance.

DECISION AGAINST TITLE.

Justice Giegerich, sitting in Paft IV, Special Term of the Supreme Court, handed down a decision this week dismissing the action brought by Darcy & Wolford against William Stoermer, whereby the play brokers sought to restrain the defendant from releasing a film production, "The Tidal Wave," on the ground that the plaintiffs previously produced a play by the same name, which has since been released for stock.

The plaintiffs concede the defendant's story, although a similar title, in nowise infringes on the play version. For this reason, and that the words are common terms, usually applied to a phenomenon of nature, Judge Giegerich ruled the complaint be dismissed with costs.

Mortimer Fishel, of counsel for the plaintiffs, will appeal from the decision.

STAR IN FULL COMMAND.

R. A. Walsh has completed his final picture for Fox and is now under salary to Mayflower. He left this week for upstate, accompanied by an assistant director and a scenario writer, to perfect his plans for the making of his first Mayflower feature.

Walsh has an ironclad contract whereby he is to be absolutely unhampered in the making of his productions and is to be credited 100 per cent. with the quality of his output.

As Morris Kohn, president of Realart, which is to distribute the Walsh features, puts it:

"According to the arrangements which Mr. Walsh has with Mayflower, there will be nothing to hinder him, neither limitations of time nor of money. He has been given the sky as the limit and an artist can ask no more."

Walsh's plans are still kept secret, but it is known he is planning to cast Miriam Cooper in a leading feminine role.

"BOOMERANG" AS CHURCH FILM.

Syracuse, N. Y., Jan. 7.

Sunday church films have struck Syracuse to stay. The idea was first tried out two weeks ago by the May Memorial Unitarian Church. Now the Methodists are falling in line and announcing Sunday evening shows. The churches are using regular theatrical display advertising space in the local press to boost the departure. The programs offered are by no means confined to religious films. The May Memorial on Sunday last featured "The Boomerang."

LOEW'S METRO BUY.

Marcus Loew, Inc., and Metro Pictures Corp., officially confirmed this week a business affiliation whereby Loew, Inc., bought control of Metro.

Metro will continue to run its business as heretofore and Richard A. Rowland will continue as its president. Various reports are current as to the price the Loew people paid for control of Metro. It is generally believed to be in the neighborhood of \$3,000,000, about one-half in cash and the remainder in stock of Loew, Inc.

Most of the "wise" folks of the industry have figured it out on tablecloths at the Astor grill room that the price is a big one, but others on the other hand claim Loew was compelled to do something of the sort to protect himself for service out of New York City. Loew has always been able to get the pick of the first runs in the metropolis, but in the out-of-town cities he finds himself handicapped in securing just the sort of exhibitor service required. By directly controlling production he feels that much of this condition may be remedied.

The Metro stars at present include Nazimova, Viola Dana, May Allison, Bert Lytell, Alice Lake, besides distributing the Taylor Holmes pictures and a series of Jack London stories with Mitchell Lewis as star. This list is to be materially augmented and with practically unlimited capital the production scope will be enlarged.

Richard A. Rowland, president of Metro, denied any friction existed between Joseph Engel and Maxwell Karger as reported in VARIETY last week, in announcing the Loew-Metro deal.

Mr. Rowland said: "If there ever was an organization, where friendship and loyalty meant anything it has been the Metro Pictures Corporation and particularly between Mr. Engel, Mr. Karger and myself."

"Anyone who knows Engel should be convinced that he does not quarrel. As a matter of fact I have been trying to fight with him for the past five years, but the best I could get was a smile, so I gave up in disgust. I am certain you will find Engel and Karger associated in the picture business for many years to come."

"Engel's business in the east has been warranted by the fact that the deal with Marcus Loew has been pending several months, and now that it is closed he will return to the coast within the next few weeks. Karger will return east as he much prefers producing in New York, so please do not try to separate two lovable families."

The cash "melon" that was cut between the original stockholders of the Metro Corp. after the purchase by Marcus Loew of that organization was slightly in excess of \$1,000,000.

The Metro, it is understood, is not going to plunge extensively into the production market, but will rather content itself to keep its exchanges going with the output that is at present scheduled, and look about the market for big feature productions that can be secured from independent producers.

OPERATORS ASK \$1.25 AN HOUR.

Chicago, Jan. 7. Film operators have made demand for \$1.25 an hour or \$36 a week. They are now getting \$30 a week.

Fletcher Resigns as "Topic" Editor.

Charles Leonard Fletcher has tendered his resignation as editor of the "Topics of the Day" film, to take effect at the conclusion of the current week. He says he will not return to acting under any circumstances.

Pauline Frederick's Summer.

Ogdensburg, N. Y., Jan. 7. Pauline Frederick will spend her summer here. Her mother has just ordered the completion of a bungalow begun a year ago.

VARIETY

PICTURE MEN AND GOVERNMENT OFFICIALS TO COMBAT UNREST

Will Meet Here Sunday at the Waldorf and Plan Film Attacks on Bolshevism—Secretary Lane and Washington Chief of Police to Confer with Zukor, Selznick, Crandall and Brady—Trailers to All Pictures Now Being Made.

The Washington Committee formed as a Committee of Education, has called a special meeting this coming Sunday (Jan. 11) at 3 P. M., at the Waldorf-Astoria, New York, to meet the picture men in a general conference over the adaptability of the screen as a nation-wide educator in American patriotism.

Several of New York's best known picture lights have received personal invitations to attend the conference.

On the committee are Franklin K. Lane, chairman; Major R. W. Pulliam, secretary; Adolph Zukor, Lewis J. Selznick, Harry M. Crandall, William A. Brady.

The avowed object of the meeting is to combat Bolshevism and to teach Americanization through the medium of the picture.

Franklin K. Lane, Secretary of the Interior, declares the Bolshevik movement is the greatest menace to civilization and knows of no better medium or weapon to combat it.

Major Pulliam, who is Chief of Police for Washington, the secretary of the organization, and an active worker in the movement, had only to issue a call for the magnates of the picture industry to enlist them heartily. They took upon him as their friend. He kept the picture houses open in Washington when practically every other official was against it, claiming it was easier for him to maintain law and order with the theatres open.

Lewis J. Selznick has devoted practically all of his time for the past fortnight to this movement and is most enthusiastic in expressing himself in favor of it—as are also the other members of the committee.

Trailers to all pictures are now in the making and Selznick is also producing a feature picture to aid the propaganda.

ROBERTSON-COLE BUYS.

Frank J. Hall has disposed of the Hallmark Exchanges and their attendant overhead to the Robertson-Cole Co. The deal was in process of consummation early this week. All of the Hall product released through those exchanges with the exception of the Chaplin reissues and the new serials are to be marketed through the Republic. The Republic will take over more than \$600,000 worth of book-

ings which have been made for the reissues.

Rufus S. Cole arrived in this country a few weeks ago and with his arrival the deal took concrete shape. The Hallmark Exchanges were formerly the Mutual's, later they became the Exhibitors-Mutual Exchanges and the Robertson-Cole product was released through them. During last fall there was a general upheaval in the association running the exchanges when Hall stepped in and took over the exchanges and they adopted the name of Hallmark.

Hallmark continued to release the Robertson-Cole pictures and also marketed his own product through them. Of late, however, there have been rumors the exchanges were carrying too great an overhead to show a profit. The Robertson-Cole people concluded they had better take over the properties and do their own distributing. The deal means that they will have all of the Frank J. Hall productions to date on their lists as well as their own pictures and the only difference will be the removal of the Chaplin reissues to the Republic.

FAMOUS PLAYERS' FULTON.

Famous Players-Lasky have rented the Fulton Theatre for an indefinite run of "For the Defence," now playing at the Playhouse, for which they are guaranteeing \$4,000 a week. They will move over from the Playhouse Jan. 19.

George Tyler was to have opened "Roxie" at the Fulton on that date, but the play will be shelved for revision.

"END OF ROAD" NOT CENSORED.

London, Jan. 7. T. P. O'Connor has issued a statement denying the film feature "The End of the Road," had been banned by his office. He says the picture has never been submitted to the Censor.

The banning announcement is said to be a publicity stunt for the Polytechnic film concern.

GEORGIA O'RAHEY STARRING.

Georgia O'Rahey will star in pictures when she completes her engagement in "The Velvet Lady."

LINICK-SCHAEFER RETIRING

Chicago, Jan. 7. The report is around that Adolph Linick and Peter Schaeffer are thinking about retiring from activity in the business affairs of Jones, Linick & Schaeffer, of which they are partners. The two men want to enjoy themselves, Mr. Schaeffer having been in training for that quite some time back. Only last week he arrived in Chicago to change his suit and took the next train for the Coast.

It is said the two retiring partners agreed any man over 50 with a bankroll was foolish to work. As they are nearing 50 they intend practising what they preach. Aaron J. Jones, the other partner, is reported to have agreed with them and he is waiting for his 50 to roll around, hoping by that time he will know enough about pinocchio to never lose out on 400 spades.

Jones, Linick & Schaeffer is the west's biggest picture concern, with theatres in Chicago. All members are on particularly friendly footing with the Marcus Loew people, but it is denied on both sides there is any immediate chance of a merger between them.

\$500,000 GROSS GUARANTEED.

Los Angeles, Jan. 27. Frank Godsol for Goldwyn, Hiram Abrams for the "Big Four" and E. B. Johnson, of the First National, are here endeavoring to secure the distribution of the "Big Five" association of directors.

It is reported on good information that an offer was made the directors of \$500,000 per picture with a guarantee of \$500,000 gross, the distributors to retain 25 per cent. for handling.

GOLDWYN GETS "MILESTONES."

The Knoblauch-Bennett stage piece "Milestones," has been acquired for production by Goldwyn. This is the second Knoblauch piece obtained for picture production since his "Kismet." Gouverneur Morris is scheduled to leave for the Coast in the interest of Goldwyn to do two pictures. They are called "Yellow Men and Gold," and "The Chinese Lily."

Loew Buys Plot on 46th Street.

Marcus Loew has purchased the plot at 156 West 46th street as an addition to the plot extending from the corner of Broadway and 45th street around to 46th street, on which he proposes the erection of a mammoth picture house. The work of demolishing the present buildings on the site will be commenced immediately.

The plans for the new State Theatre which Marcus Loew is about to erect at Broadway and 45th street call for a roof garden to seat 2,000. It is not intended, however, to build the roof garden at once, but the improvement can be made at any time thereafter.

TUCKER APPLIES FOR INJUNCTION

George Loane Tucker is asking the courts through his attorneys O'Brien, Malevinsky & Driscoll for an injunction restraining the Mayflower and Famous Players-Lasky from proceeding with advertising publicity and preliminary sales promotion of the second picture he completed for Mayflower entitled "The Ladies Must Live."

The action is a preliminary to a series of suits which have grown out of the alleged violation of contract between Tucker and the Mayflower and the Famous Players-Lasky ancient, the advertising of "The Miracle Man." This feature earned \$338,891.49 up to Nov. 29, 1919. Of this the Mayflower received as its share \$304,061.49.

In asking for an injunction restraining the Mayflower and Famous from proceeding with the preliminary promotion for "The Ladies Must Live," Tucker states that the reason for his not having entirely completed that production is due to the fact he was forced to leave Los Angeles and come to New York in order to make the defendants live up to their contract with him regarding the exploitation of his name in connection with "The Miracle Man."

Mayflower is under contract to Famous Players to deliver a series of six pictures to be known as George Loane Tucker productions. There are four remaining to be made. Tucker lately made an arrangement to go over to the Big Six, the new director combination when his contract with the Mayflower was finished.

The hearing in the injunction proceedings is to come up in the Supreme Court next Monday.

F. P. L.'S BOARD MEETING.

The annual meeting of the Famous Players-Lasky Corp. due Jan. 12, is expected to develop big things. The financial interests, Kuhn, Loeb & Co., have three representatives out of the five on the board of the company.

TO DO FIVE REELERS.

Lyons and Moran, the Vitagraph screen comedians, have decided to do a series of five reel comedies in the future, deserting the twin-reeler for the time being.

Winchell Smith, Picture Director.

Los Angeles, Jan. 7. Winchell Smith arrived here preparatory to directing the picture production of Bronson Howard's "The Herculean." He is due in New York again early in March, when he will begin the rehearsals of "The Wheel," his latest play, scheduled for production by John Golden, his former associate.

Fight Film in England.

London, Jan. 7. Leon Britton is here with the Dempsey-Willard fight film.

VARIETY

Hotel JOYCE
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(Central Park West)

FRED DUPREZ
Starring in "Mr. Manhattan"
in England
New York Rep.:
SAM. RABERWITZ
1408 Broadway
London Rep.:
MURRAY & DAVID
Lido St. W.G. 2
My American Author:
JAMES HARRISON
English Producers of
Comedies:
WESTON & LEE

Jan. 1-7—Foll's, Wilkes-Barre, Pa.
Jan. 8-14—Foll's, Scranton, Pa.
Jan. 15-16—Orpheum, Allentown, Pa.
Jan. 17-18—Opera House, York, Pa.
Jan. 19-21—Majestic, Harrisburg, Pa.
Jan. 22-24—Orpheum, Allentown, Pa.

JIM AND MARIAN HARKINS
DIRECTION:
NORMAN JEFFERIES

MEET THE WIFE




OSWALD
WOODSIDE KENNELS

EDDIE McCARTHY
AND
WILLIAM STERNARD
"In Two Beds"
STONY LANE THEATRE
Direction, FRANK EVANS

MARIE CLARKE
AND
EARL LAVELLE'S
FRIEND MARGIE SEZ—
Abe Martin told me that
embalming fluid was a good
chaser for wood alcohol.
Regards to Musical Hunt-
ers.
We are working steady.
This week, Indianapolis.
You know how it is with
me, Timmie.

ARTISTS' BOREM
Laffler, L. L.
Dear Sir:
We are doing a "Trained Duck" Act
but layed off so long the wife and I ate
up the act. We can book the Kan Time
now. What shall we do?
Fossil and Chick.
Let this be a lesson to you. In the future
do an act with Horses or Elephants.
FRED ALLEN
Pantages Circuit. Direction, MARK LEVY

Howard Martelle
WORLD'S GREATEST VENTRILOQUIST
Assisted by
MISS PEARL POWERS



MERCEDES
Friars Club
New York

FRED LEWIS
HIMSELF
Says: A woman has one way—
that's her own.

NON-ESSENTIALS
1. SWEATCLOTHES
For Monologists
2. SUSPENDERS
For Female Impersonators
3. CANES
For Hand Balancers
4. SPATS
For Classical Dancers
5. STIFF (BOSOM) SHIRTS
For Fosting Acts
COOK and OATMAN
Low Time Direction, MARK LEVY

ROXY
LA ROCCA
WIZARD OF THE HARP
MAY
STAR IN PICTURES

THE FAYNES
Direction, Hughes & Manwaring

WM. O'CLARE
AND HIS
SHAMROCK GIRLS
This Week (Jan. 5)—Keystone, Philadelphia
14th Consecutive Week This Season

I showed my Act
at
UNION HILL
and
For a Man Who Didn't
Know His
SALARY
I Did Noble
LES MORCHANTS
Low Circuit Direction, MARK LEVY

PAULINE SAXON
SAYS:
Owl I'm way down
here in the Land
of Oodoo—
All my worries and
care forgotten
(I sing it very
sweetly)



NOTICE! NOTICE! NOTICE!
Our Comedy Sale, in which a HORSE BRIDE and BLINDERS are used, is fully protected by us.
Any ACT infringing on this bit of business will be dealt with accordingly.

GORDON & DELMAR—Low Circuit

IRVING M. COOPER
ARTISTS' REPRESENTATIVE
1416 BROADWAY, NEW YORK
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MONTE and LYONS
Mirth, Music and Songs
NOW FLIGHTING THE LANTERN CHIMNEY
Direction, TOM JONES

JACK LEVY
AND HIS
Four Symphony Sisters
Vanderbilt's Classiest Musicians Presenting
"A STUDY IN MELTODY"
BOOKED SOLID Direction, MARK LEVY

PIRATES' WARNING! Keep off the self-raising hat created and originated by
Edward Prevost at Foll's Theatre, New Haven, Conn. week of Sept. 15, 1915.

PREVOST AND GOULET
Direction, MORRIS & FEIL Jan. 11—Interstate Circuit

DELBRIDGE GREMMER
An artistic combination of Song and Story.—Introducing their own song hits
"HO HO HAI!" "MY HARRY SHOWS BABY GAI!"
and "KEEP THE SUNSHINE IN YOUR HEART"
LOWY CIRCUIT Direction, JOE McGRATH

DeGODFREY AND SANDIFAR
"FUN IN A STREET CAR" Without Power
A LAUGH A MINUTE COSTUMES A-No. 1 ORIGINAL WORDS AND MUSIC
Copyright reserved. Constructed by Tom Jones.
American Theatre, Jan. 19th Booked Solid, Low Time

NOW WITH SIR HARRY LAUDER

EL CLEVE

CHICAGO "DAILY NEWS"

El Cleave Is a Whirlwind of Agreeable Personality and Skill on the Xylophone.—AMY LESLIE.

JEROME H. REMICK & CO.

We have purchased from the Maurice Richmond Music Co.

"IN YOUR ARMS"

By FLOYD & GLASER

And shall put the entire force of our organization back of this number for a sure fire hit. 'Nuff Said.

"HAND IN HAND AGAIN"

That beautiful ballad by Whiting and Egan.

"THE IRISH WERE EGYPTIANS LONG AGO"

A crackerjack comedy song by Bryan and Smith.

"MY ISLE OF GOLDEN DREAMS"

Blaufuss and Kahn's wonderful Hawaiian Waltz song.

"WHEN IT'S MOONLIGHT ON THE SWANNEE SHORE"

A great 2/4 song by Whiting and Egan.

"ALL I HAVE ARE SUNNY WEATHER FRIENDS"

Kendis and Brockman's new story ballad.

"DARKTOWN DANCIN' SCHOOL"

Gumble and Yellen's new fast song. One of the best they've done.

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Call at one of our offices if you can—if not, write

Male and Mixed Quartettes
Special Harmony Arrangements
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PITTSBURGH—344 Fifth Avenue
CLEVELAND—Hippodrome Building

SEATTLE—321 Pike Street
ATLANTA—401 Flatiron Building
BALTIMORE—323 No. Howard Street
SALT LAKE CITY—Linden Hotel
DETROIT—137 Fort Street, West
TORONTO—127 Yonge Street
CINCINNATI—515 West 6th Street
MINNEAPOLIS—218 Pentagon Building

PORTLAND, ORE.—323 Washington Street
SAN FRANCISCO—300 Market Street
ST. LOUIS—The Grand Leader
CHICAGO—634 State-Lake Building
LOS ANGELES—427 South Broadway
BUFFALO—485 Main Street
AKRON, OHIO—M. O'Neil Co.

20 CENTS

VARIETY

VOL. LVII. No. 8

NEW YORK, JANUARY 16, 1920

PRICE 20 CENTS

The central illustration is an ornate, Art Deco-style frame. At the top center is a circular medallion featuring a horse and rider. Below this, two female figures in classical robes stand on either side of a central landscape scene depicting a temple and trees. The frame is further embellished with scrollwork and floral motifs. In the center of the frame is a large, arched portrait of actor Tom Moore. To the left of the portrait is a circular label with the word "Variety" and to the right is a circular label with the word "Drama". Below the portrait is a rectangular box containing the actor's name and the title of his upcoming film.

Tom Moore
WHO WILL BE SEEN IN THE NEW
GOLDWYN PICTURE, "D U D S"

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

VARIETY

BANG!

SCORING A BIG COMEDY HIT

IN

"FRIVOLITIES OF 1920"

44th STREET THEATRE, NEW YORK

FRANK

DELLE

DAVIS AND DARNELL

"BIRDSEED"

Unanimously endorsed by the critics of the New York dailies:

ALAN DALE

NEW YORK "AMERICAN"

"A comedian, Frank Davis betrayed gleams of cleverness! It was hard to make anything materialize in this conglomeration, but Mr. Davis deserves credit and so does his partner, Delle Darnell."

HEYWOOD BROWN

NEW YORK "TRIBUNE"

"One of two figures merged from the gloom during the evening—Frank Davis was amusing in a rapid patter scene."

NEW YORK "SUN"

"Frank Davis, with the glibest patter heard in a long time, combines some genuine originality of material with a fresh phase of stage fun."

NEW YORK "HERALD"

"In the long list of frivols there were bright spots. The one in which Frank Davis and Delle Darnell had a doorstep flirtation, for example, was excellent comedy."

NEW YORK "GLOBE"

"Frank Davis and Delle Darnell, whose nonsense is really the brightest spot of the evening."

AGNES SMITH

NEW YORK "TELEGRAPH"

"Frank Davis and Delle Darnell contribute one of the best hits of the evening. There was something refreshing about Mr. Davis."

ETC.

Sole Direction, MAX HART

VARIETY

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PICTURE INVASION TO CHANGE WHOLE THEATRICAL ALIGNMENT

**Producing for Legitimate Stage to Center in from Three to
Five Cities—Adjacent Territory Covered from These
Capitals—Investors Invading Picture Field Plan
Radical Rearrangement in Former Major
Field—Legitimate to Become Luxury—
Famous Players Showing Way.**

General tendencies in the legitimate and picture world, the rebirth of local high class stock companies, the news New York is shortly to have at least three repertoire companies, the tendency to start legitimate touring companies from other centers than New York, the dying away of the one-night stand, the gradual absorption of theatres for picture purposes, the building of theatres adapted primarily to pictures, and lastly an inside tip from downtown, show the powers-that-be intend to develop the future of American theatricals along the following well-defined lines:

1. New York will be the main legitimate producing center. Plays put on here will be kept here or closed. The public wishing to see the finest examples of legitimate drama will be expected to come here to see it. Art for art's sake will be preached to actor and producer. The territory conveniently adjacent to New York will be covered on tour in the manner most convenient—that is, before or after the New York presentation. The attempt and intention will not be to make much money from road showings.

What applies to New York will also apply to Chicago, probably St. Louis, possibly New Orleans, and certainly to San Francisco and the coast territory. In other words, these cities will be producing theatrical centers sufficient to themselves. Actors and producers in these centers will be kept by economic reasons within their own territory until they shall have graduated by merit or skill to New York.

In short, the idea is to cut out expensive traveling. New York will set the pace, undoubtedly, and be copied, but local modifications will occur. The legitimate stage will become a luxury, not the near necessity it seems to be and has been.

2. Pictures will become the necessity. Economic reasons have been

pressing them into this position for a long time. In the final analysis they cost less to make, are unbelievably less expensive to handle and distribute in a manner appealing to the "business" and "efficiency" types of mind.

(Continued on page 8)

F. P. L. AND MOROSCO'S.

A story going around saying Famous Players-Lasky has rented the Morosco permanently for \$100,000 a year is untrue. The picture firm has taken the theatre for its melodrama "For the Defence" on the usual sharing basis, guaranteeing the lessee \$4,000 a week. Oliver D. Bailey asked such extravagant rental for the Fulton, H. Whitman Bennett no more heard the terms than he went elsewhere.

"For the Defence" is Famous Players' first speaking stage venture. Officials there purposely chose a sure-fire melodrama they could not go far wrong on. They are feeling their way in the new field, but already have under consideration plans for more artistic and subtle plays.

ACTRESS A CANDIDATE.

Boston, Jan. 14.
Alexandra Carlisle, the actress, is the first woman locally to announce her candidacy for delegate to the Republican National Convention. She has entered the contest in the 8th Congressional district.

Miss Carlisle lives in the Back Bay district of this city.

STILL CONTROL GARRICK.

Chicago, Jan. 14.
Joseph Snyder, as broker, has tried to rent the Garrick to several people giving rise to the rumor that he had done so over the Shuberts' head. It is their best house here. Snyder made his attempt without knowing the Shuberts lease had four more years to run.

42% INCREASE IN RECEIPTS.

New Orleans, Jan. 14.
New Orleans has always been the "wettest" town in the country and would seem about the best base to figure. Here are the receipts as turned into the sub-treasury, the combined total of all theatres and amusements for the final four months of 1919.

September	\$340,000
October	\$79,270
November	\$96,270
December	\$56,719

In four months the amusement enterprises of New Orleans gained \$226,719 or close to 42 per cent. Relatively, there was a decline in the sale of beer, or what has lately been termed beer, of 96 per cent. Receipts of the amber beverages dropped in four months from \$378,656 to \$24,240.

RUPPERT'S TICKET SELLING PLAN.

An invasion of the ticket agency business on a scale never attempted before is planned by Jacob Ruppert, Jr., son of the brewer, and one of the owners of the "Yankees," of the American League.

The report is that together with the assistance of Assistant District Attorney Kilroe, Ruppert hopes to put the business of scalping on a basis of a legitimate 25 cent profit per ticket and to do away with agencies charging more, by a systematic campaign of selling seats at a rate not in excess of 25 cents over the box office scale.

It is also reported Ruppert intends competing with the cut-rate agencies and that his plan is to operate on a ten-cent profit and no more.

Assistant District Attorney Kilroe has conducted a warfare against the "scalpers" since he has been in office.

ORGANIZES VAUDEVILLE STOCK.

Chicago, Jan. 14.
Al Phillips came to Chicago last week and organized a vaudeville stock company of six people which he announces he will place as a permanent attraction in a large theatre (vaudeville) in Buffalo, N. Y.

The company will play a different sketch each week, and headline the bill.

The move is along the same line as the Great Northern Players, who were featured at the Hippodrome, Chicago, last season.

Phillips says he will follow up his Buffalo project with a similar one at Rochester in a short time, and if this proves a success, will organize several similar companies for eastern vaudeville houses.

BROADWAY'S MUSEUM.

Broadway, for the first time in over 30 years, is to have a dyed-in-the-wool museum with freaks, knife throwers and all the clutter and jungle of the old-time museum, with perhaps something new if the backers can dig it up. The only real difference appears to be that 25 cents admission will be charged. The cruel part of the "innovation" is that the museum will take up the ground floor of what was until lately a popular saloon—the Globe cafe, on the west side of Broadway between 46th and 47th streets.

The nearest thing to a museum was William Morris' side show try on the New York Roof several years ago. The backers of the Globe museum, which will be a "wonderland," are getting ready with much secrecy. No signs are shown and it is planned to make a flash by suddenly opening for business Saturday if everything is ready by then.

ENGLISH AND PROHIBITION.

Prohibition may deplete the English quota of actors in this country. Many from England now playing in New York are reported as worried over the dry period and are talking of leaving for home.

The non-alcoholic condition may also work against foreign acts readily accepting American vaudeville engagements, while it is expected on the reverse to accelerate the booking of American turns for the other side.

CITY SAVES SHOW.

San Francisco, Jan. 14.
The Portland Chamber of Commerce prevented the closing of the Alcazar in that city where a stock company has been presenting musical comedy shows for nearly a year, by disposing of 600 season seats at \$25 each. The stock is managed by C. Everett and has Mabel Wilber as leading woman.

ONE-NIGHTERS BAD.

Chicago, Jan. 14.
Theatrical business in the one-night stands throughout the middle west is reported to be the worst at present it has been for several years.

KEITH'S LEXINGTON?

A deal is pending whereby the Lexington may be taken under lease by the Keith interests and operated as a big time vaudeville theatre. The Lexington is understood to be controlled by William Fox at present.

CABLES

GERMAN THEATRICAL PANIC IS RESULT OF BACKING BAD FILMS

**Many Erotic Pictures Made for Home Market with View of
Getting Money from Their Sale in South America—
Action of Censor There Kills Project—No Sale for
Semi-Erotic Product as Mostly Women Fre-
quent Cinema Theatres in Argentine,
Brazil and Chile.**

Copenhagen, Jan. 14. The Germans have been preparing any number of erotic and semierotic feature pictures. These cleaned up the home market until recently the censor intervened by direction of Commissioner Noske. This did not dispose of the pictures because they had been made with the South American market in view.

So-called naughty pictures have been sold in the Americas below the Equator in great numbers, but these pictures were made in Paris, Spain or Havana. The Germans saw a chance to clean up huge sums after they have satisfied the craving at home for violent sexual films, the necessity for which resulted from the war. The war created so many sensations that nothing short of sensations even in love stories stood any chance at all.

Now a panic in picture circles in Berlin, Dresden, Munich and other centers is reported as a result of the general notification received from the Argentine censor saying no such films could get by the customs. Films of a semi-erotic nature would be passed, but for these the Germans understand there is a very poor market.

Film men in foreign trade here explained the Argentine situation by saying that the cinema patrons there were "mostly women." Spanish women do not care for such pictures nor will they allow their closely chaperoned daughters to see anything of that nature. As men do not go to the picture theatres exhibitors will not buy them.

Only cafes frequented principally by men use such offerings and the return is so small it hardly justifies exploitation even of the most minor character. Brazil is less stringent than the Argentine but Chile is more so. The Germans probably have made a bad and costly investment.

FOR VALENTINE'S WIDOW.

London, Jan. 14. A pension fund is being organized in memory of Sidney Valentine who died after being stricken with paralysis while presiding at the actors' meeting some time since. He was their chairman who negotiated the new standard contract.

This fund is to be a permanent investment yielding a return of \$15 weekly. This will be given to Valentine's widow.

STEALS HEARTS AND JEWELS.

London, Jan. 14. Frank Halsee St. Clair, manager for the late Chung Ling Soo, is charged with stealing a motor car valued at \$2,200, a ring worth \$800 and other articles worth \$1,000 from the magician's widow.

He has been courting her, posing as a single man whereas he has a wife and children.

GULLIVER'S PLAN OPPOSED.

London, Jan. 14. Charles Gulliver's plan to train ex-officers for theatrical house managers, is raising widespread dissent. It is charged there are already

plenty of ex-officers and soldiers who are trained managers and who are walking around without employment.

KNAPP AND CORNALLA, HIT.

London, Jan. 14. Knapp and Cornalla made a big hit on their first London appearance at the Palladium. They are booked solid for two years.

GULLIVER HELPS DISABLED.

London, Jan. 14. Charles Gulliver has offered training in theatrical management to eighteen disabled officers. He will pay them \$25 a week for a year during their period of training.



FRANK VAN HOVEN

When I play in the old cities I love to go around to the old inns and sit in the same chair that some great man sat in, and drink from the same mug he used, and sit before the same fireplace; and on rainy, cold afternoons I love it more. A couple of glasses and some roast beef, a couple of big ales and a large port, then move closer to the fire and toast my shins and some more ales and day dreams all alone. How I love it. I love on those days to write my pals and to write the little things for VARIETY, because maybe I won't get wonderful blue feelings again for weeks. Old Omar Khayyam on these days is to me the most wonderful man that ever lived and I love forty days in London. I love to walk around alone to the little wine shops for hours and dream and watch the funny people. I don't want any castles or anything like that. All I want are cold, grey days.

WORSE THAN SOLDIERING.

London, Jan. 14. Lee White and Clay Smith were sued in the King's Bench by Lieut. Liddell Steel of the Irish Guards for the return of \$650, representing three day's rent of the Ambassadors, where the plaintiff's revue should have been produced. Smith found it useless and refused the opportunity, saving the lieutenant \$20,000.

Giving judgment for the plaintiff with cost, Justice Darling said dramatic authorship was more dangerous than the Guards and that the plaintiff was well out of it.

CHORUS STRIKES.

Paris, Jan. 4. The chorus at the Grand Theatre, Lyons, struck yesterday, demanding an increase of salary. The opera was given without the chorus. The general opera strike among members of the chorus is continuing in full force.

VIOLET'S PLEASANT TIME.

London, Jan. 14. Violet Lorraine is on the Riviera and reports have it she is busy breaking the bank at Monte Carlo.

LONDON'S MUNICIPAL THEATRES.

London, Jan. 14. The London County Council has informed the British Drama League of its intention to build municipal theatres.

AFTER 21 YEARS.

London, Jan. 14. The last two Gilbert and Sullivan revivals will be "Pinafore" and "Sorcerer." "Sorcerer" has not been given in London in 21 years.

"CAESAR," FINE.

London, Jan. 14. The Henry Ainley production of "Caesar" at St. James', is a fine show. The staging is simple but beautiful.

IRVING LEFT \$200,000.

London, Jan. 14. The late H. B. Irving left \$200,000.

MARRYING DESIREE ELLINGER.

London, Jan. 14. Desiree Ellinger, leading lady at the Ambassadors, married Lieut. Colonel Stirrell, M. C., Jan. 8.

AINSLEY'S STUNT IN "CAESAR."

London, Jan. 14. Henry Ainsley says he will alternate playing the part of Marc Anthony with appearances as Brutus and Cassius in "Julius Caesar."

NEW BARRIE PLAYLET.

London, Jan. 14. A new Barrie playlet, featuring Karavina, will be presented at the Coliseum March 15.

GINA PALERME'S PLANS.

London, Jan. 14. Gina Palerme is back from France with several plays and will produce again shortly.

LEON ERROL

STILL IN TOWN
RIVERSIDE, NEW YORK, THIS WEEK

LONDON OFFICE OF

VARIETY

(IVAN PATRICK GORE IN CHARGE)
23, REGENT SQUARE, W.C.

Telephone: North 2744

DELAYED BY CENSOR.

Paris, Jan. 14. Forbidden for the period of the war by the censor, "Les Chaines" by Georges Bourdon was produced at the Comedie Francaise tonight with Mmes. Weber and Dux and Messrs. Dorival and Alexandre in the cast.

The first night reception at this government theatre is always friendly. A revised version of Moliere's "Amour Medecin" completed the program.

LIGHT OPERA WINS.

Paris, Jan. 14. With Andre Messager conducting, "La Rotisserie de la Reine Pedauque" was presented Jan. 12 at the Opera Comique with Jean Perier in the role of the Abbe Coignard. The impression created was excellent.

BRIEUX'S LATEST.

Paris, Jan. 14. The new piece by Eugene Brieux, "Les Americains Chez Nous" (The Americans with Us), was rushed on at the Odeon by Paul Gavault Jan. 10 in order to make an impression while the topic was fresh in the public mind. It was only indifferently well acted, but proved a success.

LADY TOWNSEND PRODUCING.

London, Jan. 14. The Marchioness of Townsend will produce a romantic drama at the Gaiety, Manchester, in the first week in March. The cast includes Hilda Trevelyan and also the Russian actress, Ratinova.

"TEA FOR THREE," FEB. 3.

London, Jan. 14. Charles Hawtrey produces "Tea For Three" for George McLeelan and Bertram Harrison at the Haymarket Feb. 3, with A. E. Matthews, Stanley Logan and Fay Compton in the three roles.

ALL STAR BENEFIT.

London, Jan. 14. All the theatrical stars in London will appear at the Alhambra Theatrical Ladies' Guild matinee, Sunday, Jan. 18.

OPENING LITTLE THEATRE.

London, Jan. 14. A. E. Vedrenne, manager and Harry Vernon, author, will open the Little Theatre Feb. 16.

SAM WALSH DEAD.

London, Jan. 14. Sam Walsh, the popular comedian, died Jan. 12, aged 42.

Moore, Juggler, Opens.

London, Jan. 14. E. J. Moore, American juggler, opened at the Coliseum Jan. 12.

THE ASSOCIATED OFFICES

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EST ARTISTS AND ATTRACTIONS

VAUDEVILLE

5

LOEW'S \$6,000,000 LEASEHOLD TAKES IN NEWARK PROPERTY

Schraft Candy Co. Site Secured by Loew, Inc.—Los Angeles Deal for Theatre Site Involves Over \$12,000,000—Broadway's Biggest Sign Will Be Loew's, Around 45th Street Corner—Opening New Theatres.

Loew, Inc. has agreed to pay \$6,000,000 in rental for 63 years for the ground rent of the Newark, N. J. site first secured by the Schraft Candy Co. The location is Broad and New streets, Newark and the Schraft people under the arrangement will have a large store in the building. Leases expire May 1 next when the work of demolition will start.

Marcus Loew is leaving New York tomorrow (Saturday) for the Coast. While in Los Angeles he will decide with Ackerman & Harris upon the building for the site there at Seventh street and Broadway, secured by Ackerman & Harris last week. It is claimed to be the best business corner in the country.

Theatres of large capacities will be built by Loew in conjunction with the office buildings at Newark and Los Angeles.

Marcus Loew is to have the largest sign on Broadway, through a fence which will surround his 45th street corner (northeast), where Loew's State theatre is to be erected. Work of taking down the buildings commenced the middle of this week. The contractors have agreed to raze all of the buildings on the plot within 40 working days. Loew is endeavoring to arrange for three working shifts in the building. If successful the State will be in readiness to open by September next. The fence around the property while the building is going up will have a frontage of 300 feet on Broadway and 45th street. It will advertise the Loew theatre properties.

The former Dayton theatre at Dayton, O., reopens next Monday as a Loew route. Its opening bill will have Tyler and St. Claire, Allman and Nevins, Kajiyama and Co., Chase and La Tour, 5 Avallons. Mark Gates will be the manager of the theatre.

Loew's at London, Ont. a new house is to open Feb. 2. It will play a split week.

The new Loew theatre at Ottawa is due to open in April.

San Francisco, Jan. 14. Following the deal closed at Los Angeles last week of the 99-year lease on the property at the southwest corner of Broadway and Seventh involving \$12,500,000 by A. C. Blumenthal of San Francisco acting for Ackerman & Harris on which an office building and theatre will be erected for the Loew-Ackerman-Harris interests, it was announced here that Ackerman & Harris have also purchased the property of the Strand, Sacramento, at the corner of 12th and J streets for \$335,000 from Clara Diepenbrock.

The house is under lease to Loew. It was formerly used for Orpheum vaudeville and lately devoted to pictures.

Ackerman & Harris are the sole owners of the lease on the Los Angeles deal and also of the Strand theatre and lot 80x150 with a subletting arrangement to Loew, Inc.

ATTEMPTS SUICIDE AT 60.

Boston, Jan. 14. Bella I. Vigue, 60 years; at one time a singer and dancer in vaudeville, at-

tempted to end her life while a prisoner in the "Tomb" here. She tried strangulation, placing a stocking garter around her throat. The discovery of the woman's attempt by a police matron frustrated her. The prisoner's case was continued. She will recover.

She has been in trouble before and created a sensation at one time when she escaped from a prison by the unique trick of arraying herself in a sheet, in which she had cut places for her eyes and frightening the matrons by her ghostly appearance.

KEITH ESTATE ACCOUNT FILED.

Boston, Jan. 14. The final account of John P. Gorman, administrator of the estate of the late A. Paul Keith, the bulk of whose estate, under the terms of the will, goes equally to Cardinal O'Connell for charitable purposes in memory of the testator's mother, and to Harvard College for general purposes, was allowed in the Suffolk County Probate Court during the week.

Cash and personal property amounting to approximately \$2,682,000 has been turned over to the executors by the special administrator. The inventory of the executors shows that in addition to the amount named there is in Massachusetts real estate to the value of \$1,207,245. It is understood the real estate, outside of Massachusetts, which does not appear in this inventory, amounts to over \$1,500,000.

MANY WIVES FOR LILY LENA.

The Bushwick, Brooklyn, was besieged by messenger boys Monday when Lily Lena made her American reappearance on that stage. The wires were for Miss Lena, many from her personal friends, but more from the friends of Frank Van Hoven, who is engaged to marry the English artist. Van Hoven, in his advertisement in last week's *Vauxhall*, requested that good luck wires be sent Miss Lena at the Bushwick.

Miss Lena opened at the Bushwick without previously "breaking in" to determine the strength of her English songs for over here. Booked for the Palace, New York, next week, she will instead spend the time in a couple of the smaller houses to place her act in condition.

GYPPED ALL OVER.

Charles E. Bray, of the Orpheum Circuit, and his wife have returned to New York, abandoning their proposed round-the-world tour after having traveled as far as Hong Kong. A congested condition of steamship bookings from that point on was the cause of the discontinuance of the trip. Mr. Bray stated on his return he did not mind being gypped in his own back yard, but that he did not propose to go a couple of thousand miles away from home to have his bank roll torn to bits.

CREIGHTON HALE'S ACT.

Creighton Hale, star of several Pathé serials, will enter vaudeville with a sketch as soon as he finishes his present picture engagement with D. W. Griffith, about March 1.

ORPHEUM'S BUILDING TOUR.

Officials of the Orpheum Circuit announced this week sites had been obtained in Los Angeles, San Francisco, Minneapolis and Memphis upon which work will be started immediately and ground broken for new houses to play three-a-day after the policy adopted for the State-Lake, Chicago.

The new houses will not conflict with the regular Orpheum two-a-day houses now in operation and the program of building will affect only the larger cities of the Orpheum Circuit. This means that no city with a population less than 100,000 will be included in the new arrangement.

Five of the regular Orpheum theatres are to be rebuilt, owing to the unprecedented business of the current season. This will include the Orpheum theatres at St. Louis, Kansas City and New Orleans.

Most Singer, general manager of the Orpheum Circuit, is located in New York permanently. The circuit will occupy business offices on the tenth floor of the Palace Theatre Building, moving into the new quarters next month. Mr. Singer transferred his personal effects from Chicago last week and will make the metropolis his home.

The Orpheum Circuit heads are devoting much attention to the forthcoming issue of stock for the reorganized interests. When the stock will be issued and at what price it will reach the market is not yet known. The offer to vaudevillians to purchase stock under the market will however be made as announced in *Vauxhall* some weeks ago.

Harry Conway, formerly assistant to Mark Luescher, at the Hippodrome, while Murdock Pemberton was in the service is to be press agent for the Orpheum. There has been a press department for some time, but there was no actual publicity head. John Pollock's department is in no way affected.

MORAN'S CHILD COMING OVER.

Pittsburgh, Jan. 14. The wife of Frank Moran, who is playing the Keith Davis two-a-day this week, is on her way to this country with their eight-year-old boy, whom neither parent had seen for five years. Moran and Weiser, the same team of comedy hat jugglers, were playing in Hamburg, Germany, in 1911 when Mrs. Moran, who before marriage was Margaret Deely, now professional, of this city, gave birth to the babe.

When the team was back in Hamburg, three years later, the child was stricken with measles. Due to play in England shortly after, the team left for London while the child remained in Hamburg.

The war broke out, and in accordance with the many restrictions, the Moran child was left in Hamburg. Dec. 27, 1919, Mrs. Moran sailed for Holland and has since procured the child.

DIVORCES IN CHICAGO.

Chicago, Jan. 14. Larry Hamilton sued Mary Hamilton, charging adultery.

Benny Glick vs. Schera Glick, desertion.

John H. Sparrow filed bill for annulment of marriage to Emma Sparrow, on grounds that the marriage was within a year after the divorce granted to Emma from first husband.

Benjamin H. Erlich attorney for plaintiffs.

EDDIE FOY'S NEW ACT.

Eddie Foy and family broke in a new act last week in Portland, Ore., titled "High Cost of Living," with book by George V. Hobart and Bryan Tor. Special scenery. Foy closes on the Pantagates time Mar. 15. The new act may be elaborated into a production for next season.

CABLE NEWS

MARRYING MAIE BACON.

London, Jan. 14. Maurice Harvey, late of the "Follies" and now in "Whirligig," is to marry Maie Bacon, well-known musical comedy artiste.

PEGGY O'NEILL CAST.

London, Jan. 14. Peggy O'Neill will appear in the Courtneidge production, "Paddy the Next Best Thing," at the Queen's, Manchester, Feb. 23.

THOMAS THORNE DIES.

London, Jan. 14. Thomas Thorne, comedian-manager, famous for "Our Boys," died aged 42. His last years were darkened by financial troubles.

"VERY IDEA" IN PARIS.

Paris, Jan. 14. A French version of "The Very Idea," an American version by William Le Baron, will be given at the Ambigu Jan. 20.

Clarice Mayne Sticks to Salary.

London, Jan. 14. American vaudeville managers are still disagreeing with Clarice Mayne on salary, according to report. Miss Mayne, with James W. Tate, wants more than has been offered. Until that is adjusted she is not likely to go to your side for a return engagement.

New Gallery Cinema Sold.

London, Jan. 14. F. E. Adams has bought the new gallery cinema on Regent street for the Provincial Cinematograph Theatres, Ltd.

There is also a considerable probability of Adams buying the Bicolor Circuit.

Sir Frank Benson Ayles in London.

London, Jan. 14. Sir Frank Benson opens at St. Martin's Jan. 21 for a short season with John Masfield's "Pompey the Great." This will be his first London season in nine years. "Once Upon a Time" closes at the house Saturday.

Producing "Sunshine of World."

London, Jan. 14. Robert Courtneidge, in association with McDonald and Young, will present the Unger-Cuvillier "Sunshine of the World," instead of J. L. Sacks, as originally intended.

Bessie Clifford Coming Home.

London, Jan. 14. Bessie Clifford, American singing and dancing comedienne, who has been playing abroad for the past ten years, has booked passage to sail for home Jan. 17, on the *Mauretania*.

Miss Collier Reviving "Ibbetson."

London, Jan. 14. Constance Collier makes a revival of "Peter Ibbetson" at the Savoy at the conclusion of the run there of "Tiger Rose."

Miss Terry in "Tribly."

London, Jan. 14. Phyllis Neilson Terry opens a provincial tour at Wolverhampton, Feb. 26, in "Tribly."

Marie Lohr Under Doctor's Orders.

London, Jan. 14. Marie Lohr is out of "The Voice From the Minaret" at the Globe by the doctor's orders.

VAUDEVILLE

GILLMORE AND MOUNTFORD LEAVE TO END EQUITY ROW WITH UNION

Motion Picture Players' Union of California Claims Jurisdiction Over Picture People—Equity Does Also—

Former Organization's Federation Charter Five Years Old—Equity a Part of Four A's of Which Mountford Is Secretary.

Frank Gillmore, executive secretary of the Actors' Equity Association left New York Wednesday for Los Angeles to straighten out certain difficulties that have arisen between the Equity and the Motion Picture Players' Union of California regarding the question as to which organization will maintain jurisdiction over picture players working in the coast studios. Harry Mountford, accompanied by Gillmore, is the executive secretary of the Associated Actors' and Actresses of America (Four A's) of which the Equity is a constituent organization.

Mountford's mission, according to Gillmore, is to co-operate in effecting a settlement, Mountford's position in the Four A's allowing him that privilege.

The Motion Picture Players' Union was granted a charter by the American Federation of Labor five years ago and it is understood that the union is now in a position to contend through the Equity, that its charter, and not the Four A's charter should maintain jurisdiction over the film players. The membership of the Motion Picture Players' Union consists almost entirely of "atmosphere" people or extras, as they are termed around the eastern studios. The Equity has some 700 members playing in the coast studios, and nearly all of the big stars.

The number as well as the class of its membership will be the basis of the Equity's claim to jurisdiction. There are a few members of the Mountford wing of the Four A's playing in pictures on the coast, who joined the Equity at the time of the strike and were later turned over to the vaudeville branch of the Four A's, now called "The American Artists Federation" (former White Rats). The Motion Picture Players Union has also put in a claim to jurisdiction over these and part of Mountford's job will be to resist the claim.

Although denied at the Equity headquarters it is reported from the coast that the Motion Picture Players' Union has intimated it would declare a closed shop against the Equity and American Artists Federation members unless they joined the M. P. Players Union. While it might seem difficult to do this with its membership of "extras," the M. P. Players Union is understood to count on the I. A. T. S. E. (stage hands) for support on the ground that the M. P. Union secured the prior charter and through that should have jurisdiction.

The contentions of the three interested organizations have been submitted to the American Federation Council at Washington. The Federation officials are understood to have asked the Equity and A. A. F. to try and get together with the M. P. Union and endeavor to settle the matter amicably. This is claimed to be the reason for the Gillmore and Mountford trip to the coast.

At the stage hands' headquarters in New York it was stated Wednesday the matter was a complicated one and if not settled by Gillmore's conference with the M. P. Union officials would have to be adjudicated by the American Federation officials. The stage hands' position would naturally

depend on the attitude of the Federation toward the controversy.

Meanwhile the picture producers are standing by awaiting developments and hoping the controversy will not reach the stage of open warfare between the contending organizations, with its attendant possibilities of trouble for the producers, who, although occupying the position of innocent bystanders, might suffer great inconvenience if the battle should start.

\$11,000 FOR WHAT?

L. R. Acker, manager of the Maritime Theatres Circuit in Nova Scotia, received an envelope containing \$11,000 in cash from a Halifax clergyman recently, which the clergyman informed Mr. Acker was given to him by one of his parishioners, with the request the money be turned over to Acker. The clergyman stated to Acker he knew nothing of the circumstances surrounding the request except the donor had asked his name be kept secret and the \$11,000 represented a sum owed to Acker.

Acker accepted the money but asserts he has no knowledge as to the identity of his unknown debtor.

"LOEW" ON HIP HOUSES.

San Francisco, Jan. 14. Electric signs reading "Loew" are now being installed on all of the Ackerman & Harris' theatres. The first will adorn the San Francisco Hippodrome.

The name "Loew" will prefix the present name of the theatre mostly "Hippodromes."

ILLINGTON IN VAUDEVILLE.

Margaret Illington will take a flyer in vaudeville shortly with a playlet written by Henry Arthur Jones. The Illington sketch act will have a cast of four.

"FASHION FROLIC" IN TOWN.

The Parisian Fashion Frolic closes a run of ten weeks at the Broadway Saturday (tomorrow) and will open Monday at Moss' Hamilton as an act. The "Frolic" will play a full week in all of the local Moss houses.

Loew Has Bayonne, Report.

Bayonne, N. J., had a report early in the week that there would be a new Loew theatre erected there, in the Centreville neighborhood.

It behooves me to speak—

Next Week's Attraction:
"Watch Your Wife," every night this week.

CHARLES WITHERS

AUSTRALIA NEEDS ACTS.

Difficulty in sending acts to Australia is still a heavy handicap to the circuses and vaudeville shows there. The circuses especially have suffered and are using "stock" acts, some turns having played for something like four years. Inability in securing passage on outgoing boats has been one trouble and agents say even when they engage acts the latter jump salaries out of bounds.

New Zealand for the first time since the war is being offered a circus, the Wirth Brothers show having sailed there from Australia about two months ago. The top price charged is 15 shillings, approximately \$4. The show will tour for three months and at the business pace reported should clean up around \$175,000.

MORE LIGHT AT LUNA.

The present entrance of Luna Park, Coney Island, is to be torn down in the spring and replaced by a new one, with an electrical display calling for 250,000 incandescent lamps. The middle gate will be topped by a 75-foot figure of Atlas supporting the world. The globe will contain an illusion to be called "The Seven Wonders of the World." Reconstruction work starts Feb. 1.

OFFERED CARPENTIER.

Harry Webber has cabled Georges Carpentier, French heavyweight champion, an offer to appear at the Palace, with ten weeks of big time engagements in the principal American cities to follow.

Carpentier has played in vaudeville in London. Webber's offer of an American engagement is understood to call for a salary of \$250,000.

THREE BOOKINGS ABROAD.

Ernest Edelen has made arrangements since his return to London for the presentation there of three Lewis & Gordon acts. The acts are Harry Green and Co. in "The Cherry Tree," and Lee Kolmar and Will Fox and Co. in "Two Sweethearts," which are to open April 5, and Sam Mann and Co. in "The New Leader," due to open abroad June 21.

SYRACUSE OPENING.

The new Keith theatre at Syracuse, N. Y., will open Jan. 26, with Belle Baker headlining. Among the remainder of the first program will be "Flashes," Duran and Raymond, Miller and Mack Libonati.

TRENTON BOOKINGS MOVE.

The bookings of the Taylor opera house, Trenton, N. J., formerly in the Keith office, moved with the interest secured in the house by Walter Reed (nee Rosenberg). Fally Marcus is now booking.

N. Moses Montgomery sold the interest to Reed. Reed when Rosenberg secured a lease on the Hippodrome, Cleveland, following the expiration of the present tenancy of the Keith people.

COCHRAN ENGAGING.

Charles Cochran who arrived here last week has started engaging players for his new revue due in London in the spring. One of the first to be contracted for are the Mellette Sisters now at the Winter Garden in "The Passing Show." They signed for three years. Neil Giddings is writing the score for the new Cochran show.

End Pantagen Tour at Frisco.

San Francisco, Jan. 14. Willie Solar and the Aerial Macks concluded a 14-week contract at Pantagen here last week.

Ida Russell and Cole and Deneshy are replacing them on the Oakland bill this week.

W. V. M. A. CHANGES.

Chicago, Jan. 14. Sam Kahl, who was one of several local booking officials of the Association forces called east last week to confer with Martin Beck, has returned. He refuses to discuss affairs, but it seems certain Kahl will shortly be appointed booking head of the W. V. M. A.

The principal Finn & Heinman stands will be booked from New York with Orpheum acts mainly and a few filled in here. It is also certain the Association will appoint a New York representative, but that independently owned houses booking through the Association will continue to be booked locally.

The system of having these houses pay fees to bookers on the floor will be discontinued and the office booking fee will be introduced.

TANGUAY RETURNS.

Cleveland, Jan. 14. Despite her positive declaration she had retired from the stage, Ew Tanguay is back again, at Keith's Hippodrome, this week.

Miss Tanguay has new songs and her costumes are as outlandish as of yore but it is not the better-kicker devil-may-care act associated with Tanguay. She seems tame in comparison with other days.

FALLOW HAS A BANK AC.

Sam Fallow was the victim of a check forger when six checks bearing his signature and endorsed by Helen Moore and a Miss Flaherty were cashed at the Commercial Bank. The checks totaled \$345 and were made payable to bearer. The agent has no idea who is picking on his bank account.

BUILDINGS SUNDAY OFF.

Much dissatisfaction is being expressed by the former agents of the Palace Theatre building now occupying offices in the adjacent building, and much talk going on among present Palace building agents who are to be located there within the near future. The elevator does not operate on Sunday, with no lights in the hallway, and the place is a hellish state. Some take the Palace building elevator and gain access to the adjoining building through the fifth or sixth floor, but miss the lifts.

MARIE DE VERE WINS.

Marie De Vere, a sword swallower employed at Huber's Museum, Coney Island, last summer, recovered judgment for \$435 from her employers, Reuben Clarke and William Reichenthal, on the ground of breach of contract. Miss De Vere had eight weeks to continue at \$30 per week when she was discharged by the defendants on the ground of poor business.

Judge Levy in the Third District Court awarded her the full amount of Oct. 2 last. An appeal followed, the Appellate Term affirming the verdict last week. H. J. & F. E. Goldsmith appealed for the plaintiff.

Charles' Representative on His Way. Stanley Palmer has been appointed American representative for August Charlot. Mr. Palmer is now en route to the U. S. on the Cedric and is scheduled to arrive in New York Saturday (tomorrow).

Wheaton and Carroll Held Over.

Cleveland, Jan. 14. Anna Wheaton and Harry Carroll are held over for their second week at Keith's Hippodrome.

Fischer Back With Marinelli.

Clifford C. Fischer is now connected with the H. B. Marinelli agency. Fischer was the New York representative for Marinelli some years ago.

VAUDEVILLE

ARTISTS' FORUM

Philadelphia, Jan. 7.

Editor VARIETY:
The week of the 26th of October, 1919, I was playing at the Majestic Theatre, Milwaukee, Wis. The Fire Proof Department came in on the stage and noticed the scenery and told that I shall have same fire proof. Mr. Phillips Burge did the job, charging me for same \$40.50.

Now I am playing at the Globe Theatre, Philadelphia. The Fire Department again called on me and forced me to have my scenery fireproof again, demanding the same amount of money that I paid in Milwaukee. I think that it is a terrible graft on us show people to always ask us to have our scenery fireproof in every city.

As I explained above when playing in Milwaukee I had the scenery fireproof, now coming here to Philadelphia the same thing happens. The Fire Department in Philadelphia saw that the man in Milwaukee did not do a good job. Now if I go to Washington next week, the Fire Department there will say that the man in Philadelphia did not do a good job. Under such conditions I will have to have my scenery fireproof every week.

I would appreciate very much if you would publish my letter in your next edition, warning the artists to make sure that they receive a receipt from the concern who does the work, assuring them that it is good for one year, and when they come to another city to show the receipt to the Fire Department. Also that after the job is done, the artist should demand a taste and be sure that the scenery does not flame after the fireproof has been done.

Kindly excuse the English in this letter as I am French, and it is very difficult for me to write an English letter, but as I consider every artist my friend, I want to warn them what happened to me and that the same thing should not happen to them.

Janet Martin,
Janet of France.

New York, Jan. 14.

Editor VARIETY:
In the edition of VARIETY of Jan. 2 I saw a notice in connection with my play, "Bucking the Tiger," which Mr. Selznick is producing both on the stage and the screen, that Mr. Allan Rock represented me in placing the play. Will you be so kind as to deny this? I sold the play a great many months before I met Mr. Rock. He had nothing whatsoever to do with it in any way, shape or manner. My only connection with him is that about two months ago he tried to sell the picture rights to one of my novels, "The Trail of the Beast."

I would not bother you with such a petty matter, but it is manifestly unfair to my regular agent, Jean Wick, 3 Fifth Avenue, who, for a number of years, has sold my short stories, plays, novels and articles, in America as well as in Paris and London, and to Joe Rosenthal, 1366 Broadway, a personal friend of mine who was associated with her in placing the play, "Bucking the Tiger."

Achmed Abdullah.

New York, Jan. 10.

Editor VARIETY:
In VARIETY, Jan. 9, Regal and Moore registered a complaint against us, DeVoe and Statzer, of lifting a toe-to-toe trick which they claim.

I, DeVoe, did this trick with Bender, formerly Regal and Bender, and as far as the toe-to-toe trick is concerned it was done long before either one of us were in the business, and I have been in the show business years

longer than Regal and have programs to prove it.

Bert DeVoe,
DeVoe and Statzer.

Kalamazoo, Mich., Jan. 8.

Editor VARIETY:
Under New Acts recently appeared Jimmy Lyons and Jimmy Lee as a new two-act. I wish it understood the above Jimmy Lyons is not the one who has been doing a monolog for five years.

Jimmy Lyons.

Editor VARIETY:

In justice to the manager, Mr. Dean, of the Broadway theatre, Springfield, Mass., also the owners, Goldstein Bros., I ask you to publish that each act doing a midnight performance New Year's Eve was paid pro rata for it, without any request from the artists.

These things happen so infrequently we feel any one who goes out of the way to make life a little brighter for an artist should receive a little praise for it. We all appreciated the little thought of these men who did something they were not compelled to do, without cranking of cymbals or blare of trumpet.

Dorothy and Earl Hampton.

Chicago, Jan. 12.

Editor VARIETY:
In regards to the story in VARIETY last week under "Marie Fitz Gibbons' Troubles" I wish to say the wire you received from Marie Fitz Gibbons, denying her identity was incorrect. She is the original Marie Fitz Gibbons who was supposed to have taken poison at Dallas. But it later proved to be a phony suicide after the doctors pumped her stomach at the St. Paul's Sanitarium.

I also wish to state there was not one person of the Golden Troupe arrested at any time or connected with Marie Fitz Gibbons' trouble in any way, shape or form.

Golden Troupe.

Cincinnati, Jan. 12.

Editor VARIETY:
After witnessing a performance of "Roly Boly Eyes" at the Grand opera house, Cincinnati, I was dumfounded to gaze upon my original setting, namely: (A Sleeping Porch Scene) featured with this production, program stating Edgar Allen Woolf was the author.

This is the limit. I am still playing the same offering, revised up to date, and must respect future bookings.

I introduced a sleeping porch for the first time on any stage in New York City in April, 1917, playing all the big time vaudeville theatres and prior to that played the full season of 1916 in the west with the same act. You have a copy in your Protective Department, which I sent Jan. 1, 1917, and received confirmation.

Mr. and Mrs. Mel-Burne

AT AMERICAN HOSPITAL, CHICAGO

Chicago, Jan. 14.

Recent cases handled by Dr. Max Thorek at the American Theatrical Hospital: "Scottie," operated for tumor removing; Anna Gerder ("Gypsy Girls"), operated improving; Harry Heicks (Barnes Circus), complication of ailments, convalescing; Percy Bronson (Bronson and Baldwin), operated twice, recovered, discharged; Walter Meakin, booking agent, auto accident, recovering; Mrs. U. J. ("Sport") Herrmann, recovering; Alice Shorkey ("Follier" chorus), operated; Mayme Remington (Mayme Remington and Pinks), major operation, doing nicely.

LAURIE HANLON—SECOND SUIT.

With Judge Coleman's decision last week dismissing the action by Joe Laurie, Jr., against Bert Hanlon, in the 54th street court, the plaintiff began a new suit this week against Hanlon, charging the "U. S. A." number in dispute is his property. Hanlon originally sold this number to the plaintiff for \$500, together with some other material, as part of an entire act. Laurie at the time expressed his doubts that the song in question would prove an acceptable closing number, for which purpose it was intended. However, he accepted it.

Laurie, in turn, sold the song to Emily Darrel for \$500, but had to refund the money on Hanlon's complaint to Miss Darrel he (Hanlon) was the rightful owner. Acting on the theory of conversation, action was begun by Laurie, the judge dismissing the suit on its merits, the question really involved being that of ownership of the song. The new suit begun by Laurie, through Laurence L. Cassidy, of O'Brien, Malevinsky & Driscoll, will seek to decide this point.

Laurie alleges the song as delivered to Miss Darrel was not, in all cases, as Hanlon had originally written it, contending that he (Laurie), in collaboration with Harry Green, rewrote several lines and polished it up in general.

ACT WITH PICTURES.

George Choo is sponsoring a girl act with 11 people. "Oh, That Melody," with book lyrics by Earl MacBoyle and music by Walter Rosemont, wherein the story is first introduced by a single reel of motion picture action. The cast is introduced on the screen by close-ups and names in regulation manner, the story progressing to a point where the principals are to meet at a party. Jack Henry as a song writer, is featured in the piece.

3 "HONEYMOON" ACTS.

Lewis & Gordon are closing the act, "The Honeymoon," in which they have been presenting Wm. Gibson and Regina Connelli, after the current week at the Palace. The closing is but a temporary one for William Halligan is to replace Gibson. Indications are Miss Connelli would remain. Gibson contemplates doing a single turn in vaudeville.

After the Halligan company is started out a second company will be organized for the middle western time and a third company for the Keith small time in the east.

BERLIN SIGNS SONGWRITERS.

Grant Clark and Walter Donaldson were engaged on the songwriting staff of Irving Berlin, Inc., this week. Mr. Berlin selected the writers.

Since the Berlin firm started business Mr. Berlin has been the sole contributor to its catalog and his personal selection of the additions is attributed to his belief the activities of the concern call for a more extensive writing staff. It has been said that since Berlin headed his own publishing company he has written over 10 songs not yet listed—or published.

"HAL" TOURING ORPHEUM.

Chicago, Jan. 14.
Hal Halperin, of the Chicago office of VARIETY, is touring the Orpheum Circuit on behalf of VARIETY's Orpheum Number, to be issued in February.

He will make the string, beginning in Minneapolis and going west to the coast, back through New Orleans.

Chic Sale in Picture.

San Francisco, Cal., Jan. 14.
At the close of his Orpheum tour Chic Sale has contracted to appear in a five reel picture for the Robertson Cole Company. Sales' contract, his vaudeville contracts at Los Angeles January 31.



SYLVIA CLARK

"THAT KLASSTY LITTLE KLOWN"

Late principal comedienne, opposite RAYMOND HITCHCOCK in "Hitchy Koo '18." Presenting a new batch of joy at ALHAMBRA, NEW YORK, THIS WEEK (Jan. 12). Direction, JAMES E. PLUNKETT.

VAUDEVILLE

AMONG THE WOMEN

Harry and Anna Scanton, at the American (1st half), do some clever tricks on the wire. Miss Scanton makes two changes which are pretty, her black net trimmed in jet was perhaps the prettiest, although a pink net feathers at the side was sweet.

The best thing in Morrison and Harris act were the gowns worn by the woman. A cloak of sequins, with a band of blue tissue around the hem, with a large collar edged with narrow feathers looked handsome. A dress made entirely of sequins, with pointed hem, was beautiful. This act would be greatly benefited if it used some newer jokes.

The girls in "The Krazy Kids" wore rompers of blue velvet, with white collars and belts.

Howard and Clark's new act at the Colonial this week is much better than the act they had a few weeks ago, but alteration is needed to make it right. Miss Clark wears a sweet gown of white satin, the skirt is of petals edged with ruffles. A Dolly Varden hat was worn.

Julia Rooney, in her impersonation of her brother, wears striking costume of cherry velvet trimmed in squirrel. It had long tight fitting trousers, buttoned half way up the leg; the coat was to the knees, with large pockets and collar of squirrel. Rooney and Clinton are the only ones who mean anything in "Last Night."

The woman in the Pearson Trio wore a gown of green taffeta with an apron effect. The collar of gold lace was unbecoming.

Miss Cunningham (Ford and Cunningham) makes her entrance in a handsome coat. The bodice was of blue velvet with collar and short sleeves of sealskin. The bottom of the coat had chiffon with a wide band of the fur on the edge. Her dress was not so becoming as large pockets tucked up one side with black feathers.

Sylvia Loyal made a pretty picture in a Turkish dress of white satin. The trousers were heavily embroidered in diamonds; a girdle of jewels covered a saxe blue sash.

Olive Cornell (Westony and Cornell) wore three stunning gowns at the 5th Ave. (1st half). A draped sequin with a train was worn first; net of different shades formed the sleeves caught at the bottom with large pearl ornaments. A beaded band was worn round the head, with long straight feathers at the back. Her last frock was sweet of blue net with narrow silver bands on the skirt. An overskirt was of silver lace, with loops of blue around the waist.

Frances Ross, in Felix Adler's act, would look quite pretty if her makeup was not quite so red. A neat dress of flowered taffeta, veiled in mauve net, was her costume throughout.

The woman in the Preslier, Klass and Saxe act had a last gown that was very good looking. It was made of sequins, with a mauve taffeta coat. The piano player wore black boots with brown uppers with an evening suit and no tie, no doubt meant for comedy.

A really delightful show is "Irene," pretty music, good story, and a charming star, Edith Day. Miss Day has improved since "Pom-Pom," but she still retains her odd habit of keeping her mouth open whilst dancing. Miss Day's gowns were all charming but her hat in the first act was not. It was turned up in front with a wide brim. Pink and grey feathers covered the crown. She looked striking in an ermine cloak with orchids at the shoulder. An evening gown of green chiffon with a coat effect of crystal embroidery

ery was dainty. The frocks worn by Missed Puck and Miller were no credit to Lucile. For a new show the costumes were very much soiled.

Bright and entertaining is "Flashes," at the Alhambra this week. It contains pretty girls, music and good dancing, also some charming dresses. Miss Walker looked great in a blue satin frock. The skirt was pleated with cuffs and collar white satin. The short black and white dresses worn by the chorus are chic.

Babette Raymond (Dugan and Raymond) look sweet in a black net dress. The bodice is of jet with panels of the same material back and front. Miss Raymond's make up was a trifle pale Monday. The butler's (in this act) idea of English is bad. Now and again he uses American expressions.

The Small Sisters are neatly gowned. Lavender chiffon with feather trimming on the skirt were their first choice. For the finish a petite frock of net with beaded trimmings, was worn by one sister, while the other was in a black velvet suit with the last not very becoming. The billing for this act is "Puppy Love," same as an act at the Fifth Ave. last week.

Alice Joyce in the picture, "Slaves of Pride," wears a magnificent cloak of sable. It is very full with a deep band of the fur at the bottom. In an evening gown of chiffon, Miss Joyce looked very nice. It was quite plain with flower trailing over one shoulder. The headdress worn with it was odd. Two bands of gold were twisted round the head, giving it a shape somewhat like the flying corset cap.

65 PER CENT. U. S. CASH.

Chicago, Jan. 14. The ticklish problem of exchange rates on Canadian money has led to a system whereby the Orpheum theatres in Canada are paying off sixty-five per cent. in United States currency and thirty-five in Canadian. This ratio is calculated on a basis of average expense on tour, presupposing that about thirty-five per cent. is spent in living and traveling, and therefore, the Canadian bills are spent back in Canada. The exchange in the United States now is over 11 per cent.

Poli's Luncheonettes

S. Z. Poli is going to reverse the usual order of things lately and embark in the tea room business. Poli figures that luncheonettes and tea rooms will be the thing in the near future when prohibition really begins to have its intended effect.

During the past month there have been several young men who are to be associated with Poli, in New York, checking up the restaurant and tea rooms that are now operating here. Several of the men have obtained positions with the chains rooms, that are now running here and are paying particular attention to the Schraff and the Tiffin rooms.

The Poli idea is to open the first of his chain of rooms in New Haven and to follow that by branching out into the other cities in New England.

Worcester, Jan. 14. John Burke, who has been associated with P. F. Shea in the management of the Worcester theatre here for years, is retiring from the theatrical business. He is about to start the operating of a string of tea and lunch rooms in this section. The first of these, known as the Reboli, is already opened, combining tea and luncheon room features with confectionary and ice cream.

PICTURE INVASION.

(Continued from page 3)
It is the intention to boost pictures; to supplement their effect in theatres with mechanical musical renderings of one sort and another. Dance halls adjacent to theatres and restaurants will add to the amusement program. Entertainment will be standardized as it never can be under the conditions existing in the legitimate world. The play of individuality will be confined to the producing and acting, the writing and devising.

This is the vision Wall Street has seen and its clarity of conception and validity is recognized by the more astute of the old-timers in the show business. They have seen the handwriting on the wall, the coming of the new supermen to take charge. No one is quoted here, but the statements set forth are the result of many conversations boiled down into one.

The more artistic among the producers of legitimate dramas welcome the change, for it means the speaking stage will once more become that luxury necessary to the finest productions. They are willing to cede the films to the masses, just as the ablest writers long ago gave up the magazine in favor of writing books.

Famous Players-Lasky is already showing the way. "For the Defence," a melodrama it was hard to go wrong on, was its test production. Better ones are being prepared. Elsie Ferguson in the new Arnold Bennett play based on "Sacred and Profane Love" is an example.

The lead famous has taken may shortly be followed by Selznick and Goldwyn. These men intend to produce for New York. They will depend upon pictures based on these New York plays to gather in money from the country as a whole. The legitimate producers for the most part remain calm, regarding this grabbing of territory by a lesser art without any commotion to speak of in whispers.

The picture men, nevertheless, are confident their judgment is right. They see the future as indicated above and never intended to plunge in to the old complicated mechanism of the legitimate situation and lose what they have made in pictures.

On the contrary, they intend to remake the legitimate situation and mold it nearer to their heart's desire. Their legitimate rights for other centers and cities than New York they hope to be able to sell to out-of-town producers who know how to meet and profit by outside conditions, and what's more they think they see a long way ahead, though they are very quiet as far as discussing this phase is concerned.

MUST FURNISH HATS.

Through an agreement made by the Producing Managers' Association and the Actors' Equity Association on Tuesday, the word "hats" was deleted from clause 9, section B of the new P. M. A. E. A. contract arranged after the strike. The word was inserted through an error. Its deletion means that P. M. A. managers hereafter will have to furnish "hats" as well as footwear and wigs for actors engaged by them to appear in dramatic as well as musical shows.

PRODUCTION ENGAGEMENTS.

Sydney Reynolds, "Dere Mable." Vanda Hoff, with "The Midnight Frolic." Lillian Lorraine opens in the same show next week.

Raymond Raymond, recently out of "The Velvet Lady," will replace Russell Mack in Arthur Hammerstein's "Always You" at the Central.

Frank Moore, formerly of Morton and Moore, joined Hopp Hadley's "movical comedy" version of "The Wizard of Oz" at the Trent, Trenton, Monday. Moore, who appeared in the picturization of "The Wizard of Oz," is playing the "Scarecrow."

NEW ACTS.

Rhoda Chester accompanied by Lillian Allen.

Lillian Wagner, with Tex Ellis, two-act.

William Brandell is producing a new tabloid, with a cast of ten, headed by Eva La Rue.

Victor Carly, dramatic baritone, with Helen Peabody, danceuse, and Kathleen Shippen at the piano.

Joe Regan (Regan and Renard) and Billy Rector (Rector, Weber and Lang) in a two-act in "one."

Florence Tempest will shortly present a new act written by Blanche Merrill. She is at present in vaudeville with three boys. (Max Hart.)

Donald Roberts will offer a new "single" words and music by himself. "A Song in the Mountains." (Max Hart.)

Laurence Schwab will feature Sam Sidman in a new comedy playlet, entitled "Goodbye," written by Wm. E. Wells. The act will have a cast of four.

Seymour and Jeanette, Autumn Three, two men and one woman in bird imitations. Toboyko and Manny, Russian dancers.

Wm. Seabury Company, "Frivolties of 1920." Cast includes William Seabury, Buddie Cooper, Elsie Lamont, Rose Stone, Lillian Stone, Hedy Sisters, Sonia Marens. (Edw. S. Keller.) Frisco is negotiating with the four Grecian dancers at Reisenwebers. If he signs them he will produce a new act showing the two extremes of terpsichore, classical and jazz. (Harry Webber.)

Princess Wah-Letka, "high priestess of the Spiritualistic Cult" in Denver, mind reading act. The priestess is touted as the daughter of Chief Spy Buck, a full-blooded Cherokee. (Henry Ballitt.)

Frank Hale is to produce two new acts shortly, both in rehearsal. One will feature Margie O'Rourke and "The Mysterious Five" (masked jazz band), and another male and female, with four choristers.

Frances White will open in vaudeville January 19 in a new act. Miss White's new offering will be a full stage set carrying special scenery and she will show some very elaborate wardrobe, making distinct changes of costume in the turn. (Edward S. Keller.)

IN AND OUT.

Gill and Carlton replaced Mattie Ferguson at the 125th Street, first half, this week. Illinois.

Marguerite and Alvarez out of the Alhambra this week. The Hurleys were substituted.

Allan Rogers was out of the Palace, New York, bill Monday, for the week, with Frank Hurst deputizing.

Illness prevented Lane and Moran from opening first half this week, Fifth Avenue. Felix Adler filled the vacancy.

Davis and Kelly did not open Monday at the Orpheum, Brooklyn. Mr. Davis sprained his leg, causing the withdrawal. Rakoma substituted.

Due to the death of the brother of Auburn, Auburn and McNally could not open at the Thirty-third Street first half, current week. Conlin and Glass replaced them.

Walter Kelly dropped out of the Palace bill (Chicago) Saturday and Sunday, throat trouble; De Voe and Hossford replaced Saturday, but had to make a jump and Harry Breen doubled from the Majestic Sunday.

ENGAGEMENTS.

Jone Bright, "Every Little Thing." Curtis Cocksey, Wilson Reynolds, "Man and Woman." Paul Gordon, "The Man Who Came Back." John Miltner, "The Ruined Lady."

INSIDE STUFF ON VAUDEVILLE

The report continues to circulate there is to be a decided change in the matter of the big time agents but the report fails to go into details. Many look forward to a change following the Federal Trade Commission handing down its findings in the vaudeville investigation. It is but a guess to estimate the number of agents who will be retained when the clean-out arrives and it's doubtful if the directors of the big time booking agencies have settled that as yet among themselves. Some of the big time agents are very much alive and wise; others don't know what it is all about and others take all kinds of chances. One or two have displayed firm loyalty to the big time; others are agents by virtue of political or other friends and there are those agents who became agents just because. No one ever knew why, not even the particular agents themselves. But agentic on the big time nowadays isn't so soft for many of them. Several agents have been interested in vaudeville acts, finding it necessary to increase their income in that way. Many of the weekly statements sent out from the Vaudeville Collection Agency, which the agents at their share of their gross for the week, look like the daily deposit slip of a delicatessen store on 10th avenue. One of the big time agents, however, does not split, another divides \$8-20 with the big end for himself, another 60-40, but about all the others are on the 50-50 basis. Unless the agents can draw down on the side there must be more money looking on the small time at the full five than on the big at the split. It's a question now of what value some agents are to acts. Once they were of much value for they looked after the acts. Now mostly the agents look after themselves all the time. To also increase income some of the agents have been doing production booking. That is really soft, for usually the commission charge of a vaudeville agent, placing an act with a production is ten per cent, with no split unless placing the turn through a legit agency. But despite all of their complaints the agents seem prosperous and satisfied, which mean they are getting theirs.

The Rath Brothers on the Century Roof still wear their athletic uniforms with each having emblazoned on the jersey the initial of their given name. The initials are "G" and "D," signifying George and Dick. The initial thing is a vaudeville relic of other days but its revival on the Century Roof by those boys may not be such a bad scheme for they are quite popular in the show up there.

If the favor displayed by vaudeville audiences may be accepted as reflecting the universal opinion, patriotism has taken quite a drop of late. Repeatedly now in vaudeville houses little enthusiasm is exhibited when views of nationally known men are thrown upon the screen through the pictorial news weeklies and quite as often unless there is a special display the flag receives but scant attention. In one house the other evening when General Pershing was seen, followed a few feet further by the flag, not a hand-clap was heard for either. President Wilson's picture in action has not been shown of late through the President's illness, but members of his cabinet are looked at in dead silence. It may be Prohibition or the conditions in general. Prohibition at least in New York City could be held accountable, for this week in the film news is an Internal Revenue collector, captioned as supervising the enforcement of the liquor law. Hisses were plainly heard when the collector came on the screen.

The reorganization and incorporation of Loew, Inc., brought a pleasant surprise to the underwriters of that enterprise. After the experts had figured the value of the former Loew Circuit and it had been transferred to the new company, when another appraisal was made of its assets, it was found the assets amounted to \$7,000,000 over the first appraisal. This was due to the Loew people having carried their properties on the books at the original cost or investment. The surplus was the increases between the original price and current values.

ILL AND INJURED.

Nan Halperin is recovering at Mrs. Alston's Sanatorium, New York. George Edward Barnes has been confined to St. Vincent's Hospital, New York, with ptomaine poisoning.

Mrs. Gene Kane (Kane and Maljory) is confined to St. Alexis Hospital, Cleveland, recovering from an operation performed Jan. 8.

Mrs. Charlotte Pickford is seriously ill at her home in Los Angeles. Mr. Pickford is in attendance on her mother.

May Shea (Mrs. Harry Shea) is at Lakewood, N. J., recovering from bruises sustained in her home through making a misstep and falling.


Lola Williams has recovered from her illness of a year's duration and returned to vaudeville with her husband Chester Spencer.

Santry and Norton were cancelled several weeks of Butterfield time through the illness of Helen Norton (Mrs. Santry), who has undergone an operation for appendicitis.

While in "The Night Boat" at Poli's Palace, Hartford, Conn., Dorothea Antel, slipped and fell down stairs. She was removed to the Hartford hospital where she will remain several weeks.

Because Nathan April, of House, Grossman & Vorhaus, attorneys for the publicity concern of M. Volkmann Advertising Agency, failed to pay Paris Singer, multi-millionaire executive of the Singer Sewing Machine Co., the subpoena fee of fifty cents, a defaulted judgment of some \$900 could not be legally entered against Singer. The amount in question represents the advertising campaign costs of the Isadora Duncan Dancers exhibitions at the Metropolitan, a couple of years ago, which the defendant was backing at the time. Through a falling out between the backer and Miss Duncan, Mr. Singer refused to pay the publicity costs. After a year's endeavor on the part of the attorneys to serve the defendant with an order for examination as to whether he did or did not underwrite Miss Duncan's troupe, this was finally accomplished last month, the hearing coming up last week, at which time Mr. Singer did not appear. Judgment by default for the full amount was entered, John S. Weiss, Jr., counsel for the defendant interposing the defense that his client had not been paid the subpoena fee of 50 cents.

SUCCESS



UN YOUR HEART IN SAW THE
HEAR YOUR WIFE, WOOD, RESULT.

PARISH AND PERU.

MARRIAGES.

Mariam Martinez to Henry Gifford Till (pictures), Jan. 5, in New Orleans. Jack Deibel and Jean Waters (featured partners with "Captain Kidd's Kid") in Chicago, Dec. 28.

J. E. Cort, son of John Cort, manager of "Roly Boly Eyes," to Maude Fealy, Jan. 9, in Cincinnati.

Edward Marshall, the "Chalkologist," to Esther Joy of "Some Baby," in Baltimore, Dec. 29.

Mabel Taliaferro to Capt. Joseph O'Brien of Orange, N. J., at Darien, Conn., Jan. 11. It is Miss Taliaferro's third marriage.

Viola Degnan to Chris Knudsen, Jr., a non-professional, in Brooklyn, Dec. 11, 1919. The bride is a dancer in "My Golden Girl."

Gabrielle Ravine to Vicomte de Viane in New York, Dec. 10. Announcement of the wedding was not made until Jan. 11.

Stuart Robson, son of the late Stuart Robson to Miss Yvette Ledoux, of Boston, Jan. 7. The bride is the daughter of the former U. S. Ambassador to Portugal. Both were playing in pictures.

Harry Haley to Grace Peck Trebor, in New York Dec. 24, 1919. Mrs. Trebor is the daughter of George Peck, of the American Burlesque Association. The couple will continue in vaudeville as a team to be known as Haley and Trebor.

Circus Man Loose Wreck Suit.

Chicago, Jan. 14.

Judge Walter Hardy, in the superior court at Hammond, Ind., last week, instructed a jury to find for the defendant in the personal injury suit of Joseph Diercks, former employee of the Hagenbeck-Wallace circus, against Michigan Central railroad.

The suit is the first of a long string arising from the circus train wreck at Evanston, Ind., in June, 1918. Claims of the various actions against the road total \$300,000. The circus man announced he would take his case to the supreme court.

STASNY INVADERS ENGLAND.

Fred Harrison, representing the Stasny Music Co., will sail for London to open a complete professional office and stockroom there next month. Heretofore, American publishers have depended on T. B. Harms, B. Feldman or whoever their London representative may be, to see after their British interests. Stasny is the first to send a man over and open an office of his own.

Stasny has come to the fore the past year in a number of ways. He was the first to adopt electric display advertising on Times Square for his songs. He was the first to adorn his publications with artistic titlepages. Both are being imitated. If his London project succeeds, other American music publishers may follow suit and open British headquarters. Maybe, too, the Antipodes will be also invaded. J. Albert & Son, of Melbourne, Australia, represents practically every American publisher there.

CRITICISM.

No More Blondes.

A farce comedy in three acts by Otto Harbach, based on a story by Edgar Franklin. At the Maxine Elliott, Jan. 7.

There is amusement for those who don't bother to discriminate.

Of a farce of such familiar complications there is little to report on the morning after, except to answer the burning question. Is it funny? Yes, quite.—Times.

Frivolities of 1920.

A revue in two acts and 17 scenes. Music and lyrics by William B. Friedlander, Harry Auerbach and Tom Johnston; dialogue by William Anthony Maguire. At the 44th Street, Jan. 8.

This is a large production, an ambitious effort, and it does seem as if the disagreeable and vulgar features could readily be eliminated.—Times.

"Frivolities of 1920," like their predecessors, proved to be lengthy, elaborate and overwhelmingly feminine.—Sun.



RAYMOND BOND

When Raymond Bond, actor, singer and producer, is not playing leading business in the Albee Stock Co. in Providence he spends his time writing plays and starring in his own comedy playlets in vaudeville.

This week (Jan. 12) Mr. Bond is on the bill at Keith's Royal in his new success, "Story-Book Stuff." Featured in his support is charming Janet Moore. The third member of the cast is that capable actor, Willard Robertson.

Aside from writing a four-act play, three sketches, playing 20 weeks of stock and 25 of vaudeville, Mr. Bond says he hasn't had much to do the past season but play golf.

BURLESQUE

BURLESQUE REVIEWS

ABE REYNOLDS' REVUE.

Abe Reynolds' Revue at the Columbia this week is a mixture of old-fashioned burlesque, polka farce and comic opera, with a dash of vaudeville interpolated here and there. It is just a fair entertainment with numerous dull spots sandwiched in between the brighter sections.

The Reynolds show, presented by Max Spiegel, depends chiefly on Abe Reynolds for comedy. Reynolds is the second featured Hebrew comic to play the Columbia in two successive weeks. Low Hilton, who also does the Hebrew character, appearing there last week with the Girls of the U. S. A. Although the styles of character portrayed by Reynolds and Hilton are different, it was a poor booking arrangement to have two shows with Yiddish comic started following each other.

The Reynolds show is beautifully mounted. That constitutes its chief appeal. Four full stage sets are shown and each view with its predecessor in artistic excellence. The show has the customary first and second act, three scenes in the opening and a like number in the second section.

The Reynolds show is held nothing in the way of comedy. The eighteen choristers open it with a long singing ensemble, led up by the principal with solo. Reynolds favors the standardized type, but his humor is comic, affecting the conventional crape beard and general mannerisms identified with stage Hebrew for the last 30 years. There is considerable dialog in the initial scene of the first act, but a noticeable absence of "bits." Reynolds sticks to manuscript throughout this. Anseling him is Arthur Meyer, doing a refined "Dutch" character, convincing in dialect and make-up, but, like Reynolds, unfunny in the opening, largely through lack of material.

The first real break in the comedy line comes in the third scene of the first part. Reynolds and Meyer, getting a large amount of fun out of a familiar table scene, built up toward the finish by Reynolds, contributing a likable stage "souse." The action here takes on more of the appearance of a real burlesque show, the low comedy contrasting strongly with the attempt at polite farce, which occupied the greater part of the opening scene.

A full stage cabaret set, prettily decorated in a Greenwich Village style and dubbed "The Black Cat," furnishes a fancy scenic background for the third scene. A specialty by Waco, Bligh and McCarthy, three burlesque comedians, brought home the big applause of the cabaret numbers Tuesday night. The boys also play saxophones and trombones, dancing simultaneously. The three-act second scene is a farce, perhaps because it contained the only dancing of any consequence in the entire show. Nicely placed it might have stopped the show cold Tuesday night. Funny Dale, a well known burlesque artist, is the principal woman. Miss Dale does a "vamp" character type and Miss Farter is the sourest and Miss Ellis the ingenue. Phyllis Ellis is the only one of the trio possessing a voice. She has five or six numbers and a short specialty during one of the scenic changes. The chorus is about 60-50 in shapeliness, but almost totally shy on dancing. The girls walk through most of the numbers, the nearest approach to dancing coming in "Grandma," a novelty number near the first part finale.

The second part picks up speed in the third scene, which has Reynolds as a comic opera king enthroned by mistake in Bagdad, in a great measure makes up for the lack of laughs in the earlier portions. The scene is played in a spectacular Oriental set, extremely well painted and lighted with soft coloring effects, that bring out its values splendidly.

William Davis and Ray Lavett, the former doing an odd assortment of characters and the latter one of the best dressed straight men on the big wheel, this season, both contribute largely to the success of the little comic offered. The show has a "book" in fact too much of a "book," that's its principal drawback.

STONE AND PILLARD SHOW.

Even the 14th streeters know a good show when they see it. Judging from the favorable comments from the Olympic regulars during the intermission period and the audible approval from the entire house, George Stone and Etta Pillard, after some 15 years with Elmer Seamon forces as stars of the "Social Maidens," is first attraction, are now heading their own show on the American wheel. It is safe to assume that the present show, which is the best of any on the American, if not outstanding them all. Mabel Howard, a very peppery pirouetter, tireless tumbler and gingersymmet as of yore, making excellent foil for the low comedy quips. Stone at times, exceeds the limit with some "bits," but he is forgiven at once by reason of his hilarious

style and univocal attitude. He has retained many of the bits from the previous years, such as the nose-pulling, mimicking of the choristers at all, supporting Stone are Jack Pillard, as classically juvenile as burlesque can boast; Miller Evans, in a French "court" role, and Micky McLaughlin, in an Irish role, reading his lines in decided "Dutch" accent. Rose Duffin, who appeared with the stars in their first wheel venture last year, is still with them and capably making herself very evident, rivaling Miss Pillard in spryness of limb and agility of form. Mabel Howard, a sort of co-chorist to Miss Duffin, was equally effective handling her numbers in sister act fashion with the latter.

The two acts are divided into four and three scenes, respectively. In the first scene Jack Pillard and Etta stopped the show with their double number, "You Didn't Want Me, Stone's dancing, being taken up with some rough stuff that skirted on the edge of the prohibited. A pretty woodman number, however, concluded these swings with as many people on them being put in action, the camouflaged climbing trailless and illuminatingly, the hidden incandescence. For a repeated encore, a chorister with a powerful voice was called up from the rear, who again went over solid with her solo. She must give an extra bit twice repeated later in the course of the action. In the third scene, the same act, a fishing number scored, the choristers, by dangling stogies as bait at the end of their surging line, it remains to be seen, however, to catch a number of eager nibblers when he exhibited his bait to consist of a dash of the prohibited. The fourth and last scene of the act was a neat Rocky Mountain set with a "Prettiest Little Rainbow" number, scoring solid. The man crosses it to an "Indian" number, who, detracted from its enhanced attractiveness by remaining silent instead of double voicing it.

The afterpiece was as meticulously slipped as the first act, not being the usual affair most afterpieces are. A Mexican hotel set, some of the "Spanish" act, in the last scene, following George Stone's laming with a "wet" number who held a caucus on the prohibition question. The "winning" number—Etta Pillard stopped proceedings with her acrobatic work. The "Stables" song earned many recalls for the choristers, who each did a solo on it, the girl with the powerful voice again scoring solid, enjoining with "Mother Macchies."

The show boasts but 13 choristers by actual count, but what's there is there. Not one is lacking in pith, punch or shapeliness, all being energetic and faithful to the traditions of the ensembles in unison. One little burlesque, third from the left in the front ranks, was the scene singer and solo. She actually looked as if she enjoyed her part, and her solo and the "Stables" song, the only other female principal not accounted for, took care of her numbers faultlessly.

It is safe to state that the present Stone and Pillard show can match up against many of the first wheel attractions without a quail. As for the American circuit, it's all to be mustered.

BURLESQUE CHANGES.

Harry S. Le Van has replaced Bert Rose with Chas. Baker's "Sport Girls" (American Wheel).

Arthur Stearns, juvenile, and Jack Altman, straight, with "Oh, Frenchy," American Wheel. (Roehm & Richards.)

Lee Jole, ingenue prima donna, "Social Maidens" (Roehm & Richards.)

For "Oh, Frenchy" Bert, Watson, Mitty De Vere, Maishoe Bros., La Costa, Three Jazz Kids.

Elmer Kern, for "The Aviators."

Chas. X. Silk is out of the cast of "Jazzland Babies" as the result of illness.

"FOLLY LAND," SUMMER SHOW.

Billy K. Wells and Carl Seamon are writing a new show for Blutch Cooper that is scheduled to play the Columbia for the summer season.

It is tentatively titled "Folly Land."

One Day at Auburn.

The American Wheel shows will play Auburn, N. Y., Thursdays, beginning Feb. 12, opening with "The Bathing Beauties."

As a result Niagara Falls will cut to two days, Fridays and Saturdays.

SPORTS.

A circus and Athletic Carnival will be held at Madison Square Garden for a week starting Feb. 2. Dick Curley will run the affair, assisted by Freeman Bernstein. Bernstein had the Garden for the date, to promote a benefit for longshoremen of 26 locals, headed by Richard Butler. Through some internal difference among the international and local unions, followed by court proceedings, the longshoreman benefit was called off, and \$42,000 sold in advance tickets refunded. Bernstein thereupon turned the Garden date over to Curley. Special attention to be given to a wrestling tournament.

Following the challenge issued by Vincent Coleman, the Goldwyn athletic leading man, to George Walsh, the picture star, to a wrestling bout for the stage and screen wrestling championship, several other professionals have expressed their desire to contend for this title. Mr. Coleman has now the challenge general in scope embracing all fields of showmen.

Jimmy Wilde will not appear at the opening of the National Sporting Club, as originally intended. His poor showing against Jack Sharkey cost him his chance, and if Jimmy is wise he will accept the reported offer made him by the club. An English admirer, to retire before he is more decisively defeated. This is a cruel country for foreign title-holders, as Bombardier Wells, Dave Smith of Australia, and numerous others can testify.

As a result of a recent conversation between Clark Griffith, manager of the Washington baseball club, and Bobby Quinn, business manager of the St. Louis Browns, something has been started regarding the elimination of all "freak" deliveries employed by pitchers, with the possible exception of the spitball. The question arose while the club owners were en route from Chicago to New York to attend a meeting of directors. "Griff" himself, an old-time master of the mound region, is especially opposed to any kind of freak pitching, contending that a speed, curves and a change of pace has been held in this country and the first time in the Union's history that women are eligible.

Thomas F. O'Rourke and Fred Fulton, the heavyweight contender, last week entered into an agreement whereby the former will manage Fulton exclusively for the next five years in all theatrical and prize ring exhibitions. Mr. Fulton is guaranteed a minimum of \$5,000 a year income. Nathan Vidaver acted on the legal end of the contract.

The Fair Grounds, New Orleans, is experiencing the best financial season ever recorded. Record breaking crowds jam the park every afternoon to witness the bang tails performance. By actual count there was 8,800 paid admissions one day last week. Admission for men is \$3; women, \$1.50.

The champion Cincinnati Reds and the Washington Senators have arranged to play 14 exhibition games during their spring training.

The latest development regarding the Carpenter-Dempsey fight was handed out this week by Charles B. Cochran, the London theatrical magnate and boxing promoter, who says that he has Carpenter bound under an "ironclad" contract, and if the fighter and his manager enter into another contract for the sake of a higher purse he will start suit immediately. "My offer was \$200,000 and \$50,000 weekly for a theatrical engagement. I will not go higher," said Cochran.

A bill to legalize boxing in Massachusetts has been filed by Attorney Medlet T. Holdsworth of Lynn. Providing the bill goes through, each club will be obliged to file a bond of \$10,000 on application to the secretary of state. The bill also stipulates any club misrepresenting bouts will forfeit the bond and pay a fine of \$500. If the bill goes through, boxing will be permitted in 30 days.

Notwithstanding that Charles B. Cochran, the London theatrical and boxing promoter, has called on Cochran under an "iron clad" contract, Cochran is expressing himself more favorably on the subject of holding the bout in this country since the offer of \$50,000 was made by William Fox. Whether or not theatrical activities between the foreign promoter and the picture man had anything to do with a change by Cochran is problematical, but it came about within 48 hours after Fox entered the bidding field. The mere fact that the wires were all set for the bout to be held in New Jersey and a change called off through the American Legion interference brought forth a premature prediction of officials will undoubtedly follow the same lines, should an attempt be made to stage it in one other state.

The best skaters from Norway, Sweden and Canada will compete for honors against the American experts at the annual meet of the International Skating Union at Lake Placid, N. Y., Feb. 19-21. It is the first time in a dozen years this international classic has been held in this country and the first time in the Union's history that women are eligible.

Bert La Mont has signed Frank Moran for all his European engagements. Moran is as good as matched to meet Beckett, the English heavyweight champion, and will be a great card after his "wonderful comeback" against Fred Fulton at Newark, Monday night. Moran is in great shape and should prove a tough bird for any of the heavies. He is due to gather much luck.

The Loew basket ball team will accept the challenge of Keith's Boys' Band if the latter team can show enough weight to keep the game from being one-sided. The Loew team averages 165 pounds and if the Keith boys are near this mark they can consider the game closed.

COLUMBIA'S 10TH ANNIVERSARY.

Fred McCloy, of the Columbia theatre, gave a luncheon at the Knickerbocker, Wednesday of last week. It was in celebration of the 10th anniversary of the opening of the Columbia, New York. At the table with Mr. McCloy was little Johnnie Larkin, the boy in charge of the check room of the theatre and the only employee of the house, besides Mr. McCloy, who has served continuously since the opening on Jan. 3, 1910. "Boss" and boy reminisced for an hour and a half and were back "on the job" when the doors opened for the matinee at 1.30.

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Eddie Carr opens on the Loew time Feb. 9.

Frank and Ray Parcella opened in the new revue at the Palace, London.

Stuart Walker is at New Haven, coaching the Yale dramatic club in their annual production.

Sophie Lewitan has returned to the Loew executive offices acting as secretary to Mr. Morton.

The Collingwood Opera House, Poughkeepsie, N. Y., is playing vaudeville this last half, placed by Harry Shea.

Ella Shields will return to England Saturday, on the Mauretania, Jan. 29. Miss Shields will play Baltimore, her home town, next week.

S. E. Stanton, formerly with the Selwyns, has been engaged by Arthur Hopkins. He is to go in advance of "The Cat Bird," starring John Drew.

Laura B. Hamilton (Mrs. Harold Ateridge) will retire from the stage with the arrival in New York of "Betty Be Good."

Madame Regina Frager will sail on the Mauretania to open at Covent Garden, London, about May 15, in the Jewish historical opera "Shulmith."

Wish Wynne closes her vaudeville engagement over here this week at Shea's, Toronto, and will leave for her English home.

Bertha Belmore, the English actress who has been understudy for Charlotte Greenwood, is sailing for England Jan. 28 on the Mauretania.

Al Leichter has been appointed New York representative of the Consolidated Booking Offices of Toronto, Canada.

A. H. Woods has acquired the dramatic rights to Arthur Train's "Tutt and Mr. Tutt" series in the Saturday Evening Post.

Samuel Schwartzberg, last connected with the law firm of Nathan Vidaver, downtown, has opened an office for himself in the Fitzgerald Building.

Hermine Shone left the cast of "Forbidden" at the Manhattan last Saturday and will return to vaudeville with her former sketch.

Leo Leavitt is managing the Central, New York, having been transferred from the Comedy where he was succeeded by Arthur Sheldon.

Belle Baker is booked to remain three weeks at the Palace, New York, opening Feb. 2. Following Miss Baker will play two weeks each in the Keith big timers of the metropolis.

Marie Lasher has brought an action for absolute divorce against her husband, Gilbert Rooney. The case is on the calendar of the Supreme Court for a hearing next week.

Jack Stein and Dick Arnold, after playing several weeks in the East, have returned to the West. One mem-

ber of the team stated that the act was splitting.

A flock of Chicagoans hit Broadway this week. They included Harry Powers, Nate Ascher and Sam P. Gerson, western representative for the Shuberts.

The team of Eva De Onsonnes and Edith Baker has split. Miss De Onsonnes will do a single and Miss Baker will join Harry Fox as piano accompanist when the latter opens with his new vaudeville turn.

Theatrical Mechanical Union No. 1 (N. Y. local stage hands union) will hold its seventh annual ball at the 71st Regiment Armory, March 20. The proceeds will go to the organization's burial fund.

Charles Sumner has sold to Ben and John Fuller, of Australia, the dramatic rights to "The Natural Law" for Australia and New Zealand. This play is now running in England and South Africa.

Roy Towaley has been appointed New York representative for the Bowdoin Square and Howard theatres, Boston, in conjunction with his other New England bookings in the Keith Exchange.

Mr. and Mrs. Jules Vernon have retired from vaudeville, following an attack of influenza Mr. Vernon suffered last year, through which he lost his eyesight. They did a ventriloquist act and are now living at Prairie du Chien, Wisconsin.

VARIETY CIRCULATING SATURDAY

With this issue VARIETY commences to circulate weekly in New York and immediate vicinity on Saturday instead of Friday as heretofore.

Due to increasing circulation, trade conditions and the necessity of having VARIETY reach all important points east of Chicago by Saturday, the change has been made.

The Opera House, Shamokin, Pa., which was temporarily closed on account of the coal strike and afterwards played road attractions, has gone back to split-week vaudeville of acts Arthur Blondell, in the Keith office, will book the house.

Rufus Lemaire is on a trip through the central west, his mission being to sign a number of acts and individual players for the Shuberts and A. H. Woods. The cities visited are Rochester, Cleveland, Toledo, Cincinnati, St. Louis, Kansas City and Chicago.

Through an error it was stated in VARIETY in the New Act review of the Lander Bros. last week that the turn contained the original straight man of the Lander Bros. act. Willie Lander was the original straight and is now working in burlesque with his brother Harry Lander, as the Lander Bros.

Rollo Peters, one of the leaders in the Theatre Guild movement which is producing shows at the Garrick, has severed his relations with the Guild and Saturday sailed for London. He will design scenery for Covent Garden and later will get to Paris, there to do work for Mme. Sarah Bernhardt. While in England the artist-actor will be the guest of Lady Tree.

E. Jerome Hart, former press agent for the Chicago Opera Company, has brought suit against the organization through Alfred Seligsberg, attorney, and also for the Metropolitan Opera Company, for salary in lieu of not receiving proper notice and damages for wrongful dismissal. Hart claims that \$1,300 is due him for salary and that

he is entitled to \$5,000 damages for wrongful dismissal.

William Seabury was playing Proctor's, Albany, N. Y., this week. Following the matinee performance last Monday, the performer entered into a bowling game, and as a result of selecting a ball with the holes not large enough for his fingers, his middle finger was severely lacerated, necessitating a physician bringing it together again with 12 stitches. He worked the night show.

The Little theatre, which reopens next Monday night under the management of Oliver Morosco, is classed as one of the prettiest houses in New York. In enlarging and remodeling the Little, Winthrop Ames spent over \$100,000. In place of the tapestried walls the house is now paneled in oak all the way to the ceiling. The tea room has been enlarged and there is a protected cloak room. The Little now has 520 seats.

Walter Haat, in disposing of his interests in "Scandal," stated this week that he had sold all his share in the foreign rights, the New York company and the number one and two road shows to Morris Rose for \$50,000. He is still interested in the one night stand company now touring the South. Mr. Haat is preparing "A Daughter of Two Worlds," which like "Scandal," has been done in pictures before being produced on the spoken stage.

John J. Ringling and his associates have absorbed another railroad in Oklahoma. The deal was closed last

week, as a result of an action based on breach of contract. In May, 1916, Shea engaged the plaintiff to head the Holyoke theatre stock company, Holyoke, Mass., for which services Miss Woolridge was to receive 50 per cent of the gross receipts above \$1,250, plus expenses. The theatre never opening, suit was begun. A jury awarded her judgment for \$500 in June, 1918. An appeal by the defendant followed. Mr. Shea being represented by O'Brien, Malevinsky & Driscoll. Judgment was reversed and a new trial ordered. The six cents was handed down last week. The plaintiff's original claim was for \$5,000, in which she was represented by Justus Sheffield.

More liberal provisions have been made for ex-service men holding Government life insurance policies under the new act, which has recently been passed. From now on, United States Government life insurance (converted insurance), may be paid in a lump sum at death, if so desired. There is also a new and enlarged list of beneficiaries including parent, grandparent, step-parent, parent through adoption, wife or husband, child, grandchild, step-child, adopted child, brother, sister, half-brother, half-sister, brother through adoption, sister through adoption, stepbrother, step-sister, uncle, aunt, nephew, niece, brother-in-law, sister-in-law, a person who has stood in the relation of a parent to the insured for a period of one month or more prior to the insured's enlistment or induction, the children of such person; parent, grandparent, stepparent or parent through adoption of the insured's wife or husband. At the same time, the rate for compensation for disability has been greatly increased, it being almost forty per cent more than the original amount under the old law. Provision has been made for the thousands of ex-soldiers who have let their insurance lapse, now they are out of the army. These men are now allowed to reinstate their War Term Insurance within three months after the month of discharge, by mailing two months' premiums to the Bureau of War Risk Insurance without a written application or statement as to health.

TOMMY'S TATTLES.

By Thomas J. Gray.

Every business has its fate that helps it, even the undertaking business. Last year it was the Flu, now it's wood alcohol.

Parodies on anything are usually deadly, but it looks as though the parodies on whiskey lead the league.

They say Kerenesky, who was a headliner in Russia for a few months, is now a waiter in a London bistro. That's better than having him come over here with a Russian dancing act.

Comedians in and out of films find that they are hit harder by the dry law than any other class of actor. It's going to be hard to get seltzer bottles.

Experts on various subjects are shouting that Europe needs American aid, which opens up two questions. Don't they think America needs a little aid herself, and what does it take to become an expert?

Read that the Secretary of the Navy, decorated some of the officers who lost their ships—and passed up some of the boys who saved theirs. An original idea anyhow—probably, his motto is "To the victims belong the spoils."

Somebody is warning Americans not to eat between meals. Isn't it hard enough for some of them to eat at meal times?

LEGITIMATE

SOME MANAGERS FALSELY BLAME DISMISSALS ON THE SHUBERTS

**Lee Shubert Issues Statement. Exposing Practice—Says
Players Have Been Let Out Because Booking Could
Not Be Had With Them in Cast—Change Dis-
honest—Later Engaged Players Himself.**

Lee Shubert this week uncovered sharp practices on the part of a number of producing managers, said however not to be members of the Producing Managers' Association. It appears that a number of instances were brought to the attention of the Shuberts, where a manager gave as an excuse for not engaging a player the claim that "the Shuberts won't stand for you." Often a player was "let out" after the piece was ready for production. Later it is alleged a number of players so treated were sent for by the Shuberts and cast for plays and that at such times the peculiar subterfuge was uncovered. Such managers are reputed to have specifically said that the Shuberts would not book their attraction if that particular player was in the cast.

Mr. Shubert said:
"Evidently this thing has been going on for some time and without our knowledge. It is an abuse that can be remedied, fortunately, when the members of the profession know that it is a cheap excuse on the part of managers who, resorting to such methods, try to hide behind the skirts of another management and thus cover up dishonest practices. I hope that the profession henceforth will know that when a manager makes such a statement, he is merely taking advantage of the actor and is uttering a statement that is not true."

"The practice has been that when a manager wants to get rid of an actor for any reason whatever, he would notify the actor of his dismissal, giving as cause the fact that the Shuberts do not like him and that if he should continue in the cast, the Shuberts will use that as a reason for refusing the manager bookings in their theatres. This puts the blame entirely upon us when as a matter of fact, we have had nothing to do with it and do not even have knowledge of it. Naturally, the actor, rather than stand in the way of booking of the production, takes his dismissal holding no grudge against the manager, but blaming Shuberts for the loss of his engagement."

"These managers have known that when they resort to such methods, the actor will never come to us with his complaint or for verification of the charge that we do not like him or want him in our theatres. Therefore, these managers feel free to work the same excuse time and time again."

"Recently in sending for actors for engagements, several expressed surprise that they were wanted at all in view of the fact that they had been dismissed from other productions on the ground that we would have nothing to do with them or with productions in which they were playing."

"I cannot say too emphatically that such dismissals are entirely without our knowledge and certainly without our sanction. I would therefore urge every actor or actress who is told that they are not wanted on our account, to report the case to this office without delay."

D. ROBERTS' FOURTH MARRIAGE.

Donald Roberts' has completed his fourth leap into matrimony by being wedded to Hazel Boyne of the vaudeville act "Not Yet Marie." Roberts is only 33 years old, but it looks as

though he was on his way to shatter the records hung up in the matrimonial sweepstakes by the veterans of the golden circle De Wolf Hopper and the late Nat C. Goodwin.

The trio of former spouses include Jessie Loweth, of Washington, D. C.; Maude Cooper of San Francisco and Della Ashby of Chicago. The latter was a grand-niece of Gen. U. S. Grant and a niece of the Potter-Palmers of Chicago.

"AMERICAN" RAISES AGAIN.

The boost on the advertising rates on the "American" and the "Journal" is the subject of general discussion in the theatrical circles at this time. The "American" recently raised its advertising rates for the Sunday edition and this secondary boost, coming along in less than six months after the first raise, is causing many of the managers to figure on some method of cutting their space in the paper.

The new rate of \$125 a line on Sundays becomes effective this coming Sunday. This is a raise of 35 cents a line over the former rate, which was 90 cents. The date for the boost in the daily editions of the paper became effective Jan. 15. The raise is from 60 to 80 cents a line.

The new rates in the "Evening Journal" is causing the greatest stir because of the fact that in addition to the raise in rates there has also been a 100 per cent raise as to space that is considered a minimum. Heretofore three lines daily were accepted as the minimum, but hereafter nothing less than six lines daily will be accepted by the paper for any theatrical enterprise. The rate raise is from 75 cents to \$1 a line.

The Marcus Loew houses, which advertised in a block in the publication for years immediately withdrew their advertising when the new order was issued by the "Evening Journal" theatrical department. The rate raise was directly due to C. F. Zittel, and as he was looked upon by many as one of the outside press agents for the Loew interests in the past, the withdrawal of the Loew advertising caused more than passing comment.

The early part of this week the regular ads for the Loew houses were switched from the usual form to a new style which cost the houses \$34 a day. If the old form had been held amounting to over \$120 daily, each house would have come in for at least \$6 a day under the new minimum ruling. Wednesday the Loew ads were out of the "Journal" entirely.

The managers of the legitimate attractions in New York were also considering cutting out their "Journal" advertising on the strength of the increase of the minimum size, rather than the increase in rate.

OPERA "APHRODITE" IN CHICAGO.

Chicago, Jan. 14.
Morris Gest is due here at the end of the week. His visit is to see Mary Garden in the operatic version of "Aphrodite" at the Auditorium.
Mr. Gest is interested, both because he saw Miss Garden sing the opera in Paris and because of his spectacle version of "Aphrodite."

NEW "SPEC" SOLUTION.

The Producing Managers' Association is in receipt of a proposition from the theatre ticket agency men. The decision rendered in the test case of the Kilroe ordinance left the field wide open to the agencies in the event that they cared to gyp, but the wiser of the brokers got together and evolved a scheme which would remove the stigma of gyping and at the same time give the managers every assurance that the public would be getting a square deal. The "buy" practice would also be removed for all time in the event that the proposed scheme is accepted by the managers.

There really are two schemes before the managers at present. One was proposed by the McBride Agency, P. M. A. wants to take over the entire distribution of the tickets for all theatres to the brokers, the McBride Agency to pay the theatres a slight premium on the seats and to exact an additional premium from the other agencies.

This would virtually give the McBride Agency the control of the business, and they then could allot such seats as they saw fit to the other brokers.

Against this, a combination of agency men proposed to the managers that the first 12 rows of seats for all attractions be given to the brokers at an advance of 10 cents per ticket. The P. M. A. is to receive an additional two and one-half cents per ticket. The theatres make their distribution direct to the agencies, and the latter to make their returns direct to the theatres. The agencies under the proposed agreement would have a 1.20 P. M. matinee and 7.20 P. M. night return privilege on all seats unsold.

The combination proposing this plan do not wish to bar the other agencies, but ask that all the others be compelled to live up to the same sort of an agreement that they are willing to enter into with the managers. They propose to bond themselves individually to the managers not to sell the tickets at a premium in excess of 50 cents and also not to pay any of the house attaches any monies in any manner, shape or form to secure preference in the matter of locations.

As yet the P. M. A. has not acted on the proposal, but it undoubtedly will come up for discussion at the next meeting of the association, which is to take place in a very short time.

WANT EVE BALFOUR.

The Shuberts have made an offer to Eve Balfour, the English actress who has been in this country for several weeks. Miss Balfour was at one time leading woman for Sir Herbert Tree and is one of the biggest film favorites in England.

WANTS B'WAY SHOW.

Major J. O'Donovan, who has charge of the new theatre which is to be opened at Fort Monroe Jan. 31, is looking for a Broadway attraction to play there on that date.

"VELVET LADY" CLOSES.

Cincinnati, Jan. 14.
"The Velvet Lady" closed here last week.

"Lassies" Opening in Wilmington.
The rewritten musical version of "Kitty McKay" now called "Lassies" will open in Wilmington, Del. Jan. 29. Percival Knight is staging the play, with Percival Vivian and Molly Pearson the principals of it. T. B. Harms will publish the music.

Engagement for Eleanor Painter.
The lead in the production to be made by the Shuberts of "The Rose of Salem" is reported to have been offered Eleanor Painter.
The piece is musical and foreign.

P. M. A. REGULATING ITSELF.

At a luncheon meeting held last week by the Producing Managers Association, the matter of agreeing on a set of by-laws was the important topic, since it has been recognized by members that the P. M. A. will never arrive at a basis for effective functioning until the association's activities are defined through by-laws. Framing of the latter were neglected during the strike, because of the importance of the main issue. The matter of by-laws has been held up, too, it was stated, by A. L. Erlanger, who has been against giving too much scope to the power of the P. M. A. and who insists that he be unfettered in conducting his shows along his own lines.

The P. M. A. was formed to better conditions in theatricals, according to leading members, and that means more equitable conditions in the production field. The association still looks forward to certain regulations being accomplished, but until a system of checks and balances are worked out little can be done. All matters of policy are to be decided by two-thirds vote.

It was announced that on agreement with the Actors' Equity Association that unused rehearsal time was to be "credited" managers. That is where a show does not take up all the rehearsal time permitted before salaries start a show will be permitted to lay off for the period not taken up without paying the company. A musical show is allowed five weeks rehearsals before salaries start and a dramatic show can rehearse four weeks before the company is paid. If a musical show rehearses only four weeks it would be permitted to lay off a week before opening in New York either for rehearsing or other cause, and the company would not be paid for that week. Similarly a dramatic piece would enjoy the same right where rehearsals for only three weeks were held.

The authors and playwrights association has been in contact with the P. M. A. and ask for certain rights and privileges regarding plays accepted. The most important claim by the writers is that pictures rights remain with them and that they retain possession of a play outside of the stage rights.

NOTHING TO IT.

Ann Pennington has already denied ever having seen heard of Stewart Robinson to whom she was reported engaged. Mr. Robinson makes it unanimous in the following wire received from Chicago:

"Thanks for crediting me with such excellent taste but there is no truth in the report I am engaged to Miss Ann Pennington. Cannot understand how such story originated. Absolutely no foundation whatever. Please deny prominently in justice to Miss Pennington and myself."

GOLDSMITHS COMING UPTOWN.

The law firm of Fred & H. J. Goldsmith will have a Times square office after May 1.

Theatre clients compose a large number of their clients and the uptown office is being established as a convenience.

Plymouth Special Notes.

"Night Lodging" concludes its run at the Plymouth this (Friday) afternoon. It also marks the wind-up of Arthur Hopkins projected plan of offering special off-day matinee performances of Russian drama in New York.

A reason given for the sudden terminus of these plans was due, it is said, to the inability of keeping the cast together, some of the artists' services having been contracted by other producers in advance.

MONEY MAKERS LEAVE B'WAY TO GET LARGE ROAD RETURNS

**General Outward Trend About to Begin—Liberal Number
Tabbed as Through—Fall in Business Looked For—
"Purple Mask" and "Acquittal" Hits—Jane
Cowl Has Excellent Chance—Theatre
Shortage Over—"Jest"
May Close Soon.**

The decision to send to the road this month several shows whose business pace warranted their continuance on Broadway discloses another angle of the booking problem which this unusual season has brought forth. In two cases the claim was set up that by leaving now the attractions will be getting the benefit of an advantageous route which would not be obtainable a month or two from now. The two shows in point are "Civilian Clothes," which leaves at the end of the week, and the "Greenwich Village Follies" which goes out in two weeks. Up to now routing men have admitted a bad congestion on the road.

But the managerial claim appears to be only a half truth and the decision to go to the road anticipates a general outward trend of New York attractions. While it is true Broadway continues to hold an unusual percentage of hits, it is also true that the show list includes an exceptional number of shows which have accomplished what are considered to be "healthy" runs. With the expected drop in business this week, there should be a score or more of the present flock of metropolitan attractions routed out.

So far as the shows already to leave are concerned, there is another angle to the move. By going out now, those shows will be able to carry on for the rest of the season without entailing a heavy expense in new costumes and perhaps material production outlay which presentation in the important road stands calls for and which would be necessary were the attractions to squeeze through for the rest of the season.

The "Greenwich" show is now about \$50,000 ahead on the season; "Civilian Clothes" has been doing fairly good business. Oliver Morosco in replacing it next week with "For the Defence" is substituting his own attraction for one which guarantees his theatre (the Morosco) for a period of weeks, which means a bigger house profit than "Civilian Clothes" could have attained had it remained.

With a liberal number of shows tabbed as being "through" as far as Broadway is concerned, the end of the house shortage now is in sight. Guarantees have been the rule for months and may continue where a producer prefers to take a chance in New York rather than face a practically sure loss on the road by continuing an attraction without a New York reputation. The automobile show fed the legitimate houses last week fully as much as hoped for and that made two big weeks in succession. Reaction this week showed marked declines for those attractions not in the fortunate "smash" class.

Last week's crop of six new shows looks better than 50 per cent. successful. There is no doubt about the scoring of Leo Ditrichstein in "The Purple Mask" at the Booth which immediately jumped to capacity, nor is the success of "The Acquittal" at the Cohan & Harris in doubt. The latter show is regarded as another "Three Faces East." C. M. Anderson's "Frivolities of 1919" at the 44th Street drew a panning from the dailies, which in no way

affected smart business from the first night (Thursday of last week). The show played to over \$10,800 in three days, breaking the house record Saturday night with nearly \$4,000 in at \$150 top.

Figured to have a good chance is "Smilin' Through" with Jane Cowl starred at the Broadhurst. The show is peculiar in that it has qualities which appeal to followers of Christian Science. If patronage possible from that source is to be considered important the show has a very good chance. For its second week it drew well over \$13,000 and started off the current week strongly. The Light of the World at the Lyric failed to show the expected strength of a piece of its size and importance. An advertising campaign has been started and may develop it as was the case with Comstock and Gess's "Experience." A. H. Woods' "No More Blondes" (first called "Ready to Occupy") did not impress at the Maxine Elliott.

Several musical shows still in the going have surprised the "talent" by their length of run. One is "The Little Whopper" at the Casino. This show has managed to top its stop limit even when it was thought to have been "through" and it is claimed that the show hasn't netted a profit of less than \$1,000 weekly since it opened. The production is paid for and the number of special parties arranged for should keep it in for another month or so.

Five shows are leaving at the end of the week: "Civilian Clothes" out of the Morosco, being succeeded by "For the Defence" which moves over from the Playhouse to make room for Grace George in "The Ruined Lady"; Elsie Janis leaving the Geo. M. Cohan, to be succeeded by "One Night in Rome" which moves over from the Criterion and makes room for Otis Skinner in "Pietro" (renamed from "The Rise of Peter Barban"); "Linger Longer Letty" leaving the Pulton and followed by "Big Game"; "Miss Millions" leaving the Punch and Judy where it had no chance because of the house's size and "Nightie Night" going out of the Princess which will be dark next week and then open with "What Next", an amateur revue which has the house under rental for five weeks. Another opening for next week is "Mamma's Affairs" at the rebuilt Little Theatre which is now one of the prettiest houses in New York.

As decision as to when "The Jest" will be withdrawn from the Plymouth will be made this week with the indication being that John Barrymore will be ready to appear in "Richard the Third" about the third week in February. With the withdrawal of "The Jest" there will be but two holdover attractions left, they being "East is West" at the Astor and "Lightnin'" at the Gaiety. Both look good for the balance of the season. The former show is now in its 62nd week and the latter in its 70th week. At the end of the first 52 weeks William Harris, Jr. was ahead \$160,000 on "East is West." The list of "busts" dropped below the 30 mark this week with the discounting (Continued on page 28)

THEATRE'S HIGHEST SCALE.

The contest among producers as to who can establish the highest admission scale and get away with it has been dwarfed by an amateur dramatic association composed of members of New York's "four hundred," who are presenting in a regular way a revue at the Princess, starting Jan. 26, for the benefit of the New York Probation and Protective Association and Girls' Protective League. Originally the sponsors planned to price the first night tickets at \$50 for the orchestra, which seats 242 persons. The lower boxes were scaled at \$1,000 and the mezzanine loges holding eight persons were to go at \$50. It was figured that this arrangement would have netted \$18,000 for the first night. The plan was changed, however, and all seats will be auctioned, Otto H. Kahn being named as auctioneer. It is hoped in that way that the premiere will gross \$35,000. No seats are on sale for the first night and there are no press tickets for that performance. The scale for the performance after the opening is named at \$10 per seat, with the loges costing \$50 and \$100 for the lower boxes.

The show is called "What Next" and the house is dark this week for rehearsals. The society has rented the Princess for five weeks.

The show has nothing to do with a musical affair of similar title done on the coast and in Chicago by Oliver Morosco. It is being produced by Antoinette Fresseff and Mercedes de Acosta, both known in metropolitan society. Frank Smithsonian is directing and aims to present it upon professional lines, though with amateur talent. The show is being handled by Grant Allen.

It is said that after the first two weeks professionals will succeed the amateurs in the show. Bessie McCoy Davis is staging the dances and Ben Ali Haggin is designing the scenery.

HOFFMAN SHOW HUGE.

Chicago, Jan. 14. Aaron Hoffman's first venture as a lone playwright, "Welcome, Stranger," has shown such strength at Cohan's Grand that the piece will probably remain there until summer.

Following the fine opening there were a few days of doubt owing to the big natural business coming with the holidays, and therefore not directly traceable to the pulling power of the comedy. But this week saw solid sell-outs Monday and Tuesday, with an advance sale such as no show but the "Follies" and "Clarence" has known in Chicago this season.

CHORISTER-REHEARSAL PAY.

At the request of the Chorus Equity Association there will be a meeting Friday (today) between committees representing the C. E. A. and the Producing Managers' Association. The purpose of the session was not mentioned at the time of the request but inside reports are that Chorus Equity is anxious to arrange for salaries to choristers during rehearsal periods.

There may be some proposition made with an idea of having a scale for such payments if the plan is acceptable to producers.

COREY AND STARK DISSOLVE.

Madison, Corey and Thomas Stark have dissolved partnership as play producers. Stark has purchased Corey's interest in "The Grass Widow," now on tour.

Corey plans to make individual productions.

Donald Bowles Recovering.

Los Angeles, Jan. 14. Donald Bowles, representing Oliver Morosco on the Coast, is recovering from his illness.

BOSTON THEATRE'S ANNIVERSARY

Boston, Jan. 14.

At the Boston theatre last Sunday afternoon the 60th anniversary of the playhouse was celebrated. About 1,000 persons were present at the exercises, which included a private showing of two new films, the cruise of the German U-boat 35 and Elsie Janis in a propaganda film, "A Regular Girl."

R. G. Larsen, manager of the Keith interests in this city, planned the affair. On the walls of the hallways and lobbies of the balconies were hung the French war posters which formed the collection of the late A. Paul Keith. Considerable interest was also shown in the display of portraits of actors and actresses of years ago and programs of shows of the olden days.

A. J. Philpot welcomed the guests and Quincy Kilby, former treasurer and historian of the theatre, told the past of the house and described shows which were staged there.

In the audience were many old-time actors and actresses, including Sarrell J. Willis, 30 years old when he cashed at the Milton National Bank who played as J. Scott at the house in 1854; Mrs. Rachel France, known as Rachel Noah when she played at the Boston theatre in 1854; Alfred Becks, of the Boston 1854 now at the Widener Library, Cambridge; W. J. Moorehead, who was a stage hand at the theatre 32 years ago; Quincy Kilby, treasurer of the theatre for 25 years and historian of the theatre; Raymond Finley, who played in "Jalna" and other spectacular dramas in the Boston in the early '80s; Frank Moulton, trapeze performer at the theatre in 1873; Stuart Clark, who played Alfred Mann in "Uncle Tom's Cabin" in 1855 at the Boston; Mrs. James T. Ball, who was May Merrick and played in "A Run of Luck" at the Boston 30 years ago.

WRIT FOR PRISON SPEC.

San Francisco, Jan. 14. An aftermath in the ticket scalpers' scandal discloses it has been on record in the collector of revenue office who the ticket scalpers were and the amount of business done for the past two years, they having regularly paid the stipulated federal tax on the profits of their brokerage fees on the theatre tickets sold, though without city license.

The scalpers intend fighting the ordinance placing a license fee of \$300 monthly on the grounds of it being "unreasonable and confiscatory."

F. A. Dees, an employee of the Van Nostrand Interstate News Co., conducting the stands at the St. Francis and Palace hotels, recently arrested for selling theatre tickets without a license, was granted a writ of habeas corpus returnable next week, when the matter will be aired in court.

RICH SAYS "CHEAP GOSSIP."

Boston, Jan. 14. Charles J. Rich, manager of the Hollis and Colonial, who sustained painful injuries in an accident recently, but who is now fully recovered and attending to business in his customary efficient manner, characterizes as "cheap gossip" the reports that he will not be in control of the Colonial theatre next season. He claims these reports emanate from a hostile theatrical camp and are without foundation in fact.

DREW IN PHILLY.

Philadelphia, Jan. 14. John Drew will appear in Rupert Hughes' "The Cat-Bird" at the fashionable Philadelphia theatre (renamed from the Little) next week. It will be the first time the star has appeared here in any local theatre but the Broad Street.

At the scale the show will be able to draw between \$7,000 and \$8,000. Arthur Hopkins is producing Drew, E. S. Stanton is ahead of the show.

LEGITIMATE

INSIDE STUFF

ON LEGIT

The Shuberts have gotten down to a very systematic method of collecting the various coupon boxes from their theatres nightly.

Following the opening performances of "No More Blues," in the interval between the second and third act, a Ford drew up alongside the Maxine Elliott. On the seat sat two men, one a driver and the other a Shubert inspector. The inspector after alighting made his way through the crowd and carried out with him the coupon holder guarded up to that time by the ticket chopper. This particular Ford is highly deceiving in appearance and a first glance at it would never suggest that it was at all used for such purposes. On the contrary it has every vestige of looking like an ambulance that might have been driven in the region of No-Man's Land. A khaki cover adorns it and with its width it might easily accommodate a number of persons. In this spacious compartment are laid to rest nightly sixteen or more containers, to be awakened by the daily morning exercise of the Shubert counting rooms.

A well known producing manager and his beautiful young wife occupied a front row table at one of the roof midnight shows last week. A youth whirling about on the dance floor touched Mrs. Manager on the back as he whirled by, probably thinking he might start a flirtation. Instead he started a fight. The producer leaped to his feet and shot a hefty wallop to the youth's jaw. The incident started a report that the roof managements might bar stag parties hereafter. When asked about that, one of the roof impresarios remarked that the midnight shows might just as well close up as to attempt prohibiting stag parties.

Several managers, after seeing G. M. Anderson's "Frivolties of 1919," at the 4th Street, and knowing the business played to, voiced more than passing surprise at the paning the show received by the dailies. One went so far as to declare the similarity of press comment suggested a "frame." "Frivolties" did excellent business from its opening Thursday night last week until Saturday night, and broke the house record for the latter performance. Its production cost was \$125,000. The scenes are solid sets and a young fortune has been expended in costumes. Anderson produced a musical show once before, at the Gaiety, San Francisco. It was stated that he wanted to open with the "Frivolties" the night first announced (Jan. 6), but the Shuberts refused, saying a postponement must be made to put the performance in shape.

At 8:25 P. M. the other evening a guest at the Astor rushed up to the theatre ticket stand and said he must have two seats for a comedy show. The girl behind the counter handed him two for "The Son-Daughter," saying it was the only thing left and that it was the best comedy in town.

One of the numerous imitators of famous legitimate stars now appearing in vaudeville offers an "impression" of Ethel Barrymore, concluding the "impression" in all seriousness with: "That's all there is—there ain't no more."

Comstock & Gest may be interested in the forthcoming production of "Experience," in Yiddish, planned for a premiere in that tongue at the Second Avenue theatre about March 21. This almost comes within the brink of as-

surance by the announcement from the C. & G. publicity office that Edwin A. Relkin and Joseph Mandelkern, after negotiating with the firm, are to present the piece in that tongue. Mandelkern has been associated with Gest for a long time and is likely representing the C. & G. interests. Relkin, who to all appearances, seems to have engineered the deal, is long prominent in Yiddish theatricals and has been the go-between in more instances than any in such a capacity in consummating various deals between up and downtown producers. Then again the probability of Comstock & Gest's initial venture into Yiddish theatricals becomes almost a certainty by the announcement that when "Experience" winds up its run in Washington the entire production—that is, scenery, costumes, et al.—will be transferred to the stage of the east side theatre. With the production will also come several of the principals playing such roles as "Passion," "Jealousy," "Style," etc. Whether they will enact their respective parts in the Yiddish tongue or whether the script will be so arranged that their scant lines may be spoken in English and still be understood by the audience is not definite. But they are announced to play, and special permission is being made for their appearances from the Hebrew Actors' Union, Local No. 1. This is a formality that has to be gone through and is constitutional with the union in the case of "guest" appearances.

Gest had been trying to dispose of the Yiddish rights of "Experience" for a long time. That "Everwoman" made a small fortune for its producer, Max R. Wilner (now Wilner & Romberg) in Yiddish at the then David Kessler's, was equally a good argument why "Experience" might go in Yiddish. Gest had a long talk with Boris Thomashefsky, a Yiddish star, playing the National at Houston street and Second avenue. The meeting took place in a typical East Side coffee house on the corner opposite the theatre. What seemed strikingly evident of America's opportunities to the opportunistic foreign element seeking fortune in America might easily have been observed as these two men sipped tea out of glasses and with washed down rye bread thickly smeared with sweet butter. Thomashefsky didn't think "Experience" would go at the time and refused it. It is understood that before Relkin and Mandelkern "negotiated" for it, it was offered to him again, but Thomashefsky again refused in view of a number of shows to be presented in his current season already contracted for.

The Strand barber shop offers a man's eye view of the spacious sign on the 47th street side of the Central theatre. Two men waiting to be trimmed were trying to figure up the Shuberts' income on the rental per year the various shows advertising on these signs.

"Fourteen signs," said one, "at \$30 a week is \$700 and a year would make it \$8,400."

"Next!" hollered the barber.

The precedent set by George Bernard Shaw in having his plays produced first in other countries than his own is somewhat similar to the attitude that George Jean Nathan and H. L. Mencken are taking in their production of "Hellogaboola."

Both have planned to have the piece produced by Reinhardt in Germany, by Gordon Craig in Paris, and another famous producer in Rome. The productions are to run simultaneously in those cities. Knopf, the publisher, is handling the printed version of the

book, and so far as is known it is not on the market, but is sent to a select list.

It has always been the rule on Broadway that when a certain class of production made a hit, ten others would fall in line with a piece of the same character. Those who can recall will remember the epidemic of sex dramas that hit Broadway shortly after George Scarborough had his "The Lure," produced by the Shuberts. Following it came "The Fight," sponsored by William Harris, Jr. Both started to steam up, and then the censor got hold and put 'em out of business. With the present production of "Abraham Lincoln," which is really cleaning up, comes the information that James H. Watson, Hampden in the title role. It might be pointed out that John Drinkwater is the author of "Abraham Lincoln," and that few poets among contemporaries have what is obviously lacking in authors who merely write from the box-office standpoint. Drinkwater had vision when he wrote, "Abraham Lincoln"; that is, a quality something akin to what Jascha Heifetz alone can give you with his violin. It may be described perhaps as a quality that is tangible and yet as illusive as a ray of sunshine. If Drinkwater had written merely from the standpoint of the box-office, paying close attention to detail and historic proceedings, he might have forgotten to imbue Lincoln with that certain something that makes him a living, poetic figure.

Morris Gest was much perturbed last week when one of the dailies in a feature story disclosed the identity of "Pierre Soisson" programed author of "The Light of the World" to really stand for a dual none de plume for July Bolton and George Middleton, although Vassier's last review of the show also stated the real authorship. Stories to the effect that the show was adapted from the German were accepted by reviewers. They lent itself to Gest's plan to invite the critics to luncheon at the Ritz to meet "Soisson," it being his intention then to "spring" Bolton and Middleton on the "mob." The luncheon may still be given.

Jane Cowl, exercising her prerogative as a star, objects to having her show, "Smiling Through," coupled in a box with "Wedding Bells," "Buddies" and "Nightie Night" in the newspaper advertising. So it has been discontinued.

Willard Mack is going to introduce a new emotional actress to the American stage. The actor-author has given Leonora Masso a contract for the next five years with a sliding scale of salary starting at \$100 weekly for the first year, \$250 for the second, \$400 for the third, \$500 for the fourth and \$750 for the final year of the contract with a guarantee of 40 weeks annually. Miss Masso was formerly of the "Follies" but left the show some time ago to seek the more serious field in the theatre. In giving her the contract Mack wrote he was willing to stake his professional reputation as an actor and author that she would be the greatest emotional actress of the American stage within five years.

Many of the legit believe if there is to be a third booking office that the Famous Players will have something to do with it. F.P.'s own 32 per cent. of the Klaw & Erlanger booking offices, or did when it bought up the Frohman and Hayman interest. But this gives the picture people no power in the K. & E. office, and since F.P. wants to produce plays, also operate theatres it

must provide for itself. If K. & E. wanted to favor their picture partner it could not be done under present booking conditions. The Shuberts are as badly off for booking room. The five New York houses the Shuberts intend to build may not help the condition when completed, unless the condition settles itself which is unlikely if prohibition stands. But if the Shuberts are figuring on themselves as landlords of theatres rather than producers and managers they won't mind. The landlord of a New York or Chicago, or even other theatres nowadays is about the best set person in the show business. He takes a profit and no risk nor bother. \$4,000 a week for a Broadway house isn't too high, according to producers. One of them or two of them who put on the same show, and both men were from vaudeville, recently paid the Shuberts under a guarantee of six weeks \$4,000 weekly. The show left New York \$27,000 behind. The insiders don't think Woods, or Cohan & Harris or the Selwyns can get away from their present contracts, so they can't figure how a booking combining for a third office could be composed by them, which leaves the dope for the Famous Players still good, according to their calculation. Woods' agreement with the Shuberts was more of a booking and percentage sharing agreement than money, though Woods gets a kick back of the booking percentages of his plays and houses. Cohan & Harris agreed with K. & E. under a guarantee and the Selwyns are tied to the Shuberts through the latter buying in on the Selwyn Theatre, the Shuberts owning 50 per cent. of that. It was said the Shuberts advanced the Selwyns at the time \$20,000 to go ahead with their building operations. For time and sharing terms under an agreement Comstock & Gest should not be overlooked. What they did to the Shuberts when they bought them must often come before Lee Shubert, every time he sees a statement of a C. & G. show. They got the high percentages of the show besides their big productions, and like Woods picked all of the best towns for best dates, leaving but scant moneys for the Shuberts' own. Though it was said then it isn't now so (share) particular thing of dates readjusted itself, but the sharing terms remain, also Woods' kick back. It is not unlikely that at least two of the three named for the third booking office might have the third also could easily secure a release from any booking agreement they have.

Two Broadway producers are rumored dissatisfied with their present booking connection and ready to flop over to the other side in the hope of finding more New York room. The dissatisfaction is solely because of the scarcity of open theatres. There is a speculation whether a jump would better them, though it probably goes along that there would be a guarantee of open time for both.

Wednesday of this week marked the completion of two years tenancy by Morris Gest of the Century Theatre, the only successful period since the house was built and rent was continuously paid. Wednesday night employees of the institution tendered a dinner to Mr. Gest on the Century roof. The New Theatre Company conducted the house its first season. Next the Lieblers and George Tyler made a try of it for a year and a half. Third in the list of managers was the Aborns with English opera. Then Ned Warrburn tried his hand for about three months. Messrs. Dillingham and Ziegfeld were also unsuccessful with big productions at the Century and they gave way to Mr. Gest early in 1918.

Theatrical managers just don't seem able to grasp the Cohan and Harris dissolution, with George M. Cohan again producing. No doubt Cohan but

(Continued on page 28)

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (5th week). In drawing excellent advertising by special stories in the dailies that are aiding in the keen interest with which this show is regarded, is an attraction with many possibilities.

"Adam and Eva," Longacre (15th week). Has several lodge affairs this week which should aid in gross. Last week the box office drew \$1,700. Fell down Thursday night of last week; poor along the line because of bad weather.

"Always," Yeu. Central (3d week). Show appears to be much liked, but has not yet shown big figures. Drew \$11,500 last week. Should climb steadily.

"Angel Face," Knickerbocker (2d week). Looks like a hit, with something like \$15,000 in last week. Orchestration best of any musical show in town. Ought to develop profitable run.

"Aphrodite," Century (7th week). Reaction from the fast pace of the holiday apparent last week. But important money draws with about \$22,000 in. No plans for its engagement being limited, first week only.

"Apple Blossoms," Globe (15th week). Not let up in this season save a slight weakness at mid week. Matinee is going approximately at the same pace as *"Monsieur Beaucaire."*

"Buddies," Bolwyn (12th week). Show being consistently plugged, the saving is the short cast apparently being devoted to extra advertising. This has worked well. Last week show got nearly \$17,000.

"Carmen's Wife," Liberty (5th week). Continuous success. Good business, with most of the draw on the lower floor.

"Clarence," Hudson (17th week). Is the comedy leader along with *"The Gold Diggers"* and able to get a bigger gross than the latter because of larger capacity of house. Is pulling capacity.

"Civilian Clothes," Morosco (18th week). Going out Saturday. Had been hoped to stick. But claims being made that a good road tour makes leaving advisable. "For the Defense," planned to move into the Fulton from the Playhouse.

"Dezireaux," Empire (15th week). Still considered the dramatic leader of this season's shows.

"East Is West," Astor (5th week). With the aid of the automobile the crowd it again beat \$15,000 last week. Framed to remain good business. Day Shows a profit thus far of around \$150,000.

"Elle Jean," Cohan (7th week). Closing Broadway run Saturday at strong pace. Show lays down two good weeks starting tomorrow. Laurette Taylor, in *"One Night in Rome,"* moves in Monday from the Criterion.

"Famous Mrs. Fair," Miller (4th week). Playing to big houses. Business is easily the strongest attraction yet offered in this house.

"For the Defense," Playhouse (4th week). Not a great play, but has drawn interest in the latter part of business thus far. Moves to the Morosco on a rental arrangement on Monday. Grace George succeeds next week in *"The Ruined Lady."*

"French Players," Parthenon (9th week). Playing double bill this week and next—*"Le Polle"* and *"L'Anglais Qui Parle."*

"Privileges of 1919," 44th Street (2d week). Opened Thursday of last week and played to nearly \$11,000 in three days, breaking house record Saturday night with nearly \$1,000 in. Production very costly. Show planned, but credited with being an exceptional revue and should land.

"Girl in the Limousine," Ettinge (15th week). Draw well again last week and figures as one of the season's farce successes.

"Gold Diggers," Lyceum (15th week). A solid sell-out and can continue the pace indefinitely.

"Greenwich Village Follies," Bayes (7th week). Leads the musical shows in length run. Went to around \$14,000 last week. Takes to the road Jan. 31, however, also claiming route laid out is strong and management not anxious to pass it up. Could have stayed all winter.

"Happy Days," Hippodrome (21st week). Enjoyed another big week last week with over \$30,000 drawn. The automobile show helped and the matinees were especially good.

"His Honor, Abe Petnick," Blou (14th week). Shows up as one of the A. H. Woods crop of new shows this season.

"Irene," Vanderbilt (9th week). Continues its capacity pace and looks strong enough to run through the summer season.

"Light of the World," Lyric (3rd week). It's a question whether giving first performance last week to clergy was proper caper for public attraction claimed most unusual, but takings not important last week. Heavy publicity campaign started.

"Little Whopper," Casino (14th week).

In drawing strong enough to beat its stop limit (\$10,000), and is reported not to have had a losing week. Should last four or five weeks more.

"Lighthouse," Gaiety (7th week). Still one of the leaders in business. Again pulled strongly last week getting a share of the automobile show trade.

"Linger, Linger," Fulton (9th week). Last week; going to the road. Will be succeeded by *"Big Game,"* which brings Mrs. Henry Harris back into the producing field.

"Magic Melody," Shubert (10th week). Reduced its top to \$12,500 last week, the former scale having a \$1 top. Show is playing to good, but not big business.

"Miss Millrose," Punch and Judy (6th week). Ends its engagement Saturday. Placing a musical show in so small a theatre a rather costly experiment.

"Midnight Frolic," New Amsterdam Roof (15th week). Preparations for clean tonight (Friday) through prohibition becoming effective.

"Mistral Wind," Century Roof (4th week). Additions made to cast and show is getting a good play. Celebration tonight at 10:30.

"Monsieur Beaucaire," Amsterdam (3rd week). Looks like a solid success with virtual capacity the rule. Got \$25,100 last week.

"My Lady Friends," Comedy (7th week). One of the best liked comedies in town and doing very well considering the house. No attempt at extra advertising.

"Night Night," Princess (15th week). Leaves for the road at the end of the week, having accomplished a commendable run. House dark next week reopening Jan. 24 with *"What Next,"* an amateur revue sponsored by society for charity. House rented for five weeks.

"No More Blues," Maxine Elliott (3d week). Opened Wednesday of last week. Not classed as a success. The attraction's booking limited with Maxine Elliott due in with her own piece.

"Opera Comique," Park (14th week). Did well with *"Iolanthe"* last week.

"Pinafore," the current attraction.

"One Night in Rome," Criterion (1st week). Laurette Taylor's character performance of the season. Show moves to George M. Cohan Monday being succeeded by Otis Skinner in *"Pietro,"* released from *"The Rise of Peter Barban."*

"Passing Show of 1919," Winter Garden (15th week). Got a big play from the automobile crowd last week. Will run 40th Street when new show is to be prepared.

"Scandal," 39th Street (15th week). Another attraction which printed by the automobile show. Went over \$15,000, though pace not so good this week.

"Sign on the Door," Republic (4th week). One of the best liked of the new dramas and is doing good business. Around \$11,000 last week.

"Son-Daughter," Belasco (9th week). Little difference in gross between this attraction and *"Belle's"* *"The Gold Diggers."* The *"Son-Daughter"* classes with the leading successes.

"The Storm," 44th Street (15th week). Looks good until spring. Clever publicity aiding. Played to nearly \$10,000 last week, which is good for this small cast show.

"Smiles Through," Broadhurst (3d week). Its star, Jane Cow, of considerable value in the rather heavy draw last week, when the gross went to nearly \$14,000.

"The Jest," Plymouth (27th week). Played to \$15,000 last week. Length of its continuance not certain. John Barrymore will probably follow it in *"Richard the Third"* in about a month.

"The Acquittal," Cohan & Harris (2d week). Looks like another *"Three Faces East"* and brings Rita Weisman, its author, into limelight. Over \$11,000 for its first week.

"The Power of Darkness," Garrick (1st week). A Russian drama presented by the Theatre Guild. Opened Thursday of last week. House dark last week.

"The Passion Flower," Greenwich Village (1st week). Adaptation from the Spanish of *"La Malquerida."* Produced by Richard Herman and Anne O'Neill. Opened Tuesday night.

"The Purple Mask," Booth (3d week). Caught on from the first. Standing room after seven o'clock nightly for first week. First vehicle for Platt-Richstein. Got \$11,600 last week, close to actual capacity.

"Wedding Bells," Harris (10th week). Like *"Buddies"* this attraction is being consistently plugged with extra advertising. Is considered one of the best farces of the season. Is beating \$10,000.

"Whirlwind," Standard (4th week). Extra advertising being used here; attraction not counted a hit.

A. E. A. REPORT REACHES P. M. A.

A report in connection with the intentions of the Actors' Equity Association, reaching the members of the Producing Managers' Association, has caused talk among the latter. It is in effect, that the A. E. A. is contemplating making a demand upon the managers that the managers shall make a partial payment to some amount of salary during the entire rehearsal period.

The rehearsals are now limited in time, without salary, on the dramatic and musical productions. It was agreed between the two associations within the past two weeks that a surplus of time resulting from rehearsal in favor of the manager could be employed for a lay-off pending a premiere, without salary starting with the end of rehearsals when within the time limit.

P. M. A. managers have heard that the A. E. A. has considered the advisability of making the rehearsal salary payment a point to stand upon. The managers have again gone over the case and they hold with the A. E. A., which is to run five years, in an effort to decide whether the A. E. A., in the face of that agreement, could properly make a demand of that sort.

GEST SANGUINE AND EXCITED.

Morris Gest professes to be more sanguine of the success of *"The Light of the World,"* now at the Lyric, than anything he has ever produced. He is willing to back his judgment to the full and proposes to keep the piece in New York for the remainder of the season, no matter how great the loss might be, if any. Gest adds that once the public gets to coming strongly there will be no let-up.

Asked what he wanted for the picture rights, Gest grew excited and said: "That's the last thing I shall ever sell. I wouldn't take a million dollars. D. W. Griffith asked me to write my own ticket and I only laughed at him. I'll go hungry before I let it go."

MOANING FOR BOOZE.

Boston, Jan. 14.

There is a piece of business in *"The Ruined Lady"* in which Grace George is playing at the Plymouth where which will bring a laugh and cause interest for some time. John Milner, as "Bill" Bruce, pours himself out a stiff "hooker" of liquor. He does it with care and deliberation. The effect is instantaneous on the audience, and at one performance from the upper regions there was an audible moan.

YIDDISH PLAYERS ENGAGED.

J. J. Shubert has engaged Hyman Jacobson, the juvenile, and Fanny Lubitsky, the soubrette, from the Yiddish "Rabbi's Melody," now at the Second Avenue, for a production for next season.

COHEN LEAVES "SCANDAL."

Harry Cohen, manager of *"Scandal,"* has tendered his resignation and leaves for San Francisco at once, en route to Australia, where he goes to produce the piece, as well as a repertoire of American successes.

He will be accompanied by his wife, Doris Duane, who will play the leading female role in the Antipodes.

"Sadie Love" With Music.

Oliver Morosco is producing *"Sadie Love,"* the former Marjorie Rameau vehicle. Tommy Gray fixed up the book and Harry Tierney did the music. The piece will be produced in Los Angeles in about a month.

"Polyanna" Closes at Greensboro.

George C. Tyler's *"Polyanna"* will close tomorrow night, it has been definitely announced.

PANS "THE FOLLIES."

Chicago, Jan. 14.

The Rev. Dr. Boynton, of the Woodlawn Baptist Church, who has "gone after" the show business in a strenuous verbal way the past couple of weeks, took *"The Follies"* for his mark last Sunday evening, commenting in part as follows at his church just before the regular sermon of the evening:

"Ziegfeld's Follies," now playing in Chicago, can accurately be described as the world, the flesh and the devil. Color, music, movement and noise are all so blended as to work together to delight the eye, fill the ear and feed the senses. It is the passing transient world of the sensual to which appeal is constantly made.

"There is a very skillful and subtle presentation of the flesh. Nudity is constantly suggested, though never absolutely, resorted to. The approximation, however, is so close as to leave nothing to the imagination.

"The devil pervades the whole show. Every influence and all lasting impressions are of the baser sort. There isn't enough in the whole production to survive long skirts and high collars two weeks. A few more clothes would smother and kill the 'Follies.' Swear words are sprinkled plentifully through the repartees and songs.

"The folly is not back of the foot-lights but in the audience.

"The most shameful and degrading portion of the show was the harem scene, in which richly gowned and well fed women lol and slop around on heavy cushions and thick divans.

"The shame of woman in America is that so-called society leaders and even church women will lend their presence to such unseemable degradation of their sex; such frightful assaults upon womanly virtues, such grotesque misrepresentations of woman's place in life. Aye, verily, the follies are not on the stage, but in the audience. Poor fools robbed of their money, of their ethics and of their virtue, laugh and applaud while it is being done. Sam Jones was right when he said, 'When you skin people, if you laugh while you do it, and make them laugh, they will follow you to the tanyard for the hide while it is being done.'"

"VILLAGE FOLLIES" ON THE ROAD.

The *"Greenwich Village Follies"* is leaving the Bayes theatre Jan. 31. Its first road date is Philadelphia for four weeks, following that with four weeks in Boston. The show is aimed for a summer run in Chicago. The piece is around \$50,000 ahead. It could have remained on Broadway for the balance of the winter, but to take up a well routed tour has elected to go out. Saul Abrabams will be back with the show and Joe Drum in advance.

Bessie McCoy Davis handed in her notice Saturday. The management claims to have a contract for the season which allows for no notice clause either by the management or from the artist. It is understood that if Miss Davis refuses to go on tour an order will be sought restraining her from appearing in any other show during the life of the contract. Several thousand dollars' worth of lithographs featuring Miss Davis have been ordered.

Timberg's Is Now "Tick, Tack, Toe."

Herman Timberg's *"Round the Town"* has been renamed to *"Tick, Tack, Toe."* The piece is scheduled to open Jan. 15 out of town.

Its first title conflicted with a burlesque show.

Dora Hilton has been engaged, which completes the cast, which will feature Jay Gould, Flo Lewis and Hattie Darling.

LEGITIMATE

NEWS OF THE DAILIES

J. N. Tata, the Australian, has the Australian rights for "Miss Millions".

The New York season of the Chicago Opera will open at the Lexington Jan. 16, with a revival of Bellini's "Norma".

"Scandal" has been translated into French and will be presented in Paris in the spring.

"One Night in Rome" will be moved from the Criterion to the George M. Cohan, Jan. 15.

Schuetzen Park, North Bergen, N. J., the old German picnic grounds, is to be converted into an amusement park.

Mrs. Henry B. Harris will present "Big Game" by Willard Robertson and Kilbourn Gordon, Jan. 25.

Faith Blaney will appear with Rachel Crothers in the latter's comedy "He and She". Rehearsals started last week.

The Society of American Dramatists and Composers will celebrate its 15th anniversary on the 15th of Jan. 15, in honor of Channing Pollock.

Bonnie Murray has been offered a season's contract to dance at Ciro's in Paris, with Sidano the Spanish dancer.

George M. Cohan, following the premiere of "The Celebrated Chums" this month, will produce a new comedy by Otto Harbach and Louis M. Welch.

Lee Shubert has called rehearsals for "He and She" which will be produced early in February. The play is by Rachel Crothers. Cyril Kuyknight will have the lead.

Pauline Hall, who died at her home in Yonkers, N. Y., two weeks ago, left her estate to her daughter, Pauline McLean. The will was filed for probate in Westchester County last week.

The Theatre Assembly, Mrs. J. Christopher Marks, president, will celebrate its 15th anniversary on the 15th of Jan. 15, in the ball room of the Hotel Astor.

William A. Brady is making arrangements to present Mary Nash and Solbrook Blinn in "Man and Woman," a play by Benjamin F. Glazer and Carlos Sonmouche adapted from the Spanish.

Lewis & Gordon have placed in rehearsal a new farce, entitled "A Touch in Time" by LeRoy Clements. The cast is headed by Oliver St. John. Lynn Overman is doing the staging.

Hilda England will head a company which will give a performance in Sweden, Jan. 17, of Gustaf Colner's "Peter Olsen and His Wife" at the Academy of Music, Brooklyn.

Maxine Elliott will begin a week's engagement at the Shubert-Belasco, Washington, Jan. 15, in "Trimmed in Scarlet," a comedy by William Harbutt. The play was produced at the Globe in London.

The first rehearsal of Oscar Wilde's "The Importance of Being Earnest," which will be produced in about a month by a cast of society women for charity, was held Jan. 12.

An entertainment and ball will be given by the management of the Royal Columbia Hotel, Palm Beach, Fla., Feb. 27, for the benefit of the Endowment Fund of the Actors Fund of America. Daniel Frohman will manage the event.

The American Academy of Dramatic Arts will present "Betty Comes Back," a comedy by Emily Benson Knipe and Alden Arthur Knipe, Jan. 16. "Circus," a one-act play by George Middleton, will also be on the program.

In asking for an increase of pay for the public school teachers, William T. McCoy, chairman of the teachers' committee in Chicago, asserted the low wages were driving many women teachers into the chorus of musical shows.

John Drinkwater's "Abraham Lincoln" has been translated into French, German, Dutch, Italian, Danish and Norwegian. Production of the play in those countries is slated for an early day, with the French probably first to see it.

The Oscar Hammerstein Memorial Association of which Mrs. Oscar Hammerstein is president has arranged to give a special performance to add to the fund being raised to erect a permanent memorial to the late impresario. The date will be March 12.

"Wild Women of 1919" is the title of a new summer revue Lew Fields will place in rehearsal about March 15. Eide Dudley has been commissioned to

write the book and lyrics. The show will come into Broadway theatre for a run about May 1.

MRS. HARRIS GUARANTEES.

An odd twist in Broadway bookings is that of "Big Game," which Mrs. H. B. Harris will present at the Fulton next week. The house belongs to the estate of Henry B. Harris, but was rented to Oliver Bailey two seasons ago after a series of failures tried the house.

Bailey has been securing a guarantee on every attraction accepted for the Fulton this season. "Big Game" is no exception, and Mrs. Harris is under the peculiar position of guaranteeing a theatre which the Harris estate owns.

"Big Game" starts in on a ten-week agreement. Bailey stated some time ago he expected to clear \$100,000 on the house this year and based that on the guarantee system which has prevailed.

GUS HILL BUSY.

Gus Hill will place a two-act musical comedy version of the "Keeping Up with the Joneses" cartoons in rehearsal Monday. Eddie Gerard and Jules Garrioch will have the featured roles. The piece will open Feb. 9, at Allentown, and will be routed over the K. & E. and Shubert one nighters.

Hill is negotiating for the lease of a theatre in the Times Square district for the establishment of a permanent minstrel organization, facing in which he says he will either buy or build a house for that purpose.

He has leased the English rights to "Bringing Up Father" to Laurillard & Grossmith, who will produce it on the other side some time this season. The McManus cartoons are now running in the English dailies.

SELLING SIX A MINUTE.

Chicago, Jan. 14. The line at the Colonial box office these days is never ending. Milton M. Bruns was selling tickets in the box office the other day last week, when he felt a hand on his shoulder. He turned and saw Harry J. Powers, the K. & E. representative in Chicago, standing behind him, a watch in his hand.

"Don't stop the good work," Powers said. "I want to congratulate you. You're timing you. You've been handling on an average of six people a minute."

The attraction at the Colonial is "The Politer."

UNIVERSITY PRESENTS.

For the first time since its inception Columbia University in connection with its Arts and Science course is going into the field of actual producing in the legit drama and musical field on a competitive basis. Toward the end of the month they will offer "Bach's Oratorio," with a symphonic orchestra and three paid soloists.

Starring Fay in "Third Party" Frank Fay will be starred by the Shuberts in a musicalized version of "The Third Party," which goes into rehearsal this week. Gifs Rice wrote the musical numbers and Edward Clark revamped the piece as a musical show.

Samwick Gets \$3,324.17.

Harry Samwick, a theatrical broker, recovered judgment for \$3,324.17 from the Blinderman & Cohen Amusement Corporation for services rendered in securing a lessee for the latter's Clinton theatre, located at 80 Clinton street.

WINTER ON BELASCO.

"The Life of David Belasco," by William Winter (Moffat, Yard & Co., \$11), has just been published in two hefty volumes. Mr. Winter was a master of English prose and an irascible preacher, but this is history. The poet and critic who stormed so long and vainly against modern tendencies on the stage was the famous manager's honest admirer. He deemed him the last of a great line and he set down the facts with less prejudice and more detail than Mr. Belasco himself has done in his autobiography.

The book is not wholly Winter's. He wrote parts of it from time to time as was his custom, but to his son was left the task of gathering it into a whole and filling out blanks. As it stands it clearly sets forth by a fine and cultivated mind the record of the producer who has dominated the theatre in a sense by the very colorful nature of his abilities and his instinct for commercial if not always artistic success.

The history of Mr. Belasco's rise to power, of his early ventures, of his backing of Mrs. Leslie Carter, of his dictum that his stars should "never be seen in public and never with an actor" of his association with Charles Frohman—all this Mr. Winter tells. He weaves in too, his personal view of the theatre, recalling in at times majestic prose the point of view that maintained in dramatic criticism until Charles F. Nirdlinger, Channing Pollock and George Jean Nathan began to be heard with more and more authority.

The history of the theatrical syndicate and Mr. Belasco's fight with that body is especially interesting.

NO WOMEN TREASURERS.

The idea of supplanting male treasurers practically has been abandoned and men are now back in all the box offices except one.

James Kinsey, formerly at the Bijou and recently at the Lyric, is now at the Maxine Elliott. Lester Segar, manager of the Central for two weeks, is back at the Comedy, while Joe Leavitt, formerly of the Comedy, is in charge of the Central.

Maurice De Vries, formerly treasurer at the Elliott, is in the box office of the Crescent, Brooklyn. Phil Levy is manager of the house.

CLAUQUE SCANDAL.

Chicago, Jan. 14. A claque scandal broke here in grand opera when several artists complained to the management that they were paying \$50 a performance to the professional applauders, who rarely had more than ten people in the house, and that when they threatened to cut off the service they were threatened and blackmailed with blackmail methods.

Arrests may grow out of the threats.

Add to Trans-Canada Chain.

Vancouver, B. C., Jan. 14. The new George theatre here, which is to be built for road attractions, will be ready by next fall. It will be booked by the Trans-Canada Theatres, Ltd., which also books their attractions into the Royal Victoria theatre in Victoria, B. C.

This new company controls the bookings of every legitimate house west of Montreal with the exception of the Royal Alexandria and the Princess in Toronto.

Madison Corey Sells "Grass Widow."

Madison Corey has sold his interest in the production of "The Grass Widow" to Joe Shea and has gone to Boston to look after some personal matters not connected with show business.

65/35 IN CANADA.

The members of all legitimate theatrical companies controlled by managers holding membership in the Producing Managers' Association playing in Canada hereafter will be paid their salaries 65 per cent in U. S. money and 35 per cent in Canadian currency. This ruling becomes effective Jan. 17. The new salary arrangement was arrived at Monday following a series of conferences held during the past two weeks.

The P. M.-A. sent out notices to its members Wednesday advising them of the 65-35 salary plan, with a request that all P. M. A. members in turn notify their respective company managers with attractions now touring the Dominion. The P. M. A.'s action was taken following numerous complaints by actors with companies playing Canada that Canadian money was subject to a premium varying from 10 to 20 per cent when exchanged for U. S. money.

The vaudeville interests arranged three weeks ago to pay all vaudeville artists playing in Canada on the 65-35 per cent U. S.-Canadian basis.

PLAY FOR ALICE LLOYD.

A musical comedy proposal has been submitted for the consideration of Alice Lloyd. It involves a starring engagement for her, as a comedienne in conjunction with her husband, Tom McNaughton, now with "The Magic Melody" at the Shubert. Miss Lloyd is currently appearing in vaudeville.

The chances are Miss Lloyd will accept, although she has another proposition, to head a specially formed road show for a circused tour of Canada. The road show plan has been suggested by the newly formed Canadian theatres company which stands ready to guarantee the tour.

SHAKESPEARE TAKES A RECORD.

New Orleans, Jan. 14. Shakespeare's dead. Robert B. Mantell smashed the Tulane's box-office record for this season last week, when he played to nearly \$19,000 at \$2 top. And the house is nearly sold out for the current seven days, which will send the gross of the tragedian to almost \$40,000 for a fortnight in this city.

EDNA GOODRICH SHOW CLOSSES.

Chicago, Jan. 14. "Sleeping Partners," with Edna Goodrich featured, closed Saturday in Nebraska. Difficulty in obtaining consecutive bookings is said to have been responsible. The show did not do a very heavy business.

"MISS MILLIONS" GOING OUT.

"Miss Millions" is leaving the Punch and Judy theatre Saturday. It is a musical piece, but never had a chance to get anything like an even break in so tiny a house.

The show is reputed to have cost \$50,000 to produce, it being done by R. H. Burnside. Much surprise came when it was advertised for the Punch and Judy six weeks ago. It is explained how that since there was no other theatre available Burnside accepted the booking.

"RUSSIAN ISBA" TROUPE COMING.

Negotiations for a theatre to play an attraction called "Is-Ba-Russe," or "The Russian Isba," which in the translation means the dwelling of a rich peasant, are on between Mrs. Knipfel-Lutge, representing the attraction in New York, and the Erlanger office.

The troupe set sail on the Royal George from London last week and is expected here as early as Sunday. The last engagement of the Russian troupe was played at Queen's Hall, London, where, it is understood, the attraction caused favorable comment in the British dailies.

LEGITIMATE

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SHOWS IN CHICAGO.

Chicago, Jan. 14. "Clarence," Blackstone—An instant and resounding hit from the start, with Gregory Kelly getting better notices than Robert Adams, who plays "Clarence." The Booth Tarkington play got \$14,000 on the opening week and the experts say it will stay at least sixteen weeks. The critics praised it to the skies.

"A Woman of Bronze," Powers—Regarded here as the dramatic sensation of the season, and a triumph for Margaret Anglin, who is starred in the play. Opening week gross was well over \$15,000.

"Look Who's Here," Studebaker—The Cecil Lean-Cleo Mayfield piece not regarded as very strong, although the featured team got flattering comments. Did about \$12,000 the opening week.

"Hello, Alexander," Garrick—Standing up like a rock, with a \$23,000 gross last week.

"Scandals," Illinois—The George White show will have to leave next week for William Gillette in "Dear Brutus," although the review got over \$25,000 on the week. The show has been a heavy-money maker for White, and has established him as a first rate producer, as far as Chicago is concerned.

"Up in Mabel's Room," Woods—Probably the biggest money-maker of the season; ends its run here next week after twenty sensational weeks. The piece got over \$16,000 last week, and on Saturday the advance sale for the closing week was \$11,700, which, on dope, means that the last week of the farce should gross over \$25,000.

"A Voice in the Dark," opens Jan. 20.

"Ladies First," Cort—Ninth week for the Nora Bayes' show, with a noticeable drop in business.

"39 East," Princess—Going along at a nice, even pace, making money every week. Got a trifling under \$10,000 for the week past. (8th week).

"Little Simplicity," La Salle—The piece got along until the reaction following the holidays started in. Business was very light last week, probably under \$8,000, which is no money for a musical comedy these days. (4th week).

"Welcome, Stranger," Grand—Mr. Hoffman will get wealthy on his Chicago royalties. The piece will unquestionably run into the summer months if it continues at the pace it started. Got over \$16,000. (3rd week).

"Civilian Clothes," Olympic—About \$13,000 for the Morocco piece, starring William Courtenay.

"Follies," Colonial—The Ziegfeld institution got almost twice as much as any other show in town; about \$42,000.

SHOWS IN BOSTON.

Boston, Jan. 14. It was a dull Monday night for the "first nighters," as the Arlington, where the Boston English Opera Co. is holding forth was the only theatre having a change of bill.

There are several changes in the offing, however. Next Monday, Ruth Chatterton in "Moonlight and Honey-suckle" will come into the Hollis Street. "At 945" is due to open at the Plymouth.

The coming week "The Canary" will depart from the Colonial and another Dillingham show, "She's a Good Fellow," will be in. "Tea for Three" will come into the Park Square on that date.

Chicago Opera in Boston.

Boston, Jan. 14. It is now announced that the Chicago Grand Opera Company will be seen in this city, at the Boston Opera House. The engagement will begin about March 1 and C. A. Ellis, formerly connected with the Symphony Orchestra here will be the manager for the local engagement. It is two years since Boston has had any grand opera.

KREISLER APPEARS.

Fritz Kreisler blazed the trail for countless German and Austrian artists when he made an appearance since the cessation of hostilities at the Academy of Music, Philadelphia, Friday, Jan. 9.

Despite threats from the American Legion and other patriotic bodies Kreisler appeared as a soloist for the Philadelphia Orchestra concerts after previously barred in several other cities through his pro-Germanism, he having served in the Austrian Army against the Allies for six months during the war.

Music loving Philadelphians who attended the concert apparently had no scruples about Kreisler's war record. They packed the Academy at both concerts. A number of the more patriotic Philadelphians had protested against Kreisler's appearance but the Orchestra Association declined to listen to the protests.

Attention was called to the fact that the orchestra recently received from Philadelphia citizens the greater part of a million dollar endowment in voluntary subscriptions and that out of consideration for the subscriptions the association should at least have given the matter a hearing.

SHOWS IN FRISCO.

San Francisco, Jan. 14. Chauncey Olcott at the Columbia is doing big business, his last week holding up nicely.

At the Curran "Seventeen" did around \$8,000 for six days last week, declining to hold over for this week.

Fay Courtenay is the new lead at the Alcazar, opening this week, adding interest and increasing business.

"Twin Beds" at the Savoy, opened to fair business Monday; the advanced sale gradually improving and a profitable fortnight is anticipated. Heavy advertising, given the house by the preceding attraction, "Flo Flo," is helping generally. With building activity going on and projected around the Savoy, adding value to the location, business is improving with each attraction.

STOCK NEWS.

Boston, Jan. 14. When John Craig again takes over the Arlington Feb. 2 with the first attraction being "The Outrageous Mrs. Falmer," it is said he will inaugurate something new in theatricals. It is planned to take this show, after it is shown here, into New York and Chicago and also tour some of the big Eastern cities with it.

In the company will be Mary Young, leading woman of the Arlington Players and in private life Mrs. John Craig. Other members of the company include Minna Gale Haynes, Eugenie Blair, Rupert Lumley and Kenneth Wood. This show was tried out by Craig last November, before he subtlet the house to the Boston English Opera Company, and was well received. There were but a few performances and it is understood that since then the play has been brushed up considerably. Harry Gribble wrote the show.

"So Long Letty" has been released for stock.

Another Play for Mrs. Harris. Kilbourn Gordon and Willard Robertson, authors of Mrs. Henry B. Harris' forthcoming production, "When a Man's a Man," have placed another comedy with Mrs. Harris for early fall production. It is titled "The Proper Spirit."

World Tilts Ad Rates.

The World, Morning, Evening and Sunday tilted their amusement advertising rates last week from sixty to sixty-five cents a line.

COLLIER'S LAUGH PLAY.

Atlantic City, Jan. 14. Willie Collier, now under the management of Sam Harris, is making laughter for the satisfaction of everybody in "The Hottentot," the new Victor Mapes comedy, which opened at the Apollo Monday.

The "Hottentot" is a laugh explosive factory in which Mr. Collier is as important a factor as the play, perhaps more so.

There is not much story to the adventures of the young man whom Mr. Collier plays. He is persuaded to ride in a horse race when he has not in several years, done such a thing as mount a horse's back. The name of the horse is "Hottentot."

Ann Andrews as a widow, Donald Meek as a comic butler, Francis Carson and Peggy Fairfax are enterprising members of the cast.

The story is bright, racy, spirited, well played and full of every minute laughter. It is a typical Collier play and one of the best that Mr. Collier has brought to Atlantic City—a sequence that includes practically every vehicle he has ever had.

SHOWS CLOSING.

The southern "Tea for Three" closed at Hagerstown, Md., last Saturday. Its star was short and was hampered by the coal shortage and shortage in baggage cars. The eastern "Tea for Three," with Charlotte Walker, closed Wednesday.

"The Naughty Bride" will close in Ohio Jan. 18. Otis Oliver says he is closing the company to make a new production in New York, which will star Vada Heilmann.

GRACE LARUE TAKES OVER SHOW

John L. Golden has withdrawn his connection with "Dear Me," featuring Grace LaRue and Hilde Hamilton. The piece was presented under Golden's direction, and Winchell Smith was to pass upon the book and offer suggestions for changes.

Miss LaRue may continue "Dear Me" on her own.

MANAGER MORAN HONORED.

Chicago, Jan. 14. Morris S. Silver, of the W. V. M. A., fathered a testimonial midnight beef steak dinner given James W. Moran, manager of the Woodlawn Cafe by the Woodlawn Indoor Yacht Club, marking Mr. Moran's forty-third birthday. Professionals on hand included Florence Ingersoll, Gorman Brothers, Billy Roder, Annabelle Haynes, Bobby Owens, Mildred Stewart and Blanche Woods.

"THE VISITOR" OPENS FEB. 8.

Chicago, Jan. 14. "The Visitor," a pretentious production sponsored by Porter White and Coney Holmes, authored by Oliver White, will open Feb. 8 at Waukegan with Barry Townsley in the leading male role. It will play night and week stands until May, when a Chicago booking will be attempted if the show has made good.

"Wonderful Thing" Opens at Syracuse.

Syracuse, Jan. 14. George Broadhurst's newest production, "The Wonderful Thing," by Mrs. Lillian Trimble Bradley, will have its premiere here tomorrow night.

Jeanne Eagels heads the cast. Others are Gordon Ash, Henry Duffy, Fred Tiden, Byron Russell, Philip Dunning, Gladys Maude, Eva Leonard Boyne, Olive Temple, Marie Hudspeth.

Producing in Australia.

Los Angeles, Jan. 14. Lolita Robertson, the wife of Max Figman arrived here this week from New York. Miss Robertson is en route to Australia, where she is under contract to produce a number of stage productions.

SHOWS IN PHILLY.

Philadelphia, Jan. 14. There was very little lift to the business in the legitimate houses over that done last week. If anything the patronage was a bit lighter than the week previous. "Nothing But Love" at the Shubert seems to have hit the popular fancy more than the others, and is pulling very well in its second week. Andrey Tombs has scored an individual hit in the piece.

This is the final week for Sam Bernard and Irene Bordoni in "As You Were" at the Lyric. The revue is headed for New York, but will not reach there for at least four weeks. It is still undergoing repairs and it will be virtually a new show when it finally hits Broadway. Business has been good, but not big.

"The Rose of China" is drawing fairly good business in its second week at the Chestnut Street Opera House, and "Breakfast in Bag"—continues to get nice returns at the Adelphi, where the piece is in its second month. "Forever After" (Alice Brady) is the only new show booked in the Shubert houses next week, following "As You Were" at the Lyric.

"Three Wise Fools" has caught on fine at the Garrick and is rounding out its second week. "The Night Boat" shows in the other K. & E. houses are in their final weeks. "The Night Boat" is doing very well at the Forrest and will be followed next week by "Hilthy Koon." "The Night Boat" has met with fairly good success at the Broadway. "The Hottentot" is scheduled to arrive Jan. 19.

Walter Wanger has succeeded in attracting theatregoers to the Philadelphia (formerly Little Theatre), where they have been pleased to see "On the Hitting Line." John Drew comes here next week with "The Night Boat." Business continues very big at Du-mont, where Emmet Dwyer's "The Hottentot" has made all kinds of records since they opened the season there.

SEATHS.

Carolyn Lee.

Carolyn Lee died Jan. 11 at the Hotel St. Paul, New York, after a short illness. The actress was born in New York in 1860. Her last appearance was in "The Little Teacher."

Joseph Plant.

Joseph Plant died at his home in New York. Death was due to a fall the deceased sustained several days ago. Mr. Plant was carpenter at the Greenwich Village theatre. He was 50 years of age.

Lewis O. Hart.

Lewis O. Hart died Jan. 9, at the Actors Fund Home, Staten Island. The deceased was 73 years of age and made his first appearance on the stage at the National, Washington, D. C., in 1866. He had been a guest at the home since Feb. 1915.

Maud Powell.

Maud Powell (Mrs. Godfrey Turner) died Jan. 8 at Uniontown, Pa., following a nervous breakdown. The deceased, who was 51 years of age, made her debut on the concert stage as a violinist when she was nine years of age, and had appeared in all the musical centers of the world.

"Doc White, manager of the Markw Theatre, Chicago, an old showman, died of cancer January 8.

In Deaths in the legitimate last week Vauxhall printed an obituary on Ambrose J. Small, the millionaire Canadian theatrical man who recently sold his interests to the newly formed Trans-Canadian syndicate.

Small accepted first reports from Toronto, as did several of the dailies saying Small's body was found in a gully on the outskirts of Toronto. Later reports said that the body identified was that of a lost plumber. This further clouds the disappearance of Small, who has been missing since Dec. 2. Further reports detail that Doughty, Small's secretary for 18 years, is also missing. Doughty started to work for the new syndicate and was in the latter's office in Montreal until Dec. 26. He returned to Toronto and after sending some papers through the mails wanted by the syndicate, dropped out of sight. His sister stated that she understood Doughty to have left the employ of the syndicate.

FRIVOL 1

Written and Staged by William Anthony
McGuire
A Satire on "Scandal"

weeks ago the revised edition started out and was shown in Boston, where after playing for several weeks attempts were made to whip it into shape for New York. When the company arrived here it was decided to add scenes

In a pretty grotto scene Nellie and Sara Kouns sang "What is Love" with a boy and girl costumed to represent the dressing of each century from 1500 down to 1800, rather pretty and a h

Halperin number "Wedding March Rag Time" is used. The scene and the number are both a heavy wallop. In the first act there is a Frivol that is a burlesque on "Scandal." In the

lived here it was decided to add several additional features. These were rushed

(Continued on page 26)

NEW ACTS THIS WEEK

Howard, Clark & Co. (10).

"Chin Toy" (Musical Comedy).

33 Mins.; One and Full Stage (Special Set and Drop).
Colonial.

Joe Howard's new vaudeville revue, with Ehlryn Clark and a company that includes a couple of specialists as well as a chorus of 10, six girls and four boys. The turn has been produced to the good looking point, it is musical, has plenty of action, some little comedy and barring a weak finish, takes to the front line for entertaining turns of this description. The finish may be easily corrected. It is ambitious but quiet, misnamed and unnecessary. It consists of a grouped picture in a frame on the Ben Haggin plan, with the company posed for the finale. It's just a dumb picture, with the orchestra playing the "Dreaming" strain as the curtain descends. Mr. Howard should make his finish full of action with ensemble work, even if he must throw out the picture. The posing may do for those vaudeville patrons who have not seen Haggin's master handwork in the Ziegfeld shows, but those who have will not ever rave about anyone else's. The music of the revue is credited to Mr. Howard and I. B. Kornblum, with lyrics by Z. Meyers. Of the numbers "The World Is Mine" sung by Mr. Howard early in the turn is quite the best. Otherwise Mr. Howard does little but is always on the stage and at one time has a comedy scene with what looks to be a Chinese player, programmed as Gee Sun Ki. But you can't always tell about a stage Chinaman. Miss Clark is of her customary pleasing appearance and has a couple of songs. There are two barelegged models in the girls' studio scene that takes up the full stage, with the hit of the revue going to Maurice Diamond in his dancing. The dance followed a number Diamond led with the four chorus boys. He has put in some new steps for the Russian work and the house went to him very strong. The other specialist is Jack King, the pianist of the former Stepp, Mehlinger and King turn. Mr. King presided over the piano continuously, taking for his own portion the "Breezes Blow" bit in the "dame" style (using but a wig) he has been doing so long. The final song sung by Miss Clark is "Ding-a-lee," that leads to the "Dreaming" air and the still finish. The story is merely there as a thread and means nothing. The act runs pleasingly, though so new that the main principals muffed a few of the lines Monday evening. Mr. Howard was one of the first vaudevillians to place a production act of this kind on the stage. He has seen it evolve into the "revue" of current times and is still abreast of it, for his present review will stand up with any of them.

Charles and Madeline Dunbar. Comedy and Mimicry. 15 Mins.; One. 23d Street.

The Dunbars are probably from the west, for they are certainly not newcomers to vaudeville. Starting somewhat slowly the pair work out a very funny routine through the mixing of comedy and mimicry. Charles starts "getting Madeline's goat" by various barnyard noises, but she, too, gets into it and there is a hen and rooster duet. After a rather good trombone imitation the man won a laugh when he said, "It's not very clever, but it's clean." His idea of making love like a frog was amusing and so an imitation of a dog fight. For the finish the pair start off with a song, but arrive at cat imitation, the man's "cat talk" being perhaps the best bit. The Dunbars were easily the hit of the show. It's a big time duo.

Joe.

The Hurleys (2).

Acrobatic.

10 Mins.; One.
Alhambra.

Man and woman in hand balancing and ground tumbling. The act possesses novelty through the woman acting as understander, instead of the man. Act starts with woman clad in opera cloak entering and singing a few bars of a song. The orchestra drops her out. Just as she is about to inquire the reason, the man enters in street clothes and there is a short exchange of dialog. The man delivers lines as acrobats usually do and the comedy talk fails to land. The woman exits and returns in abbreviated costume and the couple proceed to get down to the meat of the turn. This consists of a series of difficult hand balances and lifts, with the woman displaying unusual strength in handling her partner.

The finish has the woman walking the full length of the stage holding the man aloft in a rigid hand balance. The sleeve garters worn by the man are out of order and serve to mar the effect of an otherwise excellent acrobatic turn. Opening the show at the Alhambra Monday night the act was frequently broken by applause for individual tricks and slipped over a couple of bows at the finish. Will do nicely as a big time opening or closing turn.

Bel.

Morrison and Hart.

Songs, Talk and Dancing.

14 Mins.; One.
American Roof.

A classy appearing couple, the girl being a real beauty possessing appearance and with personality. "Nobody Knows" is their first double and she looks fine in a black jet dress with a gold bodice. He wears evening clothes. Some crossfire which don't belong followed but it served to emphasize his ability to handle the proper kind of dialog. "Katty The Waitress," a mild comedy number, was his solo contribution and she followed with "Last Night I Lay Dreaming" revealing a cultivated voice of excellent quality. She wore an opera cloak of some iridescent material which built up her appearance average to 1000. "You Be Surprised" another double in which she wears a beautiful decolette gown. He solo's "Sweet Adeline" while she changes to Colonial attire and wig to double in a medley of old songs. The last idea should go out, for nothing old fashioned can follow the picture she makes in modern attire. Overhauling by a capable author and producer and this pair can't miss.

Con.

Joselyn and Chapman.

Songs, Dances and Talk.

15 Mins.; Two (Special).
American Roof.

Man and woman in a snappy routine of singing, dancing and comedy exchanges. A back drop in "two" shows a good reproduction of a race track. A set piece to the left represents a candy stand and the man is a tomt. Both characters are more definitely suggested at the beginning than in most skits of this type. A short exchange of comedy get backs, with the major portion new and none over familiar, paves the way for a double song. The man has a prose recitation next reminding of "Kissing Cup's Race," which he works up to an exciting climax. He's a competent elocutionist and shades the lines of the racing bit with real dramatic ability, exceptional for the small time. "When I'm Alone" as a double for the finish, tapered off with a bit of soft shoe stepping. The girl sings too shrill, but compensates by dancing technically correct. Good small timers, who could undoubtedly hold down No. 2 in the better houses, without any difficulty.

Bel.

Mollie Fuller and Co. (4).

Comedy Sketch.

18 Mins.; Full Stage (Special Set).
125th Street (Jan. 9).

Formerly of Hallen and Fuller, Mollie Fuller is introducing a good comedy playlet to vaudeville. It is by Frances Nordstrom and tells the story of a newly married couple who have a new baby. The mother is crazy about the child and won't acknowledge the father's share in the miracle at all. She forbids him to smoke in the house, etc. Miss Fuller as Cousin Elinore, a sophisticated woman, is appealed to by the husband. He was in love with a chorus girl years before and wrote her some incriminating letters. The girl is in town with a show and is threatening him. The girl phones and Cousin Elinore answers, saying she is the wife. She tells hubby to snatch the baby and wifery will chase him. He does and the chorus girl appears. Follows a battle of wits. Miss Fuller wins the girl's confidence by telling her she is an ex-actress and that she grabbed the "chump" first. The girl is about to give up the letters and has invited Miss Fuller to go back to New York with the show when Elinore's fiance enters and recognizes the girl as the correspondent in Cousin Elinore's first marriage and divorce. Then the denouement and Miss Fuller finally gives up the letters after Miss Fuller's impassioned plea. Hubby and wifery return and all ends peacefully. There are some clever lines and it held the attention. Some of the business in funny. One bit is the playing of a phonograph record in the midst of a dramatic speech, when the girl is telling about her betrayal. Miss Fuller handles dialog cleverly and the cast is most capable. It's a good comedy act and should find a ready market.

Con.

Mullen and Frances.

Talk and Songs.

15 Mins.; One.
Fifth Avenue.

There have been many "nut acts" in vaudeville since James J. Morton started it, and certainly a great many since the days of Mullen and Coogan. This Mr. Mullen is of the latter two act, with a young woman, Miss Frances. They talk and sing songs, with a souse-number among the latter, both doing a souse bit. There was the "lec-a(I)-see" gag among others, but the turn as now shaped up is not for big time. It will probably do for the other time if not reformed. Tuesday night the couple on the stage laughed more at themselves than the audience did through them. Mr. Mullen has the same business as before, but the many other "nut" have had it, or most of it. So the first who come must suffer when they at last return.

Uma.

Salia Brothers.

Head Balancing and Rings.

10 Mins.; Full Stage.
American Roof.

Two clean-cut young fellows, clad as sailors in a series of head to head balancing feats and a routine on the rings. The head balances class with the best shown on either small or big time. No time is wasted, both men displaying good showmanship. The usual gymnastics on the rings with a feature trick for closing, one holding the other via a tooth hold on a special apparatus in mid-air, while the latter runs through three or four spectacular stunts on the suspended canvas ring arrangement. The act held them all in closing the show. Good openers or closers for small time.

Bel.

Bills Next Week will be found on pages 32, 36 and 37 of this issue.

Julian Rose.

Monolog.

16 Mins.; One.
Alhambra.

Julian Rose's latest monolog was written by Andy Rice and for the better part is funny. The program billing names it "Levin's Lemon-sine" and the talk principally concerns the troubles experienced by Mr. Rose in his Levin's character through operating a second handed auto. There are but few "gags," most of the talk consisting of a series of related incidents. The auto stuff is dropped for a few minutes in the middle of the act and Rose talks of his family and what took place at an engagement party. There are no songs. Mr. Rose is doing a modern Hebraic type, wearing a slightly mis-fit business suit and a mustache. The talk is capably handled, Rose making every possible point count for a laugh. Opening the second half at the Alhambra Monday night Mr. Rose kept the laughs coming along with but one or two falls and closed to substantial applause.

Bel.

Genevieve Homer.

Songs.

10 Mins.; One.
Fifth Avenue.

It's about 10 years since Genevieve Homer was around New York, or it was 10 years ago, some one of that name was reviewed in *Vaudeville's* New Acts department. Anyway, there have been some changes in 10 years. She sang three songs, "Pat Like You," "Just Like You," and "I Must Be Loved." In the "Like You" number she did an imitation of a kid's voice. In the "Love" song she dragged a stage hand over to a sofa and made him grow affectionate toward her. How the bit ever remained in the act after the first performance is as much of a mystery as why she was in at all. That was about all Miss Homer did. If this is a comeback for her, she will be fortunate to make it a successful one. She was No. 2 at the Fifth Avenue.

Uma.

Forman and Nash.

Harmony Songs.

14 Mins.; One.
125th Street (Jan. 9).

These boys are recruits from the Van and Schenck Club of Brooklyn and their act is framed very similar to their sponsors' routine. They are the closest approach to the other harmonists seen among the two-men harmony duos. Most of the numbers are double, with the exception of one solo by the musician member, which slowed things a trifle. The taller member solos a la Gus Van, while the other remains at the piano a la Joe Schenck, except near the finish, where he joins his partner in a duo, "Proffering Blues," which they sing while seated on two chairs. There is a parodied medley of published hits interpolated in this number anent the "H. C. of L." and it made a fine finish for them. A "wop" double was well handled as to dialect and they have the same sense of rhythm and fine tonal qualities in their harmonizing that made the other team famous. They look like a buy and are ready for any of the more ambitious bills. They were the hit of the bill here.

Con.

Margy Duo.

Hand Balancing and Acrobatics.

12 Mins.; Full Stage.
American Roof.

A neat appearing man and woman in the conventional routine of hand balancing stunts. The feature trick is descent by male from a three high table arrangement, using hand stands. Good small time openers or closers.

Con.

NEW ACTS THIS WEEK

21

Bobby Randall.
Blackface talk and songs.
17 Mins.; One.
Fifth Avenue.

Bobby Randall is a blackface single turn, with camp if not A. E. F. experience. He wears a stripe of some kind on the left sleeve of his business suit. Mr. Randall talks of the draft and camp, much as many others before him and before the war also, as well as many since, since the war ended. After Mr. Randall with a somewhat confidential manner of talking to the audience, got through talking, he sang once like Eddie Cantor in every way and the next time, vocally, like Jack Norworth. Not mentioning either, it suggested Mr. Randall might have reached the vaudeville stage through the camp entertaining route, where he could have done imitations announcing them. His Eddie Cantor ran so close to Cantor he might have told the house who he was imitating while singing. To a small audience or one composed of soldiers only Randall's talk on the draft and camp may be amusing, but he should immediately omit his reference to that "squeeze and cough" he tells of in the medical examination. It certainly will draw a laugh from soldiers and let's hope their sweet hearts if with them won't insist on knowing why. Also out should go the remark of "England gave Jerusalem back to the Jews so won't the Jews give back the Bronx to the U. S.?" Not alone has Randall told it in a Keith house but it has been told in other New York houses of the Keith circuit and was let loose by an act at the Fifth Avenue last week. Randall's comment on "The Roses of the Bronx" is just as objectionable. His best line was "We fought for Democracy and got prohibition." Does anyone else own that? He's for small time with the present stuff, but as there is something of a personality behind him and he's young with not a bad delivery, Randall may advance if he can secure better talking material that sounds newer and develop some originality of method. *See.*

Teigrance Sextette.
Dancing.
6 Mins.; Full Stage (Special Set).
23d Street.

This group may have once been a Russian dance act. Now it's billed as a Gypsy bunch. A back drop shows a camp fire. From there and off stage there are snatches of song. When the sextette, made up of three girls and three men, finally reach the stage they go into a dancing routine. There are one or two numbers when all are stepping about and without waits there came specialties, doubles and quartettes, practically all the work being of the Russian school. It's a fast exhibition with one girl and one man showing out from the others at times. Goes for a flash for the three-a-day. *See.*

Esuno Brothers.
Perch and Equilibristic.
7 Mins.; Full Stage.
23d Street.

Two Japanese acrobats with a clever routine, the major portion of which is perch work. With a regulation metallic perch the best stunt done is a head stand, the topmounter remaining so balanced for about three-quarters of a minute. The topmounter then "scofs" with handstand stunts, the turn finishing with more perch work, this time the perch frame being fashioned into a horizontal bar. With the understander balancing the perch on his shoulder, the topmounter's revolutions of the bar, which looks nervy, especially the elbow spin for a finish. Good opening turn and may take that spot on some of the better bills. *See.*

Hawthorne and Cook.
Nut Act.
16 Mins.; One.
Royal.

Hawthorne, who has been a partner of Jack Ingles, Burt, etc., is now doubled with Johnny Cook. Both are comies of the "nut" type and they have some business retained from the former vehicles with which Hawthorne was associated. The taking of bows with musical instruments, switching the instruments after each bow and the comedy playing on harmonicas, etc., are well handled by this duo. At the opening Hawthorne is apparently trying to start a violin solo, being constantly interrupted by Cook who shouts questions at him from the first entrance. After some cross-fire of this sort they switch and Cook takes the instrument, etc. Another funny piece of business is where Cook starts a dramatic recitation and winds it up with a parade of stage hands carrying him. He plays a bass drum. The dancing mannikin is also used in a bit. Hawthorne is an experienced showman and Cook handles his share nicely. It's a good comedy turn and on second at the Royal scored strongly.

Fern and Marva.
Comedy and Songs.
13 Mins.; One.
23d Street.

Ray Fern was formerly of Fern and Davis. Now appearing with Miss Marva, the routine fails to equal the former turn, nor did Fern shape up to his usual form. They opened with "Love Is a Lottery" and that was followed with a minstrel bit. Fern was best with a fast lyric, "You've No an L. L. D." The pair extracted some fair essence from travesty of a military sort and used a Spanish bit for a finish with a number called "Rose of Argentina." Miss Marva showed some costumes. The first rig was unbecoming, especially her shoes. There was much improvement with a colored frock and she looked well at the finish too. But the act is only for pop. *See.*

Ed Reese.
Strength Feats.
10 Mins.; One (5); Full Stage (2).
125th Street (Jan. 9).

Ed Reese removes coat, shirt, and collar and is revealed in an athletic jersey. He requests a committee to aid him after bending a piece of iron into a loop, using his teeth as the fulcrum. Two attendants hang one on each end of a bar without bending it and he then places the bar inside of two hollow metal handles. The assistants bend it by grasping opposite handles while he again uses the teeth as the fulcrum. Next a solid looking piece of iron is bent by the assistant striking it over the athlete's rigid arm. Then to "full," where he lets a Hudson touring car pass over his chest the front and back wheel passing across his body after ascending a slight incline to get the car leveled out. He makes several announcements and should engage an announcer or use signs, for his voice isn't adaptable to the dialog. All the stunts look legitimate and it's an interesting act. Some years ago Relyea did a similar stunt, but nothing like it has been seen recently. It's a novelty for either end of the bill. *See.*

Allen and Lewis.
Song and Talk.
15 Mins.; One.
Jefferson.

Man and woman, the former doing "wop," a practically sure-fire fortification for any turn playing this 14th street house. A comely Miss makes an excellent foil for his quips, the duo departing a substantial hit after their session of crossfire and talk. *See.*

Pearson, Newport and Pearson.
(or Pearson Trio).
"Dancing Speed" (Acrobatics).
8 Mins.; One.
Colonial.

Two boys and a girl, evidently from small time and doubly billed. The announcement card is Pearson Trio, while the program and billing read Pearson, Newport and Pearson. The two boys are acrobats with the acrobatics performed to a dancing accompaniment. The dancing is hard shoe with the tapping always to measured time, whether with one foot or hands when the latter are required in the acrobatic work. At the opening the three do a song and dance with the girl thereafter, at a piano while the boys do single dances. It is the solos that sent the act over very big at the Colonial, the gallery especially growing quite enthusiastic. There are some new tricks in the tumbling line by one of the boys and he takes long chances in a couple of long jumps and falls. A table is used for meagre comedy, but the turn successfully depends upon the hard and hazardous tricks of the acrobatic dancers. For big time the boys could secure better value from eccentric make up rather than the tux worn. The work is too rough and tough for tux anyway and the act in general appearance would be improved by different dressing, even though the young men previously may have tried eccentric clothes and were advised to obtain the present outfit. No. 2 at the Colonial was easy for them. Their dancing will carry them along anywhere, but they must arrive at the best way to present it to obtain the most recognition. *See.*

Dolly Ward.
Singing, Piano and Cossplay.
16 Mins.; One.
Fraser's, 125th Street.

Idea not new, but is rather well worked out. Buxom female enters and announces her trunk hadn't arrived, hence no wardrobe. Sits at piano, plays a song and "Expressman" comes through audience. Crostalk—wants his money, she sends him to the box office. Piano solo. He back, couldn't collect. She off to see the manager (and change of course). He monolog. She back in evening gown—more cross-fire—he to dress clothes for duet. Idea capable of unlimited development if man would refrain from such old-fashioned remarks as "Isn't this a silly way to make a living" and preceding his jokes with "Would you believe it." Woman bears a strong resemblance to a former trapeze artist. *See.*

Lo Messurier.
Singing Crayon Artist.
10 Mins.; One.
125th Street (Jan. 9).

The artist uses an easel and sings four songs, fitting each with a crayon drawing. The first is "Blue Eye'd Baby Doll" and the picture is a bathing girl is one-piece suit. Then "Get Up and Get Out," the picture showing a Bolshevik. "Mighty Like a Rose," with picture of infant in rosebud, and last a patriotic song with picture of Roosevelt. Good artist and possesses a pleasing voice. It makes an entertaining opening turn. *See.*

Malcolm and Lamar.
Songs and Piano.
8 Mins.; One.
23d Street.

The girl at the piano looks like the elder Courtney sister. She plays rather well, also accompanying her partner, whose strong point is reaching high notes. This member showed ability to lofty range with "Someone Is Waiting." An Irish number didn't go so well, but the pianist's "Turkish March" sounded all right. The finish had the singer in an operatic try and it took the team off to appreciation. Should do well enough in the three-a-day houses. *See.*

Jimmy O'Brien and Girls (2).
Songs and Dances.
18 Mins.; Two.
American Roof.

Jimmy O'Brien is a youthful chap with a pleasant singing voice and an engaging personality. The two girls assisting him are both young, sing as well as the average, dance much better, and through a combination of good looks and attractive costume changes give the act plenty of "sight" value. Following an introductory number, O'Brien announces he is "selling" songs which the audience may pay for in applause. The bald request for a hand for each number is out of order and if O'Brien feels he must ask for applause, it would be better to hint rather than ask directly. A still better plan would be to forget the announcement altogether and let the audience use its own judgment. "Chasin' the Blues" with good incidental business, and "A Pretty Girl is Like a Melody" with a neat soft shoe dance for an encore by the trio, each brought forth first rate team work, both numbers landing. "Freckles" as a single by one of the girls, with the other girl playing the accompaniment on a baby grand next. A cute little bloomer costume is worn for this, which helps materially in putting it over. O'Brien does "Monkeying Around" as a single next, prefacing it with an announcement he will sing a ditty about the elixir of life. A double Chinese number, prettily costumed, and a rag number by the trio for the finish, with the girls in abbreviated costumes that look like bathing suits. The girls build this up with some fifty "shimmying," a little gingery but not in the slightest degree offensive. O'Brien wears a Tux throughout, also a black derby which might be discarded without being missed. The act was one of the hits of the show at the American Roof last Thursday night, made so principally by the "shimmy" finish. With the applause request and announcements out the turn should shape up as a better than average act for the pop houses. *See.*

Johnson, Baker and Johnson.
Jugglers.
14 Mins.; Full Stage.
Royal.

Two neat appearing males and a comic who is a clever juggler. They are jugglers of more than average ability and open with a fast routine of trio club passing. The comedian gets laughs by hopping his clubs through the air in fast fashion. Then to hat juggling and hat spinning the comic again scoring. The hats are thrown to the audience, and the comic catches them on his head. Panamas are used. At the finish the three have passing from hand to hand. It held them in at the Royal in the last hole. *See.*

Wilson and Larsen.
14 Mins.; One, Three.
Jefferson.

Two men open with "Take Your Girlie to the Movies," singing the chorus, the lyric consisting of the repeat of the title. This hoakum style of working is maintained throughout, starting with the ensuing double dance. They go to "three" for a session of tumbling and springboard work, coming back to "one" for some fake instrumental playing. One here does a neat bit that should be protected. A music stand is shown supporting a number of placards with the musical hieroglyphics thereon. He poses in front of one card and dances a while. Removing the next card, another bit of stepping follows in different tempo. And so on. The bit is neatly handled for comedy purposes. A sure fire turn on most bills. (Other New Acts, page 25)

COLONIAL

The Colonial's audience is leaning toward small time in its manner of tendering applause. The upstairs is especially noisy, even boisterous, but not in any way rowdy. They whistle up there. The orchestra is more big time, but still stronger for the low comedy, and

Dugan and Raymond closing the first half were a continuous laugh with a singing and talking skit. Whoever wrote the act has an excellent memory. The apple tree which drops a pippin on the head of any one sitting under it telling a lie has been used in several musical shows and frequently in bur-

By Quinn was on just ahead and went back. She and Farnum had no trouble with their jazz stepping. George Krer who handles the vocal end has a pleasant voice and a good knowledge of the cabaret technique.

Chong Kien and Moey the orientals who opened the show and made headway when they started to step. They were good but they were not only merit attached being the novelty of listening to Chinese wrestle with the music. The music was not very good, the best liked. The act is prettily staged with a bedragoned cyclorama and the costumes were good.

Hawthorne and Cook (New Acts) were in the duette spot and went exceptional. They were good.

Raymond Bond and Janet Moore in a comedy sketch Story End. They were good.

William Robinson who had the role of an old man in the first act. He was good.

The actresses from Appleton. Mr. Bond doubles from the rubs sweetheart who was good.

The Grossman Yiddish Players will resume their usual Friday and Sunday performances following the two weeks' engagement of "Flo Flo" at the Savoy...

NEW ACTS THIS WEEK

25

Ford and Cunningham.
"Even As You and I" (Talk and songs).
One.
Colonial.

Suggesting a couple out of musical comedy, George Ford and Flo Cunningham left a very favorable recollection of themselves at the Colonial Monday evening, following bits of talk and songs, besides imitations and a snatch of dancing. Mr. Ford is the singing comedy juvenile, with Miss Cunningham the "straight," but both do an imitation, singing "Smartie/ Miss Cunningham as Rose Stahl and Mr. Ford as James K. Hackett. Each scored with that but there was no particular merit to either. It's the result in total that carries them over. The best thing is Mr. Ford's single number, of the girl with a nervous affection causing her to shake her head in a suggestive manner when saying no. The cross fire carries some laughs and has no hackneyed conversation but is along familiar lines. The opening is a flirtation bit, and while the couple may be called a conventional two-act in routine, they get away from that classification on appearance and work. The act as done at the Colonial is much better than the same act the couple did at the Fifth Avenue a few weeks ago, though but slightly changed. It proves there is intelligence and observation behind the turn and that will get them farther in vaudeville than otherwise they might have gone. The act will fit in a spot on any of the big time bills. No shimmy movements in this turn.

Frank Juhas.
Comedy Magic.
11 Min.; One.
23d Street.

Juhas carries an obese assistant with a nobody name expression. Juhas calls him "Zero" and Zero makes a peculiar noise meant for laughter. In the matter of magic attempted Juhas shows little in the way of variety. There are some card tricks of fair merit which he does not expose and there is a double cylinder stunt of switching a bottle and a glass which the assistant does expose. A small boy is also used, probably coaxed from the audience. The act should have no trouble with pop bookings.

Gillen-Carlton Co. (3).
"The Slippery Duck" (Sketch).
14 Min.; Interior.
Proctor's 125th Street.

Grabbed old man of wealth, master of the house, is startled by the invasion of a detective who is chasing a young man crook. The "boy" enters after the bull departs, but is palpably a girl. One of those conventional call-downs that appeals to the cheaper audiences—"I steal to help the poor—you steal to help yourself." Bull returns but "boy" changes to girl's attire and is finally adopted by the lone some old man. Fast and furious small time melodramatic stuff, well played for that attendance.

Geo. Mitchell.
Singing, Dancing, Harmonica.
12 Min.; One.
125th Street (Jan. 9).

Formerly of George and Lillian Mitchell. Carrying a violin case, Mitchell opens and sings "When the Preacher Makes You Mine." Then a couple of gags while adjusting silk handkerchief to neck and opening violin case, from which he extracts a harmonica and plays a couple of melodies to good effect. Following with an excellent soft shoe buck, doing wings, side slides, and over the foot. He is an excellent dancer and is now right for the smaller bills. Needs material for the big time.

Marietta Craig and Co. (3).
Playlet.
18 Min.; Four (Office Set).
Jefferson.

The piece may well be titled "Happiness," for that is the main theme of the piece, its excellent little moral seemingly resonating very favorably on the audience. Miss Craig, the only woman in it, is stenographer to Abraham Itzkowitz, who is so taken up with his business as to lose his sense of consideration for other people. He's a perpetual "grouch." His stenog takes it upon herself to change his appellation "grouch" to "glad hand," so that others, among whom his son is included, will speak of him as Abraham "Glad Hand" Itzkowitz instead of the other term that was heretofore sandwiched between his given name and his surname. Having refused to take his son Charlie into partnership, the latter "fakes" a yarn about breaking his parent, for which his sire falls. Although the ordeal is excruciatingly painful at first, Mr. Itzkowitz is finally taught to smile. The cast is well balanced, Miss Craig's flippant style or working getting over big. The sketch has it on a number of big time playlets seen herabouts recently, and there's no reason why this piece should not qualify for the bigger houses.

Fulton and Mack.
Hand Balancing.
6 Min.; Full Stage.
23d Street.

Two athletes who have worked out a hand-balancing routine which for the most part is along original lines. One of their best stunts is a one-hand lift from the floor, the topmouter being levered to a one-arm hand-balancing. For the feat the underlander uses a kid glove. There is a good finish worked out, too, and it indicates that the team will eventually become known. Right now they are only good enough for the three-a-day. They use a throw for the finish of their stunts. Something that can go out of the act is a jar-and dancing spoon stunt, which doesn't belong.

Gordon Brothers (2).
Saxophones and Acrobatics.
12 Min.; One and Three.
Jefferson.

Two young chaps open in "one" with a dual saxophone number, very presentable in their Tuxedos, except for the footgear which immediately gives them away, to any sort of half-trained eye as acrobats. The latter consists of a series of tumbles, which the generous audience received very kindly. The boys alternate some six or seven times, taking turns in doing some particular stunt. None is particularly thrilling, halting the turn considerable. Mixing it up with some dual work would be an improvement. An ankle to ankle catch, on conclusion, however, looked the real thing and sent them off. A little more speed is all that is necessary.

Zardo and Hall.
Piano and Violin.
12 Min.; One.
23d Street.

Two girls, one accomplished on the violin, and the other a clever pianist, form the team. They open with a classical duet and follow with a Hungarian selection, the work of the violinist standing out through her nice touch with the bow. The pianist had her inning starting out with "Paganini," then going into "The Rosary," very prettily varied. They finished with a medley arrangement which began with classical and ended with popular tunes. The team will please music lovers, but there isn't a punch for big time.

Hanlon and Arthur.
Comedy Bicycle Act.
19 Min.; Full Stage.
American Roof.

Two men in comedy garb, one doing a "silly kid" and the other an eccentric in misfit dress suit in a routine of familiar cycling stunts. Act opens with "silly kid" entering on a miniature velocipede. This starts the act off with a good laugh. Some well-executed truck riding on the regulation safety, consisting of stahdardized feats follow. The eccentric does a short routine of tricks next, also using a safety. Both men are good riders and each handles the more difficult riding tricks without unnecessary stalling. The usual freak wheels, circular wooden board resembling a barrel top, an upside down bike and another with seat elevated about ten feet are utilized by each in turn for comedy and fancy stunts. The elevated seat stuff by the "silly kid" for the finish, with the eccentric clowning capably on a tiny safety, brings the team back for a couple of bows, opening the show at the Roof. Standard opening act for small time, with a framework of tricks and comedy that shows possibilities of development with playing.

Benton and Elliott and Co. (2).
"Breakfast For Two" (Playlet).
13 Min.; Full Stage.
23d Street.

A comedy sketch that won't travel far. A blonde youth and a blonde girl are the leads and probably are the two names used instead of the playlet's title. The girl has been asleep in the boy's apartment all night, she having called and been told by the butler he would be in any minute. But the youth didn't show until next morning. The pair go at it hammer and tongs when she tells him, and she had told her folks that they were married. Father finally arrives and he, too, does some raving. In fact, everybody else. Then at the close the plot simmers down, for Jimmy had often asked Betty to become his wife and had been refused.

Young and Lander.
Comedy Dances.
12 Min.; One (Special Drop).

Two clever steppers evidently from a production. They work in abbreviated tuxedos, using a clown-white make-up. Special drop of "Spotted Town," one-half representing a cafe. Two good comedy doubles and the stepping is high class. One idea which should be elaborated is a watchman dance executed with "beards" trick hats and lanterns. An opportunity for some good comedy talk is missed here. "That's Why We're in the Play" and "All Right" are the two exclusive sounding doubles. With a little fixing they can hold down an early spot on the best of the bills as they are big time.

Cooper and Lacey.
Singing and Dancing.
14 Min.; One.

Male and female dancing team open in good double routine. She wears an attractive dress and he is attired in a tuxedo. He solos a soft shoe buck with wings while she changes to a pretty pantalette and decolete costume and sings "The Pale Moonlight," following with a fast buck dance. He does an eccentric in the spot light, using abbreviated jacket and white gloves for grotesque effect. He features a jump over the foot to a split. She joins him and it is in eccentric attire, and they double in clever fashion. Both are excellent dancers, and the act will do in the early spots on the best of the bills.

Jack Case.
Monologist.
15 Min.; One.
125th Street (Jan. 9).

Attired in a "boob" outfit, red tie, pink socks, pancake hat, etc., Case enters yodding to what appears to be a baby. After unwrapping it he discloses a quart whiskey bottle. He monologs briefly about "wood" and also uses a gag formerly identified with the late Charley Case about a jackass. "I'm a Poor Married Man" is his first vocal offering and is followed by "You Never Can Tell" and "Worth While Waiting For." The second song has some very broad lines and the latter has about run its race. For an encore Case sings a parodied excerpt from "Rigoletto" in which he thanks for applause. It's poorly written and doesn't belong. After one bow Case goes into a soft shoe dance, finishing with a "Gazotsky." Case lacks material and showmanship. His yodding is his best bit. He could retain the comedy opening by singing a ballad to the bundle and drop the yodding further down. With the proper material Case could find room in the small time houses.

Mike Lavia.
Dances and Hand-Balancing.
8 Min.; Full Stage.

Mike Lavia starts with toe dancing, not exceptional save for some back kicking. Next in her bare feet is an Oriental dance. It may be "the dance of death" for there were snake motions and a flop after which she finishes with cart wheels, a new idea in Oriental dancing. Then Mike really starts. On a pedestal, dressed in a neat one-piece bathing suit, legs bare, she looks 100 per cent better than when dancing. If the stuff on the pedestal is good, if the hand-balancing section can be extended, Mike Lavia will have no trouble with bookings for the small time. But no dancing, especially that far eastern stuff, should go out.

Rose and La Due.
Comedy Talking, Singing, Dancing.
12 Min.; One.

Girl opens, soloing, and starts to crossfire with drummer, who finally mounts stage. The material sounds modern, but the boy lacks personality. They finish with an acrobatic double dance after she discards dress in view, appearing in a knee length costume, which reveals two very shapely limbs. Good small timers.

Austin and Allen.
Songs and Dances.
19 Min.; One.

A rather neat little singing and dancing team that managed to interest slightly in the opening spot. The pair look nifty and their routine is rather snappy. Their final number earned them considerable in the way of applause.

Variety's
Orphem Circuit
Number
Out in
February

same night.

FORSTER OPENING FLOWERY.

Chicago, Jan. 14. The opening of the new professional offices of Forster Music Publisher, Inc. in the Loop-End Building, State and Lake streets, was attended with floral recognition and attendance by the foremost musical artists in town. Abe Olman, general professional manager, was host in chief, assisted by Hal King, local professional manager, and Maurice Adler, general sales manager. The quarters have a studio atmosphere rather than the air of the old-fashioned music publisher rooms. "Sweet and Low" and "Who Wants a Baby" were called to the special attention of the callers.

SUES DOCTOR FOR \$100,000.

Chicago, Jan. 14. Benjamin H. Ehrlich, attorney, Saturday filed praecipe of a \$100,000 malpractice damage suit against Dr. George J. Aste, of Chicago, in behalf of Mrs. Laura May Billbury, sister of Helen Murphy and wife of John Billbury, associated with Miss Murphy in the Helen Murphy agency. The praecipe alleges the physician treated Mrs. Billbury for tuberculosis and later, after the treatment had seriously impaired her health to a point where she lost 40 pounds in weight, admitted he had been mistaken in his diagnosis.

LUGI GETS EIGHTY THOUSAND.

Chicago, Jan. 14. Mme. Amalia Galli-Curci paid to her husband, Luigi Curci, the sum of \$80,000 when she divorced him. Her divorce was granted last week by Judge McDonald. The \$80,000 payment was said to be in settlement for all property held jointly by the Curcis in Italy, and for any other claims. It is understood Galli-Curci paid over the sum, expressed relief, called quits, then went over to the federal building to become an American citizen.

FILM CENSORED AS TOO NICE.

Chicago, Jan. 14. The town of Wilmette, near Chicago, is the first in America where a picture has been censored for being too nice. The film, a Chicago made production, is called "Phil for Short." It was shown at the Community house by the Boy Scouts of the town. After it was viewed, the censors of the town pronounced it out. They characterized it was a "sissy play, too nice for our boys; we want them to be manly."

WILSON AVENUE CLOSED.

Chicago, Jan. 14. Saturday there was a general auction of the seats, picture machines and other effects of the Wilson Avenue theatre. Next week work will be begun to remodel the building. A bank will take the place of this theatre, which was a huge success until the death of Mitchell Licalzi, and has been a consistent loser with all sorts of policies ever since. Coney Holmes was the last to try to bring the house back, but failed, as did George Webster and various others.

SCRIBES DINE MAY DOWLING.

May Dowling, ahead of "Oh, My Dear," which opens in two weeks at the La Salle, was guest of honor at a banquet tendered at the Morrison Hotel by newspapermen of the city. Miss Dowling had previously been voted the most popular press agent and on the occasion of a former visit had been given a wrist watch. Frank Carson, city editor of the Chicago "Herald and Examiner," was toastmaster at the banquet.

Pearl, Berlin's St. Louis Man.

Chicago, Jan. 14. Harry Pearl has quit vaudeville to become manager of the St. Louis office for Irving Berlin, Inc.

CHICAGO NOTES.

Chicago, Jan. 14. When Al Jolson arrives at the Auditorium Jan. 25 in "Sinbad" it will be the first time he has played Chicago in three years.

"Tillie," playing Middle Western night and week stands, has been averaging \$7,000 to \$9,000 a week, and in two instances did so well return dates were played. Patricia Collings is playing the lead.

Jack Pratt is ahead of "Clarence." Ledru Evernoff and Tanya Kuprin will be seen shortly in an elaborate dancing production.

Willie Berger, youthful V. V. M. A. bookie, who has been ill for the past week, is back at his duties on the floor.

The Gladden-Morse bookie agency is now quartered in the Delaware building, having moved from the Consumers' building.

Will J. Harris will revive his "Dollie's Dolls."

Otto Oliver and his players have established a stock at Xenia, O.

"A Voice in the Dark" will not open at the Woods until Jan. 25, it had originally been announced to open Jan. 18, but owing to the size of the production (the big scenes) the postponement was necessary.

Charles Sumner's "The Natural Law" has been acquired by the Fallers of Sydney for their Australian circuit.

Adolph Linick and Peter J. Schaefer of the Woods until Jan. 25, it had originally been announced to open Jan. 18, but owing to the size of the production (the big scenes) the postponement was necessary.

Theodore Westman has replaced Robert Romano in "Villain Clothes" at the Olympia.

The advance sale for "Clarence," at the Blackstone Theatre, was the largest in the history of that theatre.

Fritz Adams has joined "Master Thief" playing night stands at Milwaukee.

Gene Harper joined "The Boomerang" road show at Milwaukee.

A. E. McComas has joined Porter White's "Superstition" vaudeville sketch.

Sylvia DeFrank, soubrette of "Look Who's Here," handed in her notice.

Harry Bloom, former San Francisco representative for McCarthy and Fischer, is here as general western manager.

Holt and Rosendaal have stopped the show with "Hello, Alexander," so consistently, a regular troupe to the audience by the stage manager has become part of the running routine.

MARY AN IMPRESSARETTE? NIX! Chicago, Jan. 14. A New York paper last week intimated that Mary Garden would quit the Chicago Grand Opera Company. A VARIETY reporter asked Miss Garden if this was true. The scarcity of white paper prohibits printing her full reply. Boiled down and edited, her answer was: "No!"

BLOOM BUREAU.

Chicago, Jan. 14. O. Leon Bloom, orchestra conductor and composer of many feature scores, has gone into the orchestra and entertainment bureau business in the Cable building.

LOEW'S LYRIC, CINCINNATI.

Cincinnati, Jan. 14. Lee Shubert was here last week. It is rumored the Shuberts are to build a house here and that Marcus Loew will take over the Lyric sold to a Cincinnati syndicate last week. The new owners, R. K. Leblond and James P. Orr, are not theatrical men and may be holding for the Shuberts, whose contract with Heack and Tate runs until 1921. The syndicate may use the Lyric for commercial purposes, although the chances are they will hold it for some one else.

BROADWAY STORY.

(Continued from page 13) The opening of the buy at Lincoln and the dropping out of several attractions that are taking to the road, but which had buys up to the last week of their stay in New York. Three new comers are on the list this week, namely, "The Light of the World," "The Frivolities of 1919" and "No More Blondes." The former two have light buys, not any more than 150 seats a night for four weeks, while the latter one has about 200 a night in the agencies.

The complete list numbers 29 and they are: "Son-Daughter" (Belasco); "Abe Potash" (Bijou); "Turquoise Mask" (Booth); "Smilin' Through" (Broadhurst); "Always You" (Central); "Aphrodite" (Century); "The Acquittal" (Cohan and Harris); Elsie Janis and Her Gang (Cohan); "My Lady Friends" (Comedy); "One Night in Rome" (Criterion); "Declarase" (Empire); "Frivolities" (44th); "Apple Blossoms" (Globe); "Wedding Bells" (Greenwich Village Follies) (Miller); "Clarence" (Hudson); "Angel Face" (Knickerbocker); "Cacare's Wife" (Liberty); "Gold Digger" (Lyceum); "Light of the World" (Lyceum); "The Most Blondest" (Eden); "Monsieur Beaucaire" (Amsterdam); "Greenwich Village Follies" (Bayes); "For the Defense" (Playhouse); "Sign on the Door" (Republic); "Eudides" (Selwyn); "Scandal" (33rd); "Irene" (Vanderbilt); and "Fishing" Show of 1919 (Winter Garden).

The reason that there isn't a buy for the Drinkwater play, "Lincoln," at the Cort is due to the fact that William Harris insisted on a buy without any return and this the brokers refused to take.

The cut rates had 15 attractions listed Wednesday. Of these there were but four for which orchestra seats could be obtained. They were "The Girl in the Limousine," "The Storm," "Greenwich Village Follies" and "Nightie Night." Balcony seats were to be had for "The Magic Melody," "Civilian Clothes," "No More Blondes," "Light of the World," "Adam and Eve," "Wedding Bells," "Linger Long, or Letty," "Frivolities," "Always You," "Little Whooper" and "Smilin' Through."

INSIDE STUFF LEGIT.

(Continued from page 14) The dissolution is positive, for Cohan doesn't work under any disguise, but no one seems able to fathom it out.

A remark made on the stage before an audience by a juvenile in a musical comedy on Broadway early this week might warrant the blacklisting of the man for life from the theatre, if it became generally known. The remark was ad libbed with no reason and was filthy.

"The Famous Mrs. Fair" is probably getting the biggest stage in the New York dailies of any of the shows making a bid for big publicity. The stunt that got over in "The Evening Mail," is one that gets the show a one or two column box on the front page with an additional quarter on the inside. The inside matter is devoted to a symposium on opinions by anyone competent enough to write them on the problem as evinced in the legit piece. A prize of \$500 is offered for the best essay on the problem by "The Mail."

The change in management by Fokine and Fokina, the two Russian choreographers, carries a story. Get had them for one appearance at the Metropolitan and cleaned up about \$14,000 on the gross. The day following their appearance the critics of the New York dailies were not so receptive of the event and to all reports Gest did not carry out his proposed plan of playing them on a tour. Along came Hurok, a man who started by giving concerts in East New York, and is today one of the biggest forces in

SAN FRANCISCO NOTES.

Allice Morris, after filling a short engagement with the "Rockless Eve" act on the Orpheum Circuit, has returned to the Will King forces.

Dawn Renard closed at Talt's last week to join Raymond Wilbert, who is now doing his single on the Pan time, and is rehearsing a new act in which Miss Renard will appear.

The Rialto, Reno, will resume a vaudeville policy with four acts from the Keltie-Burns office and a feature A. & H. act playing a split week.

George Santa, Jr., was compelled to retire from "Poor Mama," caused by appendicitis, while playing Albuquerque, N. M. He was replaced by Kenneth Dalley, business manager of the company.

The Clayton-Drew Players (Mury Clayton and Lillian Drew) will quit the show business following their present tour of Hipp theatres. They will retire to San Jose, where Mr. Drew and Eva Mosart they will manufacture ice cream.

Bunny Bunting, scheduled for the post of business manager for Charles Carter on his tour of the West Coast, has accepted a position with the Universal Film exchange at Salt Lake City.

Mary Lewis has left the Fauchon and Marco revue.

Ruby Adams is now producing the revues at the Technau-Tavern.

According to report, Pantheas has taken the lease on the Kinema, Fresno.

Jack Hayden, who assumes the management of the Seattle office for the McCarthy-Fisher Publishing Company, has succeeded to the task, back by Tom Leahy, arriving from Cleveland, where he has been in charge of that firm's office.

Harry Kirschbaum, organizing the sales department for Waterson, Berlin & Snyder, after his last week on his tri-weekly Coast trip.

Ed Armstrong musical comedy company is, according to reports, scheduled for a stock run at the Burbank, Los Angeles.

M. R. Parra, who formerly controlled theatres in Fresno and Bakersfield, has retired from theatricals and is now engaged in auto accessories at Fresno.

Violet Myers of the King show, started a fire last week in the dressing room at the Casino, occupied by 50 of the girls. The fire, caused by an alcohol lamp, was extinguished after a slight damage to wardrobe. Anita Marshall created quite some excitement in an effort to sue a street lamp.

Harry Lefkowitz, formerly owner of the "Referee," a sport weekly, is reported to have made over a million on oil in Texas.

Mme. Domitila Pazienza, formerly one of San Francisco's favorite opera singers, now 75 years old, is facing want alone in the little room at 751 Vallejo street. Her husband, also an opera singer, has been dead for many years.

Wybur, known as the aeroplane girl in vaudeville, will be starred in a serial picture by Col. W. McGoldrick, who is now selling stock for the new concern.

Bunloe Gilman was the concert feature at the Fairmont last week.

Brady and Mahoney "balked" on doing the New Year's Eve frolic at Pantheas at midnight. When the house manager called their attention to the contract calling for five shows the artists pointed to the fact that five shows were scheduled for New Year's Day and as the frolic started at midnight it would be six shows for the day. They did not appear.

The concert field, and guaranteed Fokine and Fokina a figure in excess of \$2,000. Their first appearance under his management will be at the Hippodrome this Sunday night. The house has been scaled at from \$1. to \$3, against \$7.70 down to \$1.10 (tax included) at the Metropolitan and as charged by Gest. If the event goes over at a \$3 scale with the capacity of the Hippodrome, the change in management may be construed that no one in the show business knows what a good thing is—critics or no critics.

CABARET

Today is the day! Jan. 16 will be remembered by every thrifty American. Doctors' prescriptions are apt to prove as popular here as they were in Canada when the war was on. A doctor may prescribe a quart of liquor for a patient requiring it. It is even said that drug corporations with a few physicians on their staffs are being especially organized to meet the demand. Another evasion will be doctors' cases, filled with long medicinal looking tubes, but large enough to hold at least three drinks, that may be conveniently carried by those dying for a drink. That may be a substitute for the locker in many places. Liquor men, uniformly almost, say they will not sell, as they dare not have the liquor on the premises, but they say it with the reservation that no one knows what may happen after prohibition is in active and strict effect for a few weeks, which may mean that there will be drinks to be had later on. With the notice early this week that liquor must be gotten out of everywhere but the home, there was haste to unload on the part of many dealers, although the prices did not appreciably drop. Most of the Broadway places held a celebration last night on the official passing of booze.

Broadway is getting a rush of the "nickie a dance" which is the result of the opening of two new places within the last two weeks. The latest places devoted to the instruction of the young in the idea of the art of the torch are "Jazzland" located in the basement of the building at the southwest corner of Broadway and 48th street and "Roseland" at the northeast corner of Broadway and 51st street. In addition to that there is a Wilbur Dancing Academy at Broadway and 46th street which has been in operation for some little time and the sponsors of "Jazzland" are also conducting a place on Seventh avenue between 47th and 48th streets. The Roseland place is the most ambitious of the lot thus far. It is starting an extensive advertising campaign, trying to make the corner of Broadway and 51st street the most famous amusement corner in the town and pointing to the Capitol and Winter Garden as the reasons. Roseland charges 75 cents admission.

Harry Mansfield, well known here for several years as the proprietor of "Ferncroft," one of the roadhouses just outside Boston, and who got considerable notoriety out of a suit for breach of promise brought by "Toodles" Ryan, an actress, left \$75,000 to be used for the benefit of destitute children of his native city, Salem, according to his will, filed last week. Mansfield died in Providence recently. The "Toodles" suit was one of the most sensational heard in Boston, and after a jury had disagreed the case was settled out of court. "Tlap" Ward later became the owner of "Ferncroft."

Pabst Harlem closes Jan. 21 after unsuccessful efforts by Marcus Nathan to secure an extension of his lease. Pabst has been operating as a dance hall since prohibition, and the large staff of instructors will be transferred to the Terrace Garden Dance Palace, under the same management. Pabst is one of the landmarks of Harlem and in the old days was a famous uptown restaurant.

Work has started altering Garver Building, Locust street, for Des Moines' first cabaret. Green Mill Gardens Company will operate place as one of string of ten. Will be 1,200 feet dancing space. The company is building similar cabarets at Kansas City, Omaha, Davenport and Ft. Dodge, Ia. Shows will be rehearsed at Davenport, home office, and sent over circuit.

John F. McCarthy, of McCarthy's Inn, Forchetter, N.Y., has had an ode written to him by Frank Fogarty ("The Dublin Minstrel"). Mr. McCarthy prizes it so highly he has had it published in pamphlet form, with the photos of the subject and author in the booklet. The verse starts with: "Shaunee Avick You're a Wonderful Mick."

Restor's ballroom, closed for a few weeks, is to reopen as a popular dance place with a buffet. Admission will be charged. A light lunch and perfectly proper drinks will be served from the buffet.

A "Funeral Ball," held for John Barleycorn, will be given Jan. 15 eve at Reisenweber's. Tickets are five dollars each. The "chief mourners" are mentioned on the invitation as Dorothy Dalland and Helene Lambert.

Ede Clements, Gladys Boehm, Billy Turner, Irene Albesco, Joyce Lekay and Hatlie Hart and a chorus of six, have left for the Rudolf Hotel, Jacksonville. The revue will be called "Revue De Varieties."

Clifford Fisher has sold out his interest in the Pekin restaurant. When reopening it after remodeling, Fisher named it The Larue, and when he left the place to some Chinamen, the former title, Pekin, was resumed.

Maxim's will open its new revue Jan. 26 despite prohibition. Emory Hope from Switzerland has been engaged by Alfred Adler of Wirth, Blumenfeld & Co. office for the floor show.

The Gayoso, oldest hotel in Memphis, is building a stage off its main dining room. Cabaret will become a feature though bookings have not yet been arranged.

"Twinkle Toes" at Reisenweber's has dispensed with the "announcer" (Walter James). The St. Claire Sisters also left the revue.

Some's, Brooklyn, will have a new cabaret show consisting of six girl entertainers.

KEITH OPENING SYRACUSE.

Belle Baker and Moore-Megley's production, "Flashes," will respectively top and bottom the initial bill at the new B. F. Keith Theatre, Syracuse, which is scheduled to open Monday, January 26.

The Syracuse house represents an investment of \$1,000,000. It will play big-time Keith vaudeville, booked by Johnny Collins. Dayton Wegeth, formerly manager of the Grand Opera House, Philadelphia, has been appointed resident manager at Syracuse.

MLLE. MAYBELLE'S OPENING.

Chicago, Jan. 14. Another date has been set for the new Mlle. Maybelle establishment. It is announced that on the afternoon of Jan. 26, a souvenir premiere extraordinary and mode-plate exhibit will be held and professionals are invited. Mlle. Maybelle is in the Unity building opposite the Cort Theatre.

A picture theatre seating 2,000 and Marlon, Ind. Last week articles of incorporation were filed by the Marlon Theatre Co., a \$100,000 concern. The operators are Clarence L. Brannigan, president of the Lums-Lite and Marlon theatres at Marlon, William O. Connor, Brannigan's assistant manager and Alfred Horston, Marlon attorney.

Formation of the company and the said to be in the nature of a reply to a certain big producing corporation which has been threatening to erect a modern house in Marlon if Brannigan would not sign percentage contracts for their films.

AMONG THE MUSIC MEN

Irving Berlin has a prohibition song called "I'll See You in C.O.P.E.A."

Bob Lansing is manager of McKinley's new Pittsburgh branch.

G. Schirmer, Inc. took over the catalog of the Hatch Music Co., an old Philadelphia firm, last week.

Joseph M. Davis of the Triangle Music Co. is engaged to marry Bertha Thalhimer.

Joe Morris has taken over Kendis & Brockman's latest song, "It's All Right With Me, Old Pal."

Remick & Co. purchased last week from Maurice Richmond the latter's songs: "In Your Arms."

Ed O'Keefe, formerly with Joe Morria, has joined the McCarthy-Fisher forces.

Jack Neal has resigned from the "Three Chums" and has accepted phonograph contracts with the Emerson people.

Louis Bernstein, head of Shapiro-Bernstein & Co. music publishers, left last Saturday for Florida where he will spend a month vacationing.

Billy Cullen (Ward and Cullen) has assumed charge of the Philadelphia office of Waterson, Berlin & Snyder, music publishers.

Alfred L. Haas, professional manager of the New York McKinley Music Company branch, returned to town this week after an extensive Southern tour.

Shapiro-Bernstein & Co. took over the publication of the "Royal Garden Blues" from Williams & Pirron, of Chicago. Clarence and Spencer Williams wrote the song.

The publishing rights to the forthcoming John Cort production, "Mariska," by Irving Corland, George Stoddard, Harry Cort and Otto Motzan, have been secured by Fieist.

Irving Mills is still connected with his brother's music publishing house, Jack Mills, Inc., all reports to the contrary notwithstanding. He is at present out of town on a Western tour.

McCarthy & Fisher will publish the music of the new Herman Timberg show, "Rick Rack Too," as well as the score of the new Grace La Rue-Hale Hamilton show, "Dear Me," which John Golden is sponsoring.

Charles K. Harris contemplates issuing a number of "Happineses" by Fred Fisher and Joe Jordan. Although the issue is held off by McCarthy & Fisher at the present time, this is explained by the fact that Harris purchased the song some six years ago.

Two new professional offices have been opened by Remick & Co., with Eddie Mack in charge of the Providence branch, and Paul Brown at Baltimore. Moose Gumbie, chief of the prof. dept., left New York Tuesday for Chicago. He will be back again about next Monday.

With the music publishers and mechanical roll and phonograph people at loggerheads, with talk that the former are to form their own music roll manufacturing company, comes the rumor the latter are contemplating forming their own publishing concerns, as a means of retaliation. The rumor is strengthened to some extent by the fact that a prominent music roll company has approached a number of the leading free lance writers with offers to sign exclusively with them.

The \$50,000 libel suit brought by Louis Bernstein, head of Shapiro-Bernstein & Co. the music publishers, against Joseph W. Stern and Edward Maria of Joe W. Stern & Co. was settled out of court last week by the respective attorneys of the litigants. The action arose over a "Dixie Is Dixie Once More" number, issued almost simultaneously by both firms, priority claims being finally established by the plaintiff. Pending this decision, however, Mr. Bernstein charged the defendants circulated printed statements to the trade in general, which he held to be defamatory in character.

B. D. Nice & Co., Inc., music publishers, have worked out a picture idea for the exploitation of their song that goes a step further than anything of the kind heretofore attempted. The picture takes about fifteen minutes to run and shows the title pages of three songs and reveals Lee David, composer, at the piano, singing the songs. The songs are part of their respective turns, during which the choruses are inserted and the music cue is in. Inserted are the names of the syndicate stores where the music is sold locally, also the names of the various phonograph and player roll companies. The method of distribution has not yet been decided upon.

Sammy Smith has been made general professional manager of the Joe W. Stern Co. There is hardly any one better known around the singing and of show business than Sammy. Through being an athlete and a good one, he became known by sight to many who did not know him personally but saw him on the ball field. As a pitcher Sam took good rank and with the amateur teams he played with stood at the top, although working meanwhile and without the training others were enabled to secure. Before coming into the show business Sam pitched professionally. In the music line he goes after his work in the same manner he has gone after opposing teams. It is quite true of Sam, as it is of others likewise inclined, that the athlete is the best plunger in any line, for he's usually clean in mind and body.

Berlin, Inc. and Harry Von Tilzer are in a deadly clash over a title. P. P. A. in November, 1924, was written by him called "When My Baby Smiles." It was not put out until recently. Von Tilzer lately issued a song called "When My Baby Smiles at Me," written by Ted Lewis and Al J. Levitt. The P. P. A. regulation is that titles must be identical for infringement to be alleged. Both songs are copyrighted after respective numbers with the titles containing some common words. Von Tilzer alleges his number was issued in good faith, that he has gone to much expense and trouble to get the name of it. Berlin alleges Von Tilzer could have located the title by consultation about the title by consulting the M. P. P. A. title registry.

The Columbia Graphophone Co.'s appeal from the decision rendered in favor of G. Ricordi & Co., Inc., was dismissed by the U. S. Circuit Court of Appeals last week. The case arose from the litigation over the validity of copyright of the song "Dear Me, Old Pal," written by Lieut. Gita-Rice. The Columbia Co., acting under the belief the song was written by Lieut. Gita-Rice, a Canadian, made records reproducing the song and refused to pay royalties. Ricordi started an action in the U. S. District Court alleging infringement of copyright. The case was removed to the federal court, the final decision being entered June 1, 1924. The Columbia Co. appealed from this decision but while it was pending the manager of the company, Mr. J. H. Haverton, had informed Gita-Rice and the Ricordi Co. that the complaint was untrue and gave written notice to them that "under the notice of use filed by you with the Register of Copyrights, we hereby serve notice that we shall make and sell violins records" of the song in question. On that point the trio of Circuit Court judges held the defendants accepted the validity of copyright and therefore found in favor of the composer and the publishers. Nathan Durkin acted for the Ricordi Co. and Gita-Rice.

TAXI LEADS TO ARREST.

Albany, Jan. 14. Mrs. Mary Niemann Taylor, of Albany, was arrested in New York on a charge of "beating" a taxi bill, according to an account here. It is said that Mrs. Taylor engaged a taxicab one night last week and directed the chauffeur, Robert Morrison, to convey her to the Claridge. When midnight tolled and the actress did not appear, the matter was reported to the police.

The next day Mrs. Taylor went to the Forty-seventh police station and paid the taxi bill and secured her luggage. A picture of Mrs. Taylor appeared in the New York papers, and Mrs. Ida Haverton, another actress, residing at 250 West 84th street, immediately recognized the likeness as that of Mrs. Taylor, whom she had known intimately and who had a few days previously visited at her home. One night, while she was out, she asserts Mrs. Taylor disappeared simultaneously with a valuable fur neck piece, seal coat and a sterling silver mirror.

Mrs. Taylor was subsequently arrested by Detectives Thomas Grady and George Ferguson, who arraigned her in Jefferson Market police court. When confronted by Mrs. Haverton, it is said Mrs. Taylor indignantly exclaimed: "Why, Ida, I'm surprised at you. I only borrowed your things, but if this is the way you feel about it, I will plead guilty."

Her plea was accepted, and she was held under bail for further examination.

FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

38 West 38th Street, New York City
The report below is of the proceedings

WEDNESDAY, OCTOBER 15

FRED C. SCHANBERGER

ON THE STAND—(Continued)

A. How is it?
Q. Yes?
A. By Mr. Hodgson, the booking manager.
Q. That is the general system?
A. That is the general system.
Q. You only represent one vaudeville theatre?
A. One vaudeville theatre.
Q. Are you a member of the V. M. P. A.?
A. The Vaudeville Managers' Protective Association?
Q. Yes.
A. Yes, sir.
Q. How long have you been?
A. Since its organization. I signed the original paper.
Q. What is the yearly dues that you pay now?
A. Yearly dues?
Q. Yes?
A. I could not tell you offhand.
Q. At the time of this strike in 1915, was there an assessment made against your theatre?
A. I could not tell you that; I don't remember.
Q. Didn't you have charge of the finances?
A. No. I have auditors and bookkeepers for that purpose.
Q. You had to pay your dues?
A. I obey those orders if such a thing comes along.
Q. Don't you recall now, as a matter of fact, that there was a strike assessment?
A. I don't remember; there may have been, because there are dues to be paid, and I do not know just now what they amount to.
Q. Yes, I know that, but I am not talking about dues and you know I am not talking about dues. I am asking you about a strike assessment.
A. What do you know about what I know? How do you know that I know?
Mr. Goodman: I object to Mr. Walsh's tone, in addressing the witness, and I object to this attempt at bulldozing the witness.
A. (Continuing) What are you trying to do? You tell me I know what you are talking about—
Q. Yes, I do, and I am asking you about something you do know about and you know it.
A. Ask me in a decent way and I will answer you. You cannot bulldoze me.
Mr. Goodman: I object to this manner and tone, your Honor.
Q. I do not propose to bulldoze you, but I do propose not to let you sidestep the question.
A. You are trying to browbeat and bulldoze and I am not going to let you do it. You speak to me as a gentleman and I will answer you like a gentleman. Don't forget that.
Q. I am asking you whether in 1915 your organization, your theatre, paid strike dues, a strike assessment?
Mr. Goodman: You don't have to answer anything which has been answered, and I object to that as incompetent, irrelevant and immaterial.
Mr. Kelley: The witness has already answered that to the best of his recollection.
Mr. Walsh: He did not answer at all. He sidestepped; he said they paid their dues to the organization.
A. I am not sidestepping because I could not tell you.
Mr. Goodman: Just a moment. I object to this witness being bulldozed and addressed in this manner.
Examiner Moore: I don't think you should characterize what the witness said. Let the words speak for themselves whether he sidestepped or not; that is a matter for the commission to determine after they have read the testimony.
Mr. Walsh: I say it is not responsive to the question.
Examiner Moore: Read the question and you will answer it, please.
(Question repeated by the reporter.)
A. And I answer, I do not remember, I do not remember.
Q. Your answer is that you do not remember?
A. I do not remember. It may have been. I do not remember; that is my answer.
Q. You know whether the V. M. P. A. levied any assessment at that time?
A. I do not remember whether they did or not, sir.
Q. How long have you been booking with the U. R. O.?
A. Booking with the U. R. O. since 1904.
Q. Fifteen years?
A. Fifteen years or thereabouts.
Q. Were you connected with the theatre then?
A. I have been connected with the theatre in Baltimore for 15 years, you see.
Q. Previous to 1904 how did you book your theatres?
A. Previous to 1904 I booked through personal communications from the performers, by advertisement in the Clipper, and by a trip to New York, which usually took a week to go and get one show. A trip to New York gets me one show in half an hour, that is the difference between the time.
Q. It takes half an hour to book a show?
A. That is all it takes to book a show if I am not too particular about what I am putting on.
Q. You came to New York twice a week to book shows?
A. Yes, sir, I do.
Q. On what days?
A. On Wednesday and Thursday. I come here Wednesday and I arrive at half past one on Wednesday afternoon, and I

leave here usually on Thursday afternoon on the Congressional Limited at 3:30.

Q. What were the motives that prompted you to book in the U. R. O.?

A. The motives that prompted it?

Q. Yes.

A. Service, proper service.

Q. That was the sole motive?

A. Yes, sir, it was.

Q. Then you have a franchise to book with the U. R. O. for which you pay \$50 a month, is that right?

A. \$50 a week.

Q. \$50 a week or \$2,600 a year?

A. If we are open fifty-two weeks, we usually do not keep open in the summer, but we pay \$50 a week for the weeks we are open.

Q. How many weeks are you open?

A. This year is the first year in the history of the theatre that we have kept the theatre open for fifty-two weeks during the year. The usual season has been (read) six weeks.

Q. Is your franchise covering the employment of U. R. O. a written contract?

A. Yes, sir.

Q. You have the only first-class vaudeville in Baltimore?

A. The only one, sir.

Q. This franchise gives you the exclusive right to conduct first-class vaudeville in Baltimore?

A. It gives me the right for the vaudeville in Baltimore, but those houses are there and are being booked, and I have never objected to them.

Q. These two houses?

A. Such as the Garden and Nixon & Midinger's, and they have played some acts that have been played in our circuit.

Q. Does that franchise give you the exclusive right to conduct first-class vaudeville in Baltimore?

A. Yes.

Mr. Goodman: Did I understand that there are other houses in Baltimore that are booked through the United Booking Office?

The Witness: No, but they are booked through the Amalgamated, which is a loose house, playing certain acts that have been played in other circuits, and then there is the Nixon & Midinger's; they book in the United Booking Office, they play in Baltimore.

By Mr. Walsh:

Q. Was there ever any movement on foot to build an opposition big time theatre in Baltimore?

A. Yes, Nixon & Midinger's were talking of putting their theatre into big time vaudeville.

Q. When was that?

A. Probably eight or ten years ago.

Q. About 1907?

A. Sometime around there.

Q. Were you then booking with the U. R. O.?

A. Yes.

Q. Was there any attempt on the part of the Keith's interests to ever build a theatre in Baltimore?

A. The which?

Q. The Keith interests.

A. No attempt to build a theatre in Baltimore.

Q. Did you have any difficulty about getting musicians and stage hands?

A. No, sir. We have had some trouble about getting musicians in a play that we had in the Auditorium Theatre last week; we had a musical show there and I called on the union to supply us with an orchestra and band, and they could not supply, could not fill our request, and so they must play these two weeks without those instruments.

Q. This material was not in existence?

A. The material was not there. All the material that was there in the city had been exhausted by another musical show playing in Baltimore at the same time.

Q. The material was not in existence?

A. The material was not there. All the material that was there in the city had been exhausted by another musical show playing in Baltimore at the same time.

RE-DIRECT EXAMINATION.

By Mr. Goodman:

Q. Couldn't you have gone out and hired a bassoon or something else in New York or somewhere else?

A. Could we have gone out?

Q. Yes?

A. No, sir, we could not bring in New York musicians in Baltimore.

Q. Why not?

A. Why? Simply it would be interfering with the Baltimore union.

Q. And yet the union could not give you the oboe and bassoon you wanted?

A. No, sir. I suppose we could have gone and come on here with some trouble and taken it up with the union and got their consent to bring in a musician from somewhere else, but they sprung it upon us too late, for the show was switched to there on last Thursday, "The Little Blue Devil" and the "Partner, Bedroom and Bath" taken out; we had to supply the other instruments, and then we notified the management of the "Blue Devil" that we could not supply them with these other instruments because the union did not have them.

RE-CROSS EXAMINATION.

By Mr. Walsh:

Q. Musical comedies sometimes bring their own musicians with them, don't they?

A. They own music, sometimes, yes.

Q. Have you ever asked or suggested to the actors that they resign from the White Rate organization?

A. No, sir.

Q. You never did?

A. No, sir.

Q. You know the attraction by the name of Willie Mayhew and Billy Taylor?

A. I do.

Q. Do you recall the American Federation of Labor in Baltimore in 1915?

A. Yes, sir; it was in my theatre.

Q. It was in your theatre?

A. I think so, we usually give the Federation the use of our theatre in the summer.

Q. Do you remember during the week you speak about of suggesting to these actors that in Willie Mayhew and Billy Taylor that they resign?

A. No, sir.

Q. You recall the fact of their being advertised at that time, in VARIETY, that they had resigned from the White Rate Actors' Union?

A. I do not.

(Thereupon at 5:30 o'clock p. m. the hearing of this matter was adjourned until 9:30 o'clock a. m., October 16, 1915.)

THURSDAY, OCTOBER 16

The hearing was resumed, pursuant to notice, before Examiner Charles S. Moore, Esq.

Appearances as heretofore noted.

GEORGE MACFARLANE

Was thereupon called as a witness, and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:

Q. What is your address and age, Mr. MacFarlane?

A. My address is the Loric Club, 110 West Fifty-seventh street. My age is 41 years.

Q. Are you an actor by profession?

A. Yes.

Q. How long have you been engaged in the theatrical profession, or any branch of the theatrical business, if you have been in the business?

A. Since 1895.

Q. About twenty years?

A. Yes, sir.

Q. And in what role or capacity have you been engaged in the profession?

A. I have been in every line of the theatrical profession outside of Shakespeare.

Q. You have been in dramatic as well as vaudeville?

A. Yes, sir.

Q. You have also done concert work?

A. Yes, sir.

Q. I believe most of the time you have been a singer, have you?

A. Yes, sir.

Q. How long would you say you have been in vaudeville, off and on?

A. During the period of the twenty years, do you mean?

Q. Yes?

A. Well, I should say about eight full years of that time.

Q. Where and when did you make your start in vaudeville?

A. I cannot give you the exact year.

Q. Well, about how many years ago was it?

A. It was at Mike Ross's Theatre in Buffalo; I should say about fourteen years ago.

Q. Do you recall the salary you then received?

A. Yes, sir; I think it was about—my share was about \$40 a week.

Q. When you say your share, was there some one else?

A. Yes, I was in a quartet at that time.

Q. Do you know what the quartet received?

A. I think they got about two hundred dollars.

Q. How long did you stay with that quartet?

A. A full season, that season; I think you, that season.

Q. Did the quartet continue beyond that season with you in it?

A. They went to South Africa at that time, and I remained in this country and went into the operatic business under the management of Frank E. Hurley.

Q. Then you returned to vaudeville at some subsequent time?

A. Yes; two or three years later, I cannot remember just the date.

Q. Did you return alone or in an act of some kind?

A. I returned alone the next time.

Q. Where did you play?

A. I played all of the houses at that time. I cannot just think.

Q. Then you played the Keith Circuit, did you?

A. The Keith Circuit.

Q. Booked through the United Booking Office, now known as the B. F. Keith Exchange?

A. Well, there were two offices at that time, I cannot remember. I played for Williams; I played for Froster; I played for Keith.

Q. Big time?

A. Yes, sir.

Q. Did you also play the Orpheum Circuit?

A. Yes, sir.

Q. Western theatres?

A. Yes, sir.

Q. What salary did you get then?

A. I cannot quite say. I think about \$200.

Q. From that point on, Mr. MacFarlane, will you tell us your experience in vaudeville with regard to salaries received by you?

A. And then I returned to the so-called legitimate end of the business and started quite a few years, and I returned to vaudeville, my first return to vaudeville, from the Forty-fourth Street Theatre, where I was playing in the "Midnight Girl." My salary then was \$400. I played in between seasons and went back again. I cannot tell what the dates were of the increases in salary.

Q. No; I do not need the date, Mr. MacFarlane—

A. I went up to \$700.

Q. And when you were getting \$700 a week did you have any production, or just your own—

A. Just myself. I did not get \$700 every week. I went up as high as \$700.

Q. When was your last vaudeville engagement?

A. Last week.

Q. Where did you play last week?

A. Palace Theatre, Chicago.

Q. During the eight years that aggregate your vaudeville work, did you ever employ a personal agent or representative in procuring engagements?

A. When I was with the quartet I was not the manager of the quartet, and they had a representative at that time. Any of the other times I have been in vaudeville myself I have not had any representative until this summer, when I had a case of blood poisoning and could not attend to the booking myself and I had an agent.

Q. Who is your agent, and how much do you pay him?

A. Harry Weber is my agent and I pay him 5 per cent.

Q. Before this season you never had an agent or personal representative?

A. Not during the time I have played alone.

Q. During those times—

A. Pardon me. When I first returned from the "Midnight Girl" to vaudeville, for that short season between seasons I had M. S. Benham for that time.

Q. How much did you pay him?

A. Five per cent.

Q. Did you ever pay either Benham or Weber more than 5 per cent?
A. No, sir.
Q. Of course, at those times you also paid the United Booking Office 5 per cent, for procuring the booking?
A. Yes.
Q. Did anybody at the United Booking Office or connected with it suggest that you engage Benham or Weber or any agent?
A. No.
Q. It was a wholly voluntary act on your part?
A. Absolutely.

Q. When you booked direct, that is to say, without the intervention of a personal representative, will you describe how you went about getting your time or engagements?
A. I usually wrote to different booking managers requesting an interview in the summer, and as I know them all personally, they would make the appointment with me and I would go up and meet them, and from their office to another office, and so forth in the one building and complete my arrangements in that way.

Q. Did you write to the United Booking Office or to Mr. Hodgson asking for booking?
A. No; I did not.

Q. Did you ever visit the United Booking Office?
A. I have been up there, yes.

Q. Did you ever go there and see the managers of the theatre to book your time?
A. Yes, sir.

Q. Whenever you visited the United Booking Office did you ever have any difficulty to get in and see the managers or the persons connected with the booking office whom you sought?
A. Not in the least. I have had to wait at times when they were busy.

Q. Have you had any controversy with any vaudeville manager over contracts or cancellations?
A. Never.

Q. Never had any occasion to play for any vaudeville manager without a written contract in your possession?
A. I cannot remember that. I would not swear to that.

Q. But at any rate, you have seen the vaudeville managers with whom you have done business to keep their word and their contracts?
A. Absolutely so.

Q. What do you say about the necessity for a new vaudeville act trying out or breaking in before it is actually booked over a tour or circuit? Do you think it necessary?
A. Do I think it is necessary to break in?

Q. Yes; to break in an act before it is presented regularly before an audience?
A. I think it is absolutely necessary.

Q. Is there any possible way to judge in advance how long that try-out should last, whether a week or a day or a month?
A. Well, I think it is hardly possible to judge during the first week. It is not possible to judge a show during the first week. Sometimes it has to go many weeks before it is able to come into New York. And other times the show is there right on the first performance, and so with a vaudeville act, I should imagine, I have not had very much experience with that part of it, because I always play myself.

Q. Do you remember the conditions with regard to seeking employment when you first went into vaudeville; that is to say, how you personally sought a route or six weeks or more, or any number of weeks?
A. Well, it was rather a hard proposition in those days to get a consecutive route, because you had to go to so many different places and there were so many different little circuits, and it was a very much harder proposition to get a route than it is now. That is, it has been for me.

Q. Yes; that is what I want, your personal experience. You believe that that the present method of procuring time is better than the methods in vogue in the older days?
A. Absolutely.

Q. With regard to the theatres then and now and the conveniences for the actor, they are better of course today than they were then?
A. No comparison to what they are today.

Q. Are you or have you ever been a member of the White Rate Actors' Union?
A. I was a member of the White Rate, yes, sir.

Q. Did you resign or—
A. I resigned.

Q. When?
A. I cannot just give you the date.

Q. Well, was it about the time of the recent strike of the White Rate in 1917?
A. Yes; it was just previous, I think, of that strike at that time.

Q. Will you tell us why you resigned?
A. I resigned because I did not believe in the methods employed and I do not believe in strikes.

Q. Do you know what is meant by the closed shop in vaudeville as advertised in the White Rate's article in VARIETY about the time of that strike?
A. Yes; I think I understand it.

Q. What is your understanding of it, Mr. Macfarlane?
A. Why, it means, so far as my understanding goes, that any one not being a member of the White Rate at that time was not being able to show a card at that time was not to have the privilege of working, and that other members holding cards would not work with anybody not holding a card at that time. That is my understanding of the closed shop.

Q. I think that is correct. Are you in favor of that sort of condition in vaudeville?
A. In favor of the closed shop?

Q. Yes?
A. No, sir.

Q. No, you give us your reasons why?
A. Well, in the first place I want to be master of my own signature, and I did not see where there is any benefit to be derived from a closed shop. I think it is a very bad state of affairs.

Q. Have you talked with other brother actors in vaudeville about conditions in the closed shop?
A. I have; not any particular conversation, but I have talked with people, yes.

Q. You have met numerous actors through your tours through the country?
A. Yes; I have.

Q. And I presume you found some of them to have grievances or kids?
A. Well, I cannot say I have found anybody with any grievances to speak of. There seemed to be a spirit of con-

tentment so far as I can find. I have not made it my business to find it, but it seems to be that way.

Q. Was there ever a time when you found there was a spirit of discontent among the elements?
A. Not during the time I was in vaudeville.

Q. By the way, are you a member of the National Vaudeville Artists?
A. I am.

Q. Were you ever told that you could not work unless you were a member of the N. V. A.?
A. No, sir.

Q. Whenever you sought an engagement in vaudeville since the existence of the N. V. A., were you ever asked whether you were a member or not?
A. No, sir.

Q. At any time in your efforts to find employment in vaudeville have you found any of the managers or representatives of the United Booking Office, or the Orpheum Circuit, imposing conditions or limitations or restrictions that you deemed to be unreasonable or harsh or arbitrary?
A. I never experienced anything of that kind at all.

Q. Mr. Macfarlane, of course in vaudeville as in any other walk of life, we have with us the unemployed as well as the employed?
A. Yes.

Q. And I would like to have you explain what in your opinion goes to make for success of a vaudeville actor; what the essentials are in vaudeville for success of a vaudeville actor or a vaudeville actress?
A. Well, in the first place, I think you have got to have personality, you know that. Then you have to improve your offering and try to make it entertaining and try to make it have some box-office draft if you want to improve your salary. In other words, you have to keep it up to date and up to the minute.

Q. Have you found it necessary to change your material from time to time?
A. I try to change it every—well, I try to change it very often, I change it all the time.

Q. You change it every season, do you not, as far as possible?
A. Oh, yes; more than that.

Q. When you say in the first place personality, that is the one thing above all that distinguishes the vaudeville actor from the artist?
A. Well, I think you have to have—personality counts a lot.

Q. Do you think you can give any reason for the conditions of unemployment in vaudeville?
A. Well—

Q. Let me ask you that question. It appears in evidence here from the testimony of Mr. Fitzpatrick, president of the White Rate, and also from the testimony of Mr. Casey and perhaps others, that there are about twenty thousand vaudeville actors in this country, and, of course, there are a great number of those actors who are unemployed. Have you any opinion to express as to the reason for the unemployment of part of that twenty thousand?
A. No. Of course, we cannot all be working all the time and we always have to lay off sometimes. And then I think conditions are in some of the cases that they do not keep their acts where they are wanted by the managers or the public.

Q. Have you found that the managers usually seek merit in acts?
A. I most certainly have found that, yes.

Q. Mr. Goodman? That is all.
CROSS-EXAMINATION.

By Mr. Walsh:
Q. Mr. Macfarlane, you are an opera singer?

A. Some people think so and some do not.
Q. Well, really you have met with very considerable success, have you not?

A. Yes, I have, but I would not call myself an opera singer. The opera singers would say it was not the truth.

Q. But you have met with very splendid success in musical comedy?
A. Yes, sir, I have.

Q. And your fame has gone about among theatrical managers and patrons of theatres as an entertainer in musical comedy?
A. Yes.

Q. And usually after a period of success in a musical comedy you have gone into vaudeville.
A. Yes, sir.

Q. And your success in musical comedy has been of material benefit to you in getting employment in vaudeville?
A. Well, I would not say so to that, I would not say so. It is vice versa; it works both ways.

Q. Well, I am asking your judgment as to these things?
A. If you are successful, if you keep yourself before the public in any line of business I think it helps.

Q. That is, if you successfully keep yourself before them?
A. If you are successful.

Q. And after your success in musical comedy your salary went up in vaudeville?
A. My salary went up first in musical comedy from vaudeville.

Q. From vaudeville?
A. Yes.

Q. Then how did it run?
A. Then vice versa, it worked both ways.

Q. Did you ever get \$700 a week in a musical comedy show?
A. Yes, sir.

Q. Never seven hundred?
A. Never seven hundred in a musical show.

Q. But you have been hundred in vaudeville as I understand from your testimony?
A. Yes.

Q. Of course, the salaries have correspondingly gone up in legitimate?
A. Oh, absolutely so.

Q. So that the raise in salaries was not a sole incident with the vaudeville industry?
A. Well, no, I do not think so. It has gone up in all lines.

Q. The legitimate theatres in which you have played have, of course, improved in their appointment and equipment?
A. Not so much so as in vaudeville.

Q. Not so much so as in vaudeville?
A. No.

Q. There are, however, very splendid legitimate theatres?
A. Wonderful theatres.

Q. Did you say you are now a member of the N. V. A.?
A. Yes, sir.

Q. How long have you been a member of the N. V. A.?
A. Why, it was some time last summer.

Q. Some time last summer?
A. Yes.

Q. What were the motives that prompted you to join the N. V. A.?
A. Well, in the first place a lot of my friends were joining it and I liked it. I liked—

Q. The associations?
A. I liked the associations and I liked the appointments of the clubhouse, and I joined it from a social standpoint.

Q. Are you in vaudeville now?
A. I was last week, but I am in Chicago, and then I am in Detroit, Rochester and so, and then here.

Q. What do you propose to play this coming season?
A. I am going to play now in vaudeville.

Q. Where?
A. I—

Q. Have you a route out?
A. I am not all routed, no. I have not any fear of that, though.

Q. Where is it proposed that your route shall be?
A. Well, week after next I am in Chicago, and then I am in Detroit, Rochester and so, and then here.

Q. On the Keith Circuit?
A. Yes.

Q. At what salary?
A. \$400.

Q. You defined a closed shop apparently satisfactory to Mr. Goodman. Now, I wonder if you would be good enough to define for me what you mean by a closed shop in industry referred to as a lockout?
A. Really, I do not know very much about that part of it. I do not know anything about it.

Q. You do not feel able at this time to give a definition of a lockout?
A. No, I do not. I have not, had any experience with one, and don't really know anything about it.

Q. Did you ever see any contracts executed by the United Booking Office in which the artist warranted that he was a member of the N. V. A. and not a member of the White Rate Actors' Union?
A. I never have, no.

Q. Mr. Macfarlane, how long were you a member of the White Rate Actors' Union?
A. I joined it, I believe, during Frank Fogarty's—

Q. At the time he was big chief?
A. Mr. Goodman? Presidency?

A. Yes. I am not quite positive.
Q. And how long did you remain, what time did you resign?

A. I am not quite positive of that last statement, about the time I joined it, but I think it was.

Q. How long did you stay about the time that you resigned?
A. I resigned during the agitation, about two years ago.

Q. In about Christmas time, 1916?
A. Yes, I think it was, yes.

Q. Are you a member of the Actors Equity Association?
A. I am not.

Q. Of the Actors Fidelity League?
A. I am.

Q. You are a member of the Actors Fidelity League?
A. I am.

Q. When did you join the Actors Fidelity League?
A. I think I was one of the first to join it.

Q. That was—
A. I was a member of the Actors Equity—

Q. And you resigned from that?
A. I did.

Q. When was that?
A. As soon as they started to insult George Cohen.

Q. So that you resigned from the White Rate when the strike was set and afterwards joined the N. V. A. in the vaudeville industry, is that right?
A. Yes.

Q. You first were a member of the Actors Equity Association?
A. And I resigned from that.

Q. And the strike came on—
A. And I resigned then.

Q. And you joined the Actors Fidelity League?
A. Yes.

Q. Mr. Walsh? That is all.
(Witness excused.)

EMMA CARUS

Was thereupon called as a witness, and having been duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:
Q. Where do you live, Miss Carus?

A. 122 West 54th street.
Q. At the present time are you playing in vaudeville?

A. Yes, sir.
Q. How long have you been in the vaudeville branch of the theatrical business?

A. Ever since I first went in the theatrical business, about twenty years ago.

Q. And during that time have you also played in legitimate productions or musical comedies?
A. I have.

Q. Will you name some of them?
A. Yes, sir. In 1900 I went to the New York Theatre and appeared in "Hail to the Chief," a burlesque of "Hill Groom," "The Gladly Throng," "King's Carnival," "The Supper Club," and after six years at the New York Theatre I appeared in the Chamberlain production called "The Defender." Later I appeared for Mr. George Lederer, taking Miss Cahill's place in "The Wild Rose." Then I co-featured with Mr. Jim Powers in "The Medal and the Maid" in the Broadway Theatre. Then I played "Lady Peacock" in "Woodland." I was the original leading woman of "The Follies of 1907." From there I took Miss Templeton's place as the star in "45 Minutes from Broadway." My next legitimate production was with Eddie Foy, senior in "Up and Down Broadway." Then I appeared as a star in a play called "The Broadway Homecoming." My last engagement as a featured player was with "Lillian Lester," out of town, before the play came to New York.

(Investigation continued on page 38)

BILLS NEXT WEEK (JAN. 19)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
"Vaumont & Reymon"
"Puppy Love"
"Others to fill"
1st half (19-21)
Georgia Campbell & Sylvia Loyal Co
(Others to fill)
2d half (22-25)
Trevillo
Old Homestead
Anthony & Rogers
(Others to fill)

Keith's Alhambra
Howard Clarke Rev.
Bennett & Richards
Helen Wris & Sig.
Franklyn Ardell Co
Weston & Carroll
Beatrice Morgan
Chappelle & Sittie
Wheeler Boys
Keith's Colonial
De Witt Burns & T.
"Forest & Collie"
Wm Seabury Rev.
Brown & Spencer
Johnny Ford Co
Toto
John Clark
Les Kohlman Co
Melodine Maida & C.
The Macys
Keith's Riverside
Chang & Mooy
Margaret Ford
Langford & Fredk.
Babbs & Nelson
Anna Field Jr.
Rae B. Ball & Bro.
"Valencia Surratt Co"
"Roscoe Ails Co"
Johnson Baker & J.
Keith's Royal
Martin & Franklin
C. Astor
Gruber's Animals
Ford & Cunningham
Dorothy Shore Co
M & M Farlane
"Zomah"
Rockwell & Fox
"Girles Club"
Keith's H. O. H.
2d half (18-19)
J & B Mitchell
Smythe & Reid
Le Roy & Lytton
Dunbars Humors
(Others to fill)
1st half (19-21)
Borodin Co
Furman & Nash
"Fall of Eve"
Anthony & Rogers
(Ong to fill)
2d half (22-25)
Georgia Campbell & Sylvia Loyal Co
(Others to fill)
1st half (19-21)
Frederick's 12th St.
2d half (16-19)
Alexander & Mack
J. Bernard Co
Wm Blato
Anger & Packer
1st half (19-21)
Cunningham & D.
Malcolm & Lamer
"Cecil Edrid & G"
(Others to fill)
2d half (22-25)
"Golden Gate 3"
"Pedestrianism"
(Others to fill)
Keith's 5th St.
"Sports in Alps"
Smith & Austin
Joe Teoman
Swift & Kelly
Two Quinn Co
(Two to fill)
Frederick's 5th St.
Chief Zai Zane Co
H & Sulton
Dixon Bowers & J.
Butterworth & J.
Emerson & Alder's
Col Jack George
McCarton & Monroe
2d half
Nakas Jape
Nili O'Connell
Arstwy & Davis
C & M Dunbar
Lobby & Shawrow
Dunbars Humors
Frederick's 5th St.
2d half (18-19)
Emmo Bros
Levy & O'Connor
Rowland & Mehan
(Others to fill)
1st half (19-21)
Lopez & Lopez
"Club Mate"
Whiting & Burns
(Others to fill)
Frederick's 23d St.
2d half (18-19)
Monahan Co
"T & D Ward"
A C Astor

ATTENTION

Rufus LeMaire

New at the
Sherman House, Chicago

SIGNING ARTISTS
FOR PRODUCTIONS

Ed DAVIDOW AND
RUFUS LeMAIRE
1933 BROADWAY
NEW BRUNSWICK, N. J.

ATLANTA
Lyrie
(Pittsburgh split)
1st half
Mahones & Auburn
2d half
Great Janson Co
Sister & James
James Grady Co
Dias Monks
AUBURN, N. Y.
Jefferson
McCormack & Wine-
land
Al Javan Co
Chas Wilson
"Oh Auntie"
2d half
Jim
Murphy & Lechner
Momer Miles Co
Merry Senns & L.

AUGUSTA
Imparia
(Macon split)
Fattley Res & Bro
Josephine Lombard
Dunn & Wheeler
Harry Von Fossen
Madden
BALTIMORE
Mayfield
Jurgling Nelsons
Ann Gray
Ben Bernie
Clifford & Willis
Nick Hufford
Lanette Sile
CHATTANOOGA
Blatte
(Knoxville split)
1st half
"Cecil & Bernice"
2d half
J & B Alken
Douglas & Peter
Raymond Bond Co
"Two to fill"
HARRISBURG
McDermott & Hes
Burke Walsh & N
J & B Alken
2d half
J & B Alken
Douglas & Peter
Raymond Bond Co
"Two to fill"
DAVISON
Dawson Sile & Stern
Memories

CHICAGO
McKee's Theatre Bldg.
DR. M. J. JARY
Special Rates to the
Profession

BINGHAMTON
Hesse
Rodero
Rosen, Garder & B
(Others to fill)
2d half
Hamlin & Mack
E L Dora
(Others to fill)
BIRMINGHAM
Lyrie
(Atlanta split)
Brambos
Beatrice Doane
"New Teacher"
Sylvester & Vance
5 Weber Bros
BOSTON
B. F. Keith's
Fennell & Shelly
Kraus & LaSalle
Julius
Sidney & Phillips
V. Bergere Co
Curson Sile
(Two to fill)
BUFFALO
Shee's
Harbert's Dogs
Edwin George
Jones & Greenlee
Alice Hamilton
Crook Pace Plate
Face Hack & Mack
CAMPDEN
"Melody Garden"
Ernie & Ernie
Wm Leann Co
Franklin & J.
Too Much White
2d half
Musical Hodges
Nelson & Bailey
Some Baby
Chill & Roman

CANTON
Lycem
Gabbey & Clark
Pinn & Sawyer
Wm Ganton Co
1st half
Patricia & Myers
(Two to fill)
CHARLESTON, S. C.
Columbia
(Columbia split)
Mack & Maybelle
Morris
J & W Hennings
Smith & Kaufman
CHELSEA, N. C.
Academy
(Rothsack split)
1st half
Prosper & Maret
Fantelle Cool
O'Brien Havel Co
Chas Fenson
Bartholomew Birds
CHATTANOOGA
Blatte
(Knoxville split)
1st half
"Cecil & Bernice"
2d half
J & B Alken
Douglas & Peter
Raymond Bond Co
"Two to fill"
HARRISBURG
McDermott & Hes
Burke Walsh & N
J & B Alken
2d half
J & B Alken
Douglas & Peter
Raymond Bond Co
"Two to fill"
DAVISON
Dawson Sile & Stern
Memories

CLEVELAND
B. F. Keith's
Hubert Dyer Co
Dave Roth
C & M Morton Co
O'Neil & Keller
May Wirth Co
Wm Leann Co
Cora Y Coxon
(Two to fill)
COLUMBUS
B. F. Keith's
June Salmo
Billy Rogers
Jaxland Naval & S
J & S Leonard
Sully & Houghton
2d half (22-25)
Santos & Hayes
Lillian & Twin Bro

COLUMBIA
Columbia
(Charleston split)
1st half
Helen Jackie
Gray & Byron
Harry Bond Co
Mack & Eyrone
Wastlake & Seal
DAYTON
F. Keith's
Pierlot & Schofield
Bert Howard
Geo Kelly Co
Miles Morris
Kies Mc
Hunting & Francis
Novelly Montana
(One to fill)
EASTON
Able O. H.
Kennedy & Reading
Bob Heath & Girls
Howard & Sadler
Canton & J.
(One to fill)
2d half
Burns Bros
L & P Valentine
Briscoe & Rank
Dalton & Craig
(One to fill)
ELMIRA
Hajette
Lampkins
Walter Weems
L & L
(Two to fill)
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Reynolds & White
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Lawrence Smith
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L & P Valentine
Briscoe & Rank
Dalton & Craig
(One to fill)
ELMIRA
Hajette
Lampkins
Walter Weems
L & L
(Two to fill)
1st half
Reynolds & White
Walter Weems
Lawrence Smith
Brown Gard & B
(One to fill)
ELMIRA
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Walter Weems
L & L
(Two to fill)
1st half
Reynolds & White
Walter Weems
Lawrence Smith
Brown Gard & B
(One to fill)

COLUMBIA
Columbia
(Charleston split)
1st half
Helen Jackie
Gray & Byron
Harry Bond Co
Mack & Eyrone
Wastlake & Seal
DAYTON
F. Keith's
Pierlot & Schofield
Bert Howard
Geo Kelly Co
Miles Morris
Kies Mc
Hunting & Francis
Novelly Montana
(One to fill)
EASTON
Able O. H.
Kennedy & Reading
Bob Heath & Girls
Howard & Sadler
Canton & J.
(One to fill)
2d half
Burns Bros
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Briscoe & Rank
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(One to fill)

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Columbia
(Charleston split)
1st half
Helen Jackie
Gray & Byron
Harry Bond Co
Mack & Eyrone
Wastlake & Seal
DAYTON

MALE QUARTETS

SING OUR BIG BALLAD HIT

"I LOVE YOU JUST THE SAME SWEET ADELINE"

This will give you the REAL VALUE of its BEAUTIFUL HARMONIES and also demonstrate the wonderful possibilities this charming song affords from a quartet standpoint

I Love You Just The Same Sweet Adeline

Moderately with expression

Words and Music by
HARRY ARMSTRONG
& CLARENCE GASKELL
Arr. by Geo. J. Trisler

TENOR I
Mildly

BASS I
BASS II

All - e - line, the bells are ring-ing, Can't you hear the choir
I could hear the chil-dren talk-ing, They were in the gar-den

sing-ing, As they sang for you and me that luck-y day, that luck-y
walk-ing, And they thought no one could see them but the moon, the sil-ver

day, Let us go back to the wild-wood, Where we spent our hap-py
mood, She re-mind-ed me of you dear, When she said "I love you

child-hood, And learned to love each oth-er while at play,
too dear, Do - you re-call that sum-mer night in June

It was then I told you that I loved you so,
I am sure they love each oth-er ten-der-ly

I loved you
So ten-der-

And al-the if I was so many years ago,
Like we did when God first gave you, dear to go.

so,
ly, long years ago
gave you to me.

14024-2

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REFRAIN

To me you're just the same sweet Ad - e - line, dear, my dear, I

love you just the same, sweet-heart of mine, sweet-heart of mine, you will

al-ways be my queen; As you were when sweet six-teen, sixteen, I

loved you then and now and all the time. Sweet A - de -

line, Sweet Ad - e - line, My Ad - e - line, I love you for the

sake of Auld Lang Syne, of Auld Lang Syne, Tho' your hair is turn-ing

gray And your amp-les fade a - way, I love you just the

same, sweet Ad - e - line, sweet Ad - e - line, to - line

14024-2

ARRANGED FOR MALE, FEMALE AND MIXED VOICES

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

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305 Potrero Bldg.
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15 South St.
H. ROSS MCCLURE, St. Paul, Minn.,
American Bldg. 22
THOMAS J. QUINLEY, Chicago, Ill.,
Garlick Theatre Bldg.

JOS. L. WANN, Denver, Colo.,
401 Sixth St.
SIDNEY KLEIN, Salt Lake City, Utah,
12 Wilshire Bldg.
AL. WORTH, Cleveland, O.,
Fourth and Prospect Sts.
ED. EDWARDS, Philadelphia, Pa.,
20 South Ninth St.



TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

AL COOK, 1562 Broadway, New York
(Next to Palace Theatre)

HAL. W. KING, Kansas City, Mo.,
Beverly Theatre Bldg.
BILL HALLITT, St. Louis, Mo.,
420-2 Indiana Bldg.
JACK LANEY, Boston, Mass.,
218 Tremont St.
BOO HOWARD, Cincinnati, O.,
211 Main St.

BARTLEY HOLMES, Detroit,
22 Detroit Opera House.
GARY WATHAN, Los Angeles, Cal.,
Superior Theatre Bldg.
CHARLES WARREN, London, Eng.,
2-4 Arthur St. N. Street St. W.C.B.
BARNEY HAHAN, Seattle, Wash.,
509 Marston Bldg.



Of Course Irving

"When My



*Yes! This Is The Big
Special Material, double Versions,*

IRVING BERLIN, Inc.,

SEE

DETROIT
HAL MCGAHEY
218 Randolph Street

MINNEAPOLIS
ELMER OLSON
217 Pantages Building

SAN FRANCISCO
J. L. COLLETTE
180 Geary Street

PITTSBURGH
DAVE WOHLMAN
Savoy Theatre Building

CHICAGO
MURRAY RITTER
118 North Clark Street

SEE
WINSTON
180 T

Berlin Wrote It!



Baby Smiles

'Baby Smiles' Song Hit!



etc. Written personally by Irving Berlin

1587 Broadway, New York

MAX WINSLOW

100 So.
Street

PHILADELPHIA
HARRY KATZ
107 Chestnut Street

KANSAS CITY
JACK BEATY
Edwards Hotel

ST. LOUIS
HARRY LE PEARL
121 Holland Building

CINCINNATI
CLIFF BURNS
883 Windsor Street

CLEVELAND
JOE JACOBSON

BEST FORD and PRICE

With Julius Kline Co., Yakima, Japan

Willson Sls
(Others to fill)
TRIO
Proctor's
Jolly Johnnie Jones Co
Courtney & Irwin
Mabel Burke Co
Col Dean Gips
Yardson & Perry
Anna Chandler
UNION HILL
Lincoln
Magley
Jones & Jones
Thunder Mountain
Al Wolman
Jd half
J & K De Maco
Miller & Morley
Good Morning M'me
Patty Doyle
Cap't Better Seale
UTICA, N. Y.
Colonial
Friend & Downing
Jean Chase & Co
Poley & La Tour
Foley & Gips
(Two to fill)
Jd half
Adams & Griffith
Joe Browning
(Others to fill)
WHITE PLAINS
Strand
Keene & Foxworth
Swiss Song Birds
Patty Doyle
Cap't Better Seale
Poll Circuit
BRIDGEPORT
Polly
Grace Huff Co
Nelson & Cronin
Cy Compton Co
(Two to fill)
Jd half
Wheeler & Potter
"His Taling Way"
Bartram & Saxton
(Two to fill)
Flora
Sweeney & Rooney
Henry & Moore
(Others to fill)

Get Quick Action
Thirty weeks' play or pay to establish act.
ABE I. FEINBERG
105 Broadway-Suite 24-Spank 364-N. Y. C.

Jd half
Dolly's Pals
Chet Little Elk Co
Jack McLaughlin
La Hoen & Dyer
(One to fill)
HARTFORD
Palace
Dolly Pals
Billy Davis
"His Taling Way"
Bartram & Saxton
Gordon & Day
Jd half
G & R Perry
Howard & Cradick
Grace Huff & Co
Zelva
Wilson Aubrey 3
NEW HAVEN
Bijou
Carpo Bros
Rena & Florence
Moore & Sears
Orpheum Comedy 4
Model Mornings
Jd half
Sam Lee
Sweeney & Rooney
Model Mornings
(Two to fill)
Palace
Gilbert & Saul
Helen Gleason Co
Wheeler & Potter
La Hoen & Dyer
(One to fill)
Jd half
Wack & LeWand S
Cy Compton Co
(Others to fill)
SCRANTON
Polly
Evans & Sydney
"Cat"
Otto & Sherman
Kundies 3
(One to fill)
Jd half
DeVoe & Statter

E. HEMMENDINGER

Jewellers & the Profession
LIBERTY BONDS ACCEPTED Tel. John 311
& JOHN STARKER NEW YORK

CHICAGO B. F. KEITH

Vanderbilt Exchange, Chicago

BATTLE CREEK
Bijou
Peters & LeBout
Loos Bros
Lydia Barry
Brown's Highland's
Evel & Early
Jd half
Francis & Phillips
Brent Hayes
Maryland Singers
Jimmy Lyons
Borish Co
BAY CITY
Bijou
Jd half
J & Kavan
Mabel Whitman Co
Adams & Thomas
Sara Matthews Co
Dan Abrams
Sweeney's Monks
Jd half
Jap
Fox & Mayo
"Honor Thy Child"
Great
Lydia Barry
Rena
WITTWORD
Temple
Sam K. Ward
Rome & Wager
Chisholm & Green
(Two to fill)
Jd half
Yellott
(Others to fill)
CHANDLER
Village
Strand
Jd half
LaPetite-Ruvis
Coleman Gips
Myrtle Mason Co
Kilkenny 1
Palace
Jap
Holmes & Wells
La France Bros
Maryland Singers
Fox & Mayo
Cromwell
Jd half
J & Kavan
Beck & Stone
Wm Ehs Minstrels
Will Oakland
Fred Lewis
DAY WYNE
Palace
Monroe & Grant
Ronald & Ward
Ward & Wilson
"In the Dark"
Patricia
Alice Teddy
Paul Conchay Jr.
Bell & Arline
Orpheum
Bronson & Baldwin
Cy Compton Co
Bellicaire Bros
JACKSON
Palace
Francis & Phillips
Brent Hayes
"Among Those
Present"

BOSTON B. F. KEITH

Vanderbilt Exchange, Boston

BANGOR, ME.
Keith's
Reese & Edwards
Barney First
Wilkins & Kaha K
Sycopated Minnes
Collier & DeWald
Jd half
Archie Ott
Martindale & Y
Clair Sisters
Longacre Trio
La Toy Bros
BATH, ME.
Opera House
Clair Sisters
Lapine & Emery
Jd half
Lorimer & Carberry
Kiefer & Alberts
J & G
BOSTON
Boston
Arenty Bros
Irving & White
Kimberly & Page
Klase & Termini
Jd half
Gordon's Olympia
(Scilly 64)
Hornig Remains
Herbert & Bell
Walbridge & Co
Howard & Bernard
Dancing Demons
Gordon's Olympia
(Washington St.)
Lamey & Pearson
Mallen Case
Ruberille
(One to fill)
BUTTON
Strand
Dixon & Mack
Mathews & Ayers
McDevitt Kelly & Q
Geo Rosenberg
Kane Morley & M

DR. JULIAN SIEGEL

Official Dentist to the N. V. A.

1415 Broadway (Palman Building), New York

HALIFAX
Ackers
The Rubens
Lanigan & Woods
Mowatt & Mullen
Anthony
Jean & Jacques
Strand
(24)
Brown & DeMont
Nai Tai Tai
Gems of Art
O & Duncan
Traville Seal & M
HAVERHILL
Colonial
Leroy & Alexander
Murphy & Klein
Pearson Trio
Larose & Snee
Mammy's Birthday
Jd half
Gayard & Mack
Swor & Westbrook
McCarthy & S
Armstrong & Susan
& Kirksmith Sls
LAWRENCE
Piquo & Fellows
Geo Back
Murray York
Fixing Furnace
Jd half
Dixon & Mack
Florence Ring
Murray York
Mammy's Birthday
Palace
LEWISTON
Muscle Hall
Black & White
Murray York
Allen & Walton
Horlick & S Sls
(Two to fill)
J & W Leland
Imis Bros
Marguerite Padula
(Two to fill)
LYNN
Gordon's Olympia
Rettas & Douglas
Donovan & Lee
Wallace Galvin
Kirksmith Sls &
Rahn & Beck
Horlick & S Sls
Kane, Morley & M
McNeill & Shadow
Geo Rosenberg
Herbert & Bluet
Marshall & Cover
Scamp
Jd half
W Hale & Co
Wm Rook & Girls
Nadel & Follette
P Bremen Bros
DR. SHECKMAN, Dentist
Most complete support dental and X-ray
X-ray, Dental, Service and Remount to meet
patients' needs in BUILDING New York
CAPITAL
Rooms 3 & 4, N. Y. C. 330 P. M.

ORPHEUM CIRCUIT
Palace Theatre Building, New York City
CALGARY
Orpheum
(17-18)
(Same bill plays
Victoria, 30-32)
Bliss Rueger
Kenny & Hollis
Duffy & Caldwell
"For City's Sake"
Wheaton & Carroll
Pisano Co
Luchile & Coochie
CHICAGO
Majestic
(Sunday Opening)
Mabel McCane Co
Jarvis & Dore
Honey Boys
Jd half
Robins
Herbert Rempie Co
Collins & Hart
Kansas Boys
Palace
Lina Abrahams
Lew Dockstadter
Tango Shoes
V & E Stanton
Lee & Cranston
Frank Mullane
La Mont Trio
Hasta-Lee
Rae Samuels
Mason Keeler & Co
Avery O'Neill
Quincy 4
Celestine Desval
Yvette
Stymann Ali's Arab
Byrnes & Golan
DULUTH
Orpheum
(Sunday Opening)
Kennedy & Nelson
Bruce Bufler Co
Harry Johnson
H Pantry Band
Morrow & Maley
Kansas City, Mo.
Orpheum
(Sunday Opening)
Warner Amore Tr
Arthur Vest Co
Harry Green Co
Claudia Coleman
James J. Moore
Chris Richards
Princess Radjah
LEWIS & WEBB
Orpheum
(12-14)
G Hoffman

NED "CLOTHES" NORTON

Just closed with "Gashouse to Broadway"
Open for engagements. Cuts at VARIETY, New York

Moreth & Snocoe

Fox & Ward
Jerome & Herbert
Watts & Hawley
Benjamin & World
Van Collos
Los Angeles
(12-14)
Orpheum
Fried Sls Band
Gus Edwards Co
Ernest Evans Co
Jack Osterman
M Montgomery
Grace De Mar
Howard's Tonies
Hyams & McIntyre
MEMPHIS
Orpheum
Mayhew & Taylor
Julius Tansen
"Sweeties"
Burt & Rosdale
Royal Gascogne
Ted Doner
MINNEAPOLIS
Majestic
U S Star Band
Mme Ellis
Nellie Nichols
Joe J. Mortensen
Masters & Kraft
Martine
Oakes & Delvin
Jack Hanley
"Salade"
Alice Ellis
Hammond & Morley
Joe Tovia
Farrell Taylor Co
Stones & Hines
Will Morris
Bonessett Troupe
MINNEAPOLIS
Orpheum
"Man Hunt"
Muriel Window
Bradley & Ardine
Ed Morton
Leo Zarrell Co
Lightners & Alexander
New Orleans
Orpheum
Long Tech Co
Maurole Burkhardt
Steph's & Hollist
Jimmy Sava Co
Rosa King Co
OAKLAND
Orpheum
(Sunday Opening)
Nat. Varsity Band
B McDermott Co
Nadel & Follette
Master Gabriel Co
Black & O'Donnell
Ed Morton
Hudler Stein & P
Marmion Sls & P
Orpheum
(Sunday Opening)
Sam Hart
Samaroff & Sonis
Phin & Co
Indoor Sports
Nitta Ju
Lillian Shaw
Hostok's School
FORTLAND, ORE.
Orpheum
(Sunday Opening)
Lyons & Yosco

WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago

ALTON
Hippodrome
Jena Boydell
Galeiti's Monks
Jd half
Gonne & Albert
Orren & Drew
BELLEVILLE
Washington
Orren & Drew
York & Marks
Kalinshi's Haw'n's
Jd half
Billie & Dix
Kennedy & Francis
CEGAR RAPIDS
Majestic
Willis Gilbert Co
Green & Myra
"Satin Singers"
(Two to fill)
DAVENPORT
Columbia
Fort & Hewitt
Mabel Blondell
Morgan & Anger
Rawson & Claire
Mullin & Correll
Japanese Revue
CHAMPAIGN
Waldestin & Daley
Myrtle Mason
"Reg. Bus Mac"
Frank DeVoe
(One to fill)
Jd half
Will J. Ward
Creedon & Walsh
LaMonte Sls
(One to fill)
CHICAGO
American
Flieger & Malla
(Others to fill)
Jd half
Alaska
Kimball & Flanders
Leigh DeLacey Co
Jack Alfred Co
(Two to fill)

Bob Hall

Ruth Budd
Low Brice Co
SACRAMENTO
Benjamin & World
Van Collos
Los Angeles
(12-14)
Orpheum
(Same bill plays
Fresno 22-24)
Gus Edwards Co
Travers & Douglas
Solo Sels
Dolly Kay
Arnaut Bros
Bessie & Baird
ST. LOUIS
Orpheum
"Not Yet Marie"
Lydel & Macy
Crook Fish Plate
Allen Stanley
Karl Emmy's Pats
Ergott's Lullip
Ja De Trio
Reay & Lorraine S
ST. PAUL
Orpheum
(Sunday Opening)
Maidie Garden
Basel Lyon & Co
Maidie & Ireland
The Pickford
Karl Emmy's Pats
SALT LAKE
Orpheum
(Sunday Opening)
"Overseas Revue"
Stones & Hines
Stuart Barnes
Al & F. Stegman
SAN FRANCISCO
Orpheum
(Sunday Opening)
Extra Gips
Bernard & Duffy
Readings
The Richards
Lachmann Sisters
Una Clayton Co
Elfrida Wyan
4 Mortons
SEATTLE
Orpheum
(Sunday Opening)
Chas Grapewin Co
Stevens & Winslow
Fred S. Carbons
Van Santvoort Co
Pay Courtney
Karl Emmy's Pats
Orpheum
"Little Cottage"
Una Clayton Co
Sam Hart
John J. Ward
Hickey Bros
Ford & Urma
Frisvold Bros
WINNIPEG
Orpheum
(Sunday Opening)
Lyons & Yosco
Morgan Danvers
Harry Cooper
Jason & Baird
Marconi & Fitzgib
Karl Emmy's Pats
Burns & Fraibto

EDWARD J. ADER

LAWYER
10 South LaSalle St. CHICAGO

Chill Shatt & Co
Ferna & Litt
Marcel
King Bros
M & E Kuehn
Hanson
Ferna & Litt
Wright & Wright
2d half
Shubert & Gray
Nippon Trio
Hanson & C
Sen Francis Murphy
Myrtle Hanson
Vigil & LaBlane
The Elmos
Olive & Seale
Francis & Wilson
Hedder & Bradford
Dorothy & C
Neal & Stewart
Olive & Seale
Odvia & Seale
National
3 Melfords
Thos F Jackson
Shapard & 2d half
Sangster
The Links
Milred Rogers
Rial & Ellen
Graham
Miller & Bradford
Franklin & C
Giroy Dolan & C
Sp F Murphy
Gere & C
Newport & Strik
Maason & Gwynne
Boyle & Peppinto
The Links
Bonner & Powers
Edward & Court
Joy Darcey
Ziegler & C
Monte & Partie
Leopold & C
Bertram May
Arenace H
Vee & C
Farrell & Hatch
Kinabury & Munson
Anthony & Ross
Robert Sara
Revue
Hanson & Arthur
Kennedy & Kramer
Mary Ford Co
Bank Co
(One & 1st)
DOCKLIV
Metropolitan
Hurrah & Mulroy
Stuart Black Co
Walmsley & Keat-
Dance Dreams
3 Dancers
Masuma Japs
M & E Kuehn
John J Evans
Will J Evans
DeKalk
Swain & Rats & Rats
Burtram May Co
3 Dancers
Dominoes
Hargray & Mulroy
Sargent Bros
3 Volunteers
The Simons
Nippon Duo
Holden & Herron
Will J Evans
3 Dancers
Robert Swan
Powell & Powers
Townsend Wilbur
Joy Darcey
3 Dominoes
Frithrie
Hogart & Hag
Harry Brooks Co
Davis & Rich
Faye & Jack Smith
Sabbott & Brooks
Bros
(Two to all)
Hanlon
Arthur
Hughie Clark
Hagart & C
Race & Edge
Sabbott & Brooks
Frithrie
Holden & Hatch
Holden & Herron
Samuel Demos & S
Grand
Cross & C
Rodge & Lowell
Eber
Barclay & C
Boudini & Bernard
Daly Bros
BALTIMORE
"Midnight"
WREDS
Wilfred Dubois
Seamster
Edgar Stufors Co
Weston & Blime
Coke
BIRMINGHAM
Red & McCoy
Davis & McClary
Burke & Muller
Burke & Durkin
Simmons & Bradley
3 Dancers
Croes & Santoro
Lowell
A Perfect Day
Boudini & Bernard
BOSTON
Mike Harding
Hawkins & Sis
Hallen & Goss
Hugh Emmett & Co
Wells Virginia & W
HAMILTON, OAN.
Steiner Trio
Metropolitan
Jas Chapman
Joeylin & Chapman
Trio
4 Renee Girls
Chicago
3 Gregores
Jas Chapman
Eckhoff & Gordon
Earl Abbott Jo
Brooks & J
Married via Wire
Liberty
Brown's Dogs
Downing & Dunnin
McGregory & Boyne
3 Dancers
Fashion's De Vogue
DALLAS, TEX.
Wayne & Beaman
3 Dancers
3 Tiaque
Bobber Eck & C
Fred Gordon
3d half
Fred Gordon
Hart & Helms
Arthur Flinn & Co
3 Dancers
3 Dancers
DAYTON
Dargatz
Tyler & Clair
Alman & Nevine
3 Dancers
Chase & LaTour
5 Ladies
DETROIT
Celestial
Melville & Co
McDougall & B
Evans
Francis & Francis
Francis Rice
O'Hara
FALL RIVER
Melville & Co
Steiner Trio
Metropolitan
Jas Chapman
Trovato
4 Renee Girls
4d half
Mike Harding
Hawkins & Sis
Hugh Emmett Co
Wells Virginia & W
HAMILTON, OAN.
B & J Gray
Stearns
Howard Martelle Co
Brad Bros
3 Dancers

[illegible][illegible]

Hawson & Claire
Gus Erdman
Katie & Willie
DULL
Grand
Dave Ferguson Co
Lore & Lorene
Rollins
(One to fill)
Violet & Lewis
Hingham
"Mam"
Granville & Fields
Carmichael
E. ST. LOUIS, ILL.
Vernon & Rogers
Julia Curtis
"Prosperity"
Clemens & Gerson
Ben Linn
Cecil & Jason
Kalanluhe Havans
EVAN HILL
(Terre Haute split)
Taketa & Kawana
"The Bells"
Corbett & Guitan
"Rolling Along"
Graham
Thaler's Circus
GREENE, BAY, WIS.
Orpheum
Bills & Hickey
Cats Bros & Bea-
trix
Orpheum
Bills Bros & Bea-
trix
M. J. Jones Hughes
Coleman Goetz
3 Loredans
Bond & Wilson Co
Ben & Ben
(Three to fill)
MINNIE & LILLIE
Grand
Christy & Weaver
T. J. & Lillian
Cooper & Vail
Hawthorn & Kin-
ney
Walter Baker Co
"The Love Bugs"
Hedford
Thomas
Wellhorns & Olivia
(Others to fill)
Carl & Inez
Catalano & Williams
Mabel Biendell
"The Lull"
O. 2d half
E. & C. Curtis
Stuart & C
Go Fields & Wells
Aerial Eddies
RICHARD
Bond
Hennings & Wilson
Dand & Wilson Co
Anger & Curtis Boys
T. J. & Lillian
The Puppets
Asoria
Temple 4
"One to fill"
P. & W. LeVare
"Rock and Trio"
Gonns & Albert
"The Lull"
Paul Kleist Co
Paul Kleist Co
Green & Dean
Jean Boydell
(Others to fill)
Grand
Edna Deal
Verna C. Barnett
Ward & Doolay
Kidd & Kidd
"Supt. Kid's"
Silber & North
Hattie
Clemenson & Gerson
"The Lull"
G. Wallace & Ben
2d half
Norval
York & Marks
Julia Curtis
ST. PAUL
Janet Sis
Morton Bros
Russell & Van Fos-
ter
4 Hurleys
Walter Baker Co
Sossman & Sloan
"The Lull"
Marie Stoddard
"The Lull"
"BOB CRYST"
Orpheum
Wellington & Evelyn
"Get 'em Rogers"
"The Lull"
Wood & Wyde
Phil Baker
"The Lull"
Libby
Polly Os & Chick
Staley & Birbeck
"The Lull"
Baraban & Groh
"The Lull"
SO. BEND, IND.
Orpheum
LaPetra & Har-
st "Cigar Bo"
"The Lull"
(Two to fill)
Bell & Ray
Wintergarden 4
"The Lull"
Burkhardt & Robert
Byron Eron Band
"The Lull"
Majestic
3 Morris & Sara
Alf Rip
"Every Sailor"
"The Lull"
"Girls of Altitude"
"The Lull"
Grace Wallace &
Ben
Catalano & Esther
Baxley & Porter
"The Lull"
Catalano & Williams
SUPERIOR
Violet & Lewis
"The Lull"
Bingham 4
Granville & Fields
D. C. & Russar
2d half
Parall
Dave Ferguson Co
Cook & Lorene
"The Lull"
TERRE HAUTE
"The Lull"
(Evanville split)
1st half
J. & F. Beverly
J. & A. Beverly
Tom Mahoney
Princess Kalama
CO. WINNIPEG
G. & L. Garden
T. & C. Bretton
"The Lull"
DeLyons
B. & E. Mathes
"Let's Get Married"
"The Lull"
Sakata Judo

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Q. Then you would be in vaudeville and go into a musical production or dramatic production and then come back into vaudeville and so on up to the present time?

A. I would, from 1900 up.

Q. When you started in vaudeville, do you recall where you appeared?

A. Yes, sir, I do.

Q. Where?

A. I appeared at my first engagement at Proctor's 284 Street Theatre.

Q. And how many shows a day did you give then?

A. I gave three shows a day.

Q. What salary did you receive?

A. \$50 a week.

Q. From then on will you trace your vaudeville career, giving us as nearly as you can recall the circuits where you played and the salary you received right up to date?

A. Well, I played for \$50 for about the first year and a half. Then I played Proctor's houses, which meant Newark, Proctor's 284 Street and Proctor's 28th Street, Keith's Union Square, played the Hyde & Beaman's Theatre in Brooklyn, and the New York Musical Hall, which was in East New York, Brooklyn, and for Tony Pastor. Then they raised my salary to \$75 a week and sent me on the Orpheum Circuit, which circuit consisted of San Francisco, Los Angeles, and on my way back they opened the Omaha and Kansas City theatres. I was on the opening bills of both houses.

Q. So at that time the Orpheum Circuit consisted of four theatres?

A. Four theatres, and we received six weeks. You played two weeks in San Francisco and two weeks in Los Angeles and a week each in the other two.

Q. And would you lose any time in jumping from any of these towns to the other?

A. Oh, yes. I took eight weeks to play the six.

Q. And what year was this about?

A. This was about 1899, I think.

Q. How many shows a day did you do in those houses?

A. Two shows a day.

Q. Did you tell us the salary you got on the Orpheum Circuit then?

A. Yes, I received \$75 a week.

Q. Will you go on and tell us after that where you played, giving the circuits, rather than the towns?

A. Well, there were not many circuits. I had to write to the various managers. I was instructed by other artists to do so, because I knew nothing about the business. And I booked a week here and a week there as best I could.

Q. While you are on that, will you explain what you had to do, and how you had to go about it to get bookings at the time you speak of, around 1899 or 1900?

A. Well, the other performers know how ignorant I was about it, and they helped me, and would give me the addresses and sort of outline a letter for me, because I did not know anything about it.

Q. Was it any easy matter in those days to get five or six weeks?

A. It was very difficult for me. Nobody knew and nobody cared.

Q. Well, there were other actors in the same plight that you were in, were there not?

A. Oh, yes; everybody was.

Q. Now, Miss Carus, go on and tell us of your rise in vaudeville?

A. Well, in the year 1900, in November, I was playing at Pastor's Theatre and a man named William Lison came down to see me and booked me at the New York Theatre for a Sunday night at the sum of \$10. That was on Forty-fourth and Forty-fifth streets and Broadway. And I was fortunate enough to make a success. The following week I played the Novelty Theatre in Brooklyn, and they again engaged me for a Sunday night at the New York Theatre, a return engagement.

Q. At this time had you played the Keith Circuit, the then Keith Circuit?

A. I had played what was then of the Keith Circuit.

Q. What was that of the Keith Circuit at that time?

A. They had a theatre in Philadelphia, and they had one in Boston and then they had the Union Square.

Q. And that comprised the Keith Circuit of those days?

A. That is all that I played and all that I knew of.

Q. How many shows a day did you play in the Keith Circuit at that time?

A. Three shows a day.

Q. And what salary did you get then in the Keith Circuit?

A. I got \$20 up to the time I went to the Orpheum Circuit and then the New York Theatre.

Q. Thirty dollars a week?

A. Yes, sir.

Q. Now, you are playing over the Keith Circuit, are you not?

A. Yes.

Q. And have many times since the days when you got \$50 a week?

A. Yes, sir.

Q. Tell us the salaries you received since that \$50 a week salary from the Keith Circuit?

A. Well, my salary has fluctuated.

Q. Just tell us how it has fluctuated.

A. Well, up until the time that we were in the war I was receiving \$150. I mean that I got \$100, \$125, \$150. It depended upon whether I had been successful and whether they wanted me and how much they would give me.

Q. Well, it kept on a rising scale?

A. It rose until we went into the war, at which time I received \$170. Then there was some reduction in the salaries, because conditions were such that they could not afford to pay that amount of money. I was at that time playing in Detroit, and the manager, Mr. Williams, came back and informed me that the booking office was going to reconstruct salaries, and that I had the option of either playing my season out at a reduction of \$200 a week, or I could close on Saturday night, receive a full salary for the week that I was then playing. Well, I accepted the reduction under protest. When I returned to New York City I had a personal conference with Mr. Hodgson and I laid the matter before them, that the cut was entirely too large, and I could not stand it, and put down data and data, just everything that I figured on my expenses and so forth, and they reduced that cut to \$100, instead of \$200, and I continued to play out that season at \$600 a week.

Q. Were you satisfied with the adjustment that was made with reference to the cut?

A. Well, I was satisfied after the adjustment was made for the \$100 cut, yes.

Q. Yes; that is what I mean?

A. I was not satisfied with the \$200.

Q. You had no difficulty in presenting your grievance or discussing it, did you?

A. No; I called up Mr. Hodgson and he received me, and took the matter up for me at the following meeting, and I received my reply a little later in the week.

Q. What do you mean by the following meeting?

A. They were having meetings right along in adjusting these things.

Q. Meetings of managers?

A. So I understood.

Q. And Mr. Hodgson reported to you the result of this meeting of the managers?

A. Yes.

Q. When you said you were told that the booking office had decided to cut your salary or something to that effect—

A. No; adjust the salaries, I said.

Mr. Walsh: Readjust them, she said.

The witness: Readjust them, yes.

Q. What was conveyed to you by that? That the booking office was going to do it, or that the managers in the booking office were going to get together to do it?

A. I understand all the managers were going to have a meeting, and that the conditions were such that they could not pay these salaries.

Q. This was right after the war?

A. Yes.

Q. In 1914 or thereabouts?

A. Yes.

Q. But in the adjustment which you had with Mr. Hodgson the thing was not a purely business-like way, was it not?

A. Absolutely. I forgot to mention that during my career I also played the Pantages time. Perhaps I tried to forget that.

Q. When did you play the Pantages time?

A. I played the Pantages time during the year 1913.

Q. And how many shows a day did you do there?

A. Three shows a day. It was part of my contract; stipulated that I did only three.

Q. There were others that did more than three?

A. Well, I understood that the performers were expected to do four or more shows on Saturdays and Sundays.

Q. Of course, you naturally preferred to do two rather than three?

A. I naturally would.

Q. How much did you get on the Pantages time, Miss Carus?

A. I received \$800 a week net, and two railroad fares for myself and maid and a drawing room.

Q. Just prior to going on the Pantages time, had you played big time, two a day?

A. Yes; I had just returned from Europe.

Q. But your previous vaudeville engagement—

A. Had been in New York City.

Q. How much were you getting in big time prior to the Pantages?

A. At that time?

Q. Yes.

A. I was receiving \$550.

Q. In the big time?

A. Yes.

Q. Lose your commission, etc.?

A. Yes.

Q. But this \$550 from Pantages was net?

A. Yes.

Q. And in addition to that salary you received—

A. The railroad fares and the drawing room.

Q. So that by comparing the two, you actually received more on the Pantages time net than you did in big time, did you not?

A. Yes.

Q. Let me ask you how you find conditions with regard to securing time now? Comparing it with the conditions when you spoke of having to visit various managers in the olden days?

A. Well, the comparison really is ludicrous. In the old days it was almost impossible, now it is very easy for me.

Q. Have you had an agent or personal representative to help you in getting your bookings or to represent you in getting them?

A. Well, in times past I have had various ones, but right now I am doing my own booking.

Q. Did anybody in the United Booking Office ever suggest to you that you should have an agent or any particular agent?

A. No. They suggested to me only a few weeks ago that I could do my own business and did not need any.

Q. Did you ever have any difficulty in changing your agent?

A. No; I merely wrote him a letter and told him I did not want him any more.

Q. Never had any individual in the United Booking Office tell you you would have to employ one man or another?

A. No, sir.

Q. Name some of the men that have represented you?

A. Well, M. S. Eastman, Edward Keller, Alr Wilton and the last was Harry Weber.

Q. Did you have any grievances against any of these men that prompted you to change them?

A. Well, I thought they were not doing what I wanted them to do; what I expected.

Q. What do you mean by that?

A. They did not get me consecutive time.

Mr. Walsh: She was mistress. If she did not like the color of their hair she could fire them.

The witness: And they did not get me the salary I thought I was entitled to. I have some very decided views on matters like that.

Q. Did you have any trouble about cancellations or cancellations or what you thought were arbitrary cancellations of any contracts in vaudeville?

A. I have not had any. Half the time I play without contract.

Q. You mean you go on to the verbal promise of the managers or the booking office?

A. Yes.

Q. Have you ever found them not to keep faith with you?

A. I have not, and I have always kept faith with them.

Q. No doubt about that, Miss Carus. Have you ever endeavored to get into the United Booking Office to interview any of the managers that conspire there or any of the help?

A. I go in there very often.

Q. Do you ever have any difficulty in getting in?

A. I just go in.

Q. Did you ever hear of any place up there called the "bull pen"?

A. I have not.

Q. What are you getting now in vaudeville?

A. \$500 a week.

Q. Where are you playing this week?

A. At the Alhambra Theatre.

Q. Part of the Keith Circuit?

A. Yes, sir.

Q. Did you ever play that same circuit—that same theatre, rather, when it was under Percy Williams' management?

A. I did.

Q. At what salary?

A. \$550.

Q. With regard to a clause in contracts providing that the artist or manager cannot cancel it on two weeks' notice, are you in favor or opposed to that clause?

A. I am in favor of the two weeks' clause.

Q. Why?

A. Well, it had an offer to go into a show which I thought perhaps might be a better opportunity for me I should like the right to be able to cancel.

Q. In other words, you feel that you have something of value, and if you find that you can get more for it elsewhere you would like to be in a position to go out and get it?

A. Well, I like to get into a musical show and not have to do two shows a day. I like the environment for a change.

Q. It would like to have that made clear, because I do not think that has been brought out yet. In a musical comedy or a legitimate show a performance is given every night excepting on Sundays, and there are usually two matinees?

A. Yes; that is the custom.

Q. Making eight performances a week?

A. Making eight performances a week.

Whereas, in vaudeville, when you are doing two shows a day you are playing fourteen times a week in towns where Sunday shows are given and twelve shows a week where there are no Sunday shows?

A. That is correct.

Q. Were you ever a member of the Ladies' branch of the White Rat's Union, known as the Associated Actresses of America?

A. No, sir.

Q. Are you a member of the N. Y. A.?

A. I am.

Q. Were you ever told that you could not procure any contracts unless you were a member of the N. Y. A.?

A. I have not been told so.

Q. Have you ever been asked by any of the managers who employed you whether you were a White Rat or whether you were an N. Y. A.?

A. I have never been asked.

Q. Do you know what is meant by the closed shop as referred to in vaudeville, in the vaudeville papers?

A. Well, in the recent article I read that it meant that in the theatres everybody was to walk out and close the theatre. That's all I know about it.

Mr. Walsh: Close the shop?

The witness: Close the shop is right.

Mr. Goodman: We get a new definition every day.

The witness: Well, that may not be correct, but that may not be correct, but that is what I understand.

Q. Well, here is the definition of Mr. Mountford in respondent's exhibit No. 6. He says: "The union shop means that no person can work in any theatre unless he or she carries a fully paid up card of the White Rats Actors' Union of America, the Associated Actresses of America or any of its affiliated organizations." Have I made that clear?

A. Yes.

Q. Or shall I read it to you, again?

A. No; I understand.

Q. Are you in favor of the closed shop as there defined?

A. I am not.

Q. Why not?

A. Well, this is my viewpoint. For twenty years the managers have made it possible for me to make a living. I do not confine this to vaudeville; I mean all managers. They have made it possible for me to have a little something to protect myself against old age. They have always treated me fairly and squarely, and I do not believe in closing their theatres.

Q. Well, do you believe that you would have to be a member of an organization, whether White Rats or N. Y. A., or anything else, to procure a job? Do you think that is fair to the profession?

A. Well, I have procured jobs when I was a member of neither of them.

Q. But do you think it is a good thing for the business generally, or for the actor, that he must be a member of the White Rats or any other organization, otherwise he cannot get a job in a theatre?

A. I do not think that is an advantage to the actor; no.

Q. Have you ever tried out your act before playing it over your regular tour?

A. I would not open on a regular tour unless I had tried it out.

Q. Why?

A. Because I want to know whether it is the right thing; whether the material is what it should be, and whether the audience likes it.

Mr. Walsh: Let us understand. There is no any contention, but a reasonable test is really very essential.

Mr. Goodman: Yes. I am leading up to that question. I have asked all the witnesses as to the reasonable amount of time—

Mr. Walsh: I understand the objection that has been raised by the witnesses in that certain acts are tried out on unreasonable time at reduced salaries.

Mr. Goodman: I am getting at what is a reasonable time, but I have to ask one or two questions to lead up to it.

Q. Have you ever tried out your acts?

A. I try out every act.

Q. Is there any specified time that you have tried out each act?

A. No; I try it out until I feel that it is right.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

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Froze

Froze

Freud May

French Kathleen

Froze

Freud May

French Kathleen

Froze

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Freud May

French Kathleen

Froze

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Graig Orrin

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(WHY DON'T YOU PUT ME WISE)

By GEO. J. BENNETT
 Writer of "You Didn't Want Me When You Had Me"

Intro.
Moderato

Tempo

Voice

Why don't you let me have your con-fi-dence? It is - n't right to keep me 'in-sus-pense
 I oft - en wonder why you act so strange? I might have known that someday you would change

I'm in doubt... Help me out... I need-nt tell you what it's all a-bout
 Tell me why... You should try... To keep a love a-flame that ought to die...

It's just as plain as can be... You're hid-ing something from me...
 It's time that I should ex-plain... That you have noth-ing to gain...

Chorus

If you're on-ly fool-ing 'round me Why don't you put me wise? You throw me
 'round just like a big rub-ber ball... You bounce me up to Heav-en, then you let me fall, It's so
 eas-y to de-cieve me But now you've opened up my eyes
 But moth-er opened up my eyes

Each time I men-tion some-thing 'bout a - thing, You seem to lose your spec-tant ev-ry-thing So if you'll
 She said be care-ful when they act too nice, And when she's gone I'll think of her ad-vice

on-ly fool-ing 'round me, Why don't you put me wise, If you're wise.

Orch. Ready All Keys

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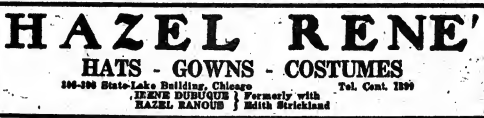


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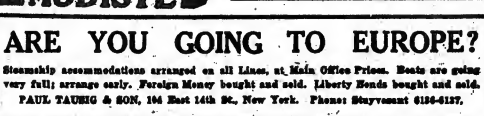
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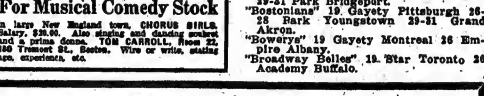
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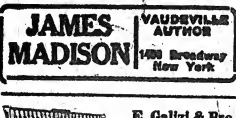
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"Face Makers" 19 Cadillac Detroit 26
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"Parisian Whirl" 19 Gayety Washington
26 Gayety Pittsburgh.
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Reynolds Abe 19 Casino Brooklyn 26
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Bridgeport 21-21 Coban's Newburgh
2-21 Coban's Poughkeepsie.
"Step Lively Girls" 19 Lyric Dayton 26
Olympic Cincinnati.
Stone & Pillard 19 Gayety Brooklyn 26
Gayety Newark.
"Sweet Sweeties Girls" 19 Gayety Mil-
waukee 26 Gayety St. Paul.
"Tempters" 19 Olympic New York 26
Gayety Brooklyn.
"20th Century Maids" 19 Empire Brook-
lyn 26 Peoples Philadelphia.
"Victory Belle" 19 Hurlic & Seamon's
New York 26 Orpheum Paterson.
Watson Billy 19 Empire Hoboken 26
Star Brooklyn.
Welch Ben 19 Miner's Bronx New York
26 Casino Brooklyn.
White Pat 19-22 Broadway Camden 21-
26 Grand Trenton 26 Bluba Philadel-
phia.

JACK L. LIPSHUTZ

At B. F. Keith's Colonial This Week (Jan. 12)

JOSEPH E. HOWARD

and

ETHELYN CLARK

in the latest musical romance:

"CHIN TOY"

With a Company of Broadway Artists, including

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RUTH REED, JACK KING, GEE SIN KI

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Next Week (Jan. 19) Headlining at B. F. Keith's Alhambra, New York

ALEEN BRONSON

Successfully Launched in a Single at
PALACE, NEW YORK, THIS WEEK (JAN. 12)

"LATE AGAIN"

BY
ANDY RICE

JULIAN ROSE

In a Monologue of Today
ALHAMBRA, NEW YORK, THIS WEEK (JAN. 12)

"LEVINSKY'S LEMONZEEN"

BY
ANDY RICE

ANDY RICE

AUTHOR

Acknowledges Gratefully the Services of
Mr. JOSEPH GRAHAM
In the Direction and Staging of "Late Again" for ALEEN BRONSON

AMERICAN REAPPEARANCE

LILLY LENA

"The English Comedienne"

Many Thanks to my Friends and "Van's" for their wires and kind thoughts.

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COMING TO NEW YORK SOON

BETINA CARMEN

CUBAN VIOLINIST

PARK SQUARE—"Tumble In," touted as one of the best musical shows here for some time, fourth week.
MAJESTIC—"The Unknown Purple," fourth week.
SHUBERT—"Betty, Be Good," transferred from the Wilbur week ago, holding patronage, Final week.

BOSTON OPERA HOUSE—Final week of "The Passing Show."
COLLEY—"Second week of Finero's 'The Big Drum,' one of the hits of the season among the better class.
ARLINGTON—Last three weeks of the season of grand opera, in English at popular prices with "The Tales of Hoffmann" this week.
TREMONT TEMPLE—"Follyanna" opened Tuesday. Twice daily, with Nathan Gordon, who controls the string of Olympia theatres here, as the sponsor.
GAYETY—"Peek-a-Boo."
CASINO—"The Social Males."
HOWARD—"Beauty Revue."

BUFFALO.

By EDNEY BURTON.
SHUBERT—"Somebody's Sweetheart," with William Kent.

MAJESTIC—"Listen, Lester," with Ada Mae Weeks.
SHEA'S—Vaudeville.
SHEA'S HIPPS—"Scarlet Days."
GAYETY—"Dignitaries."
ACADEMY—"Record Breakers."
GARDEN—"The Charming Charmers."
STAR—"The Web of Chance," "That's Going Some," Decker and Decker, vaudeville.
LYRIC—"Flames of the Flesh," Wright's Hawaiian, Royal Four, Autum, Trio, Yendex, Malford Troupe, vaudeville.
OLYMPIA—"Adventures of Ruth," Mrs. George Primrose, Minstrels, La Petite Cabaret Revue.
STRAND—"Six Feet Four," "The Illustrious Prince."

It is rumored the Garden is to close shortly. Business has been bad and the management has sought to bolster it. There has also been difficulty in securing bookings and the house has been forced into a semi-stock policy.

For the third time in a month Irene La Finn, 14 years old, is reported missing. Twice before she was located with burlesque troupes. This time she jumped to Cleveland, where she arranged to join a show.

Real estate dealers here report unusual activity on the part of clients looking for suitable locations for picture theatres.

The Garden Theatre management has dumped the use of the house to the

JOHNNY (S) BLACK

Says: "Owing to so many false rumors, I am taking this means of informing the profession that I created and
WROTE

The Oriental strain that made "DARDANELLA" famous. Fred Fisher wrote a wonderful lyric, which made it a wonderful song. Other people who claimed complete authorship of this number, and ignored the fact that I had much to do with it, were kidding themselves.

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THE SEVEN WONDERS OF THE MUSIC WORLD BOUND IN ONE.

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See the Improvement Lifting Makes

**DR. PRATT**

Go through life with an attractive face.

Police Department for the morning "show-up" of prisoners. Last Monday the first performance took place, with the department heads and sleuths occupying the boxes and bald-headed row. The spotlight was also utilized. Several of the "Reds" taken in the recent raids objected to the procedure and a real melodramatic scuffle ensued.

The death of Doshier Welch on Jan. 7 marks the passing of one of Buffalo's most famous theatrical celebrities. Welch was at one time editor of "The Theatre Magazine," a publicity man for Augustin Daly and a theatrical critic well known both here and in London.

HAZEL

JOSSELYNAND
PERCY**CHAPMAN****"The Newgirl and the Tout"**

Booked Solid for 60 Weeks

Direction, MARTY BROOKS

CLEVELAND.

By J. WILSON ROY.
OPERA HOUSE.—Mrs. Flake in "Mis Nelly of N Orleans." Next week, "The Night Boat."
PROSPECT.—Joseph W. Payton Stock in "The High Cost of Loving."
KEITH'S.—Vaudeville.
MILES.—Vaudeville.
FRICILLA.—Vaudeville.
LOEW'S LIBERTY.—Vaudeville and pictures.
EMPIRE.—"The Pace Makers" featuring Florence Tanner and Harry Seymour.

STAR.—Oh! Girl! Co. in "Praising the Buck."
MILES' GRAND.—"On the High Seas." Empire Male Quartet, The Shattucks, Four Laurels, Henry Frey and the Grotto Trio.

STILLMAN.—Pictures.
EUCLID.—Pictures.
MALL AND ALHAMBRA.—Pictures.
METROPOLITAN.—Pictures.
STANDARD.—Pictures.
Sir Harry Lauder is scheduled for next week at the Masonic Auditorium.
Still another! A new playhouse fea-

turing vaudeville and pictures has been planned for erection by Sam and Joe Deutsch, owners of the Glenside and Sun. The seating capacity will be 1,500.

Jack Kuhn, district manager for the Loew theatres, was called last week to the death bed of his mother in New York City. Mrs. Kuhn passed out on Thursday and burial took place in New Orleans.

Whatever may have been Wilkie Bard's experience elsewhere, Cleveland certainly gave the English comedian the glad hand. He was fêted and lionized during his stay last week, and social activities kept him on the jump. The Masons bought out Keith's last Thursday and presented Bard with gold fringed American and British flags. He was the honored guest of the Rotary Club. The Britisher presented John F. Royal, Keith's manager, with a gold watch as a token of appreciation of his good-fellowship.

The Opera House and Shubert-Colonial are both charging 13.30 for on Saturday evenings and getting away with it. There is no reason for this extortion.

Mrs. Flake addressed the members of the Woman's City Club on Monday.

DES MOINES.

By DON CLARK.
"Turn to the Right" at Berchel last week drew well for three days. Stuart Fox, former juvenile at Des Moines Princesses, had lead. This week, "Flo Flo." Next week, "A Prince There Was," with James Gleason.

Princess Stock this week, "Blind Youth." Next week, "Nothing but Lies."

Saranoff, Billy Abbott and Winter Garden violin girls sharing headline honors at Orpheum this week with Lal-

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AGAIN HISTORY REPEATS itself! Steadily but surely, like MISSOURI WALTZ and HINDUSTAN, two more FORSTER HITS have swept into the limelight and are establishing themselves as the most popular songs of a song-loving nation.

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KARAVAN

(BY RUDY WIEDOEFT and ABE OLMAN)
IT WAS INTERPOLATED WITHOUT SOLICITATION IN THE PASSING SHOW OF 1919 AT THE WINTER GARDEN, N.Y.
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Hen Shaw. Bud Duncan tops Empress bill.

Sam Howe's "Butterflies of Broadway" burlesque at Borchel first four days.

H. L. Conway, former assistant manager Pathe in Cleveland, has been appointed manager of the Des Moines office.

William Adlinger has purchased the Star, Hampton, Ia., from Keefe Brothers. Adlinger has been in business in Hampton for several years.

DETROIT, MICH.

By JACOB SMITH.

Harry Lauder at the Shubert-Detroit. Doing big. Next, "Take It From Me."

"Oh, My Dear" at the Garrick. Next, "Fifty-Fifty."

"Tiger, Tiger," with Frances Starr, at New Detroit. Next, "Royal Vagabond," for two weeks.

Marie Dressler, in "Tillie's Nightmare," did capacity here last week. Ralph Whitehead left show Saturday night and has returned to New York City.

"Oh, What a Girl!" here last week, closed Saturday night. Show was panned unmercifully by every local critic as an insult to Detroit's intelligence. Lynn Shaw, dramatic critic of the Detroit "Free Press," took a wallop at the producers who advertise their attractions with "original Broadway cast" and then come with a very much inferior cast. He said something ought to be done to stop such misleading statements. Detroit's getting too big to stand for such faulty advertising.

"Everywoman" opened up big at the Broadway-Strand. Due there for a run.

Robert Lucas has succeeded Robert Churchill as Detroit manager for United Artists.

H. B. Koppin is having plans drawn for a new house on the east side that will be for vaudeville and pictures. It is located in a strictly colored section. In the fall Mr. Koppin opened a big house in the same locality and it is doing capacity with same policy.

DOLL I. FARLARDEAN
"The Old Maid Clown"

"VARIETY'S" SPECIAL ORPHEUM CIRCUIT NUMBER to be issued in FEBRUARY

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INTEREST TO
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OF
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When you need a pair of dancing slippers, you don't go to a house that specializes in hunting boots. If you need a high-class song for your act, why not try a house that publishes only high-class songs?

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John Barnes Wells
Paul Althouse

Olive Kline
Marie Morrissey

And scores of other artists equally prominent.

Professional copies and orchestrations in all keys ready for you.

HINDS, HAYDEN & ELDREDGE, Inc.

Publishers

11 UNION SQUARE, NEW YORK

IN THE AFTERGLOW

Words by
J. WILLIAMS
Music by
FRANK S. COPE

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John H. Kunsky on Feb. 1st will take over the big De Lux Theatre, on the east side, and will continue it with pictures exclusively.

Warren & Cohen have issued an order to all acts at the Colonial (12:30 time) that they must not make any comments offensive to President Wilson or ridicule the President in any way.

C. G. Kingsley, Realart manager, is to be transferred to Omaha, and Ralph Quive will come to Detroit from the San Francisco office.

HOUSTON, TEXAS.

By JACKSON G. HORNING.
MAJESTIC.—Vaudeville.
PRINCE.—Vaudeville.
QUEEN.—Pictures.
ZOE.—Pictures.
LIBERTY.—Pictures.
IRIS.—Pictures.
CROWN.—Pictures.
KEY.—Pictures.
ISIS.—Pictures.
COZY.—Dalton's Fearless Eve Co. wrestling Jan. 18.
AUDITORIUM.—Pictures Jan. 13.

One of the first star parties given by a professional to a group of professionals was pulled in Houston this week. Mr. McIntyre, of Peck and McIntyre, at the Majestic this week, tendered the entire male members of the bill a special stag party at McKinnon's Restaurant.

The personnel of the Lynch Corp. in Houston has been somewhat changed. Sam Maurice is promoted to general exploiting manager of the Lynch Circuit, with headquarters at Dallas. Ed Raymond will take his place as general representative at Houston, with Sam D. Pass as press agent. Harry Van de Mark will continue as manager of the Liberty and C. A. McFarlan as manager of the Prince.

INDIANAPOLIS.

By VOLNEY B. FOWLER.
MURAT.—"Tea for Three," last half.
ENGLISH'S.—"Daddies," first; "Tiger Rose," last half.
PARK.—"Girls, Girls, Girls."
KEYES.—Vaudeville.
BROADWAY.—Vaudeville.
RIALTO.—Vaudeville and pictures.

LYRIC.—Vaudeville. CIRCLE.—Pictures.

The dramatic critic of the Indiana "Daily Times" blames the audiences for part of the "constant flow of poor plays in Indianapolis since the opening of the season."

"There has been an endless stream of musical comedies that have really been second companies actually supposed to be firsts, some of which have been positively impossible. And, on the other hand, there have been some mighty good pieces that have been discouraged by the opening nights audience reacting them coldly," says the critic in an attempt to urge more appreciation.

NEW ORLEANS.

By O. M. SAMUEL.
TULANE.—Robert B. Mantell.
LYRIC.—Eugene Burton's "Jazzlanders."
LAFAYETTE.—Dark.
DAUPHINE.—Dark.
ATHENAEUM.—New Orleans Grand Opera Co.
STRAND.—Norman Talmadge in "A Twilight Baby."
LIBERTY.—Gerardine Farrar in "The Flame of the Desert."

TRIANON.—Charles Ray in "Crooked Straight."
GLOBE.—Vivian Martin in "His Official Finances."

In order to retrieve the money lost because a matinee was missed owing to late arrival of trains, Arthur White played three shows Sunday, giving extra afternoon performance which began at 3:30 p. m. Business for the 4:30 show exceeded any Monday matinee this season at the Orpheum.

Ben Piazza, manager of the Palace, is visiting his mother at Vicksburg.

Florence Stone has left the Gorham revue, "Heath the Gruesome."

Tom Grady is inspecting all Gus Hini shows playing South Broadway.

Fris Lieber, chief support of Mantell, has been the idol of the feminine contingent during the engagement here. They follow him about the streets. When told by a friend he should get a hair cut in triplicate, Lieber replied his locks were as important to him as the locks of Panama, are to the Government.

Z O M A H ?

THE UNSOLVED MYSTERY

We Know ZOMAH!

KEITH'S BUSHWICK THEATRE

THIS WEEK (Jan. 12)

You Should Know ZOMAH

KEITH'S ROYAL THEATRE

NEXT WEEK (Jan. 19)

ANNOUNCEMENT!

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SONIA and BEN MEROFF

through ED DAVIDOW and RUFUS R. LeMAIRE have just signed with the
MESSRS. SHUBERTS starting May 1, 1920, for five years.

This Week (Jan. 12)—Keith's, Washington
Week Jan. 26—Bushwick, Brooklyn

Next Week (Jan. 19)—Keith's, Philadelphia
Week Feb. 2—Royal, New York

Thanks to Mr. EDDIE DARLING for His Many Kindnesses

Edna Goodrich is playing the one-
nighters in this territory in "Sleeping
Partners."

June Forrest and Georgia Brage are
singing at the Bathkolier.

"The Rainbow Girl" will be at the
Tulane next week. Colonel Tom Camp-
bell, manager of the theatre, played
"King Neptune," the race horse, the same
afternoon Robert Mantel played "King
Lear," cleaning up. Mantel played
"King Lear" one way, while Campbell
played "King Neptune" three ways.
There was plenty of show money for
both "Kings."

PHILADELPHIA.

ALLEGHENY—"Some Baby." Al
Golden Troupe; Sabini & Goodwin; Frank
Gaby; the Faynes; film features, "The
Clodhopper," "The Garage."
GLOBE—"Who's Your Girl?" "Six-
Day Bike Riders; Arcadia Orchestra;
Drew and Lamont; Noodles Pagan; The
Blacks; Rahn & Cavanagh; Allen &
Francis; Hadji San Bolal; Heray & Hy-
ler.
NIXON'S GRAND—Cora Youngblood
Corson; E. of C. Oetzi; Leo Kohline &
Co.; Margaret Young; St and Mary; Pe-
lix & Fisher.

KEYSTONE—League of Nations";
Mel Klee; Cal Deana & Girls; Rolland &
Ray; Kansas Japs; Him, "The Black Se-
cret."
KNICKERBOCKER—Myra & Bob;
Bud Walker; the Glassons & O'Roulli-
han; Paula Pearl; Harmon & Norman;
Loretta's Concentration; film, "Slaves of
Friede."

WILLIAM PENN.—First half, "The
Love Silence"; Ryan & Healey; George
Libby; Sparrow and Mahoney; Jackie &
Billy; film, "In Wrong."

BROADWAY—First half, "The Melody
Shop"; Al Raymond; Louis Carver &
Co.; Kirby & Quinn; film, "Hawthorne
of the U. S. A." Last half—Split with
Cross Keys.

CROSS KEYS—First half, "Here and
There"; "Poughkeepsie"; Harvey &
Francis; Four Pals; Ara Sisters; Brew-
ster; pictures. Last half—Split with
Broadway.

STANLEY—Film, "The Broken Mel-
ody." Next week, "The Thunderbolt."
PALACE—Film, "When the Clouds
Roll By." Next week, "Eyes of Youth."

ARCADIA—"Wanted—A Husband."
VICTORIA—"Behind the Door." Next
week, "Fair and Warner."

CAPITOL—"A Regular Girl." Added,
"The Garage."
COLONIAL—"Soldiers of Fortune." Added,
"Captain Kidd's Kids."

LOCUST—"Hawthorne, U. S. A." Next
week, "When the Clouds Roll By."
RIVOLI—"The Hoodlum." "A Day's
Pleasure." Next week, "When Bearcat
Went Dr.".
BELMONT—"Male and Female."
REGENT—"The Glorious Lady."

PITTSBURGH.

By COLEMAN HARRISON.
GRAND—Pictures.
OLYMPIC—Pictures.
LIBERTY—Pictures.
VICTORIA—Burlesque.
ACADEMY—Burlesque.
GAYETY—Burlesque.
LOREWS LYCEUM—Vaudeville.
HARRIS—Vaudeville.
SHERIDAN SQUARE—Vaudeville.

With the acquisition of the Pitt by
the Shuberts, Pittsburgh is getting
more legitimate productions this season
than perhaps ever before. The regular
routine calls for two standard plays
under Shubert control at the Alvin and
Pitt each week, which, with legit at
the Nixon having one of its best seasons
under the reign of Harry Brown, makes
Pittsburgh more of a big time show
town than ever before. And the Pitt is
getting away to a good start under
Kenneth Fennell, its new manager, who
seems to have scored at once among

local theatrical people and who will
probably remain a fixture.

Earl Carroll's new play, "Private
Jim's Girl," will have its first local
presentation by the Hazel McOwen Stock
at the Forshing. Carroll is a Pitts-
burgher.

The Victoria has undergone another
change in management, Harry Fox hav-
ing taken control in place of T. Middle-
ton. The policy of burlesque on the
American wheel will be continued.

"The Royal Vagabond," with Robin-
son Newbold, is continuing at the
Nixon. "The Sweetheart Shop," the
newest venture under the wing of Wil-
liam Moore Patch, who was manager of
the Pitt two years ago, will be here
next. "Dear Brutus" last week drew
the largest receipts of any musical pro-
duction that ever played here.

"Sometime," with Frank Tinney, is
drawing heavy attendance at the Alvin.
"Shubert Galettes" next.

William Hodge, in "The Guest of
Honor," returns. "Little Simplicity"
next.

Mme. Olga Petrova headlining at the
Davis.

GEO.

FLO

Ford aⁿd Cunningham

"A Laugh—A Tune—A Step"

By BLAIR TREYNOR

KEITH'S COLONIAL
THIS WEEK (Jan. 12)

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"PUTTING IT OVER"

B. F. KEITH'S BUSHWICK THEATRE, BROOKLYN, THIS WEEK (Jan. 12).

Direction CHAS. A. BIERBAUER, Max Hart's Offices

PORTLAND, ORE.

By RALPH ELLIOTT MILLER.
HEILIG—S. May Robson, in "Tish."
ALCAZAR—Revelations.
AUDITORIUM—Dark.
BAKER—"Woman in Room 13."
PANTAGES—Edna Roy.
HIPPODROME—Vaudeville and pictures.

C. S. Jensen, senior member of Jensen-Von Herberg, has left for the east.

Douglas Jarmouth has arrived to take charge of the Peoples.

Dean Collins, local picture man, has gone to Los Angeles.

The American Lifeograph Co. ran the "Golden Trail," its first production, at the Strand after the regular performance for the purpose of viewing last week.

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC—Alice Brady in "Forever After" and going big.
MAYFLOWER—Dark. Klark & Branger interests have been severed, but according to latest announcement the house will not be given over to stock, but will continue playing legitimate, bookings being arranged for independent, only. Open next week with "Nightie, Night."
OPERA HOUSE—"Bucking the Tiger," under direction of Lewis J. Seisnick of movie fame.
E. F. ALDER—Vaudeville.
EMERY—Vaudeville.
FAYS—Vaudeville.
EMPIRE—"The Tempters."

Picture houses at Bristol are seeking permits to run Sunday shows, and the town authorities can find no laws giving them the right to grant such permits, in spite of the fact that Sunday films are shown in several places in the state, including Woonsocket.

According to a report made at a recent meeting of the Central Federated Union by State Organizer Joseph Gray, theatre managers are said to be discharging employees who are affiliating with the newly formed union of theatre workers. There was a spirited discussion of the matter at this meeting. Three unions are recognized by managers in theatrical circles—the Musicians, Stage Hands and Moving Picture Machine Operators' unions. Another union has been recently chartered by the American Federation of Labor, which takes in porters, ushers, scrubwomen, firemen, policemen and all other theatrical workers not affiliated with any other union. It is the new organization which it is claimed, is being discriminated against. It was also stated at this meeting that managers are compelling applicants for new jobs to sign a pledge they will not join this union and that the Providence Police and Fire Commissioners are using their influence to coerce the police and fire forces assigned to the theatres into withdrawing from the union. The whole matter is being investigated and some "big doings" are anticipated.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—"Tea for Three," first half; Fiske Opera in "Down Limerick Way," second half.
TEMPLE—Vaudeville.
FARM—Vaudeville and Pictures.
GAYETY—"The Sporting Widows."
COLUMBIA—"The City Sports."
VICTORIA—Vaudeville and pictures.
FAMILY—Vaudeville and pictures.

Mrs. Catherine Briggs, manageress of the Jefferson, is observing her seventh anniversary at that stand this week.

SEATTLE.

By WILBUR.

METROPOLITAN—San Carlo Opera Co. 18 and week.
MOORE—"Extra Dry" and vaudeville.
PANTAGES—Glasgow. Mads and vaudeville.
PALACE HIP—Rube Jay Jassers and vaudeville.
ORPHEUM—"At the Races" with Lew White, Bert Hunt and Oscar Gerard in principal comedy roles.
OAK—Monte Carter Musical Comedy Co. in "Jury, the Aviator."
WILKES—Jane Morgan, Alexis Luce and Wilkes Players, in "Saturday to Monday," a farce seen in stock for the first time.
H.C.—Walter Owens' Burlesque.
HIPPODROME—Vaudeville, dancing and pictures, with the Jack McClellan Revue featured.
ARENA—Hockey games.
CORNISH LITTLE THEATRE—"The Constant Lover," "King Lear's Wife" and "The Stronger," enacted by Mervyn Olson, Maurice Browne, Ellen Van Volkenburg and pupils of the Cornish Dramatic School.
LIBERTY—Pictures and Wallace concert featuring "Indiana Moon."
CLOEMER—Pictures and Ciemmer concert orchestra program, under direction of Liborous Hauptman.
STRAND—Pictures and Strand orchestra.
LITTLE—Pictures.
REX—Pictures.
CLASS A—Pictures.
COLONIAL—Pictures.
COLUMBIA—Pictures.
MISSION—Pictures.
VICTORY FLAG, GEM, STAR, HIGH CLASS, IMPERIAL, HRS. DREAM, WASHINGTON, PALACE, RIALTO, SOCIETY, MADISON, YESLER—Pictures only.

Casey Jones, with the Seattle Remick office for some time, is featured at the Hippodrome this week in the Jack McClellan Revue.

Arthur S. Kane, late president of Realart Picture Corporation and Northwest manager of Select Pictures in this city for some time, is visiting the local film mart this week. Mr. Kane said that he had many offers of various kinds under consideration when seen by a Variety representative, but so far had not decided as to his future work.

Tetrassini, with Mayo Wadler, Warren Preator and Pietro Cimara, assisting artists, drew capacity business at the Hippodrome Friday at \$120 and \$1 prices.

The will of Mrs. Helen Louis Ferrara, who was swept overboard from the deck of the steamer President the night of Dec. 12, has been admitted to probate by Judge King Dykeman. Ten thousand dollars in cash was left to her parents, Mr. and Mrs. A. E. Greenhaus, this city, while the San Diego home and all photograph royalties were bequeathed to the husband.

An investigating committee of the Municipal League named to investigate Seattle picture theatres during the month of December reported back to Mayor Fitzgerald Monday that the probers found only one theatre showing films that needed criticising.

Liborous Hauptman is the new director of the Ciemmer orchestra, succeeding Mischa Guterson, who resigned to manage the Strand, Portland, which he and the Aronson interests purchased last week from S. Morton Cohn. Guterson has moved his family to the Oregon metropolis.

Marlan Corryell, local composer and pianist, gave a recital at the Cornish Little Theatre Saturday to a large and appreciative audience.

Frances Drager, local violin prodigy, has been engaged to play at the Colonial for an indefinite time. She appeared at the Liberty last week and made a big hit.

The University of Washington Glee Club, 40 members, with Dean Irving Olsen as director, left here Friday for a tour of the Northwestern cities. Two university comedians, Ray Ryan and Roy Rosenblatt, are traveling with the club.

Judge Oswald in a Spokane court this week ruled that making pictures is not manufacturing and that the actors who aided in making "Feds Gold" for the Washington Picture Corp., now defunct, have a preferred claim for salary. The far-reaching decision of the judge will be used by the receiver in fixing the priorities of claims and the amount of same. Sarah Truax, Larry Trimble, director, Lonestar Dietz and Virginia Getty have claims against the picture concern at Minnehaha Park. The Washington Flayer Photoplayers now have the studios under three-year lease.

John Hand, American tenor, appeared at the Masonic Temple with the Norwegian Male Chorus of 45 voices under direction of Rudolph Moller.

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE—All the week, Marie Dressler's revival of "Little Nipper." Only the most optimistic will predict a run of the duration of the original production for this revival. While the introduction of the Sunken Gardens of

Versailles and the peace conference may bear out the claim to rejuvenation, much of the business and humor exhibits the symptoms of senility.

WIETING—12, Detroit Symphony Orchestra; 14-17, Boston Symphony "Ticket-Toss." While the premier of this show, now in its fifth or sixth cosmenomen, was originally ordered for Tuesday night, delay in the arrival of properties and inability to properly arrange the scenery caused an eleventh hour postponement.

EASTMAN—First half, "New Borey Burlesques." One of the really worth while shows of the Columbia Wheel this year. Strong company and elaborate production. Last half, dark. Next week, first half, "Sporting Widows."
TEMPLE—Vaudeville.
CRESCENT—Vaudeville.

STRAND—First part, "Apachees."

ESKEL—First part, "The Speed Man."

SAVOY—First part, "Flame of the Desert."

TOP—First part, "The Invisible Bond."

The Park Players, playing the Park, Utica, turned to musical comedy this week, producing "Oh, Boy." The chorus was recruited from Utica's fair sex.

The jury at Binghamton which heard the evidence in the \$15,000 alienation of affection action brought by Clyde L. Rand, former Owego film operator, now of Utica, against Stephen Hodge, of Utica, against Stephen Hodge, a wealthy Binghamton merchant and former alderman, failed to agree and was discharged by Justice Theodore R. Tull. Rand's counsel will seek a new trial. The plaintiff charges Hodge stole away the love of his wife, formerly a pianist in a theatre orchestra at Owego. The case offers a matrimonial mangle, as since the alleged alienation of Mrs. Rand's affections, the plaintiff has married a second time. Hodge, in the meantime was divorced by his wife in Cornell and has since wedded the first Mrs. Rand, who had previously divorced Rand in Pennsylvania.

Mrs. Ruth Howe, of Carthage, has joined the Park Players at Utica.

Charles Phillips, manager of the Great Northern Picture Company at Watertown, is soon to enter the theatrical field as proprietor of a film theatre. Phillips will erect a new house in Watertown, probably on the site of the old Sheldon Block, and expects to open on Sept. 1.

Grossman Pictures, Inc. will relinquish its lease to the old Wharton studio at Henwick Park, Ithaca, Feb. 1 and will thereafter be located in New York. Announcement to this effect was made this week by the corporation. The company will make three serials and is featured during the year, and estimated the production cost at \$750,000. The company is now completing "Face to Face" starring Marguerite Marsh, and has just finished "Wits v. Wit," to be distributed by Hallmark.

Grossman Pictures moved into Ithaca last summer and began producing in

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SYNCOPIATION'S CLEVER EXPONENT

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Orpheum Circuit Direction, **BERNARD BURKE**

August, filming the serial "1,000,000 Reward." Removal of Grossman will mean the discontinuance of the local movie industry, at least for the present. The studio of Theodore W. Wharton, erected when Grossman leased the old Wharton place, has not been in operation for several months.

The City Opera House, Watertown, N. Y., now being remodeled by the Poughkeepsie Photoplay Corporation, will be ready for reopening about April 1, according to Robert F. Polhemus, who is superintending the work. The plans for the house have been altered to meet the demands made by the city authorities, who declared the building would not meet the requirements of the local code. Work on the theatre was temporarily held up in compliance with an order of the Watertown Common Council. Several points in the original plans which did not meet with the approval of the city officials are left open for future adjustment.

Boat's Head Dramatic Society of Syracuse University will produce "Young America" at the Watling here Jan. 24.

The Keystone Opera House, Towanda, has been sold by the Keystone Opera House Company to William Woodwin, house manager, who will remodel the structure. Woodwin has also leased the Wayne Theatre in Towanda for a long term of years.

The Solnick company, headed by Eugene O'Brien, which invaded the North Country last week to film "A Fool and His Money," with St. Lawrence scenery furnishing the Alpine locale, ran into rough weather and was unable to start camera work until Saturday. The delay will keep the company there over this week, and probably longer. Robert Ellis, director, and one of the women members of the company were on the injured list for several days. Ellis, tramping around in search of proper locations, strained his ankle severely and was confined to his room. The woman fell on an icy walk and broke two bones in her arm, necessitating treatment at Ogdensburg City Hospital. John Brown, who is business manager on location for the company, announced that the O'Brien cast would return here in the spring and summer for a series of pictures. Ellis and Brown have talked with local parties regarding the erection at Alexandria Bay of a studio.

Fifty dancers, dancing teachers, dancing school proprietors and dance hall owners appeared before the License Committee of the Syracuse Common Council to explain just what city license fees should be reduced. Almost everything that bears any relation to the art

of fox-trotting or any kindred sport was discussed, but the shimmie was resolutely barred. Any attempt to mention the shimmie was ruthlessly squelched by Alderman Dennis Haley, chairman of the committee. According to the claims made at the hearing, local cabarets are liberally patronized by Syracuseans of ripe years. Both sexes between 40 and 70 haunt the dance halls and one-step to keep young. The License Committee was told.

VANCOUVER, B. C.

By H. P. NEWBERRY.
EMPRESS—Empress Stook, featuring Eoythe Elliott. Business very good.
AVENUE—20. Cherniosky Trio, in concert: 31-3. "She Walked in Her Sleep," with Miss Norton and Paul Nicholson; 7-10. San Carlo Grand Opera, with prices scaled to \$1.50 for box seats. Five different operas were presented, including "Rigoletto," "Madame Butterfly" and "Aida." Business excellent.
ROYAL—Pictures.
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville and pictures.
ARENA—Ice skating and professional hockey.
DOMINION GLOBE—Colonial.
BROADWAY—Maple Leaf.
KITELAND—Progress National.
PRINCESS and **FAIRVIEW**—Pictures.

The Empire, North Vancouver, a picture house, has been taken over by the Columbia Theatre, Ltd.

The San Carlo Grand Opera played two days in Victoria at the Royal Victoria. The Pacific Coast tour of this organization is under the management of the White-Bellison Musical Bureau of Portland.

The Crystal in this city closed last week. It is practically the last of the nickel theatres here. In its comment one local paper said it appeared as though the picture houses of the future would be run more like legitimate theatres, with larger houses and big orchestras.

WASHINGTON, D. C.

By HAROLD MELAKIN.
SHUBERT-BELASCO—Victor Herbert's "My Golden Girl."
POLTS—Return of Al Jolson in "Sinbad."

SHUBERT-GARRICK—The Harvard prize play, "Mamma's Affairs," with a wonderful cast, had its first performance Monday. Oliver Morosco is presenting the piece, and the cast includes Edna Shannon, Robert Edeson, Amelia Elgarham, Katherine Kaelraed, George Lee and St. Louis and Little Billie. This piece is a comedy and is the work of Rachel Barton Butler.

NATIONAL—"Going Up," return, with new cast in principal roles.
COSMOS—Vaudeville and pictures.
CAVETT—"Postmodern Burlesques."
POLLY—"Midnight Maltins."
LOEW'S PALACE—Film, "Red Hot Dollars."

COLUMBIA—Film, "The Woman in the Sultana."
MOORE'S RIALTO—"The Greatest Quilted.".
STANDARDS—METROPOLITAN,—"Should a Woman Tell?"
MOORE'S STRAND—"My Husband's Other Wife."
MOORE'S GARDEN—"Lone Wolf's Daughters."

L. Moma Bell, former publisher of the Washington Herald and during the summer months associated with George Marshall in the Shubert-Garrick stock, is going to London to represent Harper Brothers in that city. Mr. Bell is severing his connections with the local paper because of the ownership changing hands.

Although billed for a lecture Sunday Maurice Masterlinck did not appear at the Shubert-Belasco Theatre after an excellent advance sale had been run up and considerable interest aroused in his appearance. Conjecture was rampant as to why Masterlinck had cancelled, and the papers carried a story to the effect that many attempts had been

HARRISON GREENE and KATHARINE PARKER
 WITH NORMA BATES in "LADIES FIRST"
 COURT THEATRE, CHICAGO, Indianapolis

made to throw the cause of the cancellation on Masterlinck's inability to speak English, but according to the Pond Lyceum Bureau, which holds a contract for his American appearance, it is due to Masterlinck's desire to break that contract. The bureau issued the statement that Mr. Masterlinck's English in conversation is perfect, and that the first cancellation in New York was mostly due to stage fright.

Victor Herbert has written a beautiful score in his latest effort, "My Golden Girl," which opened Monday at the Shubert-Belasco, in addition to which Frederic Arnold Kummer has supplied some excellent lyrics as well as a fairly diverting book. The piece, however, was practically ruined by a noticeable inadequate cast. Robert Emmett Keane will never do, and this is equally true of Laura Arnold. Harry Wardell, the producer, is remedying this and has Marie Carroll here rehearsing to succeed Laura Arnold and William Rosselle is to succeed Mr. Keane, while Olive Oliver is to play the mother. The cast otherwise is satisfactory. Red Sparks scored, and a little chorus girl again stopped the show, as she has been doing in previous appearances.

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the expense of your life later on. No matter what any one tells you, if you are not strong and well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you have gained. You can talk as you please about all the wonders wrought by new remedies, but when you come down to hard facts there is nothing like good old iron to put color in your cheeks and good sound, healthy flesh on your bones. It is also a great nerve and stomach strengthener, and one of the best blood builders in the world. The only trouble was that the old forms of iron were so unpalatable and so hard on the stomach that they frequently did more harm than good. But with the discovery of the new Nuxated Iron, all this has been overcome. Nuxated Iron, for example, is pleasant to take, does not injure the teeth and is almost immediately beneficial. It is well known to dissolve everything, and does not injure the teeth, make them black, nor does it cause constipation. The manufacturers' record and entirely satisfactory results in every case—whether or they will refund your money, if you are not satisfied with it by all good druggists.

THE CAPITOL

GREATER THAN FAME.

Miss Hammerstein has a well-balanced company.

Flotsam	Olive Thomas
Edward Elmer	Huntley Gordon
Mrs. Elmer	Mary Coverdale
Clarice Stapleton	Louise Prussing
Amos Bart	John Smiley
Reggie Hughes	Cyril Chadwick
Joey Clark	Edward Ellis

SLAVES OF PRIDE.

STARVATION.

This is an interesting record of the work of humanity done by the United States food commission in Europe immediately after the cessation of hostilities to prevent death by starvation of hundreds of millions of women and children in the section of the world laid waste by war. It is also a stirring object lesson why America should not permit the radical element to obtain a hold and overthrow any of the present governmental institutions. No fair-minded

THE TREE OF KNOWLEDGE

admirably the finely bred English gentleman; Kathlyn Williams gives a brilliant portrayal of the conscienceless adulteress; Clarence Geldart conducts himself as wealthy barons are supposed to do, and Irving Cummings was totally inadequate as the man with whom the immoral wife eventually decamps. He was cast for the part of a lady-killer. He doesn't look it for an instant.

The "Knowledge" will serve as an acceptable background for the picture houses, but it is no more than an average program picture of contemporary vintage. *John*

"The Cheater" is the title of May Allison's new starring vehicle for Screen Classics, Inc. It is scheduled for release

CLEGG WITH SELZNICK

He has bought five important Lancashire cinema theatres. For one of them he paid \$2,000. Al St. John will manage it.

SOL LEVEY'S BUY

London, Jan. 14.
Sol Levey has purchased the North Metropolitan Circuit, including seven London picture houses.

SELZNICK'S OFFER.

London, Jan. 14. Frank A. Tilley, formerly London publicity representative for Famous Players-Lasky, has been offered a similar position with Selznick's British organization.

RAID CLAPTON CINEMA

London, Jan. 14.
Armed men raided the Clapton Cinema the night of Jan. 12, and got away with a safe containing \$2,500.

London, Jan. 14.
W. Corri Jones was sued by a cameraman for ninety-three pounds, balance of salary claimed to be due.
This is a partial sequel to the story of Charles Coburn's giving sanction for the Alhambra benefit for the film company's hotel bills. The defendant blamed Thomas Watts, the producer, and paid the sum into court. The case was adjourned.

MOVING PICTURES

RIVOLI.

The film portion of the program predominated the bill at the Rivoli for the current week. The musical section contained but the overture and one vocal selection. That is as it should be, although of late the picture house directors are too prone to permit the musical and the revue element to overshadow the screen.

"The Rivoli has as its feature this week the Ince-Paramount-Artcraft production, "The Woman in the Suit Case," starring Enid Bennett. It is one of the best pictures that Miss Bennett has done. The story is of a type that will interest Broadwayites and depicts life in a large city after the manner that all small town audiences like to believe that it is.

There is also the Fatty Arbuckle comedy, "The Garage," which is being run at this house day and date with the Strand.

The overture was "Phedra," by Jules Massenet, well played and seemingly liked. The song number was delivered by Greek Evans and was entitled "Calling Me Home to You." One thing that was noticeable was the accompaniment played to both the feature and the comedy. Popular melodies of current musical comedies and vaudeville predominated and had the audience tapping their feet and swaying.

The pictorial for the week was a combination of news, travel and comedy. The current Bud Fisher "Mutt and Jeff" picture was entitled "On Strike." It is a cleverly worked combination of car-

toon and straight photography. Fisher is shown in part of it, and his character refused to work for him and turn out their own picture, which, when shown, is voted "punk" by the audience, so they call off their strike and go back to work.

Business at the Rivoli showed less than half a house when the first deluxe show of the afternoon started and less than capacity at the finish.

Prod.

WOMAN IN THE SUIT CASE.

Mr. Moreland.....Enid Bennett
Mrs. Moreland.....William Conklin
Della.....Claire McDowell
Billie Fiske.....Dorcas Matthews
Doc Harrison.....Roland Lee
Enid Bennett is doing practically some

of the best work of her screen career in this fine production. The picture is an original story by C. Gardner Sullivan, directed by Fred Niblo, under the supervision of Thomas H. Ince. The story is one of those tales of life in a big city that is fashioned in such manner as to be sure to please the audiences that are away from Broadway and like to picture life in that section of the world as fast and furious, looking to the screen to substantiate their worst ideas. This is exactly what this picture does.

Sullivan has taken the old idea that was used in "Any Night at the Princess" some years ago and later in another of the White Slave pieces that came to Broadway. It is that of the father finding his daughter in disreputable company when he calls on the woman that he is keeping. But in this case one mustn't place the picture in the White Slave category.

It is just a story of society life where the hubby has fallen for a "dame" who once was one of the "Polliter" girls. He is her protector and pays the bills for a rather pretentious establishment. His daughter on visiting his office finds a picture of "the woman" in daddy's suitcase and decides to break off the entanglement and save daddy for "maumie." Just for that she starts running around with the "woman," to whom she has managed to be introduced, and finally manages to be the "daddy" when father calls, she staging a pretty scene, and does see the error of her ways.

There is a little love story interwoven. When daughter decides to trail "the woman" she advises her young man who is willing to show the town to a young lady who is a stranger. The "grant department" turns the ad over to the owner's son and he decides to take the job. This leads to the romance.

At that the picture is well handled from a pictorial standpoint, but there were untold opportunities overlooked in the tiling. There could easily have been as much pep in there as there is to the lines of "The Gold Diggers" had knowledge of "detailed ladies" written them.

The picture is just a feature that will be liked out of town, although Broadway will in all likelihood give it the laugh.

THE GARAGE.

Fatty Arbuckle and Buster Keaton and the pup are the three principal characters in the current comedy. There are really about a dozen good bits in the picture. The tricks of a garage with a "whining turntable," the "Human Roulette Wheel" idea being used, and a breakdown Ford are the funniest touches in the picture. The idea of a customer walking and throwing down a half-dollar, asking for a Ford, getting 30 cents change and a car is a bit that is sure to get a scream. Another funny bit is a handling of the greatest "dude" character getting his at the hands of the comedians. All in all it is a fast moving comedy that will be liked.

Prod.

THE BEAST.

Del Burton.....George Walsh
Mildred Manning.....Anna Luther
David Manning.....Herchel Mayall
Sir Charles Severly.....Edward Cecil
Ralph Henshaw.....Henry de Vere
Manning's Secretary.....Clyde Benson

George Walsh is starred in this regular five-reel Fox feature. Anna Luther plays opposite him. It is a comedy drama of the wholesome and pleasantly entertaining type, in which the star appears in a typical George Walsh role. There are several high spots which will bring hearty laughs and a few which may bring tears. The star is surrounded by a good cast and favored with intelligent direction. Too much cannot be said of the work of Miss Luther. The role of the heroine offers rich opportunity to express her versatility and she makes the character actually lifelike. The story—a "Western" with a lot of cave-men stuff thrown in—is fantastic and unreal, but at the same time it is interesting and holds the attention.

The titles have been cleverly written, occasionally in rhyme, but they all bear the breath of the sagebrush, are breezy and humorous. One of the most amusing roles is Sir Charles Severly (Edward Cecil), an Englishman of the "blooming swell" type with a monocle. The character is exaggerated, nevertheless it is amusing, and his appearance is always good for a laugh.

Mr. Walsh secured the title of "The Beast" from Mildred Manning (Anna Luther), an Eastern beauty who comes West on a visit and is kidnapped and badly manhandled by the hero. Richard Stanton wrote and staged the feature.

The production embodies plenty of action and it possesses an element of suspense that balances any flaws of improbability. Handsome settings and picturesque views help the picture along. The types, too, are generally well fitted to the members of the cast. "The Beast" is thoroughly interesting.

Paramount-Arbuckle Comedy



FIFTEEN FAT LAUGHS WITH FATTY

- 1-Fatty as a marvelous machine man.
- 2-Fatty as a wizard car washer.
- 3-Fatty as a driver salesman.
- 4-Fatty's novel invention.
- 5-Fatty's turn on a turntable.
- 6-Fatty's time-saving device.
- 7-Fatty as a rapid-fire dish washer.
- 8-Patty as a "string puller."
- 9-Patty greasing the wheels of love.
- 10-Patty as a daring dog catcher.
- 11-Patty as a furious fire fighter.
- 12-Patty kicked to a horse cart.
- 13-Patty in a bounding leap for life.
- 14-Patty's sweetheart's leap for life.
- 15-Fatty's rival's fatal finish.

And a hundred other fat situations for fast and furious fun.

FAMOUS PLAYERS-LASKY CORPORATION
ACTING MANAGER: J. J. LASKY
DIRECTOR OF EXHIBITS: J. J. LASKY
GENERAL MANAGER: J. J. LASKY

JOSEPH M. SCHENCK

"FATTY ARBUCKLE" "in THE GARAGE"

WRITTEN and DIRECTED by FATTY ARBUCKLE

COAST PICTURE NEWS

Los Angeles, Jan. 4.
Low Cuddy and Louis Gasnier are back from New York.

Goldwyn will star Raymond Hatton, long a character actor for Paramount.

Eugene O'Brien has finished "His Wife's Money," his fourth picture for Selznick.

Ora Carew, signed with Selznick for some big work in Selznick's "Blind Youth."

A two-year contract to appear in a fifteen-episode serial has been signed with National Films by Jack Hootie.

With George Marshall directing, Ruth Roland's new serial, "Broadway Bob," starts Jan. 10.

Much of Metro's "Shore Acres" is being filmed in San Francisco Bay. Alice Lake is featured.

Rumor has it Neal Burns will return to Christie after his comedy contract with National is completed.

Ward Wilson has been appointed technical director for the Galt Henry comedies. He was formerly with Triangle.

Pauline Frederick will not leave films. After a brief rest Frank Lloyd will direct her in "Ghosts of Destiny" for Goldwyn.

Production on "The Fighting Shepherds," Anita Stewart's new starring vehicle, has been completed at the Mayer lot.

James Liddy, Christie comedy ace, faces temptation in two-fifteen musical offers from Frisco, Frigance, and Clarence Kolb and another from a Florida film firm.

Plans are completed for the Charles Ray company which will produce for First National Exhibitors. Ray has leased a studio and will commence work in a week or so.

Frank Mayo's next Universal starring vehicle will be "The Girl in the Mirror." He is closing studio work on "Burrat Wings," a simulation of Hayard Veller's "The Primrose Path."

The part of Jiggs, the much-abused, will be played by Johnny Ray, vaudeville, in the coming "Bringing Up Father" series.

Louis B. Mayer has secured the three Rosen brothers—Arthur, Ed, and director, Dick, assistant director, and Hal, behind the camera.

Raymond Ripley, who recently completed an Orpheum tour, registers high quality in his society heavy role in his first picture, "The Great Air Robbery."

Gloria Joy Productions is the latest, with the little star under the direction of Sherwood McDonald and with Jack Retlaw as general business manager.

Production routine of "The Hope" has been rearranged by Maxwell Karger so that Marguerite de la Motte may continue in her leading role when she recovers from injuries sustained in a recent auto smash-up.

Real estate news: Director Claude H. Mitchell, of Brentwood, has purchased an "L-Don-Carey" home—it being formerly that of Eva Tanguay at Hollywood.

Edward Connelly is working in two screen classic productions. In Viola Dana's "Eliza Comes to Stay" he is the father and in Alice Lake's "Shore Acres" he is Sam Barry.

Brentwood, Tourneur and Capital Films are bidding for the services of Charles Barton, juvenile lead, who recently finished with Tourneur's "The County Fair."

After several successful pictures as a free lance, John Elliott, character heavy, who scored heavily in Marjorie Rambeau's speaking production of "Eyes of Youth," is said to be signing his first screen contract with a producer whose name is so far withheld.

Al Santell's latest comedy, "Seeing Things," has set critics by the ears, for

it does the heretofore undone—making fun out of ether and the fashionable "out-with-the-appendix" idea. At first critics and public thought it would be gruesome, but Santell proved to the contrary. Result: Much talk and many laughs.

Dame Rumer again—this time insisting that Viola Dana, Metro star, and Lieutenant Omar Locklear, aviator ace and star of "The Great Air Robbery," are to sign mutual no-contracts. At that the two, always together, are familiar figures on the Rialto.

It is almost certain, printed statements here aver, that Mark Larkin, publisher of the "Los Angeles Times," for the past two years, will sever connections with that start-up little birds say that he will start a publicity bureau, which his wide professional acquaintance and host of friends will endorse with an auspicious opening.

Henry Woodward, Brentwood leading man, has returned from his home in Columbia, S. C., in time to witness the closing of his latest picture, "Seeing It Through," under the direction of Claude H. Mitchell. He is said to be suffering from a badly wrangled hip and shoulder sustained in an auto smash in Washington with his uncle, Senator Chilton.

MASS. CENSORING BILL

Boston, Jan. 14.
A bill to provide for the censorship of pictures to be known as the "Division of Motion Picture Standards" has been filed in the Massachusetts Legislature for the State Committee on Motion Pictures by Representative John C. Hull of Leominster. The State Committee on Motion Pictures is an organization of citizens which has, after nine months' study, concluded that to set a state minimum standard was the practical way of meeting the problem. The bill provides for a paid director and two associate directors and other necessary assistants to view and pass upon the films, and an unpaid board of nine representative citizens, to be appointed by the governor, who should sit from month to month to determine standards. The board would be reimbursed only for actual expenses. All necessary expenses would be covered by a fee charged for the examination and licensing of films. The standards would be aimed to prevent films which are obscene, indecent, immoral, or inhuman, or that incite to crime, or tend to impair the health or corrupt the morals of children or adults. Provision is made for an appeal to the courts by anyone aggrieved by a decision of the divisions.

INCORPORATIONS.

Character Pictures Corp., Manhattan, \$100,000; A. W. Plummer, C. W. Buck, D. I. Shapiro, 99 Nassau street, New York.
Arson Productions Corp., Manhattan, pictures and theatricals, \$1,000; L. E. Muchentuss, A. Bedrick, C. Morgan, 884 Riverside Drive, New York.
Home of Italy Buildings, Inwood, L. I. picture theatre and restaurant, \$12,000; F. D. Mcours, F. Schiavone, S. Paocetta, Far Rockaway.
Beverly Theatre Corp., Manhattan, \$10,000; F. Shea, E. A. Rodin, C. W. Groh, 100 West 111th street, New York.
CAPITAL INCREASES.
Amalgamated Photo Feature Booking Corp., Manhattan, \$1,000 to \$5,000; B. E. Moss, Theatrical Enterprises, Manhattan, \$500 to \$50,000.
DISOLUTIONS.
The Strand Cafe and Restaurant Co., Manhattan.
DELAWARE CHARTERS.
Waldorf Photoplays, \$1,500,000; T. L. Croteau, H. E. Knox, S. E. Dill, Wilmington, Tolsted Film Corp., T. L. Croteau, H. E. Knox, S. E. Dill, Wilmington.

BROADWAY AND CAPACITIES.

New York, Jan. 14.

Editor VAMBERT:

I have read the review of "Song Scenes" at the Capitol theatre in the current issue of VAMBERT, with much interest. It was especially interesting as I had just come from the performance there when I bought VAMBERT. Mention by your critic of the lack of applause, and the failure of certain acts to "get over" impels me to make some observations, based on past theatrical experience, which may be of interest to your readers. I shall handle them in this order:

1. Does Broadway actually know the principles of modern showdom?
2. Psychology of the modern theatre.
3. Should Broadway seek its own salvation rather than beg for public charity?
4. Future of legitimate.

First. There are few 3,000 seating capacity houses in New York as compared with the population and to other cities throughout the United States. The average salary or wage payment on a weekly basis is less than \$33. Living conditions are not such that the average New Yorker can afford the maximum of theatrical enjoyment at present average prices of admission. The question naturally arises: Are theatres merely catering to the transient spectator?

Second. Combining this topic with the first mentioned and taking the Capitol theatre as the basis of argument it would appear that the psychology of modern showdom is hardly known in New York.

Theatres of from 3,000 to 5,000 capacity do not lend themselves under the best circumstances to talking or singing acts. Some of the audience cannot hear and therefore are not ready to acclaim with applause the efforts of performers. Unless filled to capacity "coldness" always prevails. The bill must be a mixed one, included spectacle, dumb acts, singing on a large scale, acrobacy and particularly "brass" acts.

What will appeal to an audience of 1,200 or 2,000 certainly will not appeal to thousands. The circus managers know this and conform to the demand.

Certainly Broadway does not know the psychology of modern showdom which demands seating capacity of 3,000 to get maximum returns from the greatest number of people.

Third. There is a slogan "Give a Thought to Broadway." This would better read: "Broadway Is Giving a Thought to the Public." Certainly Broadway's announced decline was due to its own. In summer it certainly may be likened to the midway of a fair. In winter its ticket speculating methods do not work for improvement.

Fourth. How long is the small legitimate theatre to last? Vaudeville already has solved the problem of the larger house and the popular price. Hundreds of newly born shows, the product of eminent authors and presented by able actors annually go to the storehouses, with loss to the producers. Is this not directly attributable to the high prices demanded by small theatres? Opening at popular prices in a large house, it is natural the run will be longer and the play given an adequate chance at life. If successful it easily can be moved to smaller and more expensive quarters to cater to the more select audiences. Summed up does intelligence not show that Broadway's present manage-

CENTRAL FILM HEADQUARTERS

Negotiations are in progress by the committee appointed by the National Association of the Motion Picture Industry to look over New York for a building or site for a central headquarters for the film industry.

One of the buildings which the committee has taken under consideration is the 22-story structure at Eighth avenue, running from 33rd to 34th streets. This building was originally constructed for the Printers Craft, but was taken over by the War Department for offices and it is now understood the Government is to vacate in a short time. There are 480,000 square feet of usable floor space with six big freight and six passenger elevators, and it has light on four sides.

The location is considered ideal, one block from the subway stations, one block from the Ninth avenue express elevated station; surface lines on Eighth and Ninth avenues, 34th street. The structure is fireproof and explosive proof.

DES MOINES CONSOLIDATION.

Des Moines, Jan. 14.
Consolidation of the A. H. Blank and Abe Frankle picture theatre interests in Des Moines is being planned, involving property worth over \$1,000,000. Frankle says "nothing is settled." Men in close touch with picture interests predict the deal will be settled within two weeks.

Blank owns the new Des Moines (\$300,000) Garden and Palace and Frankle owns Rialto, Majestic and Casino and heads a concern that will build a new \$300,000 house this year.

Threatened encroachment on local field by outside interests is thought to be the reason for consolidation.

Loew has leased the new \$300,000 Alhambra, building next Blank's Des Moines. Fox and Goldwyn are also said to be interested in securing sites or houses here.

QUESTIONING N. Y.'S BLUE LAWS.

Syracuse, N. Y., Jan. 14.
Opening up for decision the entire question of the legality of the Sunday blue laws in this state and the right of a Common Council to legislate on the question of Sunday amusement closing, counsel representing 25 pool, billiard-room and bowling alley proprietors has filed briefs with Justice William Ross in Supreme Court here.

The test case is in the nature of a demand for a writ of habeas corpus to secure the release from the custody of the Utica police of Nikolaos Economou, billiard-room proprietor, charged with running a pool room without a city license and with operating it on Sunday.

The Utica pool room proprietors are represented by Attorney Nicholas G. Powers, who says that the activities of a group of reformers, styled "The Committee of Twenty," are responsible for the ordinance, whose validity is under fire. The ordinance, passed in October last, requires the pool room owners to take out a license at a fee of \$25 and keep closed Sundays.

ers are behind the lead taken by such circuits as the Orpheum, Fantege's and Pop's whose theatres accommodate the masses rather than the classes, pay handsome profits and do justice to the actor?

Wm. W. Roberts,
(New York Press Club.)

ETHELYN GIBSON—Co-Starring—BILLY WEST COMEDIES

MOVING PICTURES

INSIDE STUFF

ON PICTURES

The continuity weavers of features might pause in their laborious tasks and give heed to a story which in its essence presents as much interest as anything else. Not one concern has ever thought of obtaining or making a camera record of the film industry since its inception, not even for what its historic value might amount to.

There has been a howl by a number of the exporters in this country against the manner of the getaway of a woman from Paris, whose company is said to have the backing of the Chocolate Menier people of France. She is said to have run up accounts with exporters here that call for over \$200,000 and they have been unable to collect. One company is said to have about \$142,000 coming from her. The woman was in this country until about ten days ago. She ordered prints of various pictures for which she had practically closed for the rights for and at the last minute sent rush calls out stating that she wanted to catch a certain steamer and if the films were delivered on the dock payment would be forthcoming immediately for all of the prints ordered. The prints were delivered and stowed aboard ship but the payment was not tendered or received by any of the exporters that were bitten.

A "phony" raid was planted on the members of the Motion Picture Business Men's Club, Monday evening. Their clubroom is in the Knickerbocker Hotel and it was invaded by a "detective" who burst in and announced that all present were under arrest for breaking the new prohibition enactment. The "raid" was well staged and had most of those present quite scared. Speaking of the aforesaid club, which was organized by "it" some time ago, the by-laws distinctly provide that no man shall be eligible unless he is a bona fide director of a film organization. Before the by-laws were drafted, Al. Lichtman, general sales manager for Famous-Lasky, was asked to "belong," but on the acceptance of the by-laws Lichtman was declared ineligible, whereupon Al. Lichtman reported to him that if he wasn't "fit to associate" with his business conferees socially he would resign. Jesse Lasky then declared that if Lichtman wasn't acceptable he ("Lasky") would resign. Something will have to be done. The question now presents itself: Is "Zit" eligible since his retirement as a director of the International Film Corp.?

The victims of the \$300,000 stud poker steal through a cheater think they are going to recover some of their money. That is some of the victims do. The others don't. The World sent out a man on the story Tuesday and printed the entire affair without names Wednesday. The World man reached one of the interested parties who told him everything about it. The cheater had been playing with the film bunch for about a year. He's a manufacturer of ladies' wear, stood well, was rated as worth two millions and he could have gone on trimming for the rest of his life—if he hadn't been a cheater. Being one, his sense of judgment was gone and the cheater made such ridiculous plays at stud—and won them—that he directed attention to himself. Then he was framed. Only three of the players were in on the frame. Two of these could read the "readers" or marked cards themselves before they turned the trick. After finding the key they wondered why they had not tumbled to it before. The indicative marks on "readers" when you know them look as big as a balloon. Any one using readers is usually of the impression someone else must see the marks though this cheater is said to have paid \$25 a deck for those used

by him. That price means a finely marked deck. It has studded fuer de its in one of the corners. Certain of the cheater and learning from the butler that the cheater often called early at his house where the game was there, the main film man who set the net and who always remained out for dinner when the game was at his apartment, remained home New Year's Eve. The fellow showed up as usual early. Though the cheater could make no substitution of decks, the film man himself put in a marked deck, purposely, to read against and expose the other fellow. During the game the film man, knowing the cheater had the better stud hand which was in sight, bet \$5,000 against him, was called, lost the bet and left the room. The film man returned after a few moments. Standing at the table he started to speak to the players who had continued the game and kept it going even while the film man was telling them they had been cheated and were being cheated that evening. Nearly all the other players laughed. They thought through it being New Year's eve the film man was trying to put over a joke. But suddenly the film man turned to the cheater, said it was he and slugged him. The film man hit him again and kept hitting him until the others pulled him away, when they threw the cheater into the hallway. One of the players started to cry when he heard all of the facts. Said he had known all the cheater for 20 years and couldn't withhold his tears when thinking of the friendship he had wasted on a fellow like that. That anyone could win \$300,000 in a stud game explains the high game it was but the calibre of the other players may be determined when one of them who owed the cheater \$16,000 lost in a game, inquired of the others whether he should pay him the money regardless.

Metro sold to Loew at par for the Metro stock, \$100 to the share. The Metro stockholders received 50 per cent. in Loew, Inc. stock, put in at 35 and will secure the remaining 50 per cent. in cash, when that cash comes in from Metro's foreign sales. Loew, Inc., didn't turn over a dollar in cash. Metro had a great chance at one time. It was looked upon as about the most reliable for continuous feature film merit of any of the makers of two or three years ago. Exhibitors said that while Metro seldom sent along any big box office film what it did send could always be depended upon and they liked it for that. But Metro stood still, then got into a financial tangle, had to borrow on the outside at excessive interest rates and the final outcome was a fortunate one for all concerned.

Mr. and Mrs. Arthur Loew, married last week, received a warehouse full of costly presents. Nearly all the presents were gold or silver. It had been understood from the outset that Adolph Zukor insisted he must furnish the New York home for the young couple, which left no article of household furnishings available for the invited guests as a present.

ASK \$2,000 FROM MACK

Through their attorney Maurice Brandt, Jack Goldstein and Leslie Morosco are bringing an action against Willard Mack, the playwright, for \$2,000, which they claim is due them for commissions on the sale of six photographs which were written for A. F. Beck.

S. Goodman is representing Mack in the action, with the former asking for five days time in which to file an answer.

KAUFFMAN FOR HIMSELF.

Al. Kauffman, early this week, tendered his resignation as one of the directors of Famous Players-Lasky Corp. and proposes to embark in business on his own.

It is known he recently refused an offer of \$75,000 a year to take charge of a new distributing organization, but declined on the theory that if he is worth that much to someone else he ought to be worth more to himself.

Kauffman leaves for the coast Saturday and it is believed his visit there will include a conference with the "Big Six" directors' alliance.

Accompanying Kauffman will be Marcus Loew, Richard A. Rowland and Joseph Engel. The trip of the latter three has no bearing on Kauffman's future activities. Loew is going to have a look at the Ackerman & Harris houses, while Rowland and Engle's journey is in connection with Metro.

F-P. STOCKHOLDER'S MEETING.

At the annual meeting of the stockholders of Famous Players-Lasky, the directors were re-elected for terms of four years each. These include Adolph Zukor, Jesse L. Lasky, William F. English, Maurice Wertheim and Felix Kahn.

Announcement was also made at the meeting by Arthur S. Friend, treasurer of the corporation, that a financial statement of the company was being prepared and would be mailed to all stockholders as soon as it is completed by Price, Waterhouse & Co. The latter are certified accountants.

One day before the annual stockholders' meeting the directors voted a dividend at the rate of eight per cent. On the preferred stock two per cent was voted for the period from Nov. 28, 1919, to Feb. 1, 1920. This dividend is payable Feb. 1 to preferred stockholders of record at the close of business Jan. 21.

STOCK TRADING QUIET.

Surprise is manifested by the insiders in the film industry at the lack of interest in "the desire to invest in the various picture company stocks listed on the Curb market."

Owing to this situation Famous Players-Lasky dropped this week from 85 to below 90, with little or no trading. This despite the official announcement of the payment Feb. 7, of a dividend at the rate of 8 per cent. on the preferred stock, and the re-election of the present officers for another four years.

Goldwyn hasn't fluctuated much, hovering around 34, with no rumors in the air that would incite active trading in it.

Nobody seems to know why Loew, Inc., is selling for around 32, but the impression prevails those in control are not desirous of booming the price of it at this time.

SUIT OVER "MME X."

Harry Fields has retained Mark Eisner to take action against Henry W. Savage for failure to complete the sale of the picture rights to "Madam X." Fields claims an option for \$21,000. His contention is Savage had no right to dispose of the property elsewhere.

Oes Is Returning Home.

Ingvald C. Oes sails for Copenhagen today after having spent four weeks in this country. On his return abroad he is to act as representative of the Famous Players-Lasky Corp.

1ST NATIONAL IN SESSION.

Atlantic City, Jan. 14. Members of the First National Exhibitors Circuit are in session at the Hotel Traymore with about 200 present. The meeting is an emergency one, called for the purpose of protecting the motion picture industry against the domination of Wall Street financiers," according to advices given out here.

The new corporations, recently chartered in Delaware, were formally launched to further safeguard the industry. The new companies are the Associated First National Pictures and the Associated First National Exhibitors. They will be used to align houses from the Atlantic Coast to the Pacific in the Exhibitors' fight.

All of the stock of the two anti-trust corporations has been subscribed to be apportioned proportionately among small city theatre owners who come into the fight.

Leaders in the movement who are present are: J. Talley, of Los Angeles; E. M. Mandelbaum, of Cleveland; Frederick Dill, of Louisville; L. Ebbson, of Cincinnati; Richard Flynn, of Kansas City; Ascher Brothers and Balaban & Katz, of Chicago; William Silvers, of St. Louis; Turner & Dabken, of San Francisco; Jensen & Van Herberg, of Seattle and Portland; E. H. Hulse, of Dallas; James H. Clark, of Pittsburgh; E. V. Ricketts, of Orleans; R. D. Graber, of Richmond and Charlotte, Va.; Reuben & Finkelstein, of Minn.; Thomas Saxe, of Milwaukee; Nathan Golden, of Boston; E. H. Lieber, of Indianapolis; and Mark Strand Co., of New York.

In a statement issued with preamble stating the cause that brought the First National Exhibitors into being is said: "We are now threatened anew by the taking over of large numbers of theatres by producers. Through this movement we aim to extend the same freedom to the small theatres of the country and prevent an ultimate monopolization of the motion picture industry by producers and distributors."

The independent forces claim it necessary for them to acquire 3,000 houses to break even with the so-called trust concerns.

EXCHANGES TO UNITE.

The Triangle Film Corporation's 18 exchanges throughout the country will be taken over Jan. 18, by the United Picture Theatres of America, under a leasing arrangement.

The deal, which involves about \$1,000,000 also includes the Triangle's stock of feature releases, which will be handled by United hereafter.

RAY'S FIRST NATIONAL PRICE.

Willis and Ingels, the Los Angeles picture agents, received \$100,000 from the Chas. Ray Corporation for arranging a First National release for the forthcoming Chas. Ray productions.

\$90,000 "SALOME" ADVANCE.

Metro's securing of the distribution rights to Hope Hampton's first film production, "A Modern Salome," is said to have involved an advance payment of around \$90,000.

\$10,000 FOR "THE CLOWN."

Avery Hopwood sold the picture rights of "The Clown" to the Famous Players-Lasky Corp. Monday, for \$10,000. The play, originally written for Billie Burke, as a comedy, was never staged.

The F. P. will use it as picture, starring vehicle for Miss Burke.

EDDIE CLINE FOX-SUNSHINE
DIRECTOR
FEATURE COMEDIES
First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
Starting POLLY MORAN

PORTSMOUTH THEATRE CHARGES INVOLVE GOVERNOR AND MAYOR

Government Investigating Conditions in New Hampshire City in Interest of Navy Morals—One Concern Controls All Theatres—Twilight Dances Attacked—Lodging Houses and Restaurants Connected With Shows—Club Women Aroused.

Portsmouth, N. H., Jan. 14. By order of Secretary of the Navy Daniels, Lieutenant "Hannibal" Hamlin is investigating the amusement situation here. It is charged the morals of the Navy are menaced by the local trust in which Governor John H. Bartlett and Mayor Albert Hislop are interested.

The Scenic Temple is the picture show-house against which army and navy investigators, club women and preachers are particularly indignant. The Governor, the Mayor, Willis H. Rugg and Walter and Volmer Badger control this place.

Twilight Dances, so called, are given here. The dancing goes on while pictures are being shown. At another place a restaurant and a lodging house are run in conjunction with a theatre. It is charged girls of questionable character are met here by sailors and civilians both and that the medical records of the Navy show a bad resultant effect.

The theatre situation is controlled by the Allied Theatres Co. which operates all the theatres. For this company Governor Bartlett signs the passes. William P. Gray, a picture theatre owner, is the active executive. Miss Martha Kimball, president of local women's organizations, states:

"With the head of the state government and the head of the city government owning the theatres here, it is impossible to get much done in the way of cleaning up."

Arrests and sensational disclosures are looked for by next week.

ZUKOR MAKES STATEMENT.

Adolph Zukor is aggrieved over a general impression fostered by the trade press that the Famous Players-Lasky Corp. is being run by the Wall Street interests that handled the financing of the new stock flotation of the company. Because of this he issued an invitation to the members of the trade press to be present at his office Wednesday morning so that they might hear him utter a denial that such a condition existed.

Mr. Zukor prefaced his remarks on the subject by a statement to the effect that the purpose of the interview was to establish once and for all his independence as far as the affairs of the Famous Players-Lasky was concerned. To quote him, he is still "the general work" as far as the company is concerned and Jesse Lasky is still the head of the entire production activities of the company.

Zukor denied that the influx of new money was for the purpose of producing pictures and stated that in no way did the financial people have any voice in that end of the company's business. The purpose of the new capital was to secure theatres under a lien up with the exhibitor arrangement which would assure the company of an outlet for its product for all time. The decision Mr. Zukor stated he came to after the meeting of the First National Exhibitors in Los Angeles a little over a year ago. He stated that at that time he saw the necessity of creating a theatre link up with the producing business and that the producer would not be at the mercy of the exhibitor. What he

termed "the sitting on the door step" method of the "National Exhibitors" to create dissension in the producing ranks, the luring away of directors with offers to take pictures independently produced and the suggestion that contract breaking would be condoned by them, were the reasons that led him to line up theatre connections as a self preservation measure.

Zukor did not want any exhibitor to believe that the Famous Players-Lasky company was desirous of putting any of the exhibitors out of business, but that they were willing, at all times to have exhibitors come in with them and they would be only too willing to arrange for a mutually profitable cooperation and bind themselves by long term agreements regarding the rentals of pictures.

He emphasized the fact that the era of better pictures and longer runs had arrived, stating that the curtailment of releases for the month of January was due to the fact that the exhibitors were to be given every opportunity to arrange for the longer runs without falling behind on their contracts on releases.

The association of the financial powers Mr. Zukor explained was that Dominick & Dominick and the firm of Hallgarten & Co. were the first to handle the Famous Players stock and place it on the market. When the recent reorganization took place and Kuhn, Loeb & Co. undertook the underwriting of the new issue of the company, he insisted that the bookers formerly interested in the marketing of the picture stock be permitted to participate in the new deal. At that time a Mr. Conlick representing the bankers made an investigation of the company's business and he seemed so able an executive Zukor prevailed on him to leave the banking firm and come into the picture company under a salary. He is not the representative of the bankers, but an employee of the Famous Players-Lasky company at this time, Mr. Zukor said.

Zukor also stated that there was no possibility of the affiliation of the Famous Players-Lasky interests with any of the theatre chains now existing (thus putting to rest the rumor of the last few weeks that the Loew theatres and the Famous Players-Lasky were to get together). Zukor said he had intended to sail for Europe during the latter part of next month, but owing to the postponement of the steamer's sailing date he would not be able to go abroad until the first week in March.

BRENON DISAPPEARANCE.

Picture directors are disappearing of late, with the second one reported as Herbert Brenon, after D. W. Griffith was lost and found.

The dailies had a cable early in the week Brenon was missed while on the slopes of Mt. Aetna in Sicily.

A short while ago Mr. Brenon cabled his wife and son in New York to join him in Italy and they left for that country. Brenon always has been a daredevil character who would jump in to do a hazardous scene himself, but his friends in New York place little credence in any "mysterious disappearance" concerning him.

LEGAL FIGHT ON "DUPE" FILM.

A legal battle has been started, as to the rights to dispose of the prints of the Log of the German Submarine U-35. C. B. Price of C. B. Price Co., Inc., has asked the Supreme Court for an injunction and an accounting from the Celebrated Players Film Corporation, of Chicago of which J. L. Friedlander is the head; the Mitchell-Mark Realty Co. and Nathan Hirsch of the Aywon Film Co. who holds the rights of the duped picture for New York state.

Price states that he secured the rights to the film for the United States and Canada from John Olsen & Co. of Copenhagen, who own the world's rights to the film. The representative of that company in this country through Harry G. Kosch is joining the Price Corporation in the action.

The duped copy of the picture, according to Price, was shown at the Strand last week while his copy was at the Capitol. The Chicago people he also states have been flooding the country with wires to state rights buyers with what the Price Company has been advertising as theirs exclusively.

Nathan Burkan has been retained by the defendants in the action started by the Price Company. The answer to the order to show cause is to the effect that Kenneth S. Fitzpatrick and Blair McElroy, doing business in Chicago obtained a print of the Log of the U-35 from Major Tryggve A. Sigeland, who was the U. S. Military Attache to the American Legation in Copenhagen during the early part of November and secured a copyright on the same for this country on Nov. 7, 1919, which is three days prior to the time that the Price Company claims to have bought the film.

In the affidavit of the former Military Attache it is stated that the original copy of the film was brought to the American Legation by one Arthur V. Hansa on June 10, 1919. One copy was obtained for the U. S. Government and Sigeland purchased one himself for 1,170 kroner which he brought to this country and later sold to the Chicago film men with the sanction of the U. S. Military Intelligence which granted permission for the sale to him. The defence further states that the claims of John Olsen & Co. to the effect that that company holds the original negative are not founded on fact and that the claims of the Price Company to the exclusive rights in this country are fiction.

GREENE SELLS MODERN EXCHANGE.

Walter E. Greene, who resigned the Famous Players presidency several weeks ago, has sold the Modern Film Exchange to Arthur White.

The Modern was operated by Greene as a private enterprise and had no connection with the F. P. organization.

White was formerly manager of the New York Famous Players Exchange.

SUE AMERICAN CINEMA.

Two damage suits representing a total claim of \$13,000 were filed in the Supreme Court against the American Cinema Corporation last week, by Nellie Michel and Land Lee. Miss Michel, a picture actress, asks for \$7,000 for alleged injuries sustained in the defendant's Glendale studio, while in their employ. Mr. Lee, a Chinese actor, bids for \$6,000 on similar grounds. No answers have been filed to the charges.

Answer Mrs. Drew's Suit.

Answering to Mrs. Sidney Drew's action begun in the Supreme Court, for an accounting of the profits of the comedies made by her and her late husband for the V. B. K. Film Corporation, the latter state they advanced various moneys, \$1,100 being illegally demanded and expended.

CAPITOL'S FUTURE POLICY.

Ned Wayburn is no longer general stage director for the Capitol. He severed his connection Friday. Monday Messmore Kendall stated Wayburn and the operating company had come to an amicable arrangement whereby the director stepped out. Wayburn is also under agreement to Flo. Zeigfeld.

It was understood Wayburn held a contract with the Capitol at \$1,000 weekly for a year. The first show he put on was called the "Demi-Tasse Revue." It was not cut down to the proper length until it was almost time to take it off. The second revue was called "Ned Wayburn's Song Scenals" and it is current there. During the two weeks between shows a rather hap-hazard entertainment was offered.

Before the second revue was staged there were rumors all things were not as amicable as they should be and that Wayburn was to retire from the executive staff. At that time it was also stated that the management would have to buy off the contract that he held for a year. Under the agreement by which he released the house from the contract there was no money passed according to record at the Capitol. Some talk started why Wayburn was willing to leave without a financial settlement.

The purchase of the property at 231-233 West 50th street by Messmore Kendall on which a rehearsal hall and costume and scenic departments for the theatre are to be established indicates the house is going in extensively for productions in the future. William G. Stewart, formerly stage manager at the Hippodrome, has been placed in charge of the Capitol stage and the house will adopt a policy of obtaining individual directors to stage their productions as the necessity for new shows arrives. The policy of production will be determined by a committee with E. J. Bowes at the head of it. The technical heads of all of the departments of the theatre will be members of the committee.

It is almost certain that the Capitol will adopt a policy of a change of bill fortnightly as far as the entertainment other than the screen is concerned. This will change weekly. The house management figures that the theatre with its tremendous capacity will exhaust its following with a two week's run of each new show. This is taken from the attendance figures which have been averaged for the last six weeks at the house. The Sundays under this have shown that on an average 22,000 people attend the house on that day.

Frank Miller became manager of the Capitol Wednesday. Miller has been in charge of the Manhattan opera house and it was felt that the Capitol lacked a general manager who knew all angles of house control.

Alleged theft of a reel of tickets used for the dollar admissions was indicated this week when such tickets were offered along the street for half price.

JACK O'BRIEN'S PICTURES.

Jack O'Brien, director, has formed his own producing company, with \$100,000 capital and will make pictures on his own.

Frisco Censor Swears Out Warrant.

San Francisco, Jan. 14. A complaint was sworn to here last week by the Chinese colony and the Chinese Consul General, charging George Mann with violating a city ordinance in showing the picture called "Tongman."

Peter Peshon, police censor, swore to the warrant. The censor's opinion was that the picture was offensive and that it calculated to excite persons to commit vicious acts.

VARIETY

FOX BUYS FORTY THEATRES TO ADD TO THIRTY NOW OWNED

Formidable Independent Picture Chain Built Up Without the Knowledge of Broadway—Went Quietly to Work Three Months Ago—Said Then He Intended Fighting for His Business Life—Think Zukor Will Get First National

William Fox has acquired nearly 40 theatres within the last three months to add to a chain of 30 already owned. Minor announcements as to single acquisitions have crept into print from time to time but the big splurge is being held for a few weeks as Fox is not through with his theatre buying yet.

While he has acquired a formidable chain without advising the world of his plans, he has made no secret of his determination to buck the big combination in the picture field.

"Why I have to go out and get theatres is well known," he said some time since, intimating a man forced to fight for his life would fight and fight hard.

Fox's view of the picture situation as it affected him is said to have been strengthened by the sale of Metro to Marcus Loew. Fox himself was the first man to see the necessity of supplying pictures for one's own theatres. That was five years ago.

Now Fox considers the Famous Players and Loew circuits are either closed to him or closing. The adventure into distributing being made by Lewis J. Selznick he does not regard as helpful to his interests. His idea Selznick will sell out at a top price is shared by others. As for First National and the possibility of using it as an outlet, this grows daily less rosy.

Reports are cumulative that Adolph Zukor is within sight of 26 per cent of First National franchises. This would mean control. Representatives of big picture interests are constantly facing exhibitors with the prospect of selling out or facing opposition houses newly built from unlimited funds provided by Wall Street.

MISREPRESENTATION ORDINANCE.

Chicago, Jan. 14.

With the passage by the Chicago City Council of an ordinance introduced by George M. Maypole, an alderman, a movement has been started

to prevent picture theatres from misrepresenting the character of entertainment. It is a belief here that the ordinance as introduced will have a salutary effect on the industry.

The ordinance adopted in Chicago is as follows:

"Section 1. That it shall be the duty of the proprietor, operator or manager of every theatre or other place of amusement in the city of Chicago open to the public in which motion pictures are produced to exhibit on a billboard, placed in front of the building or other structure in which such show is given and such motion pictures are exhibited, the title to the pictures, which title shall be full enough to describe in general terms the nature and character of the picture or pictures to be shown. No such proprietor, operator or manager shall place, maintain or allow to be placed or maintained in front of or in connection with any such theatre, or other place of public amusement any sign, picture or other announcement which in any manner misstates or misrepresents the pictures or other amusements which are being shown in said place, or which announces a picture or other form of amusement or entertainment which is not at the time such announcement is displayed being shown and exhibited in said theatre or other place of amusement.

"Section 2. Any person being such proprietor, agent or manager of any theatre or other place of amusement in the city of Chicago, open to the public, failing to comply with the provisions of this section shall on conviction thereof be fined not less than ten dollars nor more than fifty dollars, and each day that any such theatre or other place of amusement is operated without the exhibition of such a statement of the title of the pictures being shown or that a sign is displayed which in any manner misrepresents the amusement being offered or announces amusements which are not at the time being offered shall be a separate offense."

TESTING FRANCES WHITE.

When a test before the camera has been completed of Frances White for the L. Lawrence Weber film concern, it will be determined whether Miss White will start upon a Weber feature film.

Another Weber star is Edith Hallor who recently completed "The Blue Pearl" to be released within the near future. Miss Hallor, now on the Coast is to commence immediately upon "Children of Destiny" as her second starring Weber picture.

DIRECTORS IN ASSN. DISAGREEING

Los Angeles, Jan. 14.

Already there is a slight rupture in the ranks of the association of producing directors recently organized here for the purpose of marketing their output independently.

There is a possibility of a change in the line-up of the personnel of the directors, who are banded together. Some of them seem to think a mistake was made in taking in anyone not looked upon as carrying sufficient weight when compared with the other members of the combine.

It is stated by someone in a position to know that the general idea is not to ally themselves permanently with any specific distributing organization, nor to have exchanges of their own, but to submit each production independently and arrange for its release on the best terms and conditions that may prevail at that particular time.

FILM OPERATORS GET \$43.

Chicago, Jan. 14.

Picture theatre owners have agreed to raise wages of operators from 90 cents an hour to \$1.12½, and will add a weekly bonus of 50 cents for every hundred seats in the theatre.

Thomas E. Maloy, business agent, said the operators would accept the offer, which brings their pay to \$63 a week.

FANTASY AT BROADWAY.

B. S. Moss has arranged with Hugo Jansen to stage a phantasy at the Broadway theatre in February.

The music and lyrics will be furnished by Edward F. Brierer and Edward A. Wernstein.

The Broadway has been having a run with a Fashion show.

FOX DRAWS SUBSCRIPTIONS.

William Fox, made a speech at a beefsteak given at the City Athletic Club last Saturday night, in which he asked for subscriptions to bonds for the purchase of a new clubhouse. As a result, he secured signatures from those present totalling over \$300,000.

To Represent Artists.

H. H. Wentworth and Beulah Livingstone, both with the Norma Talmadge Film Company, have incorporated and are to establish themselves as artists' representatives in the Putnam Building.

Wentworth is the casting director of the Norma Talmadge Film Company while Miss Livingstone is the publicity director. Both, will, however, continue with their respective jobs in addition to the new venture.

Bryant Washburn's Baby Dying.

Los Angeles, Jan. 14.

Bryant Washburn's six months' old baby is near death, suffering from pneumonia.

DISPUTE OVER "CLOUDS."

It looks as though there may be a fight on over the credit of the authorship of "When The Clouds Roll By," the latest Douglas Fairbanks picture. The credit for the story is given to Douglas Fairbanks, while the news from the coast is to the effect that it is really the work of Tom Geraghty and Louis Wesdock.

Both of the authors are reported to be rather incensed over the fact that the employer-star failed to give them credit for having evolved what seems to be the greatest hit that Fairbanks has had in a year.

The script of the picture is the first work that Louis Wesdock has done for the screen. He is a former New York newspaper man with fame as a short story writer. At the time that the war broke out he went to France and later to Russia for a syndicate. The report that he is in Los Angeles writing for the screen is the first a number of his former friends have heard of him. He has been placed under contract by the Fairbanks organization as a member of the scenario staff.

NEGLECTING WOMEN STARS.

There is at present a depreciable lack of "good" material for women stars, according to the scenario department of Famous Players-Lasky. The report further indicates the present dearth in material for women will make for a "possible" future shortage with most picture producers.

It is said most of the writers catering to or writing to order for women stars have for some unknown reason been unable to meet the demands of requirements making for material that would prove a popular asset.

It is also reported magazine writers are taking for their heroes the mail in preference to the woman, and that the surprising part of it is that women writers are no longer fashioning their own sex as heroes, but visualizing the man in the principal role.

LOVE LETTERS IN SUIT.

Los Angeles, Jan. 14.
Emma Johnson McAllister is suing J. W. Early, director general Oakley and Superquality Products for \$4,100 for breach of contract.
Love letters figure in the proceedings.

ABANDON 63RD STREET.

The 63rd Street Music Hall which was taken over recently by the F. P. L. and operated for a short time by the Rivoli-Rialto management, was abandoned as a prospective theatre for the showing of motion pictures.

It has been said that several thousand dollars were dropped in the venture.

VARIETY

An Open Letter to
JIM HARKINS

Dear Jim:
When you spoke of Philadelphia scrapple did you say to eat it or use it as a poultice? Tried it this morning, Jim. Dora says it is like a rubber boot. One more guest, Jim. Frank.

HOTEL JOYCE
31 West 71st St., N. Y. C.

FRED DUPREZ

Starring in "Mr. Manhattan"
in England
New York Rep.:
SAM HAZZWITZ
1400 Broadway
London Rep.:
MURRAY & SAW
1100 N. W. 2
My American Author:
JAMES MADISON
English Partners of
Columbia:
WESTON & LEE



Jan. 15-17—Opera House, York, Pa.
Jan. 18-21—Majestic, Harrisburg, Pa.
Jan. 22-24—Orpheum, Allentown, Pa.

**JIM AND MARIAN
HARKINS**

DIRECTION:
NORMAN JEFFERIES

MEET THE WIFE



OSWALD
WOODSIDE KENNELS

**EDDIE
McCARTHY**
AND
**LILLIAN
STERNARD**

"In Two Beds"
EVERY LINE PROTECTED
Direction, FRANK EVANS



**MARIE
CLARKE**
AND
**EARL
LAVERE'S**

FRIEND MARIE SAYS—
I love to hear the music.
I love to do my act.
I love to hear the audience that says
you must come back.
I love to ride the train when the
engine stops on the tracks.
But the thing I love the best is the
people of the world.
You know how it is with
me, Timmie.

MERCEDES

AMERICA'S MASTER SHOWMAN
BOOKED SOLID UNTIL 1921
Address
FRIARS CLUB, NEW YORK CITY

THE FAYNES

Direction, Hughes & Manwaring

If You Don't Advertise in
VARIETY—Don't Advertise

**FRED LEWIS
HIMSELF**

Says, "A man don't know what life is
until he gets married and then it's
too late."

WM. O'CLARE

AND HIS
SHAMROCK GIRLS
"The Land of the Blarney Stone"
Keith Circuit

ARTISTS' BOREM

Dear Sir:
I understand that "Big" Inner (Inner
Tuber and Co.) is using my "You take this
side of the house and I'll take that." Why
do Booking Offices encourage these Rub-
ber Collar Comics?
Sethlow Lloyd and Girls.

If you originated that, you are old
enough to retire, and besides—you can't
take a joke—and he did.

FRED ALLEN

Pantage Circuit Direction, MARK LEVY

Howard Martelle

**WORLD'S
GREATEST
VENTRIL-
OQUIST**



Wray's Mantles—
Did you ever find
the table leg you left
in Pullman? also
package at Low
office?

**ROXY
LA ROCCA**

WIZARD OF THE HARP

THINKS STEVE
IS A NUT

The OSTRICH

is the
Tallest of Birds

HOWEVER

the
Gallery Specimen

is no
PARTRIDGE

COOK AND OATMAN

Low Circuit Direction, MARK LEVY

BARTENDER

is now a
SHOE SALESMAN

A Lady comes in to buy
shoes—says, "Don't you
think these are too large?"
No, Lady, that's because
you've been wearing
a Straw Hat
all Winter.

LES MORCHANTS

Low Circuit Direction, MARK LEVY

**PAULINE
SAXON**

SAYS:
SUCCESS AT
LAST !!
The women are
roasting me.



UNGA
Wells, Virginia and West

VARIETY A LA CARTE
LOW CIRCUIT
Direction SAM FALLOWS

IRVING M. COOPER

ARTIST'S REPRESENTATIVE
1416 BROADWAY, NEW YORK
JOE COOPER, Gen. Man. Phone: Bryant

DELBRIDGE GREMMER

An artistic combination of Song and Story—introducing their own song hits
"KO KO SAN," "MY HASH BROWN BABY GAL"
and "KEEP THE SUNSHINE IN YOUR HEART"
LOW CIRCUIT Direction, JOE MICHAELS

Hunter, Randall and Senorita

"ON THE BORDER LINE"
Comedy Singing, Talking and Dancing
Special Scene: Consisting of the United States Port on the Border of Mexico
Direction ARTHUR J. HORWITZ and LEE KRAUS, New York City

PREVOST AND GOULET

Next Week (Jan. 18)—Orpheum, Tulsa, and Majestic, Muskogee, Okla.
Direction, MORRIS & FEIL

DeGODFREY AND SANDIFAR

"FUN IN A STREET CAR" Without Power
A LAUGH A MINUTE COSTUME A-No. 1 ORIGINAL WORDS AND MUSIC
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American Theatre, Jan. 19th Booked Solid, Low Time

BARBER and JACKSON
NEW ACT—NOW PLAYING ORPHEUM CIRCUIT

Representative, GEORGE O'BRIEN

VARIETY

THE LABEL OF DISTINCTION
THE MARK OF PERFECTION



*The Mirror of Fashion,
Reflecting
The Superlative in Attire*

MLLE.

Maybelle

INC.

*Announces To All Who Crave Superiority,
Exclusiveness, Artistry, in*

GOWNS COSTUMES
FROCKS WRAPS

*A SOUVENIR PREMIERE EXTRAORDINARY
AND MODE-PLATE EXHIBIT,*

AT THE BEAUTIFUL NEW

MAYBELLE FASHION STUDIOS

AND MODISTE SHOP

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(OPPOSITE THE CORT THEATRE)

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JANUARY 26

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20 CENTS

VARIETY

VOL. LVII. No. 9

NEW YORK, JANUARY 24, 1920

PRICE 20 CENTS



William Duncan

STUDIO OF
VARIETY

SONGS IN THE HEART OF THE PUBLIC

"A Ballad"
"YOU'RE A MILLION MILES FROM NOWHERE"

(WHEN YOU'RE ONE LITTLE MILE FROM HOME)

"A Ballad That Reaches The HEART"

"A Comedy Song"
"ALL THE QUAKERS ARE SHOULDER SHAKERS"

(DOWN IN QUAKER TOWN —)

"A HEARTY Laugh In Ev'ry Catch Lines"

"A Double Song"
"HOW SORRY YOU'LL BE"

(WAIT'LL YOU SEE)

"A HEART-TO-HEART Talk Put To A Wonderful Melody"

"A French Song"
"COME ON AND PLAY WIZ ME"

"This One Will Sneak Into Your HEART"

"A Lullabye"
"BYE-LO"

"In The Bottom Of Our HEARTS"

"We Know It's A Hit"

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Phil Tullis, Mgr.
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Room 37
Gayety Theatre Bldg.
Kansas City, Mo.

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WOOLWORTH AND OTHER 10 CENT STORES TO PUBLISH POP MUSIC

Going Into Popular Priced Game and Compete With 30-Cent Offerings—E. Z. Nutting Has Been in Conference With Prominent Song Writers—Royalty Would Be One Cent a Copy—May Succeed If Counter Sellers Only Are Planned.

The ten-cent store interests are planning to enter the musical publishing business on a large scale it was learned this week. Several conferences were held during the last week or so between E. Z. Nutting and three or four of the more prominent song writers, with a view to forming an organization. It is understood Nutting who buys popular music for the Woolworth string of stores will bring the McCrory, Kresge, Grant and Kress ten-cent store chains into the combination, which Nutting is reported forming.

It appears the ten-cent store people have read the handwriting on the wall in the fact that the publishers of popular priced music during the past year or two have priced their better selling songs at 30 cents retail, thus placing them out of the reach of the ten-cent stores, which, until the 30-cent thing became effective, paid six and six-and-a-half cents for reigning song hits.

The Nutting plan is reported to call for the lining up of a big staff of song writers and placing them under long contracts. People familiar with the inside of the music business are inclined to question this idea, stating song writers under contract to the proposed ten-cent store combination would receive one cent royalty per copy for a 10-cent selling song, whereas if they wrote a 30-cent hit, either under their own or some other name, they would receive royalty of four cents.

Another thing questioned by the popular publishers is the economic possibilities of the ten-cent stores making and selling hits at ten cents retail, with the huge overhead that would come with country wide popularization. The ten-cent store organization would have to maintain a professional department and compete in the open with the high class publicity organizations, built up through years of effort and manned with the best men that money can procure by the present publishing firms.

If the ten-cent stores on the other hand only intend to publish counter

sellers, without any overhead for popularization, the regular publishers are aware the ten-cent stores will have to call on them for the lower-priced music, for which they (the regular publishers) have created a demand. Music is one thing that can not be substituted the publishers wisely argue.

The Nutting plan is reported nearing completion, and an announcement detailing its scope and the class of music to be published may be expected within the next few weeks.

STOCK FOR "HUMBURG CIRCUS."

New Orleans, Jan. 21.
"The Humburg Circus" has been recapitalized by George B. Greenwood for \$1,000,000. Stock for it is offered to the public. The first capitalization was \$250,000, with that amount of stock disposed of. On the recapitalization, according to report, stockholders were given three for one.

Mr. Greenwood, formerly a vaudeville agent and manager at Atlanta, intends playing the circus under the auspices of social and secret societies. So far it has given one performance, at Athens, Ala., under the auspices of the Daughters of the Confederacy.

THEATRICAL BILL IN CONGRESS.

Washington, D. C., Jan. 21.
A measure shortly to be introduced into Congress, according to rumor, will bear directly upon theatricals, and particularly the booking end of that business.

It is said to follow the lines of a previously discussed bill resulting from the investigation held by the Federal Trade Commission on vaudeville.

Forced into Convention Hall.

Des Moines, Jan. 21.
Unable to secure time at the Berchell or any other local theatre, Guy Bates Post in "The Masquerader" will play at the Coliseum one night, Jan. 29. The Coliseum seats 10,000 and was built for convention hall. Prices will be \$2.50 top.

CHICAGO CROWDED UP.

Chicago, Jan. 21.
Show people booked to come to Chicago for the next few weeks will find it practically impossible to get hotel accommodations.

The Automobile Show to be held at the Coliseum Jan. 24-31 is responsible. It promises to attract the greatest attendance in the history of the annual exhibit. Thousands of out-of-town visitors have already descended upon Chicago, and thousands are coming in daily, with the show several days off. Chicago people are packing away relatives, guests and even strangers on cots and in garrets. The hotels report an unprecedented demand for rooms.

The La Salle, Sherman, Morrison, Congress, Blackstone, Fort Dearborn, Brevoort, Majestic, Randolph and Auditorium are turning away scores of requests daily. The Grant, Saratoga, Actor, De Jonge and Palmer House are filled to capacity with no outlook for a relief.

Renting agencies say it is impossible to find accommodations for strangers who would rent flats or apartments even in the outlying portions of the city.

GEO. WHITE'S \$150,000 NEW SHOW.

Chicago, Jan. 21.
It has been settled by George White his second musical comedy production, to be named "Scandals of 1920" will be produced at a cost now estimated to reach \$150,000.

The amount for production will come from White's profits on his first legitimate venture, of this season, now playing, "Scandals of 1919." It is netting White not less than \$10,000 each week.

Ann Pennington will again share the starring honors of the new piece with White.

CHARGES AGAINST LABOR MEN.

The Actors' International Union has filed charges with the American Federation of Labor against Harry Mountford, James W. Fitzpatrick, W. W. Waters and Will Cooke, asking the Federation to take action against the above named as a result of the findings of Supreme Court Justice Mitchell in the Goldie Pemberton suit.

BARD IN FOR REVUE OVER HERE.

Chicago, Jan. 21.
It is said Wilkie Bard has agreed to return over here next December, when he will appear in a revue, to be jointly produced by himself and Harry Carroll.

Bard has no open English time before then. He will shortly return home.

N. Y.'S MIDNIGHT VAUDEVILLE.

Broadway may have "midnight vaudeville" as a permanent amusement proposition within the next two weeks. Negotiations have been pending for the last ten days between Arthur Sawyer and Herbert Lubin, sponsors for the "midnight vaudeville" idea, and the owners of several legitimate theatres, with a view to placing midnight shows in one or more of the houses. These deals are due for consummation this week.

According to Sawyer and Lubin's plan, the "midnight" shows will begin at 12 o'clock and run until 2 A. M. The plan also calls for a cafeteria, which will dispense the lighter grades of food and soft drinks. The show will consist of six acts and a short reel of news films or scenes, with a feature turn headlining. Singing, dancing and musical turns will predominate.

The promoters base their hopes on the success of the idea on the fact that there is a large floating population of transients in New York all year 'round which will look for amusements in addition to that provided by the cabarets and dance halls, since the prohibition law became effective.

"Midnight vaudeville" was tried with no success in Chicago. Loew's New York Roof has been running all season until 1 A. M. with pictures and packing them in. The admission scale for the Sawyer and Lubin venture has not been decided as yet, but it is understood prices will run from 50 cents to \$1.

Sawyer and Lubin up to the present have confined their theatrical activities to the picture field. Associated with the promoters will be a theatrical man, now identified with one of the big producing firms.

MARRYING USSHER.

Syracuse, N. Y., Jan. 21.
As the curtain fell for the last time on the musical comedy effort of the De Witt Musical Company at the Fisher, Seneca Falls, N. Y., Friday night, two members of the cast staged a real life romance.

The principals were Betty Le Vere, of San Francisco, and Morey Eastman, of Philadelphia, and the nuptial knot was tied by William W. Wickes, a Fisher theatre usher, who between shows is a justice of the peace.

Mr. and Mrs. Eastman had been engaged for a year. The former has been with the De Witt Company for about two months, while Eastman joined the company at Seneca Falls last week.

"Little Visitors" Feb. 9.

London, Jan. 21.
Edyth Goodwell will produce "The Little Visitors" Feb. 9 at the Court.

CABLES

ENGLISH CHORUS GIRLS DRIVEN TO FAST LIVES BY POOR WAGES

Yet To Be Seen If Valentine Contract Improves Their Condition—Libertine Managers to Be Driven Out for Forcing Stage Door Johnnies on Company Members—Lodging House Situation in Provinces Adds to Trials.

London, Jan. 21. The position of the chorus girl in England, whether in the metropolis or the provinces, has never been a particularly enviable one. London means long rehearsals, sometimes stretching over weeks, the provinces certainly means shorter rehearsals, but in most cases absolutely inadequate pay. Up to now, and it is yet to be seen whether the "Valentine" standard contract for the provinces will alter the existing state of affairs, she has been paid scarcely enough to keep body and soul together. Not so many years ago a grand opera company advertised for chorus girls, girls who had to have trained voices, and the highest salary they offered was something like £2 5s, and this sum was advertised as an inducement.

The ordinary provincial chorus girls drawing 30s. a week were lucky, and salaries in some pantomimes and revues were as low as 17s. 6d. and the girls had to provide tight, stockings, make-up, and often underclothing. She also had to live and pay her way. Managers there were who deliberately cut their salaries down to the lowest possible figure, caring nothing what lives their girls lived, in fact, looking upon moral lapses as an additional attraction which would help to swell the takings at the pay-box. One manager who ran a musical comedy sketch was even said to be in the habit of introducing his chorus to stage door ghouls, and the following morning would ask for his commission on the deal.

At last the Actors' Association have awakened to the sale of souls going on and strong methods are being adopted to drive these chartered libertines off the road and out of the business.

The standard contract provided for better salaries, but everything costs double, sometimes treble, and the girls will be actually no better off even if they get the increase. Speaking of salaries, Balfour Mackey, a well-known provincial actor and staunch supporter of reform, said it was known that some managers even today were paying as little as 12s. a week, and one London manager 25s. How do the girls live? On the top of this, rooms are almost impossible to obtain in many towns. "Ma," the fat, comfortable, homely person whose great joy was her "reference book," has gone, apparently never to return, and in her stead we have a human vulture whose one idea is extortion. The girl joining a show away from London has to pay her fare sometimes to the far north and that perhaps after many weeks "out," only in cases where she is known will the management advance her the money, and then it will be stopped out of her meager salary on the first possible occasion. The chorus girl is by nature as straight as any other woman—the stage is as clean as any other calling—but put sufficient pressure on a bar of steel and it will bend and break. Is it any wonder that so many girls choose the easiest way, making hay while the sun shines, no matter how short a time the sunshine lasts?

The amateur again is a curse. All things have a beginning, but the amateur actress, the moneyed "dud," the

stage-struck girl dazzled by press agents' stories, the "woman of the city" who "describes herself as an actress," all make things worse for the girl who is trying to work honestly and make good off her own bat, as a huge percentage do, and the curse of the system is that there are managers who prefer these "amateurs" because they are cheaper and these men are aided and abetted by agents who get their managerial clients through the cheapness at which they find the people. These gentry will also learn the meaning of trouble does the contract but hold good and the more provincial actors and actresses stand by their lowlier sisters.

(Continued on page 11)

"VERY IDEA" FAIRLY LIKED.

Paris, Jan. 21. The Theatre de l'Ambigu presented Jan. 20, a French version of the comedy, "The Very Idea," under the title "Je Veux Avoir un Enfant," adapted by Nancey. It was originally announced as "Un Bebe sur Mesure" ("A Baby on Measure")/ It was fairly received.

The principal roles are held by Mme. Dietriche, G. Chaplas, Gergette Arman, Messrs. Albert Brasseur, Louis Gauthier, Ravet.

OPERA HOUSE STRIKE ENDS.

Paris, Jan. 21. The strike at the Opera House of the musicians and staff has been settled, the strikers obtaining satisfaction.

The management will present more performances during the month, hoping thereby to cover expenses. The opera reopened Jan. 19 and the Russian ballets were resumed Jan. 20.

STOLEN WARDROBE MAKES DELAY.

London, Jan. 21. "Medora" has been postponed until Jan. 22. It is explained, such action was necessitated by the robbery of the wardrobe.

Revival of "Blue Bird."

London, Jan. 21. There is to be a revival of Maeterlinck's "The Blue Bird" in London shortly.

Jack Riano Held Over in Paris.

Paris, Jan. 21. Jack Riano has been retained at the Folies Bergere until April.

LEON EROL

Playing a couple of grandiose hours for a fortnight, but can be reached only VARIETY, New York.

INCREASED WAR TAX FEARS.

Paris, Jan. 21. The proposal in the present Budget of the French Government to materially change the present rate of the war tax on entertainments is causing much concern to directors. The clause raising the rate to a round 20 per cent. on receipts at music halls is a discrimination against this form of amusement; the theatres are scheduled for a special contribution from 10 per cent. to 15 per cent. according to category, while other establishments like wax work museums, horse racing, prize-fighting, will probably pay an additional 10 per cent. and the films a sliding scale reaching 25 per cent. on all monthly receipts over 100,000 frs. This war tax is in addition to the poor rate of 10 per cent., collected for the Assistance Publique.

"This war tax is the death of the theatrical productions in France," declared Firmin Gémier when asked for an opinion. A. Franck, president of the legitimate directors' union, called a meeting of managers who decided to oppose the proposition by all legal means. Leon Volterra, of the Casino de Paris and Theatre de Paris, stated with a tax of 20 per cent. on receipts at his music hall, 10 per cent. poor rate, authors' royalties and other increased expenses caused by the Government's intention of augmenting by 50 per cent. all other existing taxation, the only result can be the closing all his houses, while art will be crippled. One manager asserted the only theatres able to pay a dividend will be those presenting licentious plays with a small cheap company. The Federation du Spectacle (stage workers' union) has filed a protest likewise, alleging that as directors have not already carried out their promises after signing the truce, when the late strike terminated, they will plead impossibility now to increase salaries because of the heavy taxes on amusements, but paid so far by the public.

LA POTINIERE'S WITTY REVUE.

Paris, Jan. 21. The revue "Vas y Voir" by Rip and Saint-Granier at the new little theatre de la Potiniere is a bright show, the plot being a tour of the planets in company with Miss Compton, Maud Loty, Jeanne Perriot, Marcelle Monthiv, Mme. Saint-Granier, Gabaroch, Gildes, George, and the comic Lerner. This witty revue should have a good run.

DANCE CATERERS COMBINE.

Paris, Jan. 21. The owners and managers of the various Parisian dancing resorts have formed a union for mutual defense, under the designation of Chambre Syndicale des Etablissements de Danse de Paris.

NEW KNOBBLock PLAY.

London, Jan. 21. The Little theatre will reopen with "Mumsee," by Edward Knoblock. The interior of the theatre was destroyed by a German bomb in September, 1917.

LADY TREE AGAIN.

London, Jan. 21. Lady Tree will play the lead in the revival of "The Admirable Crichton."

"Mecca" After "Chu Chin Chow."

London, Jan. 21. "Mecca" will follow "Chu Chin Chow" when a new play is required at His Majesty's. Ashe Brayton and Courtice Pounds will be in the "Mecca" cast.

Miller to Revive "Beaucaire."

London, Jan. 21. Gilbert Miller will revive "Monsieur Beaucaire" here shortly.

SCANDAL AFTER SUICIDE.

London, Jan. 21. Arthur Granville Alexander, who played in "Brewster's Millions" and "Romance," committed suicide by poison. Evidence at the inquest showed he had been a social parasite, living on wealthy women who became infatuated with him. Testimony was given by his last sweetheart, the wife of an R. A. F. officer.

NOT SOO'S WIDOW.

London, Jan. 21. When Actor Halse reappeared on the charge of theft from the widow of Ling Soo, it was discovered the woman was not Soo's widow or married to him, but merely the proprietress of the show.

She admitted feeding, clothing and housing the prisoner, but declared she had ceased to love him. He was committed to the Old Bailey.

CLOSING "CINDERELLA MAN."

London, Jan. 21. "The Cinderella Man" finishes at the Queen's Jan. 24, to be followed by "Now and Then," a comedy by Walter Hackett.

Mrs. Hackett will play the lead.

OFFERS CAREER TO WOMEN.

London, Jan. 21. Amy Sherwin, famous operatic singer, has offered operative training to a selected number of women workers. These candidates will appear at the Stella Carol concert at Aeolian Hall and their future will be decided by the audience.

"MAGGIE" CLOSING.

London, Jan. 21. "Maggie" closes at the Oxford Jan. 24 and "The Eclipse" will be transferred to that house.

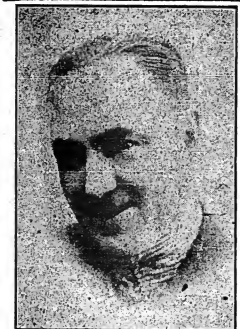
GODFREY TEARLE RETURNS.

London, Jan. 21. Godfrey Tearle has returned and will support Gertrude Elliott in "Peggy Primrose," a new American comedy.

Carl Randall Returning to New York.

Paris, Jan. 21. Carl Randall is leaving the Casino show and returning to New York, after a brief rest at Monte Carlo.

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FRANK VAN HOVEN
 I may come over in the near future for a visit to my own dear United States—and then again I may not. It all depends—depends on several things.
 If I go over, I should like to play for a few weeks, just to make expenses.
 I have a reason for wanting to.

VAUDEVILLE

5

MOUNTFORD'S MENTION OF KAHL PROVOKES A STORM OF HISSES

Full Report of Chicago Actors' Meeting and Membership Drive. Sam Harris' Name Applauded. Frank Gillmore Makes Interesting Report Detailing Full Progress. Few Personalities. Good Feeling Toward Managers Grows.

Chicago, Jan. 21. A mass meeting of the Associated Actors and Artists of America was held at the Olympic Friday evening, Jan. 16, for the purpose of recruiting members for the Actors' Equity Association and the American Artists' Federation.

This was the first membership drive since the strike, and a plentitude of heavy oratorical talent—local and imported—was on hand. The meeting lasted from 11:30 p. m. until 2:30 in the morning. About 500 people of the profession were present.

The following spoke: Edmund Brees (Council A. E. A.); J. Marcus Keyes (Chicago representative A. E. A.); Fred Lowenthal (Chicago attorney A. E. A.); Walter Jones (Council A. E. A.); Frank Gillmore (International treasurer A. E. A.); and executive secretary A. E. A.; William Courtney (Council A. E. A.); Paul Datzell (Council A. E. A.); Harry Mountford (American Artists' Federation).

Mr. Brees acted as chairman of the meeting, and went beyond the formality of introducing the speakers by making more or less of an address himself. In the lobby were present deputies of the A. E. A. and A. A. F., with membership blanks.

There were in attendance Johnnie Nash, manager of the Western Vaudeville Managers' Association, and most of the Chicago agents.

All the speeches were notable for a sane expression and a lack of the class hatred which characterized the mass-meeting at the Morrison Hotel before the strike. Most of the speakers took occasion to say nice things about the managers; and the general tone of the addresses was constructive.

Mr. Mountford's address was flowery and effective. He kept away from personalities to a great extent, mentioning by name only two persons—Pat Casey, of New York, and Sam Kahl, of Chicago. His rap at Casey was received with silence. His slam at Kahl was received with the largest demonstration of the evening.

Several times Mr. Brees took occasion to mention the name of his manager, Sam Harris, and on each occasion Mr. Harris was applauded.

The statement made by William Courtney that 90 per cent. of the managers were well disposed to the actors and willing to go 50—50 on all matters pertaining to the welfare of the theatre, was given applause. The most interesting address of the evening was made by Mr. Gillmore. It was largely in the nature of a report of the progress made by the A. E. A. since the strike. He prefaced his remarks by offering thanks to the stagehands, musicians, billposters and even teamsters for the work they did during the strike, and said that large credit was due to the American Federation of Labor.

He then explained why the A. E. A. had given up the label.

"In the first place," Mr. Gillmore said, "we found that it was not effective. Secondly it was resented by some of our own members. And in the third place, the matter would eventually have been put to arbitration, and in that event we felt we would have lost

anyway, so we decided to give the label up voluntarily.

"But in consideration for giving up the label, we got something back in return. In fact we got several things back. I want to say that I believe the majority of the managers are perfectly willing to do the right thing. In fact in several instances they have gone beyond the things we might have been able to insist upon.

"In the first place, they agreed, without the necessity of lengthy arbitration, to give us a contract before rehearsals. We regard this as a valuable concession.

"They have given us a pledge to clean up theatres on the night stands from the viewpoint of sanitation and facilities for dressing. We believe this pledge is given in the best of faith.

"Then we secured an agreement that all notices must be given in writing.

"One of the mistakes in the drawing up of the new contract—a mistake for which I must take part of the blame—was rectified by the managers' association without any trouble. This was in the matter of the finding of hats for the women. In the old contract the manager was to find the hats. In the new contract, this was overlooked, and according to the letter of the contract the women were to find their own hats. We took the matter up, explaining that it was the letter and not the spirit, and the matter has been adjusted. The manager will find the hats for the women.

"And this in spite of the fact that at the time Mr. Cook was not really a member of the managers' association.

"We also got an important concession in the matter of paying our members in Canada 65 per cent. in American money and 35 per cent. in Canadian money, to eliminate the losses due to foreign exchange, which accrued to our members playing in Canada under the old system of paying them in Canadian money."

Mr. Gillmore then discussed negotiations the A. E. A. had conducted with the popular-priced managers in the east.

"Gus Hill has agreed on a nine-percentage contract," he announced. Several other managers have indicated they would do the same."

Great applause greeted this announcement.

"We are making efforts to prevail upon the popular-priced managers in the east to organize," Mr. Gillmore said.

He told of an interview with popular-priced managers of Chicago, and while he could not make a definite statement concerning the results, promised that there would be no more than fourteen performances next season.

Mr. Brees deferred his next introduction by advocating a policy of fairness.

"When we opened in Chicago in the play in which I am appearing," he said, there were only five performances the opening week. But when we got our envelopes, they contained a full week's salary.

"I want to say that I regard it as an honor and privilege to be working for a manager like Mr. Sam Harris."

"We must not forget there are always two sides to every question. Ac-

tors are at fault at times, as well as managers. We are here to protect the interest of the actor, but Equity is the word.

"And while we expect the actor to get full recompense for his work, and good working conditions, we must not forget that the actor should give 100 per cent. in his performance."

Mr. Courtney declared it to be his opinion that the managers had "thrown aside their Simon Legree whips," and were prepared to work with the actors for the destiny of the theatre.

Ninety per cent of the managers are willing and eager to cooperate with equity," he said.

Mr. Mountford devoted the first part of his address to an explanation of charges that he and Mr. Fitzpatrick, Rats union, had diverted to their own use \$11,000 in actors' money, put up as dues.

He said that his refusal to furnish a list of the actors who paid these dues was due to a desire to protect these actors from alleged boycott and persecution by the managers.

Asserting that it was cowardice which made N. V. A.'s and Fidos, Mr. Mountford read what purported to be a section of the verbatim testimony of George McFarland at the federal hearing into vaudeville affairs.

From this testimony it would appear that Mr. McFarland had been a member of the White Rats union until the time of the strike in 1916, when he resigned and became a member of the N. V. A., and that he had been a member of the Actor's Equity Association until the strike in 1919, when he resigned to become a member of the Actors' Fidelity League.

He made no comment on the testimony of Mr. McFarland.

Mountford said that the White Rats strike had been suspended only "for the duration of the war. He referred to the recent letter of Mr. Albee to vaudeville actors, and admitted that it seemed an indication on the part of Mr. Albee to better conditions in vaudeville.

"But while Mr. Albee's intentions may be good, does anybody here think he can convert Mr. Sam Kahl?" Mountford yelled.

There was a chorus of hisses and groans.

"And does anybody think he can eliminate the nuisance of five shows a day?"

Mountford wound up his address by an eloquent plea for membership.

FIREMEN'S DEMANDS.

London, Jan. 21. The firemen in the London theatres have demanded a minimum of three pounds for a 48-hour week. The managements have offered that sum for 70 hours.

KING THANKS SHOWMEN.

London, Jan. 21. At the dinner given by Sir Oswald Stoll to the theatre staffs a message of thanks was read from the King, for the aid they had given in the war charity performances.

GABY DESLYS BETTER.

Paris, Jan. 5. Latest reports indicate that Gaby is recovering, after her serious relapse at Christmas. The doctors will shortly give her a permit to go to the south of France to recuperate.

Lowell Thomas Due Over Here.

London, Jan. 21. Lowell Thomas will stop giving his travels at Queen's Hall Jan. 30, and pay a flying visit to America.

He will open in Washington for a fortnight, Feb. 16, then go to Baltimore and Philadelphia. Returning here, he will open at the British, Liverpool, for ten days April 1. A tour will follow.

CABLE NEWS

AGENT APPEALS.

London, Jan. 21. C. C. Green, of Manchester street west, appealed to Bow Street against the London County Council's refusal to grant his artist's agency a license. Occupying one room he engaged girls for a review. After a fortnight they were left stranded in Wales. The case was adjourned.

MYSTERIOUS PRODUCTION.

London, Jan. 21. Artists are being engaged for a mysterious West End production, being rushed to completion. It is said to be for the Gaiety, but the cast has not been informed definitely.

"IRENE" FOR LONDON.

London, Jan. 21. J. L. Sacks will shortly produce "Irene," the American musical comedy now in New York at the Empire here. This will be followed by "East is West."

SOUSA'S BAND FOR LONDON.

London, Jan. 21. James Matthews has arrived in England and will arrange for Sousa's band to be brought here.

IRISH PLAYERS REOPEN.

London, Jan. 21. The Irish Players reopened here Jan. 18. Sinclair is going to America, but the show will continue in his absence.

SAILINGS FROM ENGLAND.

London, Jan. 21. Bessie Clifford, Marie Kendall, Talbot O'Farrell and Farr and Farland sailed on the "Mauretania" Jan. 19.

KARNO'S SIXTY-SIXTH REVUE.

London, Jan. 21. Karno is producing his 66th revue in London, Jan. 19.

STORMY CROSSING.

Paris, Jan. 21. Colin Kemper, the New York theatrical manager, has arrived in Paris, after a stormy voyage in crossing.

Two Fires at Terry's Theatre.

London, Jan. 21. Two fires occurred at Terry's Theatre early in the morning of Jan. 20, one in the orchestra pit and the other in the disused bar. The matter is in the hands of the police. The theatre is now a cinema, owned by Moss Empires.

Princess Follows Boxer.

Paris, Jan. 6. The Princess Barattoff, Russian singer, opened at the Alhambra this week, filling the blank left by Georges Carpentier, who has gone to Liege, Belgium, for an exhibition of sparring.

Duprez Returns as Turn.

London, Jan. 17. Fred Duprez closed his "Mr. Manhattan" company three weeks ago and is now appearing in his single turn for the Moss Empires.

Reynold and Humphries Visit London.

London, Jan. 21. Sidney Reynold, late of Fox and also president of Supreme, is here with William Humphries of Vitagraph.

"The Only Way" Revived.

London, Jan. 21. Martin Harvey will revive "The Only Way" at Covent Garden, Jan. 20.

VAUDEVILLE

TRADING IN ORPHEUM CIRCUIT ON NEW YORK AND BOSTON CURB

Stock Opens at \$32.50 and Goes Up to \$36.50—New Issue of 109,943 Shares of Common—Martin Beck, President of Circuit, and His Associates Remain in Control.

Orpheum Circuit, Inc., reached the stock market Monday on the Boston Curb, and Tuesday was traded in on the New York Curb. The stock opened at the subscription price of \$32.50 a share. Brisk trading developed which forced it up to \$36.50, showing a four point gain on the opening. Most of the trading was by brokers, who represented lucky subscribers, the stock being reported as heavily over-subscribed. One official estimated that five times over would be a conservative estimate.

Tuesday, Richardson, Hill & Co. ran a quarter-page announcement on the financial page of one New York daily announcing the new issue of 109,943 shares of common stock.

The announcement further states it is a Delaware corporation with a capitalization of \$10,000,000 eight per cent. cumulative convertible preferred stock (no par value) and 1,000,000 shares of common stock, of which 109,943 shares are being offered by the underwriters.

Martin Beck, president of Orpheum Circuit, Inc., and his associates will remain in control. They hold over 80 per cent. of the outstanding stock. Among the company's assets is all the stock of the Orpheum Theatre and Realty Co., which operates and controls through ownership or lease 45 vaudeville theatres in 36 cities in territory extending from Chicago to the Pacific Coast and from New Orleans to Winnipeg. Its properties were appraised by the American Appraisal Co. at \$14,993,200, with net earnings last year (December) estimated in excess of \$3,500,000.

Beside the other assets, 43 per cent. of the stock in B. F. Keith's New York Theatres Company, in Greater New York, is also included.

The issue of preferred stock represents 60 per cent. of all the company's tangible assets and is not for sale, being retained by the Orpheum officials. The stock appeared on the curb markets at San Francisco also, and a brisk demand was reported.

The preferred stock (no par value) is convertible into common at \$50 a share.

\$5,374,500 preferred and 548,812 shares of common are to be issued presently.

NAMED 18 CORRESPONDENTS.

Capt. Stanley Huntley Lewis last week was divorced from Carrie R. Lewis in the Buffalo (N. Y.) Supreme Court, before Judge Dudley. The couple had been married 23 years, but had lived apart the last four years.

In her complaint Mrs. Lewis named 18 correspondents.

After retiring from vaudeville at the outbreak of the war, Capt. Lewis became advertising specialist for a number of film companies. At present he is attached to the Artcraft-Paramount publicity department and has been assigned to Illinois with "Behind the Door."

JENIE JACOBS IN WEBER AGENCY.

With the return to New York Monday of Jenie Jacobs, it was officially announced Miss Jacobs had become attached to the Harry Weber agency.

Before leaving for the Pacific Coast about three weeks ago, Miss Jacobs resigned from the Pat Casey agency.

She had been connected with the Casey office for several years. The first new booking Miss Jacobs handled through the Weber office was the Valdeska Suratt sketch "Scarlet," by Jack Lait, at the Riverside this week. The asking price was \$3,250, it said.

"SMILEY" LEAVES \$160,000.

Chicago, Jan. 21. "Smiley" Corbett, loop hotel and cabaret man who lately died, left a personal estate valued at \$160,000. The widow is chief beneficiary. The real estate is not known, but it will be considerable.

Some of it will come from the estate of his brother, John J. Corbett, who died a few months ago leaving property worth over \$100,000.

"Smiley" was proprietor of the famous "Lamb's" cafe, which recently went out of business, and part owner of the City Hall Square hotel.

INDOOR CIRCUS AT \$1.

Richard Ringling has organized an indoor circus, consisting of 12 acts, with the Ringling Bros.-Barnum show the past season.

The troupe is playing week stands in legitimate theatres at \$1 top, opening at Bridgeport last week. The show carries 60 head of stock and a band, and is playing under the title of R. T. Richards' Circus.

ONE-WORD SKETCH.

Billy Gibson and Regina Connelli in a dramatic sketch entitled "A Man, a Maid, a Word," each sentence of which consist of a single word.

The sketch was written by Frank Egan, owner of the Little theatre, Los Angeles, and runs 15 minutes.

MOORE'S ADDITION.

Mrs. Eddie Carr has replaced Emma Littlefield (Mrs. Victor Moore) in the Victor Moore "Back to the Woods" act and will remain in the cast until Miss Littlefield is able to resume her tour. The Moores expect a family increase.

CONDENSED "SPRING MAID."

Philadelphia, Jan. 21. A miniature "Spring Maid," taken from the operetta of that title, so successful some years ago, is to appear here in one of the vaudeville houses next week.

BELLING'S ANIMALS HERE.

Clemons Belling (animal act) arrived here from Copenhagen Thursday. Belling is an American born abroad. He will show in vaudeville. The Ringlings have an option on the turn for circus.

Vaudeville at Empire, Montreal.

Joe Howard, through the success of his new vaudeville turn has abandoned the idea of producing musical stock at the Empire, Montreal, this spring. He leased the theatre Monday to John Fitters for three years.

The house will have a vaudeville policy. The turns will be supplied by the Walter J. Plimmer agency, beginning Jan. 26. Fitters formerly supplied the Sunday concerts at the Gaiety Theatre, Montreal.

REVIVING OLD PLAYLET.

Chicago, Jan. 21. Aaron Hoffman, author of "Welcome, Strangers," one of the season's outstanding hits, has agreed to collaborate with Jack Lait on a timely underworld comedy drama with a "punch" based on Lait's first effort for the stage, a one-actor called "Lead Kindly, Light," produced by the late William Hammerstein in 1911.

The playlet was regarded as starting in those days, but the evolution of realism on the stage has convinced the authors it would now take its place as sound drama rather than a venture which would be suspected of sensationalism. Moreover, the new light in which the Salvation Army is held since its worthy war work gives an added incentive, because the principal character is a girl reformed by the army. The play will be finished this spring.

\$30,000 FOR MRS. SULLY.

Mrs. Teresa Frawley (Sully Family), of Ruthersburg, N. J., was awarded \$30,000 damages in her suit against the Tenafly Transportation Co. for the death of her husband, John L. Frawley (Sully), and 12-year-old son Vincent (Sully), who were instantly killed in a jitney bus crash near Camp Merritt, April 1.

With other artists they were returning home after entertaining the soldiers at Camp Merritt.

BENEFIT FOR LIGHTS.

A benefit for the Lights' Club will be staged at the Astor Theatre Feb. 1.

It was to have been held last August but was postponed through the actors' strike.

N. E. Mainwaring is in charge of the entertainment.

POP AT HENDERSON'S.

Henderson's, Coney Island, is scheduled to reopen in a couple of weeks, with pop vaudeville and pictures. Present plans call for three shows daily. Negotiations are understood to be pending between William Brandt, and the Keith office, for the house to play Keith pop bookings.

BRYAN FOY, BROKER.

Bryan Foy, eldest son of Eddie Foy, has left the show business and is now head of Bryan Foy & Co, stock brokers.

Young Foy is representing the Comanche Eastland Oil Co.

Bad Storms Early in Week.

The snow storms in the eastern and middle west states the early part of the week caused many theatrical disappointments.

Trains were running Sunday and Monday from 8 to 20 hours late.

Vaudeville at Lexington in Fall.

The Chicago Opera Association's season at the Lexington starts Feb. 26. Like last year it will run five weeks. Reports are the house may again play to vaudeville in the spring but it is more possible it will be next fall before vaudeville is offered.

ALICE LLOYD AGAINST LAUDER.

Cleveland, Jan. 21.

The headliner at Keith's Hippodrome this week is Alice Lloyd. She was suddenly shifted into the local Hip to oppose the week's engagement here of Harry Lauder, who is heading his own road show.

Miss Lloyd will be placed to oppose Lauder at several of his other stands in the middle west, the English girl playing in the Keith houses at those points.

Owing to the storm Miss Lloyd arrived Monday, 12 hours late. She missed the matinee, but appeared at the night performance in her street clothes.

Alice Lloyd was to have appeared at the Bushwick, Brooklyn, this week. Her middle western tour was arranged for late last week, and Miss Lloyd left Philadelphia for Cleveland. She will be in the west about two months before returning to play the remainder of the big time houses in New York.

Harry Lauder may be forced to forego his annual New York engagement this season. The Lauder road show is scheduled to come into the metropolis Feb. 15, but owing to a mixup in sailing dates, Lauder will have to leave for South Africa Feb. 5, in order to make connections for the fulfillment of contracts made before his American tour.

William Morris is trying to arrange for the setting back of Lauder's South African opening, but will not be able to learn definitely until Saturday whether this can be done.

PHELPS MANAGING STATE-LAKE.

Harry Singer, manager of the State-Lake, Chicago, is to be connected with the Orpheum Producing Department, and in all probability will have charge of that department in the reorganized Orpheum headquarters.

Frank Phelps is to succeed him in the management of the Chicago house. Phelps, who is prominent in theatricals, was for some time connected with the Shuberts and later in association with the Cook Bros. built the Grand, Duluth, and the Palace, Superior. Phelps will relinquish his present interests when he assumes the management of the State-Lake.

Mr. Singer will make his headquarters in New York.

INCREASE LOEW CHICAGO OFFICE.

Chicago, Jan. 21.

The Marcus Loew western booking office is enlarging its quarters here to take care of the increase in business following the addition of the Ackerman & Harris chain of 22 houses.

A large suite of offices has been taken on the seventh floor of the Masonic Temple, with J. C. Matthews in charge.

Tommy Burchell will organize and route acts under Matthews' direction and Harry Earl will have charge of publicity and transportation.

LESTER D. MAYNE DEAD.

It has been reported by some one who stated he knew that Lester D. Mayne had died shortly before Christmas at Detroit.

A request sent to *WARRIOR'S* Detroit correspondent for confirmation returned no further details.

Mr. Mayne was a well-known vaudeville agent in New York some years ago, and later engaged in pictures on the business end. Since then he was lost track of and is said to have been outside of the show business when reaching his end.

Mass 181st Street, April 1. B. S. Moss' new theatre, now building at 181st street and Tremont avenue, is slated to open April 1.

J. Francis Dooley

AND

Corinne Sales

WITH

SHUBERTS

"Monte Cristo, Jr."

VAUDEVILLE

INSIDE STUFF ON VAUDEVILLE

The agents and other tenants of the Putnam building who have leases expiring Aug. 1, next, are worried over the rumor their rent will be doubled when that day comes round. Among those most alarmed is Suily, the heavyweight barber. Besides all his other troubles, Suily is suitor over the government stopping his supply of red wine. Notwithstanding Suily says (for publication) that this is a great country and would have been greater without John the Barber.

Tommy Gray had his brand and sense of humor thoroughly tested the other evening, when called upon to preside as toastmaster at a bachelor's farewell dinner. Tommy was requested to meet the job by Ralph Kohn. About 30 guests were there and the only one Tommy knew was Kohn. A list had been prepared with the names and business of each man. Gray was the only Gentile in the room. Tommy had to spend the entire day gathering each guest's name and how to pronounce it.

Many now when looking for a drink may recall one of the late George Evans' best gags, about what would happen to him in Camden, how he was lead through the streets, up seven flights of stairs, to hear the other fellow ask: "have you got a drink on you?"

Artists appearing at a large theatre lately built within Times square have reported they found dictographs in the dressing rooms. Through this discovery it was learned dictographs had been generally installed in order that those operating the theatre might secure a line about what was going on. One artist (a woman and a dancer) is said to have torn the dictograph in her dressing room from its bearings, and the same account likewise says that a dictograph recording conversations caused quite a change in the executive personnel of the theatre recently. But without dictographs and vaudeville inside fraternity had been talking for some time, even before the theatre opened, of certain people, apparently engaged for its best interest, splitting commissions, "sending business" to a certain agent, and when some of the amounts paid in salaries were heard of, it was charged some one around must have been splitting with the salaries as well.

There are two kinds of "blue" songs in vaudeville, good and bad. The good "blue" number may be distinguished by its lyric and the same means of detection may be tried for the bad one. The difference is that, whereas the good lyric though perhaps bluer than the bad one, will pass along without much protest, the bad lyric of the bad lyric writer is little short of "raw." The poorly written lyric will send the blue stuff off the vaudeville stage if the publishers don't take cognizance of them by forcing a roundly turned lyric to go out with each musical composition intended for that type of song. The specially written blue song should also be supervised and censored. The ragging and jazzing scheme is a fast one, it needs fast songs and lots of them. Properly directed the jazz thing could have a long life for it's lively, but it must have judgment behind it or it is gone. Anyone from anywhere, according to some of the new acts now around New York, believe he, she or they may get through as an act if they have enough semi-blue songs built for jazz singing. The small time will take and keep the most of those acts, but they help to induce the fast off-color style of song writing for the stage and

they appeal naturally to song writers who may be of their own calibre. In fact the entire show business outside of the drama has been changed around through this rag, jazz, and with the change is involved the allied theatrical trades, particularly music. The jazzing has even reached the box office for now the box offices are doing business in that wild, mad rushing way that jazzing implies it it does not impel. And while the jazz is on back and front, no one will say nay but they could say to be more discreet, more graceful and more lyrical in the jazzing songs.

Over in Philadelphia Charlie Mosconi, the leader of the Mosconi brothers, who is now appearing with his family, was known as one of the leading sporting men. He would make or take bets or any amount on any sort of sporting event and was always called the "square guy." But he loved his dancing school in which his family was taught the art of Terpsichore and never missed a class. When the two the Orpheum Circuit recently, with their sister something happened and the girl returned home. "Roy" Mosconi was mad all over. He wanted the family together and the only way it could be figured out was to be in the act himself. That's how it all came about.

Bee Palmer ended her vaudeville engagement at the Riverside, when taken ill. She had a jazz dancing act with a set. Everything of Miss Palmer's was removed from the theatre excepting two decorative lamps. This week Mosconi and his jazz act are at the same house, and the same lamps are in his set. Miss Palmer has recovered from her illness and expects to leave Chicago the end of the week for New York, to resume the interrupted tour.

Al Shayne and the Klein Brothers pulled out a new bally-ho stunt for the "Gaieties of 1919," while the attraction was playing the Crescent, Brooklyn, last week. Friday night the men started an argument in front of the house as to who was the featured member of the show. A crowd began to quickly gather and the automobile and street traffic was tied up while the men were arguing. Shayne insisted he was the stellar figure, while the Klein boys set forth their contentions of being the main attraction. When the crowd grew to such proportions the police were attracted one of the Klein boys said: "Well, we will leave it to all these people that are here as to who is the real feature of the show. They will all come into the theatre, see the show, and the one getting the most applause will, of course, be entitled to the honors." This stopped all arguments and the three comedians made a dash for the stage door before the "cops" got to them.

During the time when George White's "Scandals" was playing Chicago there was considerable near betting between White and Eddie Cantor. The boys don't speak, but with George LeMaire acting as the main "stirrer-up" things buzzed. Cantor is listed to appear in his own show under Flo Ziegfeld's management next season. White insisted that Eddie would still be in the "Follies," however, and then Cantor offered to bet 3 to 1 that he wouldn't. Thereupon LeMaire brought around a check for \$2,000 from White, daring Cantor to post \$5,000 against it. Cantor wired Ziegfeld and asked the latter if he wanted any part of

the bet. Ziegzy replied he wanted half the bet and told Cantor to tell White not to forget some little betting made in Philadelphia. This referred to a racing bet lost by White. It seems that a firm of bookies broke up and White held off payment until the right man turned up—but the bet was paid. After getting the message White wrote a "scorching" letter to Ziegfeld, telling the manager he wasn't chain lightning paying on either. Other things were contained in the letter also.

EXTRA PAY AT CINCINNATI

According to Jule Delmar, an exaggerated impression has been prevalent with actors and agents regarding the playing conditions at Keith's new Cincinnati house. The house plays seven acts weekly. The wrong impression is that all seven have to play four shows daily, which Mr. Delmar says is not the case. The contract stipulates that three acts do four shows daily with extra pay, and four do three shows daily.

The acts selected for the extra performances are not judged according to their ability but invariably are the first three on the bill.

VAUDEVILLE STOCK NEXT WEEK.

B. S. Moss will try out the vaudeville stock idea at the Jefferson next week with Jimmy Hodges Tab Co. to play the first half, changing the bill each half.

If the idea is successful the Hodges company may be played for three or four weeks at each of the Moss houses, with a weekly change of "girl act."

SMALL TIME'S LARGER BILLS.

The Keith small time houses around New York, playing split weeks, are reported paying from \$600 to \$800 weekly more at present for the same number and grade of acts than they have previously done.

MOSS OFFICE MOVING.

Feb. 1 the offices of B. S. Moss and the Amalgamated Booking Office will move from 110 West 42d street to the Broadway theatre building. The tenants on 42d street were given notice to vacate by the end of the month.

The Broadway theatre and building was recently taken over by Moss from the Maritime interests and it is understood the lease extends for ten years.

The Moss enterprises will occupy the upper floors in the Broadway building, the first office floor being offered for rent at \$10,000 per year.

Loew Agents Joining N. V. A.

The agents connected with the Marcus Loew offices are going to join the National Vaudeville Artists in a body next week. A few are already members, but the majority were unattached. The suggestion was made to Jake Lubin and the representatives were canvassed.

The club is planning the erection of a gymnasium and will make a drive for lay members who are athletically inclined.

Old Partner Temporarily Returns.

Miss Colette (Demarest and Colette) was out of the show at the Alhambra Thursday (Jan. 15) night due to illness. Bill Demarest's former partner, Chabot, with whom he had not worked in six years, went into the bill, doing their old act. Chabot appeared the first half with his partner Dixon and completed the week with Demarest. Miss Colette will rejoin Demarest this week.

Fifth Avenue, B'lyn., Dropping Stock.

The Fifth Avenue, Brooklyn, which has been playing stock since the season opened, will change its policy to pop vaudeville, Feb. 2. Five acts and three girls will be played, booked through the Keith office.

The house will run three shows daily.

CORINNE TILTON GETS OVER.

Washington, D. C., Jan. 21. Corinne Tilton, called "The Chatter Box Doll," is No. 2 on the Keith's program this week. She was brought out for three bows Monday matinee at the conclusion of her turn and seemed entitled to a better position.

Miss Tilton is quite clever in an individual manner and unlike any other single. She does character studies, all splendid, with a "souse" number concluding. This was interrupted by applause.

A special report was requested by Vassar's of its Washington correspondent on Miss Tilton at her Washington appearance through a diversity of opinion as to the merits of her new turn. Sunday at the Columbia, New York, where Miss Tilton appeared at both performances, the audiences were strikingly apathetic. About a month ago Miss Tilton was reviewed and very favorably in Vassar's under New Acts. She was then at the Fifth Ave. Theatre at the Majestic, Brooklyn, the house did not take to her.

Many aware of the circumstances were curious to know how Miss Tilton would fare in the big time Keith office at Washington, where the audience is distinctly different.

COLORS STAGE HAND KILLED.

Washington, D. C., Jan. 21. Before an audience that completely filled the Howard, theatre, home of the colored "drama" in this city, Sixth and T streets, northwest, one of the colored stage-hands shot and killed Hanson Ballard, a fellow worker.

Numerous conflicting stories are current as to why Ballard was killed. One story is he owed the man 40 cents which he had refused to pay. After the shooting the murderer walked through the audience and out of the theatre and up to a late hour had not been apprehended.

The police claim that the shooting was done by Albert Edmonston, who chased Ballard upon the stage, firing three shots, two of which took effect in Ballard's chest while one bullet went wild, striking one of the colored patrons, Lucille Perry.

The playhouse was filled at the time and a panic took place, several persons being hurt in the rush for the exits.

ENGAGED FOR THE SHUBERTS.

Chicago, Jan. 21. While Rufus LeMaire was here last week he placed under contract for the Shuberts, under varying periods, Brendel and Bert, Edwin George, John Bryman and Arthur Stone and Marion Hayes, all from vaudeville.

GEORGIA O'RAHEY'S ACT.

Georgia O'Rahey is again entering vaudeville, using song successes offered by her in "The Velvet Lady," "Leave it to Jane" and "Springtime."

She will be assisted by Clarence Senna, formerly pianist with Lillian Fitzgerald and lately with Kitty Gordon.

The routine was written by Edgar Allen Woolf.

It behooves me to speak—
Next Week's Attraction:
"What Every Girl Should Know,"
on Saturday night.

CHARLES WITHERS

VAUDEVILLE

IN LONDON

London, Jan. 9.

We live in a world of strikes, and it came as no great surprise to anyone in theatrical London that the "behind" and "in front" theatrical employers had turned their backs on the official arbitrator's award and were out to win their rights even, if necessary, leaving the hundreds of thousands of holiday makers amusements. Fortunately, wiser council prevailed and it was agreed to hold the matter over until after the holidays. Today (Dec. 29) the men and representatives of the Society of West End Managers met in a conference which is described as "most friendly," the managers being represented by Sir Alfred Butt (who presided), Frank Curzon, Oscar Asche, J. M. Gatti and Walter Payne, while the National Theatrical Employees' Association were represented by Messrs. Johnson (president), Mason, Garmon, Barley, Kemp and Finley. The discussion lasted over two hours and was adjourned until Jan. 1.

Apologies of the dispute Norman McKinnel, deputy chairman of the Actors' Association, states that the secretary of the National Theatrical Employees' Association had no authority whatever for his widely published statement that the A. A. were involved in the theatrical strike.

Arthur Collins has achieved yet another triumph with "Cinderella" at Drury Lane. It is a fairy pantomime of the good old-fashioned sort, with demon kings, fairy godmothers, funny comedians and comedesses and gorgeous spectacular staging. Miss Blance follows her last year's success as the Prince, Florence Smithson sings charmingly as "Cinders," Will Evans gets every ounce of "fat" out of the Baroness, Stanley Lupino makes a big hit as the "Page," as does Lily Long as a peculiarly lengthy ugly sister. Other parts are admirably displayed by Harry Clay, da liaison (who introduced his ladder act), and Dornier Warren. Whimsical Walker is once more the clown in the old-time Harlequinade. The scenery by Bruce Smith is exceptionally fine.

"Dick Whittington," at the Lyceum, is another show that will leave no vacant seats in the theatre as long as it holds the boards. Magnificently staged and dressed, it yet relies more upon fun than spectacle for its popularity, and Eddy Foy as the cat, Harry Lamore as a wizard who indulges in wire walking, George Bass, an old-time Lyceum favorite, as "Idle Jack," Stanley Dowerell as the "alderman," and Daley Cooper as the "laugh" leave no stone unturned to "get the laugh over." Mabel Lait is a dashing Dick and Edith Drayson is a winsome Alice. The back is by Newman Maurice and the whole production is under the direction of Walter and Frederick Melville.

Other plays which have added to the gaiety of London this Christmas-tide are "Peter Pan" (with Gerorgette Cohan, the youngest and smallest "boy who wouldn't grow up" as yet) at the New; "Who's Hooper" at the Adelphi; "Sylvias Lovers" at the Ambassadors; "Tilly of Bloomsbury at the Apollo; "Three Wise Fools" at the Criterion; "The Maid of the Mountains" (now in its fourth year at Daly's); "Arms and the Man" at the Duke of York's; "The Kiss Call" at the Gaiety; "The Eclipse" (settling down to prosperity) at the Garrick; "Daddies" at the Haymarket; "Chu Chin Chow" at His Majesty's; "Mr. Pim Passes By" (matinees only and with Gerorgette Cohan in the cast) at the New; "Home and Beauty" at the Play-

house; Gilbert and Sullivan Opera Repertory Season at Prince's; "Bran Pic" (Lee White and Clay Smith now included) at the Prince of Wales; "The Cinderella Man" at the Queens; "Charles's Aunt" at the Royalty; "Baby Bunting" (with Walter Catlett now an established favorite) at the Shaftesbury; "Buzz Buzz" (a new edition) at the Vaudeville; "Finnella" (this rather above the heads of the youngsters) at the Scala; "A Dear Little Lady" (evenings), "Once Upon a Time" (matinees), at the St. Martin's; "Joy Bells" at the Hippodrome; "Maggie" at the Oxford; "Algar" at the Pavilion; and three "star" music hall bills at the Coliseum, the Holborn and the Palladium, and a host of attractions running from circuses to boxing matches.

Nor have those of more serious mind been neglected. Martin Harvey opened his season at Covent Garden on Christmas eve with a superb production of "Hamlet"; crowds have been in time for the murder in the "Crimson Alibi" at the Strand; Maurice Moscovitch continues to be the most discussed "Shylock" for tears in Bernard Fagen's production of "The Merchant of Venice" at the St. James; "The Choice" at Wyndham's; "Little Women" at the Holborn (matinees only); "The Voice from Minaret" at the Globe; "Tiger Rose" at the Savoy, and the "Bird of Paradise" at the Lyric; while for those who would go further afield there is still "Abraham Lincoln" at the Lyric, Hammersmith. The suburban theatres are mostly running pantomimes, but whether north, east, south or west the season promises to be a bumping one, although the matinees are falling off.

Leon Pollock and Larry Ceballos produced "The Red Mill" at the old Empire in Leicester Square on Boxing Night and scored a success. Little Tich has a part which is full of opportunities and gets every ounce out of them whether as a traveler in Holland, and interpreter, a gendarme, a coster, Mr. Pelman, or as "Jeff," while he is ably supported by Ray Kay as "Mutt" and numerous other celebrities. Rube Welly is excellent as the Burgomaster, and other male parts received capital rendering in the hands of Alfred Bennett, John Luxton, Alfred Austin, Tony O'Brien, and Gus Shandland. Among the ladies the hit of the evening was made by Ivy Trescott, who, until recently a chorus girl in "Buzz Buzz," has a great future before her. The chorus was not too strong.

In gorgeousness of dressing and mounting the Courtville-Butt revue, "Whirligig," at the Palace, rivals anything yet seen in London, and it has the distinction of containing much genuine humor, it being unnecessary for the audience to wait for the "star" comedian before they begin to laugh. Emma Trenting, Don Barclay, Wanda Lyon, Billy Leonard, Jack Morrison, Morris Harvey (late of Pelissiers' "Follies"), and others making decided hits; but the Palace girls and Charles Withers with his delightful sketch of the old barn-stormer-former-manager making the big hit of the evening. Withers is rapidly settling down into being one of the safest cards any manager can play in London.

"The Temporary Gentleman" finished its career at the Kingsway on Saturday, Dec. 27, and on the 21st instant Herbert Joy and Frank Littler ("By arrangement with Frank Gibbons") will present Cyril Harcourt's play, "In the Night," which when produced in America was known as "The Intruder." A strong company includes Jessie Win-

ter, Leslie Faher, Reginald Owen and Alfred Drayton.

The report of the directors of the Victoria Palace for the year ending November 5, shows an available balance of £43,865. They propose to pay a dividend of 25 per cent, transfer £10,000 to the reserve fund, bringing it up to £50,000, and carry £13,865 to the current account.

Liquidators of the New Rivoli have just paid the shareholders a sum of £3 10s. on account. This site was said to have been purchased for a Famous-Lasky super-cinema.

The Surrey reopened its doors on Boxing Night with "When Knights Were Bold," which Bromley Chatterton plays "Sir Guy de Vere," and is supported by Margorie Bellairs and an excellent all-round company. A big audience received the farce with delight, but scarcely recognized the historic building owing to the changes the new lessees have made.

A card from Lou Edwards conveys the information that he is safely back on this side after his American trip and is busy signing contracts for himself and Betty Washington.

Charles Cohan sails for America in February.

Tex McLeod, the "champion fancy roper," opened at the Coliseum.

Van Hoven is working Hippodrome, Willesden and Palace, Hammersmith this (New Year's) week.

When Henry Ainley produced "Julius Caesar" at the St. James Jan. 9, Lillian Braithwaite was his leading lady.

Andres Charlot has another revue ready for production shortly. The music is by Couvillier and the book by Ronald Jeane. Artists already engaged include Phyllis Monkman, Jack Buchanan, Ralph Lynn and Gilbert Childs.

There is talk of Robert Hale joining the cast for the production of "Medora" at the Alhambra.

Nothing definite has yet been settled by the West End managers regarding the raising of prices, and another meeting to discuss the matter takes place Dec. 30. Andre Charlot states that his action in raising the prices at the Prince of Wales has resulted in no lessening in the demand for seats and the libraries have made a further deal at the higher prices. Incidentally those same libraries must be doing well, having just raised their booking fees by 50 per cent.

CLEAR UP THEFT MYSTERY.

The arrest last week of Charles Curran, 24, a chauffeur and of Joseph Blau, 69 Bowery, apparently clears up the mystery about who has been guilty of theft at various small time vaudeville theatres hereabouts.

Curran confessed stealing from Lucille Armstrong and Muriel Clark while they were at the Jefferson. Other thefts are being connected with him. Blau was accused of receiving stolen property. When caught, Curran had drugs in his possession.

SUBMITTING FOKINES.

Fokine and Fokine, the Russian dancers whom Morris Gest brought to this country to put on the ballet in "Aphrodite," are being submitted for vaudeville by Ray Hodgdon.

Ames and Withrop Change Shows. Ames and Withrop have left "Privileges of 1919" at the 44th Street and have joined Herman Timberg's "Tic Tac Toe."

ARTISTS' FORUM.

St. Louis, Jan. 14.

Editor VARIETY:

I read in the Artists' Forum Jed Dooley's letter. It was in reference to some artists selecting Dooley, as a stage name because the name of Dooley was already established.

Well, Dooley, happens to be my legal name and I've been in show business for five years, although I was in the army and overseas for a year and only back this season. I also hail from Brooklyn. I'm a "Brooklyn Hick" as they say. I was born and raised there and still reside in South Brooklyn.

At present I'm doing "straight" with "The Social Follies" on the American Burlesque circuit. I hope to some day rank as high as the best of them and do credit to the grand old name. If my dad (Lieut. Wm. J. Dooley) Brooklyn Police, and his brother (ex-Inspector of Police, Robert E. Dooley), ever heard that I was accused of ever taking the name of Dooley, I'm sure it would break their good old Irish hearts and they'd feel quite insulted.

Tom Dooley.

Los Angeles, Jan. 18.

Editor VARIETY:

In your Jan. 9 issue your Los Angeles correspondent says "Bird of Paradise" opened to "fair business with a mediocre company." Your representative is entirely in error as the company opened to over \$800, doing \$11,000 on the week. This is the fourteenth week of the play in Los Angeles. Mediocre companies do not do this business. Therefore I resent his statement for an attraction that will make \$100,000 this season.

J. Frank Gibbons,
(Representing Oliver Morosco)

Vancouver, B. C., Jan. 15.

Editor Variety:

I read in last week's VARIETY your article on "Stage Crews Who Do Not Accept Tips." I am very glad you know of Keith's, Boston, crew, for they are one of the best crews on the Keith circuit.

I would also like to say a good word for the crew of the Hippodrome, Youngstown, O. They, too, absolutely refuse any kind of a tip, and each and everyone do everything possible to make the week a pleasant one for the performers. And the musicians of the Hippodrome do their share to help the week along. Give them both credit; they deserve it.

Lois Josephine and Leo Henning.

PRODUCTION ENGAGEMENTS.

El Brendel and Flo Bert, "Gaieties of 1920."

John W. Byan, Winter Garden summer show.

Arthur Stone and Marian Winter, Winter Garden summer show.

Sydney Phillips will join Ed. Wynne's Revue.

Bill Dooley is out of Wellington Cross act, Marion Saki and Nancy Bell, of the Bell Sisters, replacing him.

The Three O'Gorman Girls joined "The Grass Widow" at Zanesville, O., this week.

MARRIAGES.

Flo Lawwell, formerly of Lazwell Sisters, was married in San Francisco Jan. 11 to Arthur McDonald, a local business man.

MacHugh Ahead of "Tumble In." Arthur (Ethelbert) MacHugh, formerly press agent for B. S. Moss, is now ahead of "Tumble In."

Following "Finnella" at Scala.

London, Jan. 21.

"When Knights Were Bold" will follow "Finnella" at the Scala.

IN PARIS

Paris, Jan. 8. The Mogador Palace is giving matinees daily with films for children. Business is fair. Christmas Eve and New Years eve dancing was provided after the evening shows.

Chas. Withers has been topping the bill at the Marigny, where tango teas, similar to the policy at Olympic and Folies Bergere, are now a specialty after the matinees. Admission prices are lowest in Paris for category of hall, being 5 francs for promenade and stall from 5 francs. Mme. Cebron Norbens, of the Opera Comique, opens for Christmas, advertised as a feature. Daily Mirror Ten Beauties are also still on the bill.

Prices at the Alhambra were raised for the engagement of Georges Carpentier, whose appearance was not the draw expected. With a jump up from 8 francs to 15 francs for stalls (the highest ever changed in this house, even during the short opera season some years ago) the habitués jibbed. The present program comprised Charley and Kest, Clifford and Grey, Godfrey (releasing himself from a straight jacket), Lise Fiorelli, Marles Cockatoo, Miss Jean Mariva and Thomas Rhyde, a sketch spoken in French, "Sheriff of the Solitary Pine Valley"; Bert Hughes, cycling quintette; Sherlock Sisters and Clinton; Spadaro, Italian singer in imitations which please; Georges Carpentier, sparring and ocular demonstration of his four knockout blows in Beckett match; Billy Reeves, with Carroll Clucas and Ade Webb in "The Right Key But the Wrong Flat"; and Noel Delsonn, comic tenor.

Olympia show contains The Fabians, Morandini, John Higgins, Leonce, Bros. Webb, Right Lucky Strikers, O'Brien and Lady, Robbins Troupe, Cherry Constant and Girls, Paris Trio, Gabby, Five Zanetti, etc.

"Ca veut le Voyage," revue by Colva, Roger Ferreol and Jose de Berys, was produced by Mme. Rasimi at the Ba-Ta-Clan on Christmas eve, and seemed to please. The prices of admission were doubled at almost all theatres, music halls and movies on Dec. 24, and an extension of time was allowed for the dancing establishments and the halls, which organized balls for that festive night. Suppers were supplied at a number of dance resorts, including Folies Bergere, Apollo, Coliseum, Cornilla's; the average price of a cold meal (minus drinks) being \$10.

Claude Ferrere, novelist, married Henriette Rogers, actress, Dec. 21.

F. Gernier has revolutionized classical tragedy by his superb mounting of "Oedipe, roi de Thebes" at the Cirque d'Hiver. It is one of the best shows seen in Paris. The performance is given on a monster staircase constructed on one side of the circus, the actors entering frequently through the auditorium. The lighting effects were admirable, while Olympic exercises by well-known athletes make an innovation. The text is not remarkable, but the roles well sustained, Gernier holding the part of Oedipus. There is accompanying music by J. S. Bach, conducted by Jaquet.

Anna Pavlova continues her ballet season at the Theatre des Champs Elysees with fair success, supported by Alex. Volinine, Hilda Butova, Valentina Kaschuba, Franck Varjinski, Hubert Stowitz, Jean Zalewski; Ivan Clustine, director; Michel Pianowski, ballet master.

Isadora Duncan is not contented with the encouragement given in France and England in her efforts to

develop aesthetic dancing, and on her return from Rome recently made a declaration that she may migrate to Russia, where artists are "very kindly treated." She contends that in Western Europe, as in America, "art must be given in quantity without attention to quality," and criticizes French managers, who refuse to give free scope to her efforts. She proposed giving a series of Chopin matinees, assisted by Walter Kummel as pianist, but the Parisian directors would not rent their theatres without the promise of engaging a large orchestra and concessions for advertising on the curtains.

Gustin Wright, who went to Brussels for a series of organ recitals, is suffering from a sprained ankle.

In local musical circles genuine sorrow was expressed when the news of the death of Cleofonte Campanini reached Paris. He was considered as a faithful friend of French opera in New York.

"Ennemi du Fox Trot" is a play by Tristan Bernard to be presented at the Novelty in the spring. It is whispered he is interested in the management.

"Summer time" will commence in France Feb. 1, when the clocks will be advanced one hour, and the daylight prolongation scheme will remain in force until October. The government has adopted this measure in view of the present cold crisis.

Mme. Bartet appeared for the last time at the Comedie Francaise Dec. 31. Mme. Lara is also leaving, and considers the present policy of the House of Moliere is leading the famous theatre to ruin. M. Desjardins is also talking of resigning.

Still they come. L'irregulier is the designation of another independent theatre society in Paris, under the direction of Fraticelli. The inauguration is fixed for the middle of January with "La Nuit," four acts, by Arnyvelde, to be created by Jean Herve, who is now engaged at the Comedie Francaise. In February "La Louve" by Pradeles will be given. This is one of the pieces received by Antoine when director of the Odeon, and was then entitled "Les Avergnaats."

Raquel Meller, a Spanish singer, called in her own country the queen of song, is at the Olympia.

"Un Bebe sur Mesure," adopted by Nancey, will be given at the Ambigu in the near future, with a cast including Albert Brasseur, Ravet, Louis Gauthier, Gergette Arman, Mme. J. Sabrier.

Marius Combes has made a revival of Benjamin Godard's "La Vivandiere" at the Empire, creditably presented with Mme. Solika, Suzanne Orcel, Mm. Rambaud, Marjolite, Delbos, Paul Saint. Lugne Poe, founder and chief of the

Theatre de l'Oeuvre, the French independent stage society, is devoting much attention to Ibsen this season. He presented in a most satisfactory manner "The Doll's House," last week. Only subscribers and the press are admitted to these performances, now given weekly.

A revue by Max Eddy and Ruman will be mounted in a few weeks at the Theatre, de Cluny.

M. Colin, a well-known Parisian barytone died last week. He first created the role of Bratigny in "Manon."

In Paris theatres—"La Basoche" and repertoire (Opera Comique); "Cricket on the Hearth," etc. (Odeon); "Mon Pere avait raison" (Porte St.-Martin); "La Chasse a l'Homme" (Varietes); "Il etait un Petit Homme" (Mathurins); "Afgar" (Michel); Russian Ballets and repertoire (Opera); Ballet season with Anne Pavlova (Th. des Champs Elysees); "Oedipe, roi de Thebes" (Cirque d'Hiver); "Mephistopheles," etc. (Vaudeville); "Aux Jardins de Murcie" (Antoine); "La Maison Epargnee" (Comedie des Champs Elysees); "Amour, quand tu nous tiens" (Athene); "The Thief" (Gymnase); "Vierge Folle" (Th. de Paris); "La Belle Helene" (Gaites); "La Vivandiere" (Empire); "Yetta" (Tranion); "Les Petites ertus" (Nouvel Lyrique); "L'Amour en Folie" (Arts); "Malikoko" (Gymnase); "La Passerelle" (Renaissance); "Le Prince d'Aurec" and repertoire (Comedie Francaise); "L'Aiglon" (Sarah Bernhart); "Phi-Phi" (Bouffes); "Le Vieux Marcheur" (Ambigu); "Temps des Cerises" (Albert I.); "La Liaison Dangereuse" (Edouard VII); "Bonheur de ma Femme" (Capucines); "Coup de Jarnac" (Scala); "Une Nuit au Bouge" etc. (Grand Guignol); "Triplepatte" (Femina); "Tire au Flanc" (Dejazet); "L'Enfant de ma sœur" (Cluny); "Son Petit Frere" (Concert Mayol).

Revue at Casino de Paris, Potiniere, Palais Royal, Folies Bergere, Novelty, Cigale, Ba-Ta-Clan, Imperial, Pie qui Chante, Olympia.

Albert de Courville closed the Marigny Jan. 2, the announcement being made in the French press the house was shut for rehearsals of a new show. Business had not been satisfactory.

Louis Diemer, musician, born 1843, died in France Dec. 22. He was particularly known as a piano virtuoso.

Luigi Illici, a popular librettist, died at Plaisance last week. He supplied the book for several well-known operas.

"Caesar" Records. London, Jan. 21. Henry Ainley's production of "Julius Caesar" is breaking all records.

CRITICISM.

PIETRO. A play in a prolog and three acts, by Maud Skinner and Jules Eckert Goodman. At the Criterion Jan. 19. It is all very obvious, rather old-fashioned for Broadway, and sometimes deliberately picturesque. Yet, despite these things, it is intensely humorous and dramatic in certain scenes.—Times. The play was not well staged.—Herald.

MAMMA'S AFFAIR. A comedy in three acts, by Rachel Barton Butler (the Harvard prize play), at the Little Theatre, Jan. 18. There is no new interesting comedy on view in New York to-day, and if it were as well played as it deserves to be there would be few so well worth going to see.—Times. "Mamma's Affair" is keen, polished and thoroughly entertaining.—World.

THE RUINED LADY. A comedy in three acts, by Frances Nordrom, at the Harvard prize play, Miss George and her excellent company have come to add distinction to the stage with a delicious bit of comedy liberally punctuated with some sulphuric conversation.—Herald. In "The Ruined Lady" there is a beginning in a bright idea and a finish in a desperately bad third act.—World.

IN AND OUT.

"Jeanette of France" was out of the bill at Camden, N. J., due to the illness of her assistant, Charles Hand.

Jack George did not open at the 58th Street first half. Al B. White deputized.

Morris and Campbell did not open at Grand Rapids Monday. Miss Campbell was ill. Howe and Navarre, Chicago act, substituted.

Conlin and Glass could not open at Proctor's, Newark, N. J., Monday, through one of the team contracting bronchitis.

Bronchitis attacked Julian Rose, also members of "The Clubmates," preventing both acts opening at the Fifth Avenue, Monday. L. Wolfe Gilbert substituted for Rose.

Spivia Jason had to retire from the Orpheum, Duluth, program the middle of last week through illness. Her vaudeville partner, William Haig, finished out the engagement as a "single" turn.

Una Clayton and Co. were out of the Orpheum bill at Victoria, B. C., last week through the illness of her leading man. A local turn filled in. This week at the Orpheum, Vancouver, Frank Sinclair, of the Lark Cottage (on the same bill) is taking the leading role in the Clayton sketch.

Jack Kennedy and Co. did not play the Orpheum, Minneapolis, and St. Paul last and this week, through Mr. Kennedy's illness. He was last reported at a Minneapolis hospital, but not seriously ill. A local act filled in at Minneapolis. Neil Abel is substituting this week at St. Paul.

Leon Errol, following his substitute for Grook at the Bushwick, Brooklyn, last week, had to leave the Bushwick and Riverside Saturday through a cold. Sophie Tucker deputized this week. Gibson and Connelli went into the Riverside.

Grook, doubling the Orpheum and Bushwick last week, was forced to leave both bills through illness following the Thursday night show. Gibson and Connelli substituted at the Orpheum Friday matinee and Sophie Tucker filled out the rest of the week. Leon Errol filled in at the Bushwick for the rest of the week, doubling that house with the Palace.

ILL AND INJURED.

Jay Francis Sullivan is recovering from a recent illness at Highland, N. J. Frank Vincent, booking manager of the Orpheum western houses, is confined to his home with a heavy cold.

Johnny Collins has been confined to his home since Jan. 14 with gripe. Joe Woods is handling his Keith agency books pending Collins' return.

Mrs. Robert Jeannette, after six weeks at the Presbyterian Hospital, New York, recovering from an operation, has returned to her home. Ned Wayburn is confined to his home at Bayside, L. I., with an attack of gripe. He is said to be in a serious condition.

Edgar Allen of the Fox Vaudeville Agency is confined to his home with the gripe. Jack Loeb is handling the books during his absence.

George Sofranski, the agent, is confined to his home with pneumonia. His condition has been very critical for the past week.

Harry Belmont, who was vaccinated while in Toronto three weeks ago, is still confined to his home in New York and has been unable to work since the operation.

Al Spink, Jr., was forced to hastily return from Canada last week where he was acting as press representative for "Chu Chin" Choo to undergo an operation. He is at Roosevelt hospital where his condition is favorably reported.

"Me-Dorah" Jan. 30.

London, Jan. 21. "Me-Dorah" will be given at the Alhambra Jan. 30.



This Week (Jan. 18)—Keith's Bushwick, Brooklyn.

AUDIENCE AS TARGET

four numbers in the second part, all about on the same level, none getting anything more than a scattering hand.

Scenically "The Tempters" is head and shoulders over the rank and file of American Wheel shows. The costumes are a show, good taste, color, and scheme. The main faults on its Olympic showing lie in the numbers and comedy, both easy enough matters to correct. Tuesday night at 8.15 it looked like a bloomer at the Olympic. By 8.30 the show was a fair trap and ten miles later it held its own. Best.

"The Tiptopers," at the Olympic this week, is one of five American Wheel shows controlled by Chas. M. Baker. It's an in and out sort of entertainment averaging about evenly on good and bad points. Tuesday night the troupe was shy three choristers, there being but 13 girls in the lineup. The reason for the shortage was that, however, were a ginger-toned, mostly of the pony type, and in the aggregate strong on appearance. All worked hard throughout the show, one little brunet on the right end standing out through her general vivacity and dancing ability. As the show progressed, the principals felt it might be worth the experiment to give this end chorister a number.

does a standard Hebrew with the trade marked crepe beard and customary mannerisms. He is also credited with the authorship of a number of popular farces. Sydney Rogers, second comic, plays an eccentric Dutch character, with an overdone facial make up, made responsible for the numerous multi-colored stripes on his countenance being plainly visible from the rear of the house. Bertrand dances well and gets a lot of material at hand. Few of the bits are familiar, but none is more than passably funny, the good old hearty laughs being conspicuous

by their absence. There were eight scenes. Five are backed up with the show's own scenic equipment and three are not. The first is accomplished by opening with a scene of a ship's deck, with a large ship's band playing ensemble. This is the exterior of the jail and the chorists make their initial entrance. The second scene is a song and dance. An attempt is made to plant a "story" here, but the audience is not interested. The importers being panned off for noblemen. About ten minutes is taken up with a song and dance. The third scene is a song proceeds to full stage. This was a solidly built and competently acted scene, one of the four costume changes displayed. The fourth scene is a song and dance. The fifth scene, a song and dance, is a variation number, had the girls in bright red leather aviation costumes. The sixth scene is a song and dance. The seventh scene is a song and dance. The eighth scene is a song and dance. The ninth scene is a song and dance. The tenth scene is a song and dance. The eleventh scene is a song and dance. The twelfth scene is a song and dance. The thirteenth scene is a song and dance. The fourteenth scene is a song and dance. The fifteenth scene is a song and dance. The sixteenth scene is a song and dance. The seventeenth scene is a song and dance. The eighteenth scene is a song and dance. The nineteenth scene is a song and dance. The twentieth scene is a song and dance. The twenty-first scene is a song and dance. The twenty-second scene is a song and dance. The twenty-third scene is a song and dance. The twenty-fourth scene is a song and dance. The twenty-fifth scene is a song and dance. The twenty-sixth scene is a song and dance. The twenty-seventh scene is a song and dance. The twenty-eighth scene is a song and dance. The twenty-ninth scene is a song and dance. The thirtieth scene is a song and dance. The thirty-first scene is a song and dance. The thirty-second scene is a song and dance. The thirty-third scene is a song and dance. The thirty-fourth scene is a song and dance. The thirty-fifth scene is a song and dance. The thirty-sixth scene is a song and dance. The thirty-seventh scene is a song and dance. The thirty-eighth scene is a song and dance. The thirty-ninth scene is a song and dance. The fortieth scene is a song and dance. The forty-first scene is a song and dance. The forty-second scene is a song and dance. The forty-third scene is a song and dance. The forty-fourth scene is a song and dance. The forty-fifth scene is a song and dance. The forty-sixth scene is a song and dance. The forty-seventh scene is a song and dance. The forty-eighth scene is a song and dance. The forty-ninth scene is a song and dance. The fiftieth scene is a song and dance. The fifty-first scene is a song and dance. The fifty-second scene is a song and dance. The fifty-third scene is a song and dance. The fifty-fourth scene is a song and dance. The fifty-fifth scene is a song and dance. The fifty-sixth scene is a song and dance. The fifty-seventh scene is a song and dance. The fifty-eighth scene is a song and dance. The fifty-ninth scene is a song and dance. The sixtieth scene is a song and dance. The sixty-first scene is a song and dance. The sixty-second scene is a song and dance. The sixty-third scene is a song and dance. The sixty-fourth scene is a song and dance. The sixty-fifth scene is a song and dance. The sixty-sixth scene is a song and dance. The sixty-seventh scene is a song and dance. The sixty-eighth scene is a song and dance. The sixty-ninth scene is a song and dance. The seventieth scene is a song and dance. The seventy-first scene is a song and dance. The seventy-second scene is a song and dance. The seventy-third scene is a song and dance. The seventy-fourth scene is a song and dance. The seventy-fifth scene is a song and dance. The seventy-sixth scene is a song and dance. The seventy-seventh scene is a song and dance. The seventy-eighth scene is a song and dance. The seventy-ninth scene is a song and dance. The eightieth scene is a song and dance. The eighty-first scene is a song and dance. The eighty-second scene is a song and dance. The eighty-third scene is a song and dance. The eighty-fourth scene is a song and dance. The eighty-fifth scene is a song and dance. The eighty-sixth scene is a song and dance. The eighty-seventh scene is a song and dance. The eighty-eighth scene is a song and dance. The eighty-ninth scene is a song and dance. The ninetieth scene is a song and dance. The ninety-first scene is a song and dance. The ninety-second scene is a song and dance. The ninety-third scene is a song and dance. The ninety-fourth scene is a song and dance. The ninety-fifth scene is a song and dance. The ninety-sixth scene is a song and dance. The ninety-seventh scene is a song and dance. The ninety-eighth scene is a song and dance. The ninety-ninth scene is a song and dance. The hundredth scene is a song and dance.

Marion Lawrence, the third female principal, a decidedly pretty girl, shy on vocal attributes but a good dancer, handled three ensemble numbers, the best liked being "All the Quakers are Shoulder Shakers." None of the numbers qualified as a "pickout," unusual for a

In the third scene of the first part there are a few minutes of unadulterated melodrama of the old "Chinatown Charlie" school. This shaped up as a novelty for burlesque, some first rate dramatic reading being contributed by Joe Curley as a dope fiend, played without exaggeration, and Miss Ralston as a woman of the Chinese quarter. Bertrand also did his best work of the show here with a travesty of the melodrama

Johnny Bell danced heavily with a serious show dancing specialty in the olio. He wore soles about an inch thick and the taps could be heard a block away. He was called "the heavy" because of his ponderous, perhaps because in addition to Bell being a good dancer it was the present day soft shoe stepping. Jim McInerney, doing straight in the first act, was called "the light" because of his with his olio singing turn. "Let's Help the Irish Now" brought him back for the second act. He was called "the light" because of his with his olio singing turn. "Let's Help the Irish Now" brought him back for the Fourteenth streets apparently being in full accord with the sentiment of the song. The audience failed to disclose more than three or four of Celtic appeal. The dancer resembles a Dragon in appearance and possesses a sweet lyric tone, which ne-

The second part was played in one set, a Turkish harem interior, with panels being raised and lowered at intervals showing the choristers as models in union suits. Bertrand and Rogers extracted a few laughs here with some likeable hokum. The comedy end could stand considerable building in the second as well as the first part. There were

SOCIAL MAIDS.

Up to this season this was Hurtig & Seamon's show with Stone and Pillard, and before the couple withdrew they were billed equally with the organization. It's now presented under Joe Hurtig's direction and has Ina Hayward and Blutch Landolf featured.

and Brutus Landolt returned. They have a new cast of new members; there is an entirely new cast, such a realignment being necessary upon the withdrawal of Stone and Pillard. It's possible the show is all new, though the production doesn't look it save perhaps the last scene. As to continuing last season's theme, the "Bachelors of the Malden" is one of those shows where the chorus counts last. It's all up to the cast.

As a prima donna Miss Hayward classes with the best in burlesque. She

is statuesque and distinctly of the vamp build. That means she affects corsets at no time nor do her costumes call for such feminine aid. She follows the vamp idea to the limit, all of her costume being designed along those lines. The exception is a blue frock of delicate shade and fetching mode. There is a headress for each costume and some are massive feathery things which may mean that Miss Hayward must needs carry a load of tanks. In her dressing room lies a million dollars. For a girl with the right shade of henna locks she hides her hair more than is usual. For one outfit the deep

ed hatch looks very alluring.

Miss Hayward isn't blessed with any musical gifts. Her voice is powerful enough though there is a metallic quality. This did not prevent her from doing extremely well in the song "The Ship Without A Sail" which allowed her to score a perfect 100 points. She also snailie note. Her other scoring number was "By The Campfire." During the performance of "By The Campfire," she played several bits well, recited a poem called "Old St. Joe," which brought in the crowd, sang a portion of "The Ship Without A Sail," and recited a poem titled "The Little Picture Show." The final verses of both of Miss Hayward's songs were excellent. Miss Hayward led the orchestra accompanied on a double stem cornet. Maudie's leading duties with a baton instead of playing as violin as do the other traveling

This is Randolph's first season in burlesque by himself. Last season he was in the company of the famous "The Great Podmore" in several shows. As a principal comic, he is asked whether Blutch is a comedian. He answers, "Blutch is a pantomimist and dialog went easy for him. I was the straight man. The business from the first half that made up somewhat for his deficiency in other departments was his 'The Great Podmore' act. He did it very well. I can't say she's bad." It meant nothing until he said, "I can't say she's bad." The lighthouse bell bit. This familiar business seemed somewhat drawn out and he was not sure he had done it right. The mark was one of only two that in any show he had done. The other was the one with blue. The other was in a sleeping car scene when the porter called out, "The sleeping car is open for business." That brought the best laugh in the house. He had done it for years. It was the funnier at the Hipp than it did at the Columbia. He used that early and kept it for years.

Grace Fletcher, the soubrette, ran a good second to Miss Hayward. Long on appearance, pep and costumes she did much to liven the show. Her frocks were mostly of the abbreviated kind, and she wore a lot of jewelry. Her best number was "Everybody's Crazy Over Dixie." Le Joielet, the ingenue, is a delicate girl but looked pretty in all her changes and led several numbers well.

They played second comic, a modified "Dutch." Teamed almost altogether with Blutch he didn't get full opportunity. On the whole he was valuable to Landolf's business and aided in many scenes where his wit wasn't needed. His few lines alone brought him sympathy and appreciation.

The real hit went to Lulu Coates and her three darky Cracker Jacks. The turn was on for its specialty near the finish of an exceptionally long first act which ran a full hour and three-quarters. Lulu seemed worried about her frocks gaping

AUDIENCE AS TARGET. Rochester, N. Y., Jan. 21. — "The City Sports" at the Columbia received particular mention from local critics for featuring one of the things that some producers long ago decided was not just the thing—making the audience assist in putting over the jokes. Probably the various slams aimed at some one or other in the audience were funny; they drew applause from a number of people. But the point is that some folks who were made the butt of jokes, rather crude ones, too, may not be so pleased that

they were a real mouse again. The Columbia was saying, "Smoke if you like." One patron was quietly puffing on an inoffensive cigar. A person on the stage singled him out, saying he was making his neighbors sick with his bum cigar and sent him another smoke from the stage. Another so-called jest was that a patron looked sleepy. He was "advised the theatre would not put the price to sleep, and a chorus girl came down from the stage to set off an alarm clock near his ear. A third patron was told that he looked dry, with mention of prohibition, etc., and a girl brought him a bottle of milk with a nipple, a Y. M. C. A. cocktail, so-called.

An athletic and social club, conducted under the rule of the national bodies governing amateur sports, is to be erected on Central Park West, occupying the entire block from 200 feet from 61st to 62d streets. The new club will be 14 stories high and the plans call for two regulation swimming pools, two gymnasiums, 40 billiard tables, bowling alley, ball room, mezzanine running track, a floor for an ice-skating rink, and 700 bed rooms, 300 with sleeping porches, all under the expanse of an immense solarium which can be enclosed for winter use or open for summer roof garden.

The Modoroff Russian Stock Players have leased the Olympic theatre on 14th street for Sundays, for the balance of the season.

The Russians were originally under the management of Sam Fallow and at one time played at the National Wintergarden for a few weeks. Since then they have been located in a small house on Sixth street.

A company of 30 people is carried. The Olympic which is an American Wheel burlesque house during the week has been playing eight vaudeville acts and pictures on the Sunday date.

P. F. Shea, Edwin A. Relkin and C. W. Groll are named directors of the new Bowery Theatre Corporation, organized last week, capitalized at \$10,-

The trio will operate Miner's Bowery Theatre as a stock burlesque house. Heretofore it has housed Italian attractions.

Helen Adair, ingenue of B. F. Kahn Union Square stock company, New York, to a non-professional, Abe Guttenberg.

In the back but her boys went to it from the bell. Their fast dancing brought the crowd's just applause of the evening. The comedy duo was funny. Miss M. Coates with "Doggone Happy When the Preacher Makes Us One." The fast acrobatic finish then provided for a strong first act finale, for as soon as the darkness of the Bitch was a "pin" was a "wheel" stunt that too won good returns.

"The Social Maids" seemed to be made up of familiar bits. But it has a cast that carries the show cleverly and puts

NEW ACTS

Florence Le Rue and Jazz Band.
Georgia O'Ramey, from legit.

Three Kaufields, Irving and Jack Kaufman and Arthur Fields. "A Touch in Time," sketch. (Lewis & Gordon.)

Orr and Hager returning to vaudeville, from musical comedy, in new act. Jack Boyle, Jimmy Pinto and Pete

Frank Corbett and Tubby Garrow
(formerly of Three Chums), two-act.
Brens and Crafts in a new act.

Josephine Davis has interpolated Jimmy Risso and Co. into her turn.

Major Johnson and Aleck Brady (midgets).
Arthur (Pop) Frazer and Harry Bunce, comedy singing act, "Which Is Which" (Eddie Keller).

"Good Night," girl act with 10 people, staged by Eddie Weil, produced by Sullivan, Bookman.

Kathryn Roth, in comedy sketch. Miss Roth has been in the legitimate (C. M. Blanchard).

O. H. Cushing and J. Edmund Davis have formed a partnership for a new

Leonard (Happy) Meehan is to produce a tab called "Little Mose and His Baby Vamps." Chorus of eight.

"Whirl of Mirth," with 12 people, organized in Washington, D. C. Joe Moss, Bill Gee, Jack Childs, Josephine Lewis, principals.

"Mable Be Careful," a girl act with 14 people is the latest production by the A. & A. Producing Co. Principals are Ted Roberts, Margaret Devon, Eddie Lowerce, Kan Graves.

Margie O'Rourke (O'Rourke and Adelphi) will not join Frank Hale's new vaudeville production, say her agents, Rose & Curtis. She will still continue under the direction of her present agent.

Lillian Borsack, mezzo-soprano. The songstress was formerly on the concert platform, but since has become blind. There are to be no more

Arthur James, co-author of "For

Pity's Sake," has entered the vaudeville producing field. His initial productions, "The Egg Plant," "April Showers Fool" and "Black Opera" are now in rehearsal.



CHAMBERLAIN BROWN Stars
INA HAYWARD

Featured in "The Social Maid" at the Columbia this week and under a long term contract to Chamberlain Brown for productions and pictures.

Miss Hayward has been compared with Pauline Frederick, Vera Michelena, Dorothy Jordan, Valeska Suratt, Carlotta Monterey, Joe Barnett, Lucille Manion and others of like and talent.

VARIETY
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Morris Gest, with the able assistance of Arthur Hopkins, has launched an attack on pictures and made statements to the daily press confirming the prediction made in this paper last week that the future of the legitimate lay in local repertoire companies. They know the immense sums behind such a plan to rearrange the map theatrical, but they go further than that by attacking pictures as a form of art.

Pictures are the highest form of "art," so called known to theatrical expression. Before declaring themselves in on the opposite conclusion Mr. Gest and Mr. Hopkins should have consulted their Vernon Lee. This aesthete (a woman, by the way; her real name is Violet Paget) and all others of eminence are agreed on the basic principle supporting this conclusion. They will tell you the art acting is laid forth within a single medium is the nearest to true art, makes the clearest and most pronounced impression.

The least artistic form known to the theatricals is the opera. It is said of Richard Strauss that he was rehearsing "Electra," the piece he did after "Salome" in Munich. At the height of Mme. Schumann-Heink's solo he shouted at the orchestra leader: "Louder! Louder! I can still hear the singing." If he had his way, his musical scores would be given in pitch dark. There would be no stage, no scenery, no actors—only instrumental music. Only such music would convey an idea to the spectator.

That is as it should be. At the opera we have fundamentally a story. To make this story effective, actors, scenery and music are added. Whatever else this is, it is demonstrably and indisputably not artistic. In the theatre, the music is removed and we have a situation more nearly approaching reality and so more nearly convincing, but the truth is people do not go to the theatre to have their imaginations stimulated, but to have them rested.

When people read an unillustrated book, which is the only kind of a book a real writer will stand for, they have to draw on their imaginations. They read a sentence. It suggests, it done well, a scene and that scene leaps into the reader's mind. When he goes to a theatre the scene is supplied for him. No call is made on his imagination. The drama exists in reality, not in his mind, though all the time he knows it is only a play, a story illustrated by impersonators who are not what they seem, by scenes that are pastebord.

This is not true of pictures. All the spectator sees in pictures might be part of a fact. The scenery is real, the characters are real or can far more be made to seem so by competent direction than ever on the stage, and so the impression is greater, of less doubtful results. In addition, barring inserts, pictures more nearly satisfy the aesthetic dictum that great art works within a single medium, words, colors, clay or what not, but a single medium just the same.

This is recorded principally so that a great industry may find perhaps a more complete and informed defense than has so far been furnished by

Carl Laemmle, who followed Messrs. Gest and Hopkins into the treacherous columns of the public prints.

Minnie Scheff, playwright and author, known under the nom-de-plume, Marjorie Elaine, brought action for separation last week, against Jonas S. Scheff, head of J. S. Scheff & Co., a silk concern, charging cruelty. The plaintiff asks \$250 weekly alimony and \$2,500 counsel fees. Her last stage work was "The Unknown Woman" in collaboration with Willard Mack.

Beverly Juneau, actress, last week withdrew her breach of promise action against Jesse P. Metcalfe, a manufacturer, begun in the Supreme Court.

Minerva Coverdale is leaving "As You Were."

The new Keith house at Syracuse, opening next Monday, will start with the matinee that day.

Amy Van Ness, an English actress, is in the Maxine Elliott play under the stage name of Amy Hunt.

Mable Jones ("Greenwich Village Follies") will be known hereafter as Mabelle Jaunay.

The annual Dress Rehearsal of the Green Room Club will be held Easter Sunday.

Johnny Stanley has leased Searl Allen's former talking skit, "The Taxi Driver."

Greenwich Village Night and the Friars' Fashion Parade will be held at the Friary Thursday evening, Jan. 29, under the direction of Edgar Seliden.

Harry Kopp, an attorney, last week was appointed appraiser of the late A. Paul Keith's New York estate, by Surrogate Cochran.

Hazel Mack was granted a divorce Jan. 5 by Judge Charles A. McDonald in Chicago from Charles (Tod) Colvin, on the grounds of desertion.

The Star, Ithaca, N. Y., booked by Billy Delaney, Keith office, will play five acts, beginning Jan. 26, instead of two as heretofore.

Horace Golden, the magician, is back from Europe and is being submitted for vaudeville. Golden may organize a road show.

Tommy Curran, who has been producing since he left the Keith offices four years ago, will resume his former connection with the Plunkett agency.

Al Darling recovered a French bulldog that he lost three months ago. A friend saw the dog in Bridgeport and shipped it down to him.

Elizabeth B. Irving has been added to "Scandal" at the 39th Street. She is playing the role formerly held by Isabel O'Madigan, who was forced to retire because of an operation.

Joseph Roth, eldest son of Herman L. Roth, the theatrical attorney, is back with the Woods-Selwyn show, "The Great Illusion," playing Washington this week.

Sydney Wire, now on the editorial staff of the "Florida Metropolis," Jacksonville, has signed to go ahead of the Lorman-Robinson show again this season.

Marc Klaw is sending his friends the "Dere Mable" calendars gotten out by the Stokes Co. as a reminder he is producing a play based on the famous letters or a doughboy.

Jim Riley, general manager for Marc Klaw, will leave in February for a trip to Europe preceding Klaw's prospective trip across the Atlantic by several months.

Earl Stewart, who recently resigned as manager of the Palace, Chicago, is now treasurer of the Aetna Steel Co. and not in the automobile business, as first reported.

Eva Tanguay will not open in a big time house around New York before Feb. 9, meantime preparing her new turn. Miss Tanguay was first routed for the Palace, New York, next week.

John H. Robbins has added the Lyceum, New Britain, Conn., playing five acts on a weekly split. He will start booking the Strand, Portchester, Monday.

Allene Durano, leading lady in "Reno and Return" by Thomas Grant Springer, will shortly retire from the stage and join her husband, George A. Otto, formerly of the University Trio, who is now in business in Windsor, Canada.

A small fire back stage at the Park Thursday morning of last week caused much excitement but little damage. A portion of the scenery smoldered and will need to be done over by artists. No cause for the blaze was known.

Otto Shafter, who has been in charge of the Chicago office of Arthur Horwitz-Lee Kraus, is now in the firm's New York office. He was succeeded in Chicago by Guy Perkins, lately in Charles Nelson's office and formerly also in the W. V. M.-A. offices.

Farron and Farland, a two-man comedy act in Europe, and Talbot O'Farrell, the Irish tenor, are on their way to this country on the Mauretania. Harry Fitzgerald placed the acts here. The two-man combination opens at the Palace, New York, Jan. 26, and the tenor in Washington the same date.

Architectural plans have been completed for a new duplex theatre to be erected in Bridgeport, Conn., by S. L. Poli. The building will occupy a frontage of a city block and will contain a vaudeville theatre with a capacity of 200 and a picture auditorium seating 3,800. Construction work will begin about Feb. 15.

The Actors' Equity Association, in a breach of contract against Dodge & Fogarty, was settled amicably early this week when Richard Temple and a Miss Scott were awarded \$350 and \$75 respectively. Both artists claimed that they had been engaged for the musical version of "Kitty Mackaye," and that their discharge involved a breach of the A. E. A. contract.

The Columbia, at Far Rockaway, continues to grow in favor as a try-out house for legit producers in light of the good draw experienced by several attractions there lately.

"The Passion Flower" got \$2,500 in three days. "The Great Illusion," with Georges Fleteau, presented jointly by A. H. Woods and the Selwyns, had its premiere there last Thursday. "No More Blondes" tried out there also.

Next week's bill at Keith's Colonial, New York, contains the names of Nat Nazario Company and Cliff Nazario Company, two distinct acts. Neither is connected with the Nat Nazario turn now touring the Orpheum Circuit. The Nat Nazario turn at the Colonial next week, is the father of the performer presently playing at the Orpheum, Oakland, and who also conducts a vaudeville agency with offices in the Strand Theatre Building. The Cliff Nazario (Cliff Robbins) turn, which also appears on the Colonial bill, includes Gertrude Cogren and Ernest Ferita, produced by the agent in opposition to his son. The agent was granted a divorce recently and the son given to his mother.

ENGLISH CHORUS GIRLS.

(Continued from page 4)

In London things are no better than they are in the provinces, in fact, they are worse for the temptations are magnified a hundred-fold. Salaries are but little better and even the proposed \$3 a week gives a girl but little chance when she has to pay 15s or £1 for a small bed sitting room and when even the scantiest and most inadequate meal will cost from 15s/6d to half a crown. She must dress well "GIR" (the contract provides for the management's provision of all stage costumes now and this applies to the provinces as well, the only distinct gain in the contract) and clothes are the most valuable asset of many a girl. Her salary allows no margin for dress and small-wonder then that she contrasts her lonely, ill-fed, apology for life with that of the girl who sits beside her at the dressing table the girl with the fur coat, who lurches at the Trocadero or the Cavour is whirled off to Ciro's or Murray's Club immediately after the show, who can afford taxis, and who spends her brief spell of breathing time in a nicely furnished flat "up west."

"Slowly but surely the cancer eats its way into the heart of the little woman who is putting up her fight, slowly but surely the power of resistance weakens, until there comes the night when she is asked to make one of a party to accompany "a nice boy, a friend of my friend" to some night resort, and she goes, taking the first step towards the end. Soon she has her furs, talks of the Trocadero, Ciro's and the Metropole, Brighton, while her salary becomes to her just a useful sum to use in lavishly tipping the commissionaires—but it is not the girl's fault. She is only human, as human as the system under which she is tried to go straight is inhuman and soul destroying. She is practically friendless, considered of little account at the best of times, surrounded by temptations and traps set not only by men, but by women who are ever eager to profit by the ruin of their sisters, and these women are not always of the professional procures type. The reverse girl is not without her good friends but as a rule their goodness only makes matters worse. They mean well but their efforts are unfortunate and their patronizing airs are apt to become offensive.

Again, many of them look upon their guests as "brands from the burning" and can scarcely disguise the fact. "Homes" exist where the girls can live but judging from what I've heard they are about as cozy and homely as a penitentiary and the inmates are hemmed in by rules and regulations, nor are the so-called clubs much better and even membership of these takes money. No! unfortunately the one place where the friendless girl is welcome is the tavern and those around Leicester Square and St. Martins Lane are nightly crowded by women and girls who sit dejectedly. Some you can see day after day, week after week, month after month. Ask them how things are and they always answer the same "nothing doing." The lower rungs of the theatrical ladder are densely impossible. Unity alone can improve things. It is no good standing on platforms and talking no use writing to the press and bewailing the sordid state of affairs existing, even the payment for rehearsals (if they get it) better salaries (if they get them) and managers providing all "props" will be of very little use to the average girl unless her more powerful brothers and sisters stand by her and amalgamate to see that she has a right to live. Will they do it?

The bonhomie of the profession here is more or less mythical, talk is cheap and also good advertisement, but getting busy on some-one else's behalf—well that's quite another matter.

AINLEY REPLACING BARRYMORE IN LONDON "JEST" PRODUCTION

Wild Crop of Rumors Result of American Star's Failure to Turn Up—Said to Have Disliked "Society" Girl in His Role—Quarrel With Brother Denied—Gilbert Miller Backs English Offering of Benelli Sensation.

London, Jan. 21. With the close of the production of "Julius Caesar" at the St. James, Gilbert Miller will produce "La Cena delle Beffa," by Sam Benelli, an Italian play long a Continental sensation, and produced in New York as "The Jest," with John and Lionel Barrymore in the leading roles.

Henry Ainley will head the cast here and have a share in the production. His selection has put at rest rumors John Barrymore would cross the water to make his London debut.

His arrival has been looked forward to with great interest. His sister's popularity here was always pronounced and so many of the American magazines have hailed him as "the great American actor." London has waited with bated breath for his appearance. It was said he would bring something new and distinctly Continental to an English production.

With the arrival of Gilbert Miller from New York, strange stories began going the rounds. Announcement, it seems, was made in New York Mr. Barrymore was ill and would go abroad for his health. This was merely to prevent a premature announcement of his London plan. Suddenly word was given out here he was too ill to cross. Then came word he would produce "Richard III" in New York.

Discussion in clubs and theatrical circles has been constant. The story most generally heard is that an unknown actress, understood to be a society girl, rehearsed his part in New York and that after he saw her performance he refused to leave. In some circles it is said his brother Lionel left the play as a result of this refusal.

John Barrymore's part in "The Jest" was rehearsed by Gilda Varese. All that is known about the star's change of mind is that he suddenly informed Arthur Hopkins, his manager, he would not sail, but would continue in "The Jest." The idea that he and Lionel quarrelled about this is known to be absurd.

The elder Barrymore left his part to appear in "The Red Robe." Among other things, this play had an excellent role in it for his wife.

DRESSERS ASK INCREASE.

The Theatrical Wardrobe Attendance Union numbers 16,770, which is a union of wardrobe women and dressers formed immediately after the settlement of the actors' strike last summer, has appealed to the American Federation of Labor to set at straightening out difficulties over the scale paid dressers by Flo Ziegfeld, Jr., on the American Roof ("Midnight Frolic").

According to an agreement made by the Producing Managers' Association, a scale of prices was established and the rate for dressers was set at \$1.50 per performance. From correspondence between the union and the manager the matter alone concerns the "Frolic" attraction, but it has been in-

timated that the aid of stagehands and musicians will be asked if no settlement is made, and possibly any or all Ziegfeld attractions might become involved.

It is claimed a representative of the union attempted to see Mr. Ziegfeld, but was unable to get an audience. Hugh Frazee's office was appealed to and a representative from him was equally unsuccessful, although the manager never refused the women.

Wardrobe women and dressers are said to receive over the scale in the "Follies" and other Ziegfeld attractions, but for the "Frolic" the manager took the position that since dressers did not have to work the required three hours of a regular show he could not see why the dressers should receive \$1.50 per show. Last week in a letter to the union Ziegfeld refused to grant an increase until the nine o'clock show was started on the roof. He also intimated that while the regular scale did not apply for the midnight show, the dressers for that show had an opportunity to make more money (probably in tips) than for other shows.

The matter was placed before a committee of the P. M. A. last week with the object of affecting a settlement. A letter from Mrs. M. Angie, business representative of the Theatrical Wardrobe Attendance Union, wrote to Arthur Hammerstein as chairman of the committee in which it was stated: "Realizing the unrest among these women and our efforts since the early part of December to bring about an amicable adjustment of this wage in question, in courtesy to you we wish to make the statement that in case of trouble in this particular theatre we shall call upon organized labor to give us their moral support."

The communication enclosed a letter from Mr. Ziegfeld, which was:

"Mrs. M. Angie.
"Dear Madam:
"Jan. 14, 1920.

"I have your message. Dressers may be getting up to \$1.50 nightly in theatres where performance is for three hours long, but I am not going to pay \$1.50 for the short time they are on the roof for one show, and if they want to leave Saturday night, all well and good, and I will get somebody else. Any manager operating under a theatre license and conditions is a very different thing and with the short hours they have at the 'Midnight Frolic' with one show, they are not entitled to \$1.50, when there is no 9 o'clock show on now, and they have opportunity of making more money in the 'Midnight Frolic' than anywhere else.

"Very truly yours,
"(Signed) F. Ziegfeld, Jr."

"Sleeping Partners" Continuing.

It was incorrectly reported from Chicago last week that "Sleeping Partners," with Edna Goodrich starred, has closed somewhere in Nebraska, owing to difficulty in obtaining consecutive bookings.

"Sleeping Partners" is booked until April 10.

OPERA AT MANHATTAN.

With the expiration of Morris Gest's lease on the Manhattan opera house next September, the theatre will revert to opera. This was made known by the announcement of an incorporation by Mrs. Hammerstein, the widow of the late impresario, and Fortune Gallo, the head of the San Carlo Operatic Company. The incorporation took place Jan. 3 in New York. The name of the new operatic producing firm is the Temple of Music, Inc.

The prospective plans call for a number of different operatic organizations following one another. The first to play will be the San Carlo troupe. The season will open Labor Day for six weeks, following with opera of famous performers.

Succeeding these two will be the Carl Rosa Opera Company from England. Sir Thomas Beecham's operatic company from London may also come here.

With the Lexington going over to Fox the Chicago Opera Company may also bid for the Manhattan for its annual visit around January to New York. It is purposed redecorating the Manhattan during the summer. While offers have been made by legit producers for the use of the roof, Mrs. Hammerstein has not consented.

The Sunday afternoon and nights will be devoted to symphonic and operatic concerts similar to those now being given Sunday nights at the Metropolitan, all of which means more competition to the "Met."

BERNARD SHAW ONLY MISSING.

The ticket agents report that for the first time in the history of attractions in New York they are unable to supply customers with seats for the three lectures to be given by Sir Oliver Lodge at Carnegie.

Lodge is to tour the country under the Pond Bureau. He arrived on the Lapland last week and was a fellow passenger with St. John Ervine, author of "John Ferguson." The latter is also here for a lecture tour.

With John Drinkwater, Maurice Maeterlinck, Lodge and Ervine on this side, it seems as if the only one missing from Europe's ensemble of great literary light is George Bernard Shaw. The Rialto is still wondering whether he will take a chance and cross the Atlantic.

HICHENS' PLAY MAY COME OVER.

There is a probability A. H. Woods may join with Charles Frohman, Inc., in the American presentation of "The Voice from the Minaret," an original play by Robert Hichens, now running at the Globe, London, with Marie Lohr in the leading part.

Alf Hayman, head of Frohman, Inc., wants Majorie Rambeau in the principal role for America. After Miss Rambeau enters into her contract with Woods, an arrangement subletting her services to the Frohman management, may be arranged.

CHORUS EQUITY BENEFIT.

The Chorus Equity Association will give a benefit performance in the spring. A definite date will be set at next week's meeting.

"Breakfast in Bed" Next.

"Breakfast in Bed," another bedroom play sponsored by A. H. Woods, is due to come into New York soon. It may go in the Eltinge, succeeding "The Girl in the Limousine," the latter piece going on tour.

Selwyns Plans Two for Chicago.

Chicago, Jan. 21. The Selwyns are reported having in mind the erection of two theatres here by 1921, with prospective locations near the Woods theatre.

AGENCIES PAYING COMMISSIONS.

The theatres are once more collecting premiums from the agencies. The Shuberts informed all the agencies handling tickets for their theatres they would be expected to be ready to settle Tuesday morning at the rate of 12½ cents a ticket for every seat sold last week. The reason was the courts had declared the Kilroe ordinance unconstitutional. This ordinance, which limited the premium charged by the brokers to 50 cents also made it illegal for the managers to accept more than the box office price of the ticket.

During the early part of last week the Shuberts informed their treasurers they did not want anything over 100 per cent on the box office and that all in excess was not their business. Later in the week the box office men were informed all commissions would have to go into the Shubert offices direct.

Tuesday the system of collection was at the box offices of the theatres. There is a check up of the orders and the seats out made by Arthur Sheldon Monday and on Tuesday the agency men settle according to his statement.

Several of the managers of out-of-theatre attractions playing in Shubert houses stated that they did not know that collections of commissions were being made and that their contracts did not provide for their sharing in the excess over the box office because at the time that they contracted commissions were illegal. However, they stated that as long as commissions were being collected they intended to get a share. Several stated that the authors' contracts provided royalties be paid on the gross including commissions in such towns as they were being collected, and that as they would have to settle, naturally they were not going to pay out of their own pockets.

The general manager for one producer who is booking with the Shuberts stated he understood the collection of commissions was not to be enforced until Feb. 1, but as long as the money was coming in now he was going to get his share of it.

In the agencies the order to pay up on tickets was treated as one of the eventualities sure to follow the repeal of the ordinance. One group of agency men stated that the premium charged by the house was exactly along the lines that they had offered to the managers.

Between this group and the McBride and Tyson agencies there seems to be some feeling at present because of propositions made to the Producing Managers' Association. William McBride denied last week he had any sort of a proposition before the managers at that time and did not intend to make any. The possibility of a proposition from the managers to McBride, however, was admitted to be a possibility.

The group of brokers who made the proposition of bonding themselves and offering to hold to a premium of 50 cents advance, sharing with the managers on the house received information this week the offer would be taken up at the next meeting of the P. M. A.

Meantime agencies are going along and charging what they can get for the two big hits in town and for the most part going along on a 50 cent advance on all the other shows. This means that about 85 per cent of the agencies are doing 90 per cent of their business at a 50-cent premium.

New Vancouver House.

Vancouver, B. C., Jan. 21. George Howard, Charles Royal and Ray Collins will build a theatre for their stock company now in its third season at the Empress. It will seat 3,100 and have revolving stage 120 feet wide.

Cohan in on "Shavigne."

George M. Cohan is in partnership with Henry W. Savage in the presentation of "Shavigne."

SUCCESSES ABNORMALLY LARGE SO HOUSE SHORTAGE CONTINUES

Two Shows Waiting to Get in For Every Theatre on Klaw and Erlanger List. On Road Are Fourteen Successes Looked On As Sure For Next Season—Five New Attractions Listed For Next Week. "Mamma's Affairs" Strongest of This Week's Crop.

Every time an outward movement from Broadway impends and the dissipation of the house shortage is indicated the routing men in the legitimate booking offices come forth with a statement that crushes the hopes of managers waiting with shows to come in, by saying that Broadway's theatre pressure isn't appreciably lessening. One of the prominent bookers said this week that there are two shows waiting to get in for every house becoming available. That is probably more true of the K. & E. list of houses than the more extensive Shubert chain and yet at least one production allied with the latter is ready to be withdrawn if a house isn't forthcoming by next week. This piece has been on the road for at least three months.

The conditions making for a season's long house shortage are practically the same as attained before the holidays. The percentage of successes remain abnormally large. Also there hasn't been much diminution in the number of musical shows prepared. It is curious too that plans for a shift to the road are always countered with announcements of new plays in production or about to start.

Claims are already made as to the road power of this season's crop of plays, with the "syndicate" group appearing to have an edge on the Shuberts and their allies. The latter are supplying 29 houses on Broadway with the number going over 30 at times and the attractions looked on as sure successes on the road for next season number around 14. That is two more than the K. & E. group, but the percentage is greater for there are 12 "smashes" in the syndicate box out of the 16 attractions now listed. Not only is the percentage greater but the prospects of the respective offerings.

The sure successes in the K. & E. box line up: "The Gold Diggers," "Clarence," "Lightnin'," "Declasse," "Abraham Lincoln," "The Son-Daughter," "The Famous Mrs. Fiske," "Apple Blossoms," "Monsieur Beauchamp" and present indications are for big road business with "The Acquittal," "One Night in Rome," with "Angel Face" having a fair chance as that attraction has already used up three of the big stands outside of New York. To that are to be added "The Follies" and "Scandals."

On the Shubert side are "East Is West" which looks the strongest non-musical show listed, "The Passing Show," a sure success on the road, with the Al Jolson's show if it is out on tour, the Shuberts' biggest "ace," "The Purple Mask," "Adam and Eva," "Irene," another smash in the musical line; "Buddies," "Wedding Bells," "My Lady Friends," "Mamma's Affairs," "Smilin' Through," "His Honor Abe Polsh," "Aphrodite," "The Frivolities" may turn into a road winner and the new "Gaeties" has a big chance. "The Storm" showed more than ordinarily successful and that goes for "The Little Whopper," though the latter piece is due to take up a big slice of road time before the season is over. "The Jest," if it is sent out, should do sensational business, but there is doubt if it will be toured or whether John Barrymore will still be on Broadway.

There were but two new attractions

listed for next week up to Wednesday. One is "As You Were," which goes into the Central, Hammerstein's "Always You," moving to the Lyric and changing its title to "Till Say She Does." "The Light of the World" vacates the Lyric, moving to the Manhattan. Fiske O'Hara shows "Down Limerick Way" at the Standard for one week. The house reverts to its former policy and is again in the "subway circuit."

Five new attractions are listed for the week of Feb. 2. Charles Dillingham's "The Night Boat" arrives at the Liberty, succeeding "Caesar's Wife" which stops. "No More Blondes" leaves the Elliott for the road after a short stay, and Maxine Elliott comes in with "Trimmed in Scarlet." "My Golden Girl" goes to the Nora Bayes roof theatre, following the long stay of the "Greenwich Village Follies" and "Breakfast in Bed" follows "The Girl in the Limousine" at the Eltinge. Opening that week also will be "What Next" at the Princess. This show stars as an amateur offering for charity, but may switch to a professional cast after the first two weeks of a planned run of four weeks or more.

Of this week's group of five new plays "Mamma's Affairs" at the re-modeled Little Theatre stands out the strongest. Otis Skinner with "Pietro" at the Criterion drew mixed notices. Grace George with "The Ruined Lady" at the Playhouse was not enthusiastically received but stands a good chance. The Theatre Guild offered "The Power of Darkness," a Russian drama, mostly for highbrow consumption. Mrs. H. B. Harris's "Big Game" postponed its premiere until Wednesday night.

"The Jest" has three weeks more to go. Preparations for "Richard the Third" with John Barrymore are nearing an end.

The cut-rate list was shot to pieces this week because of the tremendous business last week. Wednesday there were but nine attractions listed, though business this week was reported decidedly off. The only saviour the cut rates had must have been the late "dump" from the premium agencies. Four attractions had orchestra and balcony seats on sale. They were "The Girl in the Limousine" (Eltinge); "The Storm" (48th St); "The Light of the World" (Lyric) and "The Greenwich Village Follies" (Bayes). Balcony seats only were available for "The Little Whopper" (Casino); "Always You" (Central); "Wedding Bells" (Harris); "Adam and Eva" (Longacre) and "No More Blondes" (Maxine Elliott).

The "buy" in advance of the New York showing of the Sam Bernard-Irene Bordoni piece, "As You Were," which opens at the Central next Tuesday night was engineered by Martin Herman for the A. H. Woods office. The brokers together are taking 40 seats a night for the show for four weeks. There were three additional buys for the openings Monday night, Otis Skinner in "Pietro" at the Criterion on toppling with 300 a night for four weeks. The entire lower floor at the Little, 299 seats, for four weeks was sold to the brokers for "Mamma's Affairs" (Continued on page 19)

ONE-NIGHTERS NOT SO BAD.

The cry to the effect that the one-night stands are all shot to pieces seems to be rather on the off side. A checking up of the situation in the one-night stands shows that shows have been getting money in all, except one or two territories. At present the middle west states are the ones that seem to be lacking in returns at the box office.

The east is good, the south is particularly good, the wheat belt (Kansas, Nebraska, North and South Dakota and Minnesota) are good, as are also Oklahoma and Tennessee, while Kentucky is the best it has been in years. Ohio, Indiana and Illinois seem the states that are not turning back their full share of business.

In checking up the situation the business of several attractions, musical and dramatic, were taken that had never seen Broadway, had nothing that looked like a Broadway reputation, and none of the people or the shows had ever played a week stand anywhere.

One of these, a new musical show to even the one-nighters, drew the following for a week in Pennsylvania: Allentown, \$780; Shenandoah, \$771; Shamokin, \$747; Williamsport, \$323; Elmhurst (matinee and night), \$845. This same show got \$1,583 with a matinee and night in Easton and in Camden drew \$1,108 in two nights.

Another attraction with an overhead of about \$1,500 a week, playing through the south, drew Suffolk, Va., \$671; Tarboro, N. C., \$535; Williamston, N. C., \$408; Greenville, N. C., \$351; New Bern, N. C., \$59; and Wilmington, N. C., \$64, with a matinee and night.

Further south for another attraction the week's takings were: Columbia, S. C., \$628; Hamlet, S. C., \$593; Florence, S. C., \$841; Sumpter, S. C., \$297; Grangeburg, S. C., \$545; Aiken, S. C., \$580, and Augustus, Ga., \$870 with a matinee and night. In Charleston, S. C., this attraction pulled \$930 on a Friday night and \$1,420 with a matinee and night on Saturday.

A dramatic attraction, a rural meller that has been going the rounds in the sticks for years, playing through Pennsylvania and New York for a couple of weeks, hung up these figures: Williamsport, Pa., \$970; Lancaster, Pa., \$764; Paterson, N. J. (three days), \$3,415; Scranton, Pa. (two days), \$2,402; Hornell, N. Y. (two days), \$2,402; N. Y., \$730, and Binghamton, N. Y., with Friday and Saturday matinee and night, \$2,280.

All of these shows are nothing but out and out one-night stand attractions, shows that are not even sixth or seventh companies of a former Broadway success, and on these figures the bookers are basing their claims that the one-nighters are far from dead or passing out of existence for shows. It is admitted that it is a little hard from time to time to get dates, but this is not so much due to pictures as it is to the fact that there are sufficient attractions.

PUCCINI AND BELASCO AGAIN.

David Belasco's production of "The Son-Daughter," by George Scarborough and David Belasco, is to find its way to the grand opera stage. The opera is to be written by Giacomo Puccini. This will be the second work that has passed through Belasco's hands to reach the grand opera stage via the Puccini route.

Gatti-Casazza has forwarded a script of the play to the Italian composer with a request that he adapt the work for the Metropolitan.

Hopkins Putting on "Bab" in Spring. Arthur Hopkins will shortly place a dramatization of Mary Roberts Rhinehart's stories, "Bab," into rehearsal for spring production.

Edward Childs Carpenter made his adaptation.

RAMBEAU-WOODS AGREE.

The difficulties between Marjorie Rambeau and A. H. Woods, which started when the star refused to take to the road with "The Unknown Woman," have been settled and the star has agreed to go on tour with the piece, which will play Boston, Philadelphia and Chicago.

The matter was settled by attorneys last week. The manager had secured an order from the Supreme Court bidding Miss Rambeau to show cause why she should not be restrained from appearing for any other manager during the life of her contract with Woods, which extends for several more seasons.

When "The Unknown Woman" stopped at the Maxine Elliott lately the cast was disbanded because of Miss Rambeau's action, but the piece is expected to be ready for the road by the end of the month.

A. E. A. SECRET MEETING.

Chicago, Jan. 21. Following the open meeting held here last Friday of the Actors' Equity Association, a secret meeting was held Saturday or Sunday at one of the local hotels. It was attended by A. E. A. members only.

A matter of much importance was discussed at the meeting and a reliable report says that "strike" was mentioned in the discussion. Further details have been unobtainable.

"PERSONALITY PLUS BRAINS."

Los Angeles, Jan. 21. With thousands of so-called "Mary Pickfords," "Jane Novaks," etc., in Los Angeles, casting directors are searching night and day for leading women with personality plus brains.

Leading men of the Conway Tearle type are equally in demand. Few of the many so-called leading men have any chance with the casting directors and producers. Never was the screen so much in need of "human" actors for the leading roles.

Tearle is receiving \$2,000 weekly.

AUSTRALIAN AFTER BIG SHOW.

Val Myers, one of Australia's wealthiest merchants, is in New York on a purchasing trip for his chain of London and American stores. Mr. Myers has for years been ambitious to break into amusements in his country. His present plan is to start with the biggest sort of attraction and aims to present Caruso in a series of concerts. The Australian stated that the money cost of a big draw was not limited.

Through Frank Wirth, who is an old friend, negotiations with the tenor have started. Up to the middle of the week Caruso had not stated an opinion as to the Antipodes trip.

CHICAGO LEASES RENEWED.

Chicago, Jan. 21. Two legitimate Loop houses whose leases expire this season will be retained by their respective leases. The houses concerned are the Princess, leased by the Shuberts until this spring; and the La Salle, controlled by Comstock & Gest.

The former house has turned a profit each season the Shuberts have operated it, despite reports of weak attractions booked there.

Several persons were after the La Salle lease.

GIRLS FOR ROAD SCARCE.

The "Greenwich Village Follies" is offering from \$50 to \$75 for girls to go on the road with the attraction and finding it hard work to get any.

The stay-at-homes are also trying to dodge anything that looks like more than a few weeks' rehearsals, holding out for last minute calls for extra girls for shows that have already opened out of town and are about ready to step into New York.

LEGITIMATE

INSIDE STUFF

ON LEGIT

The Comstock & Gest forces are plugging "The Light of the World," by providing Lyric theatre patrons with postal cards on which is printed a statement recommending the piece to anyone who after seeing it then mails the card.

To all appearance Marc Klaw is booking through the usual K. & E. booking offices while Joe Klaw, his son, is booking through Shuberts.

The present break of the legit shows in the south according to returning advance agents is one that spells disaster unless shows conform to a lower schedule than the top price of \$2 and \$2.50. This was the unanimous verdict of no less than three agents who have had to close not only because of booking congestion and inability to secure trains on schedule, but because the people down there are imperious to shelling out \$2, or \$2.50 for an attraction.

The only way to circumvent the issue, they also report, which proved more successful than by playing a show at the high scale was by lowering it to \$1.50. With the latter figure a show, they said, stood a better chance of getting "big" money on the gross for the half or whole week.

The booking of "Nightie Night" in the Mayflower, Providence, this week caused some comment on Broadway, as the Selwyns are Shubert allies and the Providence house has been under the control of A. L. Erlanger.

The attraction is in on a rental and the Mayflower is no longer controlled by Erlanger. Under an arrangement early in the season Erlanger was given the management of the house, leasing from P. F. Shea under an arrangement that provided that if at the end of six months the house showed no profits it was to revert to Shea. The latter now actively books the house, "buying" attractions and fitting the theatre with any policy he may elect.

The opening Tuesday night at the Central of "As You Were" will be the first case under the recent agreement of the P. M. A. and A. E. A. on the surplus time gained through rehearsal. Under that, "As You Were" does not expect to pay salaries for the Monday night to be skipped. The show when rehearsing gained one week. It opened in Atlantic City, played Washington for a week, remained four weeks in Philadelphia and this week is in Baltimore. Opening Tuesday at the Central it will claim exemption for the Broadway premiere on the loss of one day from the week still to its credit for a layoff before a metropolitan appearance. That makes Philadelphia look provincial but the show's management, isn't worried over that minor item.

Some of the biggest legit stage producers are complaining against the exactions made by theatre owners in the way of "extras." Both the Shuberts and K. & E. are in on it. The producers claim they now see charged against them on the statements extra for stagehands, musicians and other things not previously noted. Those of the objecting clan in a position to protect themselves are making rabid comment on what they regard as unfair state of affairs. They speak of picture concerns coming in with them and other things that would help their end of the theatre engagements. But still plenty of things said when a person is up in the air are forgotten after a good meal.

The Century Roof put it over on the Amsterdam roof in the matter of checks for the entertainment of the Hearst executives last week. One night in the week the newspapermen were the guests of Mr. Hearst at the Amsterdam. The check amounted to about \$70. The next night they saw "Aphrodite" and the "Midnight Whirl" and at the latter place the catering check was \$1,600. There were 35 men in the party.

MOROSCO KEEPS LITTLE THEATRE

The Oliver Morosco office is denying a report Rachel Crothers had obtained lease on the Little Theatre from Morosco. There was a report Tuesday that despite that "Mama's Affairs" was undoubtedly a hit, the attraction would have to leave the Little Theatre in three weeks.

The lease which the Famous Players-Lasky people hold on the Morosco theatre is for nine weeks only. They are guaranteeing Morosco \$1,000 weekly for the house, a total of \$36,000 for the tenancy. The annual rental Morosco is paying for the house is but \$40,000 and he has the rest of the season for his own attractions.

The Richard Bennett show, "For the Defense," is to "remain at the house for four weeks" only and then it is to be followed by Elsie Ferguson in "Sacred and Profane Love" for five weeks, opening on Feb. 21.

ANOTHER ASSOCIATION IN.

The newly formed Road Managers' Association, the Central Managers' Association and the Eastern Managers' Association are going to affiliate with the Producing Managers' Association and the Managers' Protective Association.

The alliance is designed to work together for mutual protection against unionism.

FISHER LEAVES BATES.

Chicago, Jan. 21. When the Nora Bates show, "Ladies First," leaves the Cort, Feb. 6, and starts a night and week stand journey to the coast, Irving Fisher, featured, will remain behind.

Despite a five-years' contract with Miss Bates, Mr. Fisher gave his notice, giving as his reason a disinclination to go to the coast because of not good health.

"AS YOU WERE" BUY.

The buy for "As You Were" opening at the Central next Tuesday, started early in the week. By Wednesday the buy had reached 500 seats a night. The Central seats around 1,000. The buy runs for eight weeks.

The Central's scale for the new show will be \$3, with \$3.50 Saturday.

MARILYN'S MOTHER ASKS DIVORCE

Chicago, Jan. 21. Mrs. Ada V. Miller, mother of Marilyn Miller, now appearing here with the "Follies," has filed suit for divorce from Caro G. Miller, manager of "La La Lucille."

The bill was filed by Attorney Chas. E. Erbshtein and charges desertion.

DOUBLE CHANGE.

For the first time the title of a Broadway show has been changed after it opened in New York. The show is Arthur Hammerstein's "Always You," at the Central, to be called "I'll Say She Does" at the Lyric, the change of title being possible through the change of house.

SMALL STILL MISSING.

Clark Brown, general booking manager of the Canadian-United houses, returned from Canada early this week and after a thorough investigation concerning the various death reports of Ambrose J. Small, the millionaire theatrical man who recently disappeared following the sale of his interests to the newly formed Trans-Canadian Syndicate, states that the entire case is still a mystery.

While there are various reports he has been found alive, others reporting his death, have not been confirmed. The only new report is that his wife has increased her reward from \$2,500 to \$5,000 for the discovery of her husband.

ANNOYING "DADDIES" CHILDREN.

Cincinnati, Jan. 21. The Juvenile Protective Association of this city, through its secretary, Mrs. Homer Broyles, has followed the lead of Chicago in annoying the children with Belasco's "Daddies." Yesterday warrants were issued in "a friendly test case." Mrs. Broyles said, against T. E. Ayleard, manager of the local Grand, and A. E. Morgan, manager of the show, charging them with permitting children under 16 to appear upon the stage.

The children are Lorna Volara Revne, Aida Arman, age 9, Marion Platts, age 9, and Edward and William Sunn, twins, age 8.

Performances have not been interfered with. Hearing is set for Friday. The Juvenile Association admits the kiddies are being educated while on tour and are accompanied by their parents.

ARLIS' NEW PLAY.

Boston, Jan. 21. At the conclusion of its run here at the Hollis Street, George Arliss will conclude his last performance as Duval in "Jacques Duval" with which he opened his season in Chicago.

George C. Tyler, the producer, has deemed it inadvisable to bring the play to New York, and instead is supplying Arliss with a new play by Booth Tarkington, called "Poldyvin." The latter piece is described as having for its theme Bolshevism. The play, however, is understood to have a novel switch, in that the principal character, though coming to New York from Russia, becomes Americanized, so that with the concluding act he upholds Americanism against the newest theory of government as practiced in revolutionary Russia.

OPEN BOOKINGS AT LYRIC.

"The Light of the World," considered one of the season's pretentious producing efforts will leave the Lyric Saturday after a run of three weeks. The piece may continue at the Manhattan, opening Monday next or Feb. 2.

With the show moving out of the Lyric it means the end of the tenancy arrangement between Comstock & Gest for the house for all of this season.

"Always You" will move to the Lyric from the Central, succeeded at the Central by "As You Were."

Theda Bara Starts at Rockaway.

Theda Bara is to make her debut on the new stage at Far Rockaway. The Woods office has set the date for Feb. 13. The attraction that she is to be exploited in is "The Blue Flame."

Berlin Doctoring "Mabel" Music.

Baltimore, Jan. 21. Before "Dear Mabel," gets to New York, its music will be doctoring up by Irving Berlin.

TOO MANY "PASSING SHOWS."

The next production at the Winter Garden, New York, which logically should be called "The Passing Show of 1920," following in the sequence of the annual production during the summer by J. J. Shubert of that titled piece, will likely be called by another name.

A "Passing Show" to go in the Garden during May would give the Shuberts too many "Passing Shows." A couple of previous years are now on the road.

Another "Gaieties" is to be produced by the Shuberts for this summer.

Engagements for both productions are now being made, largely recruited from vaudeville.

CHORUS GIRL, CONTINUOUS HIT.

Pittsburgh, Jan. 21. That Jeanette Dietrich, the chorus girl who scored so heavily with the "Golden Girl" show which played here last week, has a bright future was the consensus of opinion of all who saw her.

Miss Dietrich, as an end chorister, exhibited as much grace in her minor dancing roles as stars in special numbers, and at every performance stopped the show. Her grace was consummate, both in dancing and manner, and on opening night here the applause was so vociferous the singer was forced to make an exit so that Miss Dietrich might appear alone.

She has been scoring similarly since the show opened.

BUSHMAN DOING BETTER.

San Francisco, Jan. 21. Francis X. Bushman, the former film star, has been doing better at the box office since hitting the northwest in "The Master of Deceit," under the management of Oliver Morosco. The Bushman show is now drawing around \$1,200 and \$1,400 a performance.

When playing this state Bushman did not do beyond \$600 or \$700 a night. There was some thought, according to report, at the time by Morosco of closing the attraction until the northwest was jumped into as a forlorn chance.

Morosco is said to have engaged Bushman under a heavyweight contract.

SURPRISE FOR "BREVIETTES."

Boston, Jan. 21. According to a rumor here there will be a distinct surprise when the cast of "Broadway Brevities" is announced. The show is to be a musical revue, produced during May or thereafter with George LeMaire a main principal.

"Broadway Brevities" will go in very strongly for comedy, and thereby escape competition on the production end with other large musical pieces proposed for a summer run on Broadway.

MAXINE ELLIOTT AT ELLIOTT.

Maxine Elliott will play her own theatre with the new offering, "Trimmed in Scarlet," in which she is starred.

It is due around Feb. 2, succeeding "No More Blondes," which is to close.

NOW "HONEY GIRL."

"The Honey Girl," rewritten by Edward Clark from "What's the Odds," originally adapted from "Checkers," has been placed in rehearsal by Sam Shannon and Sam Harris, the producers.

Sam Forrest is taking care of the actual production of the piece. Included in the cast are McKay and Ardine, Lynn Overman and Louise Meyers.

Albert Von Tilzer supplied the score.

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln." Cort (4th week). Seems to be gaining in strength and is doing about all the house will hold. Should remain all season and has a good chance to run through the summer. Playing to little under \$15,000, all the house will hold.

"Adam and Eva." Longacre (18th week). Best \$10,000 last week, holding to profitable pace.

"Always You." Central (3d week). Shows move to the Lyric next week being succeeded by "As You Were." Has been given a new title and at Lyric will be called "Till Say She Does." Got \$9,700 last week.

"Anged Face." Knickerbocker (4th week). Doing well with agency buy aiding. Played to around \$15,000 last week.

"Aphrodite." Century (8th week). Holding to heavy business with nearly \$15,000 drawn last week. Not settled whether show will go to the road after next month or continue here until spring.

"Apple Blossoms." Globes (16th week). Is playing to practice all the house will hold, with around \$4,000 for night performance and better than that on Saturday.

"Buddies." Selwyn (13th week). Traveling at excellent rate, taking for so long in again last week when the gross was not much over \$10,000.

"Big Game." Fulton (1st week). Opened Wednesday night. A drama of the trapping country. Shows strength by H. B. Harris.

"Cecilia White." Liberty (8th week). Show will be withdrawn after next week, with Billie Burke announced to appear in "A School for Scandal" revival. Show got \$12,500 last week and claimed not to have fallen under a stop limit at any time. "The Night Boat" succeeds it Feb. 2.

"Clarence." Hudson (18th week). Still one of the comedy leaders, though not playing to absolute capacity pace it held to long. Show over \$14,500 last week.

"Declasse." Empire (18th week). Drawing heavily, although the advance sale has not shown the same strength of late.

"East is West." Astor (16th week). Playing to capacity, taking for so long a run. Last week around \$14,800, which is close to top money for non-musical shows on Broadway.

"Famous Mrs. Palfrey." Miller (6th week). Looks like one of our biggest hits current. Scale to be increased and will give the house around \$15,000 weekly capacity.

"For the Defense." Morocco (8th week). Moved over from Playhouse to take way for "The Ruined Lady." Playing on a guarantee. Shows strength and should make a good run of it.

"French Players." Parisien (10th week). Bill changes next week when "Ma tante Blanche", a three-act comedy by Paul Goussier, will be played.

"Frivolities of 1919." 44th Street (3d week). Picked up consistently with every performance last week except the stormy Friday night. The jump registered was from \$100 to \$150 nightly. Played to \$15,000 on the week.

"Girl in the Limousine." Eltinge (16th week). Going out at the end of next week. Is a great laugh show, though it did not attain the rank of comedy leaders. Will be followed by "Breakfast Bed," with Florence Moore.

"Gold Diggers." Loew's (17th week). Leads Broadway in point of demand and continues at capacity, which means around \$15,000.

"Greenwich Village Polka." Hayes (21st week). Showed another good statement last week with better than \$11,000 in leaving next week, with "My Golden Girl" registered to succeed.

"Happy Days." Hippodrome (22d week). Taking last week still up into very big figures, with around \$66,000 drawn.

"His Honor. Abe Potash." Bijou (4th week). Continues to be a good draw and sure of longest run of any of this season's offerings by A. H. Woods. Planned to remain at Bijou until end of next month and then move to larger house.

"Jenny." Vanderbilt (10th week). Is a sell-out attraction with the weekly statement showing a gross better than \$15,000.

"Light of the World." Lyric (3d week). Had been disappointing so far. Due to move to Manhattan, opening there next Monday or Feb. 2. "Always You," renamed "Till Say She Does," moves from Central at the end of week.

"Little Whopper." Casino (15th week). There are several shows which were lined up to succeed "Whopper," which manager to continue to stop limit. Will probably remain until the middle of February.

"Lightning." Gaiety (71st week). Like the other champ hold-over from last season "That's What This Attraction Continues to Draw Great Business."

"Maggie Melody." Shubert (1st week). Went to nearly \$12,000 last week, which is a money making pace, with strengthening out of production. Clever advertising is aiding.

"Mama's Affairs." Little (1st week). The remodeled and enlarged Little Theatre reopened Monday night. This is the Harvard prize play offered by Oliver Morosco. Was very well received.

"Midnight Profile." Amsterdam Roof (17th week). Continues to play to good business regardless of prohibition enforcement. Profits go through loss of drinks, however. New 9 o'clock show Feb. 2. New show at midnight also under way.

"Midnight Whirl." Century Roof (8th week). Is getting good play, but, like the Amsterdam Roof, the prohibition thing is into the profits.

"Mousetrap." Amsterdam (7th week). Little change in the business pace of this success, which figures with the class of the musical shows. Best \$12,850 last week.

"My Lady Friends." Comedy (5th week). Holding to good business and should stick for run.

"No More Blondests." Maxine Elliott (2d week). Didn't connect with Broadway greatly and will go to the road after next week. Maxine Elliott succeeds Feb. 2 with "Trimmed in Scarlet."

"Opera Comique." Park (18th week). Repeated "Pinafore" last week to better business than expected. Reason for repeat was preparation for the current Gilbert and Sullivan's "Kuddigore," not office for current time.

"One Night in Rome." Cohan (8th week). Developing run. Moved over from the Criterion to the Lyric, where it was there for Oles Skinner in "Pietro."

"Pinafore." Park (18th week). Current success. Classes in a way with the Hippodrome in that it always gets a steady draw from visitors. Current business strong at the box office.

"Pietro." Criterion (1st week). Oles Skinner returned to Broadway Monday after an absence of more than a season. Show was called "The Rise of Peter Barban" on the road. Critics are confused.

"Ruined Lady." Playhouse (1st week). George opened Monday in new comedy by Francis Nordstrom. Show registered but fairly, but star should provide a new cast.

"Scandal." 34th Street Theatre (18th week). Demand makes this attraction look good for the balance of the season.

"Sign on the Door." Republic (6th week). A well liked drama which is playing to around \$10,000 weekly pace.

"Smiling Through Tears." Broadway (4th week). Something more than Jane Cowly's personal draw indicated in taking last week, which continued very good. Not much under \$14,000.

"Sunshine." Times Square (1st week). Takings remained around \$15,000 mark weekly. Figures as one of Broadway's best.

"The Acquistal." Cohan & Harris (1st week). Showed interesting sales last week, running about \$1500 better than the opening week. Grew into a \$12,500. Show looks like a winner.

"The Best." Plymouth (18th week). Has three more weeks to run. Pace now around \$14,000. Work on "Richard the Third" progressing and its presentation looked for late in February.

"The Power of Darkness." Garrick (1st week). Highbrow attraction. Russian drama staged by the elder Rotcher and cast led by Frank Reicher. House dark a week and a half for rehearsal. Opening announced for last week postponed until Monday of this week.

"The Passion Flower." Greenwich Village (2d week). Drew much praise from the reviewers and is pulling some business. Problem whether it has general appeal enough for Broadway.

"The Purple Mask." Booth (3d week). Playing to capacity, which is \$15,000 in this house at a \$250 scale. One of the new dramatic novelty hits.

"The Storm." 46th Street (17th week). Making an excellent run and should last until spring.

"Wedding Bells." Harris (11th week). Standing up well. Got better than \$2,000 last week, which is excellent for this house.

SHOWS IN CHICAGO.

Chicago, Jan. 31.
"Clarence." Blackstone. Everybody says it is another "Tillia." Did \$16,000 on the week.

"A Woman of Bronze." Powers-De-Long. Drawing accounts. Critic the Anglin show is doing a moderate trade, got \$13,000 on the week. "Tiger, Tiger" with Frances Starr, got \$12,000. A fair business.

"The World's Here." Studabaker. The Cecil Lean-Clo Mayfield show got \$12,000.

"Hello, Alexander." Garrick. The McIntyre and Heath show clips along at a \$200 scale.

"Dear Brutus." Illinois. Had a brilliant opening Monday, with indications the gross will be good. The show, however, cannot come near the receipts of "Scandal."

(Continued on page 19)

RUSSIAN PLAYS ON SUNDAYS.

The 39th Street Theatre has been taken over by a Russian legit company here in this country coming here by way of Archangel for special Sunday performances, matinee and nights. The company is said to have appeared at the Moscow Art Theatre and in Petrograd under the Kerensky and Trotsky-Lenine regimes.

They will open this Sunday with a well-known production in Russia called "The Illusion of Love," by Kosorotoff. Feb. 1, they will give "The Wedding of Belugin," by Ostrovsky, and Feb. 8, "Kasatka," the least known of the Tolstoy plays to the Western world, will be essayed. They also contemplate giving plays by Gorki, Gogol, Grabeydoff and Andreyev, and propose securing another theatre in which to play off-day matinees.

The leaders of the company include Mme. Batalin and M. Troyanovsky.

COHAN MUST POSTPONE.

George M. Cohan has been compelled to postpone "Celebrated Chums," his first production on his own. Mr. Cohan planned to appear in the farce himself and he still may play in it when it opens late next month.

The cause of the postponement was an agreement to first produce a comedy with Harrison Grey Fiske. This piece is now being cast. Its tentative title is "Traveling" written by W. H. McIntyre, a Philadelphia newspaperman, who has written several other plays.

FRIGANZA SHOW CLOSING.

San Francisco, Jan. 21.
Trixie Friganza's "Poor Mama" closes Friday at Wichita, Kans. Kenneth Dailey, the manager, is bringing the production to Frisco for storage, with the possibility of reopening again later with a new cast.

Miss Friganza is returning to vaudeville, opening at Keith's, Dayton, Sunday.

FRISCO'S OPEN MEETING.

San Francisco, Jan. 21.
Frank Gilmore and Harry Mountford are to reside at an open meeting here at 8 o'clock Friday night in the Phelps Building.

GUS HILL WEARING SILK.

Gus Hill expects to have a theatre in New York for the housing of his permanent minstrel organization in New York commencing April 15. Hill now wears silk shirts.

COBURN'S MUSICAL SHOW.

The Coburns placed "Three Showers," a new musical show, in rehearsal Monday. The book was written by Will H. Post and the lyrics and music by Cramer and Layton, the colored songwriters.

Melodrama by Bertram Hobbs.

"The Swivel," an original melodrama by Bertram Hobbs, has been accepted for production by Robert Downing. Mr. Hobbs was formerly a member of Robert Hilliard's company.

Peters' Music McLaughlin's Play.

William Frederick Peters will compose the music for "The Pearl of Great Price" by Robert H. McLaughlin. Mr. Peters did "The Wanderer," music.

Eve Balfour Signed for Over 'Here.

Eve Balfour, the English star who recently arrived in this country, has been engaged by Walter. Last for three years will make the show. Hast says he has secured a play in which she is to star.

STAGE HANDS' REHEARSAL PAY.

Complaint made to the Producing Managers' Association and eventually lodged with the United Managers' Protective Association is aimed to lower one feature of production costs in the extra play necessary to stage hands. When the actors' strike was settled last summer, there also was arranged about that time a readjustment of the scale for local No. 1 of the I. A. T. S. E., which takes in New York City. There was no provision however regarding payment for rehearsals, so at present the producer who has no theatre is under the added expense of paying stage hands whenever rehearsals are held in a theatre. This rate calls for \$7 per day and must be paid whether the crew works ten minutes or all day.

Concession of rehearsal calls which has forced many new shows to rehearse in theatres brought up the question. Where a manager who controls a theatre rehearses in that house there is no additional pay to the crew but where the attraction of another manager uses the house the \$7 per day payment is called for.

At a meeting last week it was indicated that some concession would be made by the I. A. T. S. E.

JOE HOWARD'S "SWEET SYLVIA."

Jean Bedini, Al Saunders and Harry Saks Heckheimer have formed a \$50,000 corporation for the production of a musical comedy entitled, "Sweet Sylvia," by Joseph E. Howard, I. V. Kornblum and Zion Meyers.

The show will go into rehearsal Monday under the direction of Edward Royce.

"DEAR ME" AT CORT, CHI.

"Dear Me," produced and managed by John Golden, starring Grace LaRue and Hale Hamilton, will open Feb. 8 at the Cort, Chicago, for an indefinite engagement.

Mr. Golden will continue to direct the show, notwithstanding reports to the contrary.

ACTIVE BIDDING FOR THEATRE.

With the French players at the Theatre Parisienne scheduled to leave that house in about seven weeks, there is unusual bidding by legit producers for the theatre.

REHEARSING "UNSEEN HAND."

Crane Wilbur's play entitled "The Unseen Hand," accepted by A. H. Woods went into rehearsal this week. The cast includes Alma Belwin, Howard Lang, William J. Kelly, Brandon Peters, Will Lloyd, Clifford Self, Harry Shutan, Beatrice Noyes, John Ray.

MANAGERS SAILING.

Arthur Hammerstein and A. H. Woods are sailing for London next month. Woods has in mind several pieces for American presentation and may plant one or two shows there. Hammerstein's mission is the showing of any or all of his musical plays in London, the plan being to ship over the productions and a cast which could appear in more than one item. The Hammerstein shows may also be put on in Paris.

Jessie Reed Gets Back on Roof.

The first signs of the recurrence of "flu" epidemic in Chicago spread among the "Follies" company, with the first victim Jessie Reed. Miss Reed recovered and returned to New York and was immediately put in the "Midnight Frolic."

LEGITIMATE

DOWN NEWSPAPER ROW.

J. B. Murphy, managing editor of the Baltimore Sun, was in town last week. In the press room of the Metropolitan Opera he made known to several of the music critics that if any were dissatisfied with their present jobs, he would be glad to take them to his "sheet," as copy readers. Incidentally he is looking for craftsmen of that calibre.

The New York Times Club, consisting of members of that daily, are giving an informal dance and supper at the Pennsylvania Hotel, Feb. 4.

Karl Kitchner of the "Sunday World," and New York publicity representative for Raymond Hitchcock, sailed last Saturday for Havana. His mission there is to write up the "Ray white way" in the Cuban capital. He will be gone several months.

Alexander Woolcott, dramtist editor of the "Times," was the principal speaker at the Cleveland Civic Club last week.

Eugene Kelsey Allen, the dramatic "hops" of "Women's Wear," has resigned from the Chicago Tribune. He is going to the division of liquor among the members.

A few hours before midnight of the last "Good Day," there was more hustle and bustle in the Press Club than it has ever known since its existence. The reason it was found was due to the division of liquor among the members.

A radical policy of no throwing papers and the floor and trying to keep the boards as immaculate of that substance as is humanly possible since its existence. The reason it was found was due to the division of liquor among the members.

On the morning of Jan. 11 saw the finale of two of the most popular eating places of newspapermen for the last half century or more. They are Hara's and Moquin's, the latter on Fulton street.

A SYRACUSE LITTLE.

Syracuse, Jan. 21. The establishment of a Little theatre here at an early date was forecast today when the Syracuse center of the Drama League of America announced the formation of a membership and business corporation.

The corporation will have interested as incorporators and directors for the first year: Giles H. Stillwell, Paul M. Paine, Harry J. Hamlin, Mrs. James W. Pennock, Jr., Edward J. Tholens, Mrs. George N. Crouse, Prof. Horace A. Eaton.

FILMING "THE STORM."

The filming of the technical side of "The Storm" at the 48th Street Theatre by Gaumont was a clever publicity stunt pulled by Louis Cline of the Broadhurst offices.

The film runs about 1,000 feet. It shows the stage crew erecting the forest fire scene, with Mrs. Lillian Trimble Bradley instructing Helen MacKellar (now featured with the show), and other cast members.

The picture shows the forest fire effect in action. There are also flashes of Langdon McCormick, the author. The reel is released with Loew houses showing it first.

FULTON'S MATINEES.

The Fulton is to have a series of Shakespearean afternoons, starting in about two weeks, the presentations being given on off-matinee days. Frank McIntee, who put on similar affairs at the Cort last season, will be in charge.

The casts will be made up from players now appearing in current attractions, although Julia Arthur and several others will also appear. The list includes Albert Bruning and Ernest Glendinning. There will be no settings and, like formerly, simple hangings and only required furniture will be employed.

CORT'S "SWEET STUFF."

The collaborators of "Listen, Lester" have finished a new show to be produced by Cort with Ada Mae Weeks in the lead. The piece is entitled "Sweet Stuff."

SHOWS IN PHILLY.

Philadelphia, Jan. 21. With the exception of "The Hotentot," the new comedy William Collier presented at the Broad to a capacity house, the legitimate theatres were hit hard by the heavy snowstorm Monday and business was away off an over town. Even the vaudeville and picture houses felt the effect of the first real wintry night.

Collier scored solidly in his new piece, but it is of light texture and will need the individual strength of the star to put it over.

Raymond Hitchcock, in his latest version of "Hitchy Koo," drew a fairly well filled house at the Forrest. Hitchy's previous appearance here was a gigantic frost and this is expected to work against his present vehicle, although the press comments on the opening were more favorable than on his former visit. "A Wise Fool" remains at the Garrick where it is doing fine business and has scored one of the comedy hits of the season. It is to remain two more weeks. The Philadelphia hit John Drew in his new piece, "The Cat-Bird," which had its premiere last week. With the limited capacity of 150, it is not hard to fill. It is a question what Drew will do with his engagement as he has appeared here outside of the Broad, a strictly class house. It is generally understood that May will visit at all pleased with her engagement at the Philadelphia. The formerly Little Theatre Alice Brady in "Forever After" was the only new Shubert attraction, and the piece got a nice start in its last two weeks at the Shubert. The business had been only fairly good, but the piece has caused favorable talk.

"No Nightingale" is in its last two weeks at the Shubert. The business had been only fairly good, but the piece has caused favorable talk. "The Rose of China" is doing fair business at the Chestnut Street opera house, big week-and-business holding up the receipts. The same is said of Florence Moore's engagement at the Adelphi in "Breakfast in Bed." Miss Moore has a big following here and they are supporting her nobly. She will probably remain two or three weeks longer. "Follyanna" is at the Walnut at popular prices and has been doing fairly well. "The Gumps" comes next week.

EDDIE CLARK'S OWN SHOW.

A new play with music, "Little Miss Charity," went into rehearsal last week and will open at Hartford, Feb. 23. The piece was written and will be staged by Eddie Clark, who is producing it on his own, the score coming from S. R. Henry and D. Savin.

In the cast are Lucy Weston, Anne Sands, Harriet Burt, Wm. G. Robbins, Roland Hogue, Gwendolyn Roland, Ben Wells.

"PASSION FLOWER" EXTENDED.

An extension of two weeks in addition to the contracted four has been granted "The Passion Flower," in the Greenwich Village theatre. In the event that the new production of "The Greenwich Village Follies" is not ready by that time, this show having contracted for the downtown house before. Richard Herndon, representing the Nance O'Neil Company, declared that another two weeks might be available at the same playhouse.

With the conclusion of its run there, it is contemplated bringing "The Passion Flower" to the Theatre Parisienne (Belmont). By that time the 20-week season of the French players will have expired, leaving the theatre vacant.

Hammerstein Waives on Title.

Arthur Hammerstein has renounced any rights that he might have to the title "Arabian Nights" in favor of A. H. Woods, who announced that as the title of a new farce by Crane Wilbur some time ago. When the Hammerstein office was informed Woods had already announced the title they withdrew.

Brady Repeating Road Dates.

"Man and Woman," co-starring Mary Nash and Holbrook Blinn, while waiting for a theatre to come into New York is repeating at the theatres which it has played.

SCHANBERGER BUYS ALBAUGH'S.

Baltimore, Jan. 21. Frederick C. Schanberger, manager of the Maryland, it was announced today, has purchased Albaugh's, formerly the Lyceum, on North Charles street. It was believed at first that this deal was put through at the instance of the Shuberts, who are said to have long desired another theatre in town, but this was denied later by Mr. Schanberger who said that at the time of purchase the Shuberts were unaware of the deal. Mr. Schanberger was out of town and inquiry at the Maryland elicited the information that he was not yet ready to make a statement. That the sale will not affect the present management of Albaugh's for the balance of the season is taken, for granted and bookings already made there will be carried out. Albaugh's is owned by the Albaugh estate and is under the management of P. E. Henderson of Jersey City. John W. Albaugh took over the building in 1890 and practically rebuilt it. He managed the house for eight years and since then it has been leased.

SHOWS IN SAN FRANCISCO.

Alcazar—"The Matinee Hero" (stock), with Fay Courtenay and Clay Clement.
Casingo—Will King Co. (35th week) and A. H. Vaudeville.
Cutran—"The Bird of Paradise," with Florence Rockwell (first week).
Columbia—Mitzel in "Head Over Heels" (first week).
Majestic—Stock.
Maitland Playhouse—"You Never Can Tell" (stock).
Princess—Bert Levey Vaudeville.
Savoy—"Twin Beds" with Josephine Saxe (second week).
Wigwam—A. H. Vaudeville.

SHOWS IN NEW ORLEANS.

New Orleans, Jan. 21. Standing room greeted "The Rainbow Girl" upon its opening at the Tulane Sunday, with capacity assured for the entire week.
Billy B. Van and Sydney Greenstreet divided the comedy honors. The latter is especially well liked here.
The action has been speeded since the show left New York and Van is ad libbing a mass of hokum that strikes responsively.
"The Rainbow Girl" makes capital entertainment for the Southern trail right now.

STOCKS.

Comstock & Gest have turned over "The Five Million" to the American Play Co. for stock.
Gerald F. Bacon, formerly with Sanger & Jordan, is going into the play brokerage business on his own.
"Going Up" closes its season in Birmingham, N. Y., in a fortnight.

"BETTER 'OLE' CLOSING.

The original company of "The Better 'Ole," now playing around New York (subway time) is due to close in about two more weeks.

No Bookings for Winner.

The closing last week of "Tea for Three," with Charlotta Walker starring, was unusual. The show netted \$20,000 in profits from Oct. 3 until it stopped.
The reason given for its withdrawal was that no consecutive bookings were obtainable.

Louis Mann on Return Dates.

Louis Mann in "Friendly Enemies" is playing a return engagement over the Subway time, at the Bronx opera house this week.

When Mr. Mann returned to Baltimore, he did \$4,000 over the first engagement. Next week he is at the Teller, Brooklyn.

"GRASS WIDOW" STRANDS.

Newark, O., Jan. 21. "The Grass Widow," a musical comedy which was taken over by Thomas Stark two weeks ago, stranded here last night after playing an engagement at the Auditorium. According to members of the company the management has been behind in salaries for several weeks and last night the players refused to go further without money.
Several of the members of the company are without funds and the Actors' Equity Association in New York has been notified in the belief it will help them to return to Broadway.

Madison Corey stated Wednesday he had disposed of his interest in "The Grass Widow" to Thomas Stark, who was his partner several weeks ago. He had just heard of the company being closed in Newark. Stark when he took over the show assured Corey he would be able to swing it stating he had the backing of his relatives in Michigan.

The Three O'Connor Sisters were reported to have joined the show at Zanesville, O., two days before it closed.

DEATHS.

Reginald DeKoven.

Reginald DeKoven died Jan. 16 of apoplexy at the home of Mrs. Joseph Fish, of Chicago, where he had been attending dinner with friends. The deceased was born at Middletown, Conn., April 3, 1851. His musical education was gained in several Continental schools, notably Stuttgart, Vienna and Paris. Mr. De Koven began the composition of light operas in 1890 when he produced his greatest success, "Rob-in Hood." Among his other musical comedies cordially received were "The Fencing Master," "Rob Roy," "The Red Feather," "The Highwaymen," "Foxy Quilter," "The Three Dragons," "Broadway to Tokio," "The Showman," "Little Dutchess," "Beauty Spot," "Man in the Moon," "The Knickerbockers," "Papa's Wife," "Happyland," "Tiganc." Among the grand operas composed by him were "Rip Van Winkle" and "Canterbury Pilgrims." The deceased was the founder and conductor of the Washington Symphony Orchestra and served at various times as musical critic on many newspapers.

Adelina Lioret.

Adelina Lioret, a ballet dancer, recently of "Happy Days" at the Hippodrome, died suddenly at Bellevue hospital, New York, Jan. 14. Miss Lioret had left the show several days before. On the day of her death she called at the Hippodrome desiring to rejoin. After waiting in R. H. Burnside's office for several hours she walked around to the stage entrance and there toppled over. She failed to regain consciousness at Bellevue and died that night. An autopsy was ordered, wood-alcohol poisoning being suspected. Miss Lioret was known to be plentifully supplied with money and during the liberty loans drives bought several \$1000 bonds. She was married to a well to do non-professional.

Carol Orr.

Carol Orr died Jan. 19 after a lingering illness in her apartment at the George Washington Hotel. The deceased was 27 years of age and had been on the stage since she was 17. Miss Orr's first appearance was with Sam Bernard in the "Girl from Kaya." She later appeared in a number of Shubert productions.

The mother of Morris S. Gus S., Mayer and Leon Schlesinger died Jan. 20 at her home in New York, in her 80th year.

TILLY OF BLOOMSBURY.

Washington, D. C. Jan. 21.
The Bloomsburys are the first American showing by A. H. Woods, in arrangement with Grossmith & Laurillard, is mighty entertaining and has brought to the modern stage one character, which was wonderfully well played by the exceptionally clever O. P. Heggie, that is reminiscent of Dickens, but still cannot be said to be taken from the works of that author.

The play is a very amusing and brought forth laugh after laugh and is, if its reception can be taken as a criterion, going to be as equally successful in this country as it has been in England. The cast assembled could be taken from any English players to which have been added two American actresses, Eva Le Gallienne and Gypsy O'Brien. The latter proved particularly effective in the leading role, and added to her own opportunities were limited she purely did make the best of them.

The story, as it goes, has to do with the love of a man of the "upper class" of one of no real value. The play may have presented insurmountable barriers to the English audiences, but in this country, it did not seem to worry any out front because it must be admitted the play is so well drawn and thought as to its ultimate outcome, although Ian Hay, the author has presented it with excellently drawn characters and brilliant dialog.

The girl comes from a family wherein the father was once a "Fellow" of an English University, but through lack of character and ability, he was driven to a wife that would work and care for him, has become a very successful member of a family whose resources are unbounded, with a stern mother who runs the household on "bliss" always and ever.

The girl is taken to the home of the boy, her attempts to deceive his parents as to her origin are all brought to naught in spite of the pretense of a family to help carry but the deception when the mother and father are present, it is in this act that Mr. Heggie brings in Samuel Shillibottle in the guise of a representative of the law who has come to take possession of the girl's home because of her father's debts of 17 pounds, worth of champagne which he had not paid for.

Mr. Shillibottle is pressed into service to act as the old family butler, and without burlinesque, with many a well placed glance or movement of the hand Mr. Heggie created a character, that had not already occupied a place at the head of the profession would have placed him there.

The ultimate working out of the story is cleverly brought about and the boy sees the girl and all ends happily, and Ian Hay's first effort at play writing proved successful.

In addition to the three members of the splendid cast already mentioned words of commendation are due Frank Hector as the girl's brother, Percy, her presenting a study of an English clerk from a department store, both loud and uncouth, that was heartily enjoyed, his make-up being particularly good. Lawrence Grant as the girl's father, George Giddens as the boy's father, gave excellent performances as did Lyndal Watts as the son, who, although having many unnatural and tilted lines, makes success in making human, but who ought to get some dramatic clothes. He'll be criticised for this if he doesn't make the change. Alice Eaden and Blythe Percy Welwyn as the two sisters, and Grandma Banks as the mother of the girl, respectively scored with their clever performance.

The piece has been staged by E. H. Brooke, it being an adaptation of Major Hay's novel "Happy-Go-Lucky."

AS YOU WERE.

Baltimore, Jan. 21.
Chase Clow.....Hugh Cameron
Ethel Nutt.....Virginia Watson
Pinkie Smith.....Clifford Webb
Cuthbert.....Sam Bernard
Wolfe Waffelstein.....Clifford Webb
Clifford Webb.....Clifford Webb
Gervaise.....Clifford Webb
Professor Filbert.....Frank Mayne

One of the most notable premieres of this season packed the Auditorium Monday night when E. Ray Gott presented Sam Bernard and Irene Bordoni in "AS

You Were," a fantastic revue by Arthur Wimpers, adapted from Rip's "Plus On Change." The music is by Herman Darewski. This was without doubt the most enjoyable first night of any this season's troups. The show is heading for New York, and should remain there as a big hit for a long while.

Irene Bordoni is most fascinating than ever and has a wonderful opportunity to display her talents and herself in general in the many and varied roles and costumes that fall to her lot in the course of the two acts and five scenes. She is especially charming in the scene when as Cleopatra she vamps Sam Bernard out of everything he owns.

As Wolfe Waffelstein, a prosperous baker with particularly charming young wife, whose main object apparently is to see how quickly she can spend what Wolfe makes, Sam Bernard is at his funniest. Miss Bordoni as Gervaise, the wife, is so subtle, to turn Sam's head, and it is small wonder that Wolfe should be jealous when after wheedling \$500 from him and killing him in a fight with a sootling little son, "If You Could Care For Him," he sends her to the bank with her hand over the money to a particularly obnoxious young man—obnoxious, which he has. Convinced that Gervaise has ceased to love him and has alienated the child, he goes to the bank and describes as an "interior decorator."

Wolfe Waffelstein's money is sent away from his trouble. At an opportune moment Professor Filbert, a scientist, arrives and saves Wolfe from the baker's backing for a wonderful discovery. He holds it in his hand, which he assures Wolfe will carry him wherever he may choose to go far into the future. The scene is so well drawn and experiences are extraordinary to say the least.

The play is in two acts and five scenes. The first scene shows the home of the Waffelsteins in Westchester in D. 1890, whence Wolfe is transported to the royal gardens at Versailles, where he meets and admires Ninon De L'Enclos. He has about made up his mind to spend the remainder of his life there, when after securing a large sum of money from him Ninon arranges his escape, leaving him alone with his wife had sung on a similar occasion, and it making him angry as usual, Wolfe finds his money passing into the hands of Louis, Compté de la Roche, a French nobleman.

Wolfe is promptly taken another place, this time being transported to the time of Cleopatra, where much the same experience awaits him, and still more disgusted, he once more escapes, this time to the ancient Greece to receive the same treatment from Helen of Troy, who wheedles money from him for the use of Paris.

Once more he journeys on, this time to the forest of Arden, where he meets his prehistoric husband. So he takes the last pill with him, and "Home Again" he is.

The scenes vie with each other for beauty. It is between the scenes "On the deck of Cleopatra's barge" appeared to be the favorite of the evening. He chorus, too, leaves nothing to be desired either in face or form.

Some other striking and daring costumes excellently. There are many musical numbers and special songs which are attractive. The most worthy of mention being the dance in the Egyptian scene by Miss Severn. Some of the songs are headed straight for the victrolas, and all in all it is a top notch show and one that can ill afford to be missed.

TRIMMED IN SCARLET.

Washington, D. C. Jan. 21.
Maxine Elliott returned with a new play Monday at the Shubert Theatre, just as beautiful as ever and the envy of all the contingent of women in the exceptionally large and brilliant audience. Miss Elliott has a good role for her performance, but she has not a good play in "Trimmed in Scarlet."

It relates to all the old time heroics of the mother with a scarlet reputation who deserted her boy and who, after years of wandering in Europe, returns to her childhood home, which incidentally is New York. One is given the impression that the place of returning is a small village and that her reputation in Europe would make a ripple in the metropolis.

Miss Elliott has surrounded herself with a splendid cast, all playing bits. For instance there is Lumsden Hare, playing the old time lover who doesn't believe the stories and offers his heart and small income to her. Also Edna Graue, always delightful, in a comedy role of a brief few moments in the first act, and Mrs. Katherine Stewart, appearing briefly also in the opening act.

Cotia, who for the most part reason not made apparent, is calling herself Mrs. Prudence, has been in Europe for some 20 years, having run away from her husband and baby boy and had during the last years spent her money and some capitals on the continent with many different men. Her old lover, Reve, however believes in her, although she refused him to take the man with money. She states that her old lover presented not the game, but still she doesn't state

how she lived all those years in Europe. Her boy, who has been paying blackmailers huge money when they threatened to publish stories concerning his mother, comes to her with the story of his embroilment of his firm's money to pay the blackmailers. She tells him she has no money but can pawn her only good diamond ring for some \$2,000, which won't help the boy as he is in bad for \$14,000.

To prove to Reve the woman he proposed marrying is scarlet, Knight, who is also the employer of the boy, goes to her apartment and offers her anything she wants. The chance to help her boy happened just as she had finished a little prayer.

She gets the money from Knight, who after giving her the check tells her of the plot to prove to her lover her sincerity, only to return the next morning to learn why she took the money and then to destroy the check, the evidence which he intended using to prove his contention to his friend Reve. The part Miss Elliott has chosen gives her all sorts of opportunities, but there are a few points that, in fact, the audience could not restrain their laughter at many points because of the strained situations.

Lillian Harburt is credited with the audience's best reaction, her presentation of a piece is not stated on the program. Miss Harburt's performance was a great success, but the play is weak and unfit.

TICK-TACK-TOE.

Syracuse, N. Y., Jan. 21.
Its debut postponed from Tuesday to Tuesday, the Helena Furst company of dancing and music proved well worth waiting for when finally born at the Wieting opera house here last week. Possessing all the essentials and giving the audience a very few non-essentials, "Tick-Tack-Toe," the fourth or fifth name selected for the show, bids fair to find a place near the top of the list of the season's revues, once it hits its real note.

It should not take very long for the show to do that. As presented on its debut, the revue is a masterpiece of perfect. If there's any real ground for adverse comment, it must be centered upon the production's length, which runs some out entirely, and some of the numbers are not up to the standard of the performance ran until 11:10. For a road show in these parts, that's 20 minutes too long.

Yand's interest despite all this. "Tick-Tack-Toe" is replete with surprises; the folks down in front are kept on their toes throughout the revue. The peak of the novelties is reached when the chorus girls, as maudlin as they are, dance into the audience and manœuvre nails of the audience, which are highly susceptible and are good business.

The accent is on the toe in "Tick-Tack-Toe" is replete with surprises; the folks down in front are kept on their toes throughout the revue. The peak of the novelties is reached when the chorus girls, as maudlin as they are, dance into the audience and manœuvre nails of the audience, which are highly susceptible and are good business.

The program list of credits is rather large. Watson Barratt designed the stage settings, with the Shubert Studio executing them. The costumes are by the Mode Costume Co. and the Behrens Costume Co. William A. Krasser is the musical director, and his task is not an easy one. The program list of credits is rather large.

The revue opened to excellent business despite a severe storm, and business continued high throughout the engagement, with the audience always in good conditions. From this city, the production goes to Toronto. It is destined for New York when it can be placed.

THE GREAT ILLUSION.

Washington, D. C. Jan. 21.
Rose Smith.....Gertrude Vandenberg
Marcel Mirbeau.....George Plateau
An Assistant.....Fanny Albright
Wicks.....Frederick Graham
Jessica Wayne.....Gail Kane
Montague (Monty) Gray.....Ernest Lambert
Maggie.....Edythe Albeny

The play opens in a vaudeville theatre, which scene incidentally could be done away with, wherein Marcel presents his act, followed by a song and dance number by a French girl billed as Rose Marie de Valiere who is really Rose Smith of Jersey City. Marcel wants Rose, as he has come to his dressing room to talk of her "tricks," but she is too "wise" for him, and their little meeting is interrupted by the entrance of her mother and Monty, who has been to the theatre four times during the week to see Marcel act.

During the vaudeville portion of the play, Mrs. Wayne arranges for Marcel to give a private performance at her home, where Marcel meets and gives a consultation of the company and himself and he tells her a vaudeville act, which is a song and dance number, to bring his morning clothes to him at her home at eleven o'clock in the morning.

The efforts of Mrs. Wayne to get rid of Monty are most amusing, and a very successful, Marcel passing him on the way to her apartment. Marcel comes to Mrs. Wayne, when he is showing her one of his "tricks," tells him the matter is so nervous and requests him to kiss her, which Marcel does, and then he makes the blunder of telling her of his confidence in himself to the extent that he has no more tricks, which she takes to realize his mistake and then by the glow of soft lights he tells her of the journey they will take together.

Russia with its beauties, Japan with its charms, and the East with its mysteries, the curtain falls with her in his arms.

But by the morning Russia is "cold" and Mrs. Wayne is left alone to her ear or nose frozen off, and Japan, that's the end of the road. It is in this scene that Mrs. Wayne's pocketbook is found to be empty, and she is evidently live out a drab existence as Mrs. Wayne.

The play is programmed as a free adaptation from the French of Sacha Guitai by Avery Elwood and gives to George Plateau a part that comes close to being a masterpiece. The play is a free adaptation from the French of Sacha Guitai by Avery Elwood and gives to George Plateau a part that comes close to being a masterpiece.

The piece was staged by Edgar Selwyn and is presented by him in conjunction with A. H. Woods by an arrangement with the Shubert Theatre. The settings are excellently chosen, the lighting effect being particularly pleasing.

SHAVINGS.

Atlantic City, Jan. 20.
"Shavings" is a new comedy compiled by Pauline Phelps and Marion Short from the novel of Joe C. Lincoln. It is described as a Cape Cod story, but folk familiar with the Massachusetts locale declare it minus the salty flavor. But as a comedy, there is no fault to be found in its coming success. As revealed at the Atlantic City, where it was staged, it proved an exceptionally meritorious article.

"Shavings" the decadent central character played by Henry Barendsen, proved a strong comedy in a little portrayal. The play is a lovely little story, does not tax "Shavings" is simply delighted in that scene. Barendsen has himself in a masterly, skilled execution of a one-act comedy character he portrays. Here is a man who never forgets his ownness for himself, yet constantly give it to others.

James Bradbury has a fine character as Captain Hummell, Charles Dow Clark uses his abilities always to advantage. Vivian Tobin is there in a youthful role, Lillian Roth, child actress, made an in-

LEGITIMATE

delible place in that class with Clara Little comedy by Frances Nordstrom, and the best commercial vehicle this hard-to-fit star has had since "A Woman's Way". The presentation was made by William A. Brady, and the settings by Robert Little McKee were so thorough and pleasing they drew spontaneous applause.

PIETRO.

(Characters in the Prolog)
The Court Interpreter.....J. T. Chaille
The Bailiff.....Walter P. Scott
Tomlinson.....Robert Smiley
Keith Oliphant.....Thurston Kent
The Jail Matron.....Madelyn Kent
The Bambina.....Elizabeth
Pietro Barbano.....Ole Skinner
Characters in the Play
Pietro Barbano.....Ole Skinner
Alfred Peyton.....O. B. Clarence
Angela.....Ruth Rose
Keith Oliphant.....Robert Ames
Claire Michetti.....William Bonelli
Padre Michetti.....Clarence Bellair
Jarrod.....George Harcourt
Miguel.....Joe Spurin
Teresa.....Mary Shaw

It can readily be understood how an actor of "the old school" accustomed to scoring with audiences for a generation as has Ole Skinner would be prone to accept a play like "Pietro," his present vehicle, which is a play about a play. The Criterion. It can also be understood how an actor of the "modern school" would have rejected it, on the ground that the piece is trite and old-fashioned.

Although Mr. Skinner might be faulted for seeing in the piece many beautiful but visible to others, from the fact that one of the wife's was his wife.

Perfectly natural and commendable.

"Pietro," by Maud Skinner, was a

Robert Goodman, who in three acts and a prolog. The action of the prolog

takes place in a courthouse in Philadelphia in 18 years prior to the

opening of the play. An Italian la

over is on trial for the murder of his

wife. He admitted having quarreled

with her and later was discovered

conscious grasping a bloody knife, but

the woman is missing. His story is that

madness by his wife's attack on his

dog and baby daughter, he had seized

the knife from her and struck at her

and knows nothing more. The jury ac-

quits him and he goes off with the baby

in his arms which promises a great deal,

but when the curtain descends on the

prolog and the lights are raised in the

auditorium to permit a second look at

the program, and you find the name of

the district attorney in the cast of the

play proper, you know at once that the

forensic district attorney is the hero's

antagonist who will threaten to reveal the

dark spot in his

There is just a little twist to the old

style ten, twenty and thirty melodramas

of old. Instead of a play showing up

at the moment the hero is about to wed

another, in this instance she

ward when the hero's daughter, now

grown up, is to wed none other than the

son of the former district attorney. The

latter comes upon the scene in approved

eight-style kid gloves, with a cane and a

frown, but with a modern soft hat to re-

place the conventional silk-hatted vil-

lain.

But to return to Mr. Skinner's prob-

able reason for accepting the play, even

eliminating the probable conflict of in-

terest for the work. It is a play replete

with long rhetorical speeches, not such

as would be uttered by an Italian im-

migrant who had grown rich very much

as did Dumas' "Monte Cristo," but such

would appeal to a magnificent "reader"

such as Skinner is acknowledged to be

much in the romantic key as he did

much in the romantic key as he did

Hadi, the beggar, in "Kismet"—with the

same rollicking, devil-may-care spirit,

and with a dialect that might be any-

thing. The easy, graceful gait and ges-

tures which stand him in such good

stead when portraying romantic roles of

the swashbuckling variety, were utilized

when he should have characterized an

Italian immigrant as shabby and lack-

ling in the air and graces of a man born

to the purple.

In fact, the whole thing is wrong from

start to finish—even the star for once.

Joe.

THE RUINED LADY.

Dorothy Mortimer.....Lella Frost
Jack Torrence.....Edward Farrell
Julia Mortimer.....Freeman Wood
Doris Torrence.....Helen Reimer
Bixby.....Thomas Donnelly
"Bill" Bruce.....John Milner
Mrs. Torrence.....Cora Locke
Olive Graham.....Carlotta Monterey
Ann Mortimer.....Grace George
Mayenne Brossin.....May Hopkins
"Cutie" Bird.....Marie Bryar

Grace George arrived at the playhouse

Jan. 19 in "The Ruined Lady," a bright

little comedy by Frances Nordstrom, and the best commercial vehicle this hard-to-fit star has had since "A Woman's Way". The presentation was made by William A. Brady, and the settings by Robert Little McKee were so thorough and pleasing they drew spontaneous applause.

Miss George's own washed-and-ironed

methods of presenting dramatic points

in its vague resemblance to "On the

"Hiring Lines." The latter progressed

more naturally, but perhaps, Miss

George's comedy will appeal even more

to women and so remain with us

longer. Both shows are alive with bright

lines, but the Nordstrom effort has more

pathos in it and so strikes nearer the

heart. After all, causing a husband to

less appealing as a show-piece than get-

ting one who has been engaged so long

he takes you for granted.

That is the way Bill regarded Ann.

Because she had a brother's or sister's

children to care for, Ann postponed

her marriage until she had a chance to

postpone for certain and get her

friends. Desperate, she takes Olive

Graham's advice and takes a job with

him. This business uses up her

money, and she is left with nothing but

kids come bouncing in with their

girls of whom the inimitable May Hop-

kins is the star. The other girls, who

came of a fine Southern family

wouldn't let a thing do anything her

mother would let.

These two girls get talking. One tells

the other she hasn't anything but a

"whatsoever" the southern lady de-

scribes to type. "You go to hell," she

remarks and grabs May by the hair.

Down comes Bill. In comes Ann. Up

speaks the adolescent nephew. "You

go to marry the girl" (meaning Ann)

and she is left with nothing but a

cuties take to Brooklyn. While is

gone, Olive comes in and refuses to

believe the situation in which Ann

and Bill and themselves is innocent.

It is the last of the play. The opportunity

for comedy. Miss Nordstrom has de-

veloped it in workmanlike fashion, but

there is nothing about the play that

manlike in her handling of the idea. Miss

George has shown the same masterly

heat of the commercial theatre. Fine

artist that she is, she has had the ap-

plause of the discriminating, but she

is depressed let her consider Laura Hope

Craven, who is in the same line. She

hers, who looks so like her. The latter

has gone her way because she could

not dress the part. This Miss George

does to even a young man's taste from

the fact that she took in the

to the boudoir gown over her "nightie."

Lead.

MAMMA'S AFFAIRS.

Tommy Hopper.....Little Billy
Henry Marchant.....George Le Guere
Ole Skinner.....Ole Skinner
Mrs. Marchant.....Katherine Keared
Dr. Brent Jackson.....Robert Edson
Mrs. Bundy.....Amelia Bingham

The Little Theatre reopened Monday

night after almost a year of darkness.

The house at present is under the sole

management of Oliver Morisco, who has

it under a lease from the owner, Win-

throp Ames. In the time that the house

has been closed it has been remodelled,

a balcony added and the seating ca-

pacities increased from 225 to 515.

Oliver Morisco chose to inaugurate

his regime as lessee of the house with

a play of his own producing, and se-

lected the three-act comedy, "Mamma's

Affairs," by Rachel Barton Butler, which

is the Harvard Prize Play, for the open-

ing of the season 1918-20.

Miss Butler is a new playwright to

Broadway, for that matter perhaps new

to any professional stage, but her in-

ital offering shows she is going to be

one of the playwrights that must be

reckoned with in the future, providing,

of course, her future writings hold to

the pace that she sets in the first.

"Mamma's Affairs" is a corking com-

edy and should attract big business to

the Little Theatre for a long time. The cast

was account for that in as great a mea-

sure as the play itself. The company

really deserves the time worn line, "an

all star cast," for the seven characters

necessary are played by a company in

which there are at least four players

who have starred in their own right.

They are Amelia Bingham, Edie Shan-

non, Katherine Keared and Robert

Edson.

Monday night added a fifth star, Ida

St. Leon. Miss St. Leon is one of the

very famous St. Leon family which has

been starring in the circus arena. She

herself was a star child under about 15

years of age. She is at least a member

of the Circus in which Mabel Talia-

ferro was starred, doing a riding act

the circus scene and understudying the

star. After a season or so she was

asked at the head of the show on tour,

but Broadway never got a real chance

to judge her until Monday night when

at the end of the first act of "Mamma's Affairs" she played a hysterical scene and, practically, walked away with the show. With that scene Miss St. Leon arrived and later to clinch her success she played a scene in the second and then in the third act with equal strength.

Miss Butler's play is a comedy of New

England life. There are three acts in

three different scenes, but each set does

duty for two, for the thrifty Morisco

has managed to switch set doors in one

of the scenes and used the same walls,

typically Morisco sets. The first act

opens in a suite in The Willows, a hotel

in the hills of Massachusetts, with the

arrival of the Orrins, mother and daugh-

ter, and the Marchants, mother and son.

The two women have been life long

companions and their desire is to

have their offerings wed. They have

succeeded in bringing about an engage-

ment. Mrs. Orrin is a hypochondriac

who has just about worn her daughter

to a frazzle, Mrs. Marchant is a tragedy

queen of gloom who is always looking

for the instant that her mother and

she and abet all of the fancied illnesses

of Mrs. Orrin. The daughter of the for-

mer is a sweet girl who has devoted all

her life to her mother and is just about

the end of the ordinary play. It needs

because of the constant demands made on

her. The son of Mrs. Marchant is just

one of those dead-in-love characters who

has been reared at mother's apron strings,

and is in the habit of looking at his

mother and her mother be kept away

from her for a month.

He places her in care of his house-

keeper as a nurse in one of the isolated

rooms of the hotel with the result that

she recovers but also with the inevit-

able result that she falls in love with

the girl and she with him. On the day

prior to the date set for the wedding

the doctor, who has been called in by

the mother, breaks into the girl's room

in the absence of the doctor and the

mother stages one of her beautiful weep-

ing willow scenes for the daughter and

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THE PASSION FLOWER.

Raimunda.....Nance O'Neill
 Asencia.....Edna Walton
 Alba Isabel.....Clara T. Bracey
 Milagros.....Gertrude Gustin
 Fieda.....Alba de Anchortz
 Begracia.....Helena Rapoport
 Gaspar.....Charles Waldron
 Juliana.....Mrs. Charles G. Craig
 Estaban.....Edwin Berry
 Tu Eusebio.....Robert Fisher
 Rubio.....Harold Hartell
 Bernabe.....Charles Angelo
 Norbert.....H. Harper Macaulay

By this time the initial presentation by Richard Herndon of the new place which opened at the Greenwich Village theatre, Jan. 13, will have passed almost a fortnight's run of its contract of four weeks for the house. In the meantime the buy of the agencies following the favorable impressions made by the play in the dailies seems extraordinary even for a house located in Sheridan Square. They have nothing.

The Nance O'Neill company does Miss O'Neill proud in the presentation of the piece. Let it be assumed Jacinto Benavente's "La Malinche" has been brought from a translation by John Garrett Underhill, also American representative of the Spanish author, and staged by Alfred Hickman.

Americans seem to be willing listeners to a tale of Castilian peasant folk, a people whose passions are as much of a religion as religion is to them. They are perennially enmeshed by superstition, by morbidly the spirit of the dead, by faith in tradition; in all conveying a page of the inner life of the people.

The play centers chiefly around three characters—the eternal triangle of the household of a farmer peasant. A widow is married for the second time. It is against the customs of the peasants for the spirit of the dead husband walks by her side, influencing her mind with thoughts that are unearthly and strange. A daughter born to her by her first husband has never been seen by her second husband "father." At the point of maturity, when she herself is about to become a wife, she finds that this form of husband is naught but the metamorphosis of a greater passion than her mother's love for her second husband.

As the curtain is about to descend, the hidden secret of the three characters is bare, and in its exposition the daughter, hidden to embrace her step-father for the first time as "father," falls into his arms, clutching him in all adoration, while he responds not as her father but as a lover.

As the mother views this scene she calls to the neighbors, exclaiming him as an accomplice in the killing of her daughter's father. She has realized that throughout the action, even after learning the truth of the crime, the curtain falls on the tragic figure of the mother accidentally shot by her husband, who stands locked in the arms of the peasants.

Raimunda in Miss O'Neill's hands found an eloquent, emotional being. Her scenes were punctuated by those heights which she alone as an individual is able to arouse in an audience. When, for example, with no other medium but lines that amounted to, in effect, "Only over my dead body shall you touch my child," lines that would sound melodramatic and commonplace in other hands—her eloquence gave this kind of speech a bit of needed camouflage to veil, perhaps, the shortcomings in a literal translation of the script.

Sharing the honors with Miss O'Neill must find mention of Edna Walton as the daughter, who in all respects gave a more consistent performance than any one in the ensemble. For dramatic effect, although discounting his German accent, Robert Fisher gave evidence of long apprenticeship in character acting. Charles Waldron as the unhappy husband and lover seemed hardly qualified, scarcely measuring up to the requirements. Yet the one scene in the last act showed him much better as a purveyor of juvenile roles than the husband of a woman he could never love. Clara T. Bracey came in for an effective bit capably acted.

The manner in which the piece has been mounted gives more of the Spanish atmosphere than the plays were able to suggest. The mountains are from the studios of F. D. Adams, while the properties and furnishings were "imported from Spain" by Mme. F. Rep. Step.

LES COYSCAS.

Paris, Dec. 28.
 E. Granados, the Spanish composer who lost his life when the Sussex was torpedoed by the Germans, wrote a series of pieces for the piano. Considering these merited a bigger place in musical annals than they had with the Spanish writer Periquet to work a plot around the compositions, indicating three pictures in the Prado museum at Madrid which had inspired him. Thus we have seen for the opera, produced at the Opera, as already

reported in a cable message to VARIETY, but the plot is somewhat vague.

The action passes early in the XIX century, while Goya was alive, when rich Spain was merry but under despotic rule. The ruling classes, as usual, had a good time, and in the first act we are introduced to a countess who arrives on the banks of the Manzanares to meet her soldier lover. The young officer Fernando is waiting but it is the torador Paquito, though attended by his sweetheart Pepa, who assists the countess to alight from her chaise and the presence recalls sweet old memories of former flirtings. This excites the jealousy of Fernando.

Second act is a ball at a village inn, where all the characters meet and is an excuse for the introduction of local dances, well executed by a Spanish troupe.

Third act the countess meets Fernando, her garden and assures him of her preference. Nevertheless she has challenged Paquito to a duel and rushes off to execute that duty. The torador is apparently well paid. The torador has given him the initial performance he returns to die in the arms of the countess.

On these dramatic scenes Granados composed some ardent music but on the whole the opera is not so good. The plot is too vague, the music too varied, too excited curiously and all Paris on a free list attended the initial performance but the paying public seems to have jibbed.

LA BASOCHÉ

Paris, Jan. 2.
 This classical opera comique of Andre Messager, book by A. Carré, was revived at the Opera Comique, Dec. 21. First produced in Paris, May 30, 1890, "La Basoché" had a good run in London under the same title.

The action passes in the days of Louis XV. The Basoché was an ancient corporation of attorneys' clerks, and it was customary to elect a king or president to rule the lodge during the carnival. Clement Marot, a young clerk, devoted to the muses, is elected. He is secretly married, but an English princess who arrives in Paris to marry Louis XI, mistakes the clerk for a nobleman and is happy at the idea of finding such a handsome royal husband.

During the three acts his mistaken identity leads to a romantic story unfolded on the public stage. He is elected, in an inn, and at court. Messenger's more charming holds the role of Duc de Longueville, which he created 18 years ago, and is applauded for the sake of said long syndrome. Azema is an excellent opera-comique king; Mlle. Reville, comparatively a new comer, plays the princess, and Jeanne Favart is a sweet bride who imagines she has married a monarch in disguise.

This revival is a happy venture on the part of Albert Carré and the Opera Comique as rumored. Kendrew.

L'AME EN FOLIE.

Paris, Jan. 1.
 Francois de Curel, co-operator of the Theatre des Arts, presented Dec. 28 a psychological comedy in three acts, which will please the literary folks who read it in their study. As a stage play it is less interesting, though of high value.

A brief synopsis of the plot shows us that "L'ame en Folie" is the title of a book written by the husband of Mme. Rielle, a delicate creature suffering from heart disease and living the simple existence with a philosopher. He watches the wild heats of the field to learn the laws of human evolution.

The peaceful couple are disturbed by the arrival of a niece, Rose, who is an actress and has run away from the man she adores but left an address behind. This fellow, Michel, soon follows and Rose is not long in giving herself to him.

This rather scandalous Mme. Rielle, but the observing husband, who has probed into the mysteries of nature, tells her she is likewise insanely in love and she explains in the former studio of her father where a model which had been frightened in her childhood days is supposed to speak to her.

This is an effect of the fever, but it hastens her end. The dissection is admirably explained by the author, well acted, yet it is doubtful whether the Theatre des Arts has a work of art which will remain long in the present frame. Kendrew.

TOMMY'S TATTLES

By Thomas J. Gray.

Just when the jokesmiths were about all out of wheezes on prohibition, Wm. Jennings Bryan landed back in the newspapers with both feet, and the laugh manufacturers are again wearing smiles.

Can't expect America to sign the Peace Treaty, while the Senate investigating committees are having the war fought over again in Washington.

America—last in war, last in peace and last in the hearts of the Bolsheviks.

The fact that trade with Russia has been resumed brings no joy to the hearts of the safety razor salesmen.

There seems to be just two kinds of actors, those who are playing parts in shows and those who turned all the parts down on account of "the money."

The success of "Abraham Lincoln" has brought forth announcements that plays dealing with the lives of George Washington and Benjamin Franklin were on the way, which may cause a famous poem to be revised, thusly:

Lives of great men all remind us,
 Look out for what you do or say,
 And departing leave behind us
 Stuff for a big hit Broadway play.

One of the real sad sights of Broadway is the worried look on the managers' faces, who are trying so hard to help the public with the ticket speculators.

Popular song titles revised:
 "You're a Million Miles from Nowhere When You're on Number Two."
 "I Am Always Chasing Agents."
 "My Baby's Trunks."

If the people of the United States vote on the Peace Treaty, it will make our peace delegation the largest one that never saw Paris.

Those "What the Men Will Wear" articles used to be laughed at. Now on account of the high cost of clothing many of the boys are reading them in hopes they will help them out. Some day after they tell them what to wear they may tell them how to get it.

One hundred and twenty-five thousand dollars for a baseball player worried a bass violin player who received \$25 for the last half of last week.

"Ten Nights in a Barroom" will be a novelty attraction ten years from now.

Felix Adler says he is in favor of one-half of one per cent. agents.

BROADWAY STORY.

(Continued from page 13)
 fairs" while Grace George in "The Ruined Lady" drew a buy of 250 a night for a like period.

The adding of the latter three to the list already in force again brought the total of buys to 30 for the current week. They are: "Son-Daughter" (Belasco); "Purple Mask" (Booth); "Smilin' Through" (Broadhurst); "Aphrodite" (Century); "Acquittal" (Cohan and Harris); "Night in Rome" (Cohan); "My Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Pietro" (Criterion); "Deceit" (Empire); "Frolics of 1920" (44th St.); "Lightnin'" (Gaiety); "Apple Blossoms" (Globe); "Wedding Bells" (Harris); "Famous Mrs. Fair" (Miller); "Clarence" (Hudson); "Angel Face" (Knickerbocker); "Caesar's Wife" (Liberty); "Mamma's Affairs" (Little); "Gold Diggers" (Lyceum); "Monsieur

Beaucaire" (Amsterdam); "Greenwich Village Follies" (Bayer); "The Ruined Lady" (Playhouse); "The Jest" (Plymouth); "Sign on the Door" (Republic); "Buddies" (Sewyn); "Sanda" (39th St.); "Trene" (Vanderbilt); and "Passing Show" (Winter Garden).

In the brokers the strongest demand still centers on two attractions, namely, "The Gold Diggers" and "Trene." These two shows are far and away the strongest sought after by the buyers.

SHOWS IN CHICAGO.

(Continued from page 15)
 dals of 1919, cut off in the midst of a prosperous run by the arrival of the Gladiators show, due to a previous booking.

"A Voice in the Dark." Woods—This show which was to open Monday night, was delayed until Tuesday because of exceptional stage settings. The premier was on a par with all the other Woodman openings. Indications for remarkable business for the week. "Up in Mabel's Room" closed on its 30th week to \$19,000. The gross business for this piece cost up 20 weeks and will leave record for the house. This gross is additionally remarkable because there was no increase in prices at any time beyond the Saturday and Sunday increase to \$5 top.

"Ladies First." Cort—The Nora Bayes show has been consistently a loser for the past few weeks and will leave the theatre next week for the West. "The East." Princess—A night show, with \$19,000 this week; healthy success, with \$19,000 this week; good for this house.

"Oh, Mr. Dean." LaSalle—After the discouraging few weeks of "Little Simplicity" which was a great disappointment from the box office and artistic point of view, this typical Princess Theatre musical comedy showed all the earmarks of a hit which it is predicted will close the show next week. Thursday, the Magician, will come in.

"Welcome Stranger." Grand Capacity business, with a gross exceeding \$15,000. Will close the summer.

"Civilians Clothes." Olympic—About \$14,000 on the week. Previous booking throws the show next week. Thursday, the Magician, will come in.

"Colonial." Capacity. Over \$42,000.

ENGAGEMENTS.

Paul Dickey, "Big Game."
 Donald Gallagher, "The Blue Flame."
 Earl Hays, "The Lost Soul."
 Mabel Hicks, "Scandal."
 Florence Normand, "Greenwich Village Follies."
 Elizabeth Irving, "Scandal."
 Frank Reicher, "Power of Darkness."
 Harry Bercford, "Shavings."

Pittsburgh's Amateur Guild Theatre.

Pittsburgh, Jan. 21.
 Pittsburgh will soon have a little theatrical organization, producing legitimate drama "for art's sake," to be known as the Guild Players. That the local drama-loving public is willing to foster a good movement seems evident from the reports turned in concerning subscriptions.

The best amateurs in the city will comprise the company.

An auditorium is being revamped for the staging of the first plays. Subscriptions are being issued for the first four performances.

Richard Walton Tully Sailing.
 After an absence of almost a year Richard Walton Tully will return to New York. A sailing date for him is announced by his New York representative late in April.

Variety's
 Orphem Circuit
 Number
 Out in
 February

NEW ACTS THIS WEEK

Valdeska Suratt and Co. (5).
"Scarlet" (Comedy Melodrama).
 39 Min.; One, Full Stage (Special Sets).

Riverside.
 David Strong, a rich man's athletic son Eugene Strong
 Tony Watson, a newspaper reporter, Walter C. Percival
 "Parson" Smith, a sanctimonious waiter and proprietor of the Seaside Resort Walter Ware
 "Coast-to-Coast" Taylor, an all around thief Charles Norman
 Mrs. Strong, David's mother, Lorraine Landee
 "Lady Billy" of the Barretts, Valdeska Suratt

Time—1918, before July 1st.
 Place—Mid Chicago.
 Scene 1—The "Scarlet" Cabaret Cafe at 11 a. m.
 Scene 2—"Billie's" apartment, an hour or so later. (The curtain is dropped on this scene to indicate a lapse of about four weeks.)

"Scarlet" returns Valdeska Suratt to headlining once more in vaudeville, after the playlet as a play starred Miss Suratt for a brief tour in "Scarlet and White." Booking congestion and the coal trouble ended that tour. When Jack Laft wrote this bit of Chicago low and high life, he called it "One of Us." Laft pieced the condensation that opened at the Riverside Monday. It has all the punches, in dialog and situations, of the original script. It's melodrama with comedy, with the laughs from the dialog and theme. The main theme is a society young man, falling in love with a cabaret singer, deciding the way to win her in a rush is to be tougher than any guy she knows. And she knows a pretty tough guy, "Coast-to-Coast" Taylor, but after the society boy, David Strong (Eugene Strong) slams him around, Taylor blows out. Then Strong keeps up a pretense of being the world's champ murderer, even after he has forced the cabaretter into a marriage with him. She believes the suit of clothes he is wearing was stolen by her husband from a man he had murdered for it, following his escape from Sing Sing. When the tangle is ironed out, it's very sweet and pretty, for the singer is pure and the society boy isn't rough and tough. Mr. Laft converted his three-act play into 39 minutes as a sketch. It is played in three scenes and two sets, the second of the latter a parlor that has one of those bed attachments concealed in the wall which lets down. The parlor is a nice looking one with a ceiling. Miss Suratt in her company of five people must have about the best collection in support vaudeville has seen in a playlet. Mr. Strong plays the heroic and tumultuous lover with a naturalness of work that is foreign on the variety stage, outside of a playlet's star. Walter C. Percival as a reporter does a smooth role without trying to hog the acting and Charles Norman as the tough Taylor kept to the even playing tempo of the others. A slight mar in the opening performance was Walter Ware as the waiter-preacher, apparently due to nervousness, though Mr. Ware got his laughs across. His role is the comedy relief, among the characters, but there is so much of the dialog that creates laughter, the playlet could not fall down on comedy. Miss Suratt has really developed, plus or minus any wardrobe. She takes hold of the cabaret singing role and makes it stand up, before, in between and after two or three long speeches that don't stop her. There is a certain underworld strain to the story that excites and holds, there is a fast fight, fistfights and gun play, melodramatic but realistic; and that with the laughs make "Scarlet" a new type for vaudeville in these days of few sketches of any sort. With the Laft and Suratt names it's there strong for the top of the bill.

Time.

Lina Abarbanell (1).
Songs.
 14 Min.; Full Stage.
 Palace, Chicago.

Lina Abarbanell's return to vaudeville was in the nature of a formal offering of formal songs, set formally and delivered formally. Without a pianist (although a grand piano was placed in the beautiful stage setting, especially arranged for Miss Abarbanell) the star of the "Merry Widow" and "Madame Sherry," of the never-to-be-forgotten days, sang four numbers, rendered in the cool voice of Abarbanell, and with much artistry, but over the heads of the audience. Miss Abarbanell used one gown—an orange and silver creation. The orchestra's vamps of the famous "Merry Widow" waltz got the singer her biggest applause, and it was expected that she would offer the waltz as an encore bit, but instead she sang a number based on the famous waltz, having to do with modernized dances. As the act stands now it is not heavy enough to headline the two-a-day.

Swing.

Pete Pinto and Jack Boyle.
Comedy, Songs and Musical.
 12 Min.; One.
 American Roof.

Pete Pinto is the Hawaiian who had charge of the musicians in the Hawaiian Room at Reisenweber's some years ago. In vaudeville he is doing a "wop" and although there are but two men billed in this act there are really three, a "plant" in the audience also doing "wop." Jack Boyle opens the act with an apology for the non-appearance of his partner, when Pinto walks on the stage with a note. He has been sent in the partner's place. Boyle starts to talk to him and the plant in the audience starts to interpret. A couple of numbers on the guitar follow and for the close the audience plant comes on the stage and a wardrobe trunk is brought forth for him. By rubbing the sides of the trunk he produces a perfect imitation of a bass viol while accompanying the other two members of the act in "They're All Sweeties." The act is a real novelty, has laughs and music and should get by anywhere.

Free.

Lexey and O'Connor.
Songs and Dances.
 One.
 Fifth Avenue.

A mixed two-act with songs and dances, the couple getting the most with a sort of Doyle and Dixon dance at the finish. It looks better than it really is through a girl taking part. The couple open with the customary straight song and dance, going into a "Chin" number, also a double, when the boy, following does his solo and dances to a little effect, while the girl's single is a French song, done so so. During one double dance the boy slaps the girl on the chest and she slaps him back for a laugh. That is gotten, and helps the impression the turn can not get beyond the small time with the work now in it. But they are safe on the small time, with the slaps probably included.

Time.

Harrigan and Rock.
Songs and Comedy.
 12 Min.; One.
 American Roof.

Two men, one doing comic. They opened with "Hippopotamus to Ireland." Right after that the comic pulled a gag about the British having hid behind the poor Irish during the war. That drew a laugh from the west siders present but it's a joke in rather bad taste. They next handed "Worth While Waiting For" with the straight following with a pal song, his partner turning sentimental in the reciting of the second verse. He got something with little comedy rhymes. They closed with "When They're Old Enough to Know Better."

Free.

William Seabury's Frivolities (8).
Tabloid.
 34 Min.; Full Stage (Special Settings).
 Colonial.

William Seabury has a new terpsichorean production which he calls "Frivolities." It comprises six dancing girls, a pianist, Seabury, elaborate and artistic stage setting and a scheme of coloring for costuming that for daring and originality ranks with the best that is to be seen at the legitimate houses where musical comedy and revue productions are being shown. Mr. Seabury opens with a little ditty, accompanied by the pianist, in which he introduces the girls, one by one, and dancing briefly with each—first Lillian Stone, the waiting girl; Elsie LaMonte, fox trotter; Rose Stone, shimmy; Sonia, Marens, tangoist; Hope Sisters, dancing dolls, who do eccentric kicking. Next Seabury calls for the names of prominent places to be imitated and the girls give impressions of Frisco, Eddie Leonard, etc. Seabury concludes this by giving an imitation of himself. Pianist sings and the little Hope girls do a Japanese number in Chinese costumes; Seabury, a snatch of a song for four of the girls to do a bit of pantomiming; he dances with them; the Hope sisters dance again; conversational song, in which he dances with three girls in succession; shimmy contest by all the girls, concluding with an ensemble number. The act is an unquestioned hit, well staged and gorgeously caparisoned.

Joe.

Zomah.
Mind Reading.
 18 Min.; Full Stage (Special Set).
 Royal.

Seated on a throne in a special set depicting the interior of an Egyptian tomb, Zomah tells the dates on coins, reads pieces of paper and answers conventional questions. The questions are suggested by her assistant, a male who introduces her in a short speech and then works from the audience. Most of the answering is relative to coins and at no time does she appear to mystify despite the apparent lack of cueing. After the audience work two men are invited onto the stage. A pack of cards is shuffled, cut and two hands dealt to the subject. The madame calls the hands, the number of tricks they are worth and the leads. It's the most interesting of the routine. The act drags badly and the sameness of the answers slows it to Zomah's chief claim for attention is the absence or concealment of any prompting, but the preponderance of foreign coins in the near aisle seats led to much speculation. Taking it on its merits it's only mildly entertaining. Zomah is an English or foreign turn.

Con.

"Cowboy Courtship" (6).
 12 Min.; Full Stage.
 American Roof.

Four men garbed in chaps to represent woolly cowboys and one girl start the turn off. One of the western parties has written the gal he is coming east to marry her. So the quartet amble in, one man being a lanky chap who plays a monoeled Englishman plus chaps. There were a number of quartet song attempts, the men opening with "Alexander's Band is Back in Dixie." The girl did fairly well with the pretty selection, "Your Eyes Have Told Me So." After the quartet offered "Darktown Dancing School," a sixth character appeared as a Yiddish janitor though not enough laughs were developed at any point. "Beautiful Wedding Day" gave way to the curtain number, "Moonlight on The Swans." The act won but few hands. It might do for pop but even there it won't start anything.

Free.

Mme. Claire Forbes.
Piano Soloist.
 14 Min.; One.
 Palace.

Mme. Claire Forbes is strictly of the concert platform type of pianist. She is a piano soloist of the Boston Symphony Orchestra and her routine showed as much. As a player there is no doubt of her ability and the excellence of her playing commanded attention and some appreciation, though there was no indication that an encore was desired after her three numbers. Cards announced the numbers. The first was Rhapsody No. 10 by Liszt, a number running over six minutes. Next was "Love Dream," also by Liszt, but a much lighter melody. The last offering was "Spanish Dance" Albeniz. The house orchestra was not entranced, for all were out of the pit save a gray headed flute player, who was a most excellent audience. Had Mme. Forbes relented and played one of the newer popular melodies at the finish—and there are several which would fit nicely—she would have scored. *Free.*

Hughie Clark.
Monolog.
 12 Min.; One.
 American Roof.

Hughie Clark is a plump entertainer. He did things in "Yip Yip Yaphank" and thereby drew attention. But that wasn't his first try on the boards. Prior to the war he played the carpenter in Joe Wood's "Mimic World." Clark tells stories and now and then breaks into song. He appears to have a good angle on both, though there is a tinge of the blue in some of his yarns. One instance is the joke about a bald-headed drowning man. Most of the talk in some way refers to service overseas, he generally prefacing a story by mentioning the time when the boys were over there. In the matter of numbers he opened with "Katie the Waitress." Midway he had "You Ought to See Her Now" with one verse parodied on the time of Christopher Columbus. For a finish he did "I'll Say She Does," but switched to dancing. For one of his weight this came as a surprise, especially his success in attempts at Russian steps and he went off to heavy applause. He encoored with a "Fal" song though most of the singing for that number came from a plant in a box. Clark was the hit of the bill.

Free.

Dreon Sisters.
Sister Act.
 13 Min.; One.
 American Roof.

With four numbers these two girls got by very nicely. They open with a double, "When You're Alone," after which one of the girls gives an impression of Mabel Normand as "Mickey" and sings the song of that title. The other member next introduces a burlesque imitation of the various members of a small town stock opera company, impersonating the tenor, prima donna, soubrette and comedian. It is an effective bit for laughs and in it she displays she has a voice out of the ordinary. Closing the "Landlord Blues" is put over effectively. The offering is designed for small time audiences and as such it is sure fire.

Free.

Sinclair and Gray.
Songs and Cycling.
 6 Min.; One (2) Full Stage (4).
 American Roof.

This pair of girls have a novelty for the small time. They open as a conventional sister act, singing "Down in Maryland," which they handle fairly well and then go to full stage for a routine of trick cycling. Opening the show on the Roof they managed to get a very strong applause return on their riding.

Free.

NEW ACTS THIS WEEK

21

George Damerel and Myrtle Vail.
"Hearts and Clubs" (Comedy).
 21 Min.; Four (Parlor).
 Fifth Avenue.

George Damerel comes along now with a well worn theme in a conventional playlet, that of women suffering with the wife stump-speeching while the husband must take care of himself at home and of the home. The manner of playing makes this comedy sketch a bit different, besides a piece of business in it that is unusual for sketches of any kind in vaudeville. The business consists of the wife changing her dress before the audience, stripping down to a pretty looking lot of lingerie, as much as may be seen of that and there is quite a lot on view. It is during a tempestuous scene between husband and wife with the husband declaring himself. The wife makes a stand as well, says she is going to leave him, forever, and will leave him the same way she entered the home when they were first married, even to the grey dress she then wore. Bringing the grey dress from a chest, Miss Vail dons her modern gown, and with some effort puts on the grey suit, a tailor-made. It is too small from the hips to the waist, and the waist falls by a wide margin at the waist line. It is humorous and draws laughs, but it is an undressing bit totally unexpected, and while done with all propriety, still reveals a picture of a woman in her undergarments. At the opening there is a canary singing, and to quiet it Mr. Damerel places a banana in the cage in case the bird is hungry. That starts the playlet off well enough, but it wobbles along after that, especially during Miss Vail's single song. Shortly after her number she displays how much better an actress she is by doing a "scrapping" scene extremely well. Her song is entitled "The More I See Others the Better I Like Me." The number is entitled to a better delivery than Miss Vail can give it. Mr. Damerel, with the least to do, has a song about "Mr. Darwin" that got over. The playlet could be cut. It has good comedy dialog at intervals. It's hard to logically fit the songs into the story. There seems to be enough comedy to warrant a big time spot for the act but there's also plenty of chances to improve. Miss Vail is a good looking woman and that aids. As handling of dialog by her is so superior to her vocalizing and Mr. Damerel's number is unnecessary, the building up process might be done with the script alone, taking all singing out. It would make the sketch brighter, faster, shorter and more enjoyable. *Sine.*

Briscoe, Ward and Co. (1).
Comedy.
 22 Min.; Four (Special Set).
 23rd Street.

Emmett Briscoe and Evelyn Ward have the former Ben Dooley hotel office skit, with the comedy elevator. Mr. Briscoe is in blackface. Miss Ward is the phone girl, and the "Co." is a young man who sings one number in "one" at the finish. During this number Miss Ward, a very good looking blonde, does a graceful dance, kicking with both feet. It is followed by Mr. Briscoe doing a "dummy" dance, using for the dummy the figure of a colored bell hop which was seated upon the hotel office bench during the act proper. Mr. Briscoe's comedy is begotten from the elevator and his frequent answers calls of "a-a-a-a-a!" though his Bert Williams song, "Common Sense," was the big thing of the turn. Miss Ward has little to do other than her dance. The young man's song is fairly well liked. There is enough comedy and song in the act to keep it upon the best of three-day time. The turn came here from the West. *Sine.*

Bobby Henshaw.
Songs, Impressions and Comedy.
 16 Min.; One.
 23rd Street.

Bobby Henshaw seems a likely candidate for the big time bills with his new single act. As presently framed the turn should fit nicely No. 2 in the better-grade bills, and with a bit of revision and building up should develop into a high class single capable of holding down the more important spots in the two-day houses. Opening off stage with a comedy yodeling number Henshaw gets away to a flying start. The off-stage business holds a lot of good comedy but might be cut in half to advantage in order to gain desirable speed. Another yodeling song after his entrance, competently handled but lacking in contrast with the first number. Both are decorated to orchestral accompaniment. A novelty song next, introducing a convincing parrot imitation, sung to the accompaniment of a ukelele banjo. A final falsetto helps of good quality and wide range helps Henshaw in pulling laughs with the parrot number. Imitations of a clarinet several styles of auto horns Hawaiian guitar and circus sloop follow in order to sell done and built up with a running fire of interpolated comedy kidding. An announcement preceding the ukelele solo next should be dropped as Henshaw's claim that playing a melody on the instrument is difficult is open to contradiction. The uke solo goes over for big returns. For the finish a medley of pop songs capably sung and made to stand out through the introduction of several high falsetto tones. Henshaw wears green jacket and white trousers and in addition to presenting a neat appearance adds to the impression gained thereby through the possession of a likable personality and easy method of handling his material. He was the hit of the show next to closing at the 23rd Street the last half. *Bel.*

Darby and Brown.
"Happy Days."
 12 Min.; Two.
 American Roof.

Darby and Brown have a vehicle entitled "Happy Days" written by Wilbur Mack. It is a sort of a bench act with a couple of twists here and there and a story. The story is of two kids who were chess but who haven't seen each other in years. The parents of both back in the home town want them to marry and both have decided against it. When they meet they do not recognize each other and finally the story is told with them deciding that the old folks were right after all. There is a cornet specialty by the girl, and a double number at the close of the act that sends the pair away in good shape. As an act "Happy Days" looks good enough for the better time. *Prod.*

Kurt and Edith Kuehn.
Vocal, Violin and Whistling.
 13 Min.; One.
 American Roof.

This duo is an exceptional act for pop. Edith Kuehn opens the routine with her violin, Kurt Kuehn singing in the entrance and displaying a voice that sounded like a soprano. This fooled the house until his entrance. Kurt possesses a double voice and there is little doubt but that it is easier for him to sing soprano or falsetto or whatever it is than to use his more natural baritone. The girl had a violin specialty before Kurt returned with a yodeling number, also easy for him. The finish was a whistling novelty. Kurt making love with the bird music and Edith acting, but not attempting whistling. The Kuehns because of the freak voice of the man and the whistling may be able to work out a better routine, for that is about the only feature which keeps them out of the better bills. *Bel.*

Leila Shaw and Co. (2).
Comedy Playlet.
 15 Min.; Full Stage.
 American Roof.

Leila Shaw is a very pretty girl, decidedly blonde, and she shows a lot of pep in her comedy playlet, "There She Goes Again." The turn was in the east some time ago and has recently returned from the "Pan" time. The plot of the sketch is one of those things done over and over again. But in Miss Shaw's hands it's all comedy and she jazzes up the idea with pleasing results. A wife is neglected by her hubby and as she loves dancing and he doesn't know how to dance, they just don't get along. An elopement is arranged, but the fellow eludes to a feign death. The one to whom the wife will rush is to decide the winner. Wife comes in, sees both presumably "cold," takes her rap and remarks, "Well, neither one of those guys is going to spoil my perfectly good evening," and she exits for a dance hall. The act is well staged. Miss Shaw apparently insisted on having the turn as neatly presented on the roof as downstairs, for a number of cushions and velvets gave the playlet a setting not often attained up there. An excellent act for a three-day. Some day Miss Shaw will get a better vehicle and she'll be in big company. *Bel.*

Princess Olga.
Leopards.
 18 Min.; Full Stage (Special).
 23rd Street.

Princess Olga has the foundation of a spectacular closing turn in her leopard training specialty. Five leopards are used three large and two smaller. A stage setting representing a tropical garden is used for a background. Part of the set makes up the up-stage section of the cage. The usual training stunt for the opening. Along toward the middle of the act the Princess slips over a lively thrill by sitting down at a table and fondling two of the cats while she feeds them raw meat. A few moments later another thrill comes when she places her hand in the mouth of the largest animal. Thrill number three follows when she lies down among the five leopards wrestling and fondling each in turn with a fine show of fearlessness. For a closing stunt Olga waltzes around the stage with the smallest leopard in her arms. The Princess is strong on looks and makes a stunning appearance in white tights, surmounted by a silver bodice. For all round recklessness and handling Olga goes considerably farther than any female wild animal trainer seen in vaudeville to date. The cage now used is topped by a flimsy looking wire netting. This should be replaced by a substantial iron grating, as the flimsiness tends to create a feeling of insecurity among the more timid ones in the audience. The garden set also shows signs of wear and the stage picture would be enhanced by a better painted and less gaudy scenic equipment. *Bel.*

Gordon and Germaine.
Tramp Acrobats.
 11 Min.; One (6); Full Stage (3).
 55th Street.

Gordon and Germaine have comedy talk; acrobatics and finally a trampoline specialty. The combination frames a corking comedy opening turn. They are doing the old introduction stuff of "The Duke," and also resorting to the miscalling of first names, such as: "Now Horace climb up on this table. Now your name's Joe, isn't it?" But their acrobatics and the trampoline work are really what get the turn over. *Prod.*

Sid Vincent, Ada Carter and Co. (3).
"The Laughing Lady" (Comedy).
 17 Min.; Full Stage (Special Set).
 55th Street.

Three characters in "The Laughing Lady" that count. The fourth is evidently a man working as a "black face wench" used for the finishing punch. The three are a juvenile, an ingenue and a comedian. The act is played as "on and off force" with the scene laid on the golf course of a country club. The reasons for the characters dashing on the stage and away again are not any too clear. There is a young American youth trying to win an English girl. She and her brother are visiting this country. The brother has fallen in love with a "laugh" he has heard and wants to meet the woman who possesses it. He will give his consent to the marriage of the youthful pair providing the suitor for his sister's hand can arrange the meeting. During the time this information is being imparted to the audience the laugh is heard from various parts of the back stage territory and the English brother dashes wildly hither and thither whenever it sounds. At the final curtain the wench appears as the lady with the laugh for a real laugh from the audience. The turn appears to be a corking comedy offering for the better small time houses but doesn't hold the class necessary for the bigger time. The 55th Street audience laughed its head off at the comedian, he doing a fairly humorous English "Johnnie." There are two numbers, the juvenile doing one and getting it over in fairly good shape. The number the ingenue has may be considered a little blue for some audiences and will have to be watched. The first two verses of it failed to get a ripple but the last one appealed. *Prod.*

"The Outcast" (3).
Playlet.
 15 Min.; Four (Parlor).
 City.

A man soliloquizes on the how and why his friend, a novelist, is always harping on the non-chastity of woman-kind, his latest effusion being particularly bitter against the weaker sex. Enter the novelist and explains he was crossed in love, hence this state of mind. The talk in this first section consumes seven or eight minutes and is nothing other than crossfire, the novelist character more than holding his own with some cleverly written epigrams as his contribution to the repartee. In spite of the lack of attendant action, this first section by far outshines the balance. If the author responsible had taken as much care with the ensuing half as with the front part, the result would have been a corking piece of craftsmanship. Even now it can hold its own in fast company. The plot continues with a wager between the two men to the effect that no matter how bad a woman may be, there's a spark of goodness in her. The novelist takes the negative. They hail a woman through the open window, this particular neighborhood being a favorite stamping ground of her breed. Suffice it to say the novelist loses his wager, for the street woman proves there's a spark of goodness in her by bringing the novelist to the woman he cared for and whom he had given up for lost. The woman handles her role capably, though she is too much given to smiles of the type, "If brains were ink, you wouldn't have enough to make a period," etc. This is a fault of the author. It's a well-kneaded piece of construction and held interest by virtue of its bright lines and situations. It's good for an early spot in the better houses. *Prod.*

(Continued on page 23)

A revue type of bill this week and yet something more. The show seemed to have everything and it can be recorded as one of the best of the season, with none preceding it running with better tempo nor none any more satisfactory. There were a trio of turns which fall into the revue class, two of the concert variety, two acts which belong to the "class" in acrobatics, a dramatic offering of power and a laugh getting comedy act.

[illegible]

ance is sensational. The elder Mosconi, with their two brother and sister and father, took the headline and, too, cleaned up. It's remarkable dancing family. The family hails from Philadelphia, and there the elder Mosconi has been a "personage" in the dance world for years. He is known more generally known as a dancing master and no matter what weighty matters impended he never failed to preside at his dancing school. And he is still there. It was known, by the way, that the boys had the same old, by vocation, been taught by their father, and now the boys cheerfully admit that at the opening, "Pop" and the Mosconi girls drew a big hand on their speciality, but of course, bulls came through as the

The other family act, the Four Marx Brothers, also took the closing spot. There they had no trouble in dominating the very unusual thing of holding better than 99 per cent of the house seats until the final curtain. It's a talented bunch and, though there isn't much change in "Any Evening," it is as enjoyable and laugh-getting. Like the Mosconi act, an individual star stood out in the person of "red" Art Marx, Julius running second through his comedy, while Herbert

Thomas E. Shea opened intermission with "Spotlights," which really is "trick" work of a dramatic nature from "Cardinal Richelieu," "The Belle" and "Dr. Jekyll and Mr. Hyde." Mr. Shea has worked out a very acceptable vaudeville offering. The idea itself is likely made up of "Honey" and "Returns," which made up the second section of the Actors' Fidelity League benefit at the Century last fall. The idea being conceived and staged by the extended and enriched was one of the kind that specialists in that benefit. The plan has two men at stage left wearing the remnants of old plays and stars, the stage darkening and the spotlight directed on the two men. The first man in the house accepted the Shea bits with considerable gusto.

The classy athletic pair, the Bellcinelli Brothers, performed seventh after being introduced between Shea and the Mosconis. That was a spot acrobats dream of getting. There are perhaps one or two others who can do the same thing, but the Bellcinelli duo delivered and should be rewarded for a kit. Raymond and Dugan were intermission with their airplane non-sensationalism. "An Ace in the Hole" the appellation. The Bellcinelli brothers, in spite of the fact that the apples' whiteness on Dugan were green and the propeller kind at the finish for Miss Raymond's blond thatch were reddish.

"Last Night" started out in third position much better than it finished. Earl Cavanaugh was amusing throughout and he turned out a droll juvenile. The four comedians showed something in shimmying and dancing. But Clinton and Rooney are the life-savers. Julia Rooney never danced so cleverly and twice she brought solid plaudits from the house. She earned and gave encores for both her dance specialties.

The Brants opened the show with

The Briants opened the show with

their "Dream of the Moving Van." The men are artists as well as acrobats and were accorded fine returns. Mme. Claire Forbes (New Acts) was second.

Th Riverside was all set for this week with Valeska Suratt headlining in the Jack Lait playlet "Scarlet." (New Acts) a melodramatic with comedy that easily held up its position, second after intermission. Suratt and her name wear wonderfully well, theatrically, and Miss Suratt has accomplished her avowed object for the stage—of securing recognition as an acknowledged dramatic actress. Her picture experience was no slight teacher for that, but whatever it was Miss Suratt has evidently listened,

observed and learned. The names of the dances were there, one local and the other by proxy. Roscoe Ails was the local, from the Palisades, and the other was the proxy, from the band. All three got over. Miss Miller, especially so. She's an enervating young woman who can't dance, but she can literally dance them off by jumping from the floor as a step, often repeating the same step over and over. Roscoe and so can the members of the band. The music was good, but it didn't finish. This met with such general approval, Mr. Ails and Miss Miller had a little dance. The band was called "the" after Ails had made a "speech."

The by-proxy turn was Anna Held, daughter of her famous mother, saying "My dear mother who couldn't make her own mind up, but who was a great conclusion, paid a most respectful tribute to her mother's memory when she said to me, 'I don't know what to do, but I suppose: "If I can live to deserve one, I'll be happy my mother earned."

ultra-dressy, one in setting and another has the invaluable aid of Emmett Gilfoyle, who, as a light juvenile, completely dominates it. Miss Held does a song and a recitation besides wearing a number of gowns but Mr. Gilfoyle takes the turn alone and sends it across to the top of the ladder for the first act ran 22 minutes. A large portion of this was for the ending number when Gilfoyle sang snatches of various numbers with Miss Held changing gowns for each, she taking part in but one,

[illegible]

Rae Eleanor Ball and Brother opened after intermission, following the "Topcats." It is musical and this gave Julius Lenzberg a chance to allow his baton and violin to rest for a few moments. For Mr. Lenzberg is still the special permanent attraction at the Riverside. His playing during intermission received an encore by itself. Johnson, Baker and Johnson with hat throwing closed. Chong and Rosie Moey opened the evening. Margaret Ford was No. 2. *Simc.*

The stage hands at the Colonial must be very happy this week. It is Anniversary Week, there are nine acts on the bill, seven of which carry either special drops or complete productions. They must be enjoying the "Anniversary."

Following the Kinogram newsreel, "Four Melody Maids with a pretty drop, open with nasal harmonizing, the soprano being out of register. The quartet of girls carry their own pianist-leader and have an effective finish with the 'Lucta' sextet rendered in ragtime. The next act, Lee Kohlmar and Co. in "Two Sweethearts," carries no special set and all the stage folks had to do was to put up an interior. Kohlmar's playlet is played with the same speed that was

evident when first produced here and is well standing a return engagement.

Sylvia Clark is doing her "known" act, with some of the material she employed earlier in the season with the Raymond Hitchcock show. She has a strong sense of travesty and exaggerated "nut" characterizing, scoring a hit that "stopped the show."

Toto's act opens in the dark with a "Pagliacci" musical accompaniment. His falling on a live dog and apparent crushing it flat is cleverly executed. Then, as he is being danced by two stilt men, he is seen to be carrying a stilt strapped to his feet, he now does a misfit soldier number. Some say his stilt bit is an imitation of Little Tich and the misfit soldier business is copied from Vivian. But that is not true. Such, however, is not the case. Dancing on stilts and misfit soldier stunts were done on the stage before any of the three were born. The work of the "Laurita" boys is to make the

Johnnie Torrence, his five singing and dancing and piano-playing girls is superior to a majority of the girl acts. His females are good looking and can do things, not mere chorus girls remember. Torrence was one of the first of the modern band of eccentric stage steppers and still ranks high in that field. He has a well staged act, with effective scenic environment.

The second half, followed by Brown and Spencer, the only act on the bill requiring no stage dressing, with the exception of a

piano in "one." They are billed as "vaudeville's singing composers." Spencer plays the piano and sings; also accompanying Miss Brown when she vocalizes. Miss Brown has a well trained soprano voice with all sorts of vocal tricks, but it is "confidential" in volume and few of the words she utters are distinguishable across the footlights. He is a nasal

tenor, but with a clear enunciation. William Seabury's "Ervolicos" (New Acts). Monday evening was the first performance, falling to make the matinee. For the premiere he introduced Ervino, a student of the girls has imitated the eccentric dancer. Ervino, in a speech, said, imitating him was a novelty and told the audience he had a new act and would be with them after he got through arguing with the booking office. He danced a few steps and busted up the show. A word of praise for the conductor, Benjamin Roberts of the Colonial, who did not make a good effect in adding to put over the new act.

It was nearly 11:10 when Demarest and Collette came on for "next to shut" position and their quiet musical opening started the audience for home. But directly Demarest began his funny attempts at acrobatics those who remained were content to see it through. They wisely cut their act a bit and possibly it would be more effective in continued in that manner.

DeWitt, Burns and Torrence had a tough time to score at 11.30 with their mechanical-acrobatic act. They could not reasonably be expected to hold the crowd in their seats. *Jolo.*

Plenty of variety in the current bill at the Alhambra. The whole show went over nicely Monday night, each of the nine acts drawing down their share, with Howard and Clark's Revue and Franklyn Ardell shading the rest. Attendance was slightly below capacity Monday night, the falling off being credited to the cold weather.

The Wheelers Book opened with fast ground tumbling and hand balancing. The boys get away from the foreign style of working and interpolate some pleasant comedy chatter which tends to relieve the monotony. Chappelle and Stinnette second seemed to have a houseful of friends in, everything offered by the colored team receiving a rousing hand. Both have excellent singing voices but neither gets full value out of that because of poor enunciation. A

Beatrice Morgan and Co. passed creditably with "Moonlight Madness," a posittle farce by Edgar Allen Woolf. The action was a bit slow at the start, but picked up toward the middle section and kept the laughs coming from that point with pleasing regularity. Miss Morgan displayed ability considerably above her pregnant vehicle.

Although most of the house were wise to Bennett and Richards "surprise opening, the burlesque dramatic start went over just as big as ever. The eccentric dancer had things all his own way Monday night.

Next were Helen Trix and Sister. Miss Trix is one of the few female delineators of pop songs who still retains the art of delivering a "coon" ditty with the proper inflection and dialect. "The Killing Blues" as a single at the piano by Helen and a couple of double rag songs, with sister Josephine lending first aid, scored riotously. At closing the first half

Franklyn Ardell closing the first half with "The Wife Savers" was a comedy panic. The act is practically a mono-

log for Ardell and he made every line count for a roar.

Howard and Clark have a full fledged Broadway production in their new singing revue. The settings are beautiful, special attention having been paid to color blendings. When it comes to costuming, the act is in a class by itself. Individual scores were registered by Maurice Diamond with some unusual Russian stepping. Jack King in a trendy number at the piano from the "Supp" and a number with the specialists and Joe Howard in a comedy Chinese bit. The closing tableau is a work of art.

The closing tableau is a work of art. George Austin Moore had his work cut out for him following the Howard act but got away with the next to closing spot handily. The war stories all landed for solid laughs and the vocal numbers were bull-eyes. Emma Haig and Jack Waldron closing were strongly handicapped, through following Bennet and Richards and Maurice Diamond's dancing, and failed to secure their usual quota of appreciation. *Bel.*

A bill as colorless as a bartender's future and one of the first poor shows seen at the uptown house is at the Royal this week. The show lacks that most important essential comedy, and is slowed up to a walk by the headliner, Zomah (New Acts), who has the second-act intermission retirement.

There was some readjusting after the matinee Monday, for at night "The Girlies" Club was moved from closing to third place, Captain Gruber and Miss Adeline dropping into the vacancy. It was a good switch for the club act and they scored mildly. It's the former "Sunset Review," with some fresh wardrobe and a dissected book. The cast look like the originals of the former vehicle. Barring Bobby Bernard and the

Martin and Fabrizi started things with their novel opening and dancing arrangement. It commences like a posing act, with both principals in white fleshings posing on a darkened stage. They don wardrobe and when the lights are flashed go into a worth-while routine of

double and solo dances. A. C. Astor, the English ventriloquist, has Americanized his offering so much it was hardly recognizable from its local debut. He has dispensed with the excess dummies and is doing the act entirely in "one." The dummy lights a match, expectorates, etc., as in the other act. Telephone bit and another piece of business (the one closing the suit case with the dummy inside) were well done and appreciated. The same used are old favorites and sure

Ford and Cunningham were fourth and succeeded after a slow start. It's a long way back to "Smarty," but this team use it for an impression double at the finish, the male doing James K.

Hackett and the girl Rose Stahl. Dorothy Shoemaker in "Life" closed the first part. There is one new member in the cast since last seen. The surprise finish saves this act from degenerating into mellow-melo and takes the under-world seasoning away in clever fashion. Miss Shoemaker gives a splendid performance as the woman detective who immediately catches the Italian girl. The rest of the cast are sturdy, the honky-tonk piano player rating in the type class.

Marie and Mary McFarlane, billed as the American Grand Opera Stars, opened after intermission and pulled down the applause hit of the bill.

Rockwell and Fox drew the next to closing dish and wrapped up the comedy honors without losing any weight. Rockwells burlesque of the announcer in the mind reading act on ahead was good for a diaphragmatic outburst. They clownned their way to the nearest approach to enthusiasm of the evening.

Captain Gruber and his animals had the sacrificial allotment. The animals ran through a conventional routine of high school and cue stunts, with the Captain and Mlle. Adelina handling the ring end.

Business was slightly off for this section.

Philadelphia, Jan. 21.
This week's bill did not look so im-

This week's bill did not look so imposing as last week's, when records were probably smashed through the use of the most over-performing ancient, but with several features whose names were unknown to local devotees of vaudeville putting over solid hits, the whole show struck a very high mark of favor. There was a small sized blizzard working overtime Monday, but the night show was played to a well filled house, and despite several drawbacks the performance went through in fine shape.

Attie Mehlinger and George W. Meyer held over and Mehlinger appeared alone at the matinee, Meyer being taken ill on the train coming from New York. Through a mutual agreement, Mehlinger closed and an act was substituted for the evening.

It was a neck-and-neck race among

SHOW REVIEWS

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several entries for the honors on applause and laughs Monday night, the entire bill coming in for a liberal share. Marie Cahill, the headliner, did splendidly against plenty of opposition and if anything her act is 25 per cent better than when she appeared here several months ago. Miss Cahill has cut down on her songs and lengthened the talk, and the former musical comedy star can hold her own with anyone in handling the gossip story she uses. Marce Cook is the pianist this time.

"Three's a Crowd" presented by William E. Friedlander, with Sheila Terry featured looks to be a gem. It is musical, contains lots of action and Miss Terry shows herself to be a dainty bit of femininity who can sing and dance, particularly the latter. Harry Peterson does some excellent singing and the dancing of Gattison Jones, a nimble-legged young fellow got him big reward from the house. "Once Upon a Time," another pretentious musical piece, also scored solidly, but it was mainly on its comedy which is handled in fine style by Jack Princeton, who has a little of chatter about drink and its memories that will make many a fellow forget his thirst in laughter. The song is a real care of the song leads and is helped out by a quartet of good looking girls, two of whom show more than ordinary vocal ability. The music is just fair and one of the happy number would help this act a lot for the time being. To get it over. The act got a lot of laughs and should prove a very useful musical piece for vaudeville.

Barbette, a newcomer here, gave the show a very good start. This fellow is not only clever but a very good singer, but in the dress of a nifty looking girl he completely loses the audience and his identity is a genuine surprise.

Starting a bit slowly in "one" the act of Louis Meroff and Co. worked into quite a hit-winner, principally through a Russian dancing bit at the finish. In this the young man proved himself a first in a "calle number, proved himself a decided good Russian dancer and the trio number to their just as interesting and hand which was well deserved. The younger women in the act might eliminate some of her mannerisms to advantage. Owen McGivney, who has been seen here a number of times in a sketch, "Bill Sikes" was nicely planned and registered. His quick change costume was just as interesting and as much of a puzzle as when first seen and the sketch, excellently played, is still a real applause to the act. Ward and Van, violinist and harpist in the garb of street musicians took care of their spot, getting many laughs and a liberal share of the applause. This is a first rate comedy number and landed one of the big hits of the show. Loyla's acrobatic dogs furnished a very satisfactory closing number. The high class animal act, on looks and all around work of the dogs. Instead of having the usual place with the programs, which were very good this week. "Topic of the Day" was given a place in the middle of the bill to split two of the big acts and as usual the paragraphs got their share of the laughs.

The act substituted for Mahlinger and Meyer was Ed. E. Ford, and Artie Mahlinger, who made excuses for their appearance announced Ford as "Australia's premiere comedian." Ford is a unique entertainer, doing his act in evening clothes and delivering his comedy through the medium of facial contortion, at which he is a wonder. He laughs on one side of his face while crying with the other side at the same time, does a lot of "mugging" and grimacing that got considerable laughter. One extraordinary feat was talking and laughing with four golf balls in his mouth. Ford's stories were on children's sayings and were the weakest part of his act. He finished with a recitation that held a religious touch. This, with his stories, will need some attention before the Australian will give the real idea of his worth, but he has something different that ought to find a welcome place. On next to closing was a bit hard for him, but he should hold an early spot without trouble.

KEITH'S, BOSTON.

A stormy night and a bill that looked none too heavy on a Monday night, but apparently after business in the least Monday night and before 8:10 there was a heavy turnout.

Miss Juliet, billed as a "one girl revue," and without the means of her first appearance on the program, had things entirely her own way. The first act, however, Family Wagon her imitations are, she never was in better form than Monday night. The act was a real success, she had given twenty-one imitations.

Valerie Bergere and Co. in "The Mock" found a cordial reception and the way this comedy drama was handled, it was conclusively her old Jap sketch had completely played itself out long before she

dropped it. It is running smoothly, with an ever increasing amount of comedy, and she is handling it admirably.

The Victor Moore act came as a bit of a shock to those who had not seen him in recent seasons and while he opened strong, and easily topped the bill as regards laughter, he did not seem to hold his house at the end, due in part to a little too heavy a dose of slapstick. At times his bare stage novelty had them rolling out of their seats, but this stuff has to be handled gently in Boston at times as Billy E. Van can testify when he used a bare stage set as a property man some seasons ago.

The surprise of the bill was furnished by Krans and La Salle, billed early and starting weak, giving the general impression of a couple of song pluggers. The minutes they struck their "Vamp" number, however they went over with a crash, and despite the fact that this novelty song has been put over a dozen times here since it was published, the way they are handling it with a number of original interpolations give them an ace in the hole that they will be foolish not to hold in many a season. They propped it for some new song publishers.

From this point on the act travels in high. Bob La Salle's dance imitations are the nearest dancing specialties this season. La Salle's dance, who played here a few months ago as a headliner, was treated with exceptional enthusiasm, as the audience had looked on the La Salle found in the act with no explanation other than "He will entertain a little bit." This was therefore a bit of a shock to find that "coo" this week was the xylophone artist and not the La Salle-dancer. He went big, however, from his opening number and the dual playing with the Edison talking machine, which was a bit of a surprise, as it was about as raw a bit of advertising as has been pulled on the

Myrtle and Jimmy Dunedin opened, he took the four-note blyde with guitar and with her on his back getting the house from the very start. His playing of the instrument with its unexpected interruptions as he loses his balance, and the music of the dance possibilities of which he takes advantage effectively.

Klaine and Saxe, billed next to opening, labored sincerely, but it took them a little time to really get going. The comedy specialty of the piano, finally waking up the act and getting it sailing.

Myrtle and Jimmy Dunedin went over better than ever before, her dancing being a real signal without undue ostentation, and the comedy specialty of the piano, finally waking up the act and getting it sailing.

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FIFTH AVENUE.

A large unenthusiastic audience witnessed a good eight-act bill at the Fifth Ave. the first half with but three of the acts able to break through the prevailing frigidity to pay noticeable extent.

The favorite trio were Whiting and Burt, Ames and Winthrop, and L. Wolfe Gilbert and Co. The first named couple were forced to their full repertoire. The Whiting and Burt selling methods are a welcome relief from the blatant deliveries so prevalent now and they went straight to the longer they remained.

Ames & Winthrop on just ahead gave home back to the old opening. The girl's skirt catches in the jamb of a natural door in a cottage exterior and after some crossfire against his eyesight, etc., he offers to get her a new dress returning with the bridal costume. That is the next number and contains the punch of the act in the burlesque acrobatic double dance. The opening was rather quiet, but the stepping backward and sent away nice! Gilbert and Co. in the fifth hole built up quite a hit with Gilbert's old compositions and the girl assistant's top notes. Leon Flatow took the piano and is overdoing the "nut" stuff. In the "Granny" number, which the girl vocalizing Flatow distracted half the house with his clowning. Gilbert has an ingratiating personality and worked his way to a nice reward.

Edward Marshall was doing it with his sketching and chatter. He has several good comedy ideas in chalkology and entertained well. The sketch of subjects from the audience and then presenting them with the sketches seemed to appeal.

Cook and Lorenz had quite a struggle following and were not very successful. Cook and Lorenz had quite a struggle following and were not very successful. Cook and Lorenz had quite a struggle following and were not very successful.

same as seen frequently with a couple of new songs in the crossover. A line where one is asked to speak something from a dead language and replies, "What will you have" was a howl.

Allman and Nally were the next sufferers and the flirtation switch didn't get across here at all. Allman's ballad solo "Waiting," Miss Nally's "Nobody Knows" and the two double numbers, "Sweet Kisses" and "Mandy and Ma," were the counters. It is the same as Benny Ryan wrote for Allman and Rena Arnold and Miss Nally fits like a glove. She is a cute, dainty little worker and has vocal ability. The reverse where the girl tries to make the boy, using all the stock routine, was muted entirely at this house. The singing put them away to slight recognition.

Lopez and Lopez opened and brought memories with glassophone playing. The woman accompanied the man on the piano. She had a piano solo barely audible, the piano being too far up stage. A vocal double could be dispensed with both sounding flat in the harmony efforts.

Nobs in underwear stunts closed the vaudeville portion. Several of the stunts are ambitiously announced by her assistant, but failed to impress. One is an imitation of a girl at a picture show, showing the show. They were Chabot and Dixon, and the answering of questions by writing on the wall. The best stunt was a two-minute immersion and the singing of "The U.S. German War pictures of the state of fifteen ships held nearly everyone.

AMERICAN ROOF.

The bill at the American Roof the first half contained three acts that practically walked away with all of the honors of the first half. The first act was a comedy, who opened the second part and Dixon, scored despite the fact that two of their numbers were used in the early season of the bill, and Boyle and Pete Pinto (the Acts) who down next to closing walked away with all the there was to be had in applause.

Nine acts and two films comprised the bill, a Mack Bennett comedy being offered before the overture and a news weekly. Going used to close. Since Gray (New Acts) opened and gained applause in their little time riding. The opening in "one" was that of the usual sister act, offering "Down in Maryland" (the Acts) and a very clever man and woman combination. Netta Packer is the girl formerly with Freddie Heider. Harry Anger, her new partner does an old man of the modern skip around type and it affords a very good opportunity for comedy conversation. Miss Packer makes two changes and looks well in both. Her wardrobe is in excellent taste. Packer makes a neat appearance in Prince Albert and check trousers and is a clever reader. He has a single solo "You Ought to See Her Now," a mild comedy song and they both double "The Vamp," getting it over in an original way. It's their strongest number and got them across big favorites. The act looks strong enough for an early spot on the best of the bills.

ORPHEUM, NEW ORLEANS.

The current Orpheum program lacks impressiveness. It dragged along in lethargic manner. Monday evening, initially the Rosa King Trio slipped across in good shape, although Rosa, who is billed, is second to her male conferees. Hahn Weller and O'Donnell were second. Just a trio of middle-aged men in Tuxedos harmonizing familiar melodies and begetting slight appreciation.

The pretty setting and drops of Stephens and Hollister proved the most attractive part of their endeavor. Both appeared to be nervous, which may have been caused by the medium engendered. Jimmy Sevo, assisted by Joan Franza, offered the weakest turn about this section in months. Neither was approved. Alexander Carr is headlined in "An April Shower" of the vintage of five years ago. Carr juggled his curtain at the end, making a break for the foot-light each time and eventually being permitted to submit his goods. Stephens and Hollister proved the most attractive part of their endeavor. Both appeared to be nervous, which may have been caused by the medium engendered. Jimmy Sevo, assisted by Joan Franza, offered the weakest turn about this section in months. Neither was approved. Alexander Carr is headlined in "An April Shower" of the vintage of five years ago. Carr juggled his curtain at the end, making a break for the foot-light each time and eventually being permitted to submit his goods. Stephens and Hollister proved the most attractive part of their endeavor. Both appeared to be nervous, which may have been caused by the medium engendered. Jimmy Sevo, assisted by Joan Franza, offered the weakest turn about this section in months. Neither was approved. Alexander Carr is headlined in "An April Shower" of the vintage of five years ago. Carr juggled his curtain at the end, making a break for the foot-light each time and eventually being permitted to submit his goods.

PALACE, NEW ORLEANS.

Yesterday was election here, marking the end of the hottest campaign in Louisiana since Reconstruction. The new return of the political fight as supplemental to an excellent first half bill. Mary Cox, "The Joneses" Drippe, now known as Mary Duncan, captured the attention of the audience. Sterling Rose Trio gave the bill a fast start with their gymnastic moment.

Mary Duncan, assisted by Dan Casler, has several new ditties which she sold like a regular headliner, giving South Franklin street infection to the negro melodies employed that hit the house between the eyes. This Duncan girl is going far.

McCormack and Wallace scored tremendously with their ventriloquist offering, which they have kept away from the convention. The big times needs this act right now.

Bowman Bros. were in good form and evoked laughter throughout. They are keeping within the picture, which is well.

Dedic DeLoe achieved success with eccentric comedy, the tumbling of the girl coming in for especial approbation.

Manager Plasma inserted an extra attraction in the shape of a boxing kangaroo, the animal creating quite some interest with its handling of the mitta.

CRESCENT, NEW ORLEANS.

New Orleans, Jan. 21.—The Crescent first half show looked like a weak start, when revealed Sunday afternoon to the palpitant throngs attracted mainly by William Farman in his latest release.

Carl and Emma Frabel gave some impetus at the outset, with wire work and dancing, the spectators showing interest throughout. Their performance was Freeman and Weir following slowed the proceedings, the offensive manner of the smaller member diminishing the returns.

Some of the passe songs used were not helpful either.

Pisano and Bingham gathered the largest score notwithstanding the latter used is much as formerly disclosed. Pisano Bingham is assisting her partner to carry the act across.

Jack and Tommy Weir received something for a race track idea which should be employed throughout. There was some apathy toward the close. It could be improved.

The Lavars clover furnished all the class the show possesses, the draperies and costuming aiding the divertimento.

NEW ACTS.

(Continued from page 21)

Anger and Packer.

Comedy Talking and Singing.

16 Miss; One.

12th Street.

A very clever man and woman combination. Netta Packer is the girl formerly with Freddie Heider. Harry Anger, her new partner does an old man of the modern skip around type and it affords a very good opportunity for comedy conversation. Miss Packer makes two changes and looks well in both. Her wardrobe is in excellent taste. Packer makes a neat appearance in Prince Albert and check trousers and is a clever reader. He has a single solo "You Ought to See Her Now," a mild comedy song and they both double "The Vamp," getting it over in an original way. It's their strongest number and got them across big favorites. The act looks strong enough for an early spot on the best of the bills.

Rhoda Paul.

Musical Impersonator.

11 Miss; One.

An English woman who follows the conventional dressing of this type of act. Opening in Prince Albert, top hat and check trousers she sings "All the Boys Love Mary," followed by "You Know What I Mean." Next a well executed buck dance. After a change to evening clothes "All the Girls Will Cling to You," and "He Went in Like a Lion" and "The Girl's Lyrics over with the perfect enunciation that the English seem masters of, but she has adopted several American songs and will have to adopt the methods of delivery associated with them. At present she is working too slow. When thoroughly Americanized she ought to do in the smaller houses.

Jack Moore Trio.

Wire Walker.

6 Miss; Full Stage.

American Roof.

The trio consists of a man and two women and the usual routine of tight wire walking is offered. One of the girls does a little Russian stuff on the wire which earns a hand. The act held them in the closing spot.

OBITUARY

John J. White.

John J. White, known in the sporting and theatrical world, died January 14 at his home, 817 West End avenue, after being taken suddenly ill at the Riviera theatre, New York, the same day. Mr. White was a close friend and associate of the late "Big Tim" Sullivan. When the Tammany leader died he became associated with William Fox, taking over most of the Sullivan interests.

White was one of the foremost referees of boxing of his time and was the third man in the ring in the Mc-

societies of San Francisco and bay cities, died last week at a San Francisco hospital of pneumonia following an illness of a week.

Charles Allen.

Charles Allen died Jan. 1, at his home, 324 N. 8th street, Philadelphia, of heart disease after a short illness. The deceased was formerly with Harry Meyers' "Novelty Minstrels."

Edmund D. Standish.

Edmund D. Standish died Jan. 2 at

IN LOVING MEMORY
of
MY DEAR SISTER
Tude Wilson
Who departed this life
January 21st, 1920.
GRACE WILSON

Govern-Dixon and McCoy-Choyne's battles at the old Broadway Athletic Club.

White had been actively associated with Fox during the past ten years and was financially interested in several of the Fox houses, among which were the Nemo, City and Riviera. The deceased was the son of an Italian merchant named Blonchi and is survived by his wife, son and daughter.

Sadie Litchell.

Sadie Litchell, late of the John Robinson circus, died at the St. Joseph

IN FOND MEMORY OF
My Beloved Brother and Pal
PHIL KAUFMAN
Who departed this life January 24th, 1919.
His Brother
JACK KAUFMAN

hospital, Chicago, Jan. 14, following an operation. She is survived by a husband, Joe Litchell (Joe Wallace), a sister, Mrs. Paul Goudron (Anna Connors) and her brother, George Connors, director of the Hagenbeck-Wallace circus.

Tude Wilson.

Tude Wilson (Tude and Grace Wilson), died of influenza at Flint, Mich.

IN FOND MEMORY
of Our Dear
MOTHER
Who departed this life last August, 1919.
Her Loving Sons
IRVING & JACK KAUFMAN

on Jan. 21, after two days' illness. The act was playing the Palace theatre in that city this week. Grace Wilson accompanied the body to Wheeling, W. Va., for burial.

Mrs. Alberta Livernash Hyde, noted pianist and leader in various musical

IN LOVING MEMORY
MABEL HAMILTON
Died January 22nd, 1919
ROSA ROMA

TO
MABEL HAMILTON
who departed this life a year ago,
January 22nd, 1919
When this date shall remind me of the
loss of a dear friend.
May she rest in peace.
JAMES MILLER

Los Angeles of pneumonia. The deceased was the son of the late Walter and Annie Standish.

The mother of Ben Roeder died last

IN LOVING MEMORY
of my
DEAR HUSBAND
Philip Kaufman
Who passed away on
January 24th, 1919.
MRS. PHILIP KAUFMAN

week in New York. She was about 80 years of age. Mr. Roeder is general manager for David Belasco.

IN MEMORY
of Our Beloved Sister and Daughter
Ella (Astor) Rogers
Died January 27th, 1918.
Mother, Sister and Brothers

The father of Clarence J. and Stanley F. Dawson died Jan. 10, at his home in Columbus, O. The deceased was 73 years of age.

IN LOVING MEMORY OF
MY DEAR MOTHER
AGNES KESSNER
Who passed on to the Great Beyond
January 28th, 1920.
GUSTAVE KESSNER
ROSE KESSNER

The father of Duncan Hall (Hall and Guilda) died suddenly Jan. 15 at Oakland, Cal.

IN FOND REMEMBRANCE OF
MY BELOVED BROTHER
PHIL KAUFMAN
Who departed this life January 24th,
1919.
IRVING KAUFMAN

The mother of Ralph C. White died Jan. 15, at her home in Stamford, Conn.

IN LOVING MEMORY
of MY HUSBAND
ALFRED CLARK "AL" HARRIMAN
Who departed this life January 24th, 1919.
MAY HARRIMAN

CABARET

The celebration of booze passing was not much of a celebration. The

Jan. 15 night crowd was light excepting in a few places, and not much money was spent. Prices were high enough to have made the checks much larger than they were. Scotch highballs were retailed at \$3 each in one restaurant, the top notch scare so far. Parties brought liquor with them and fights were frequent. The revenue men were out Thursday and Friday nights. An arrest of a waiter at midnight in one of the resorts stopped all sale for that evening. The place had escaped an arrest previously. The frightened waiter was asked by one of the revenue men how he obtained the liquor to serve. The waiter said one of the managers had O. K'd the order. None of the executive staff of the restaurant would admit management, but the revenue men were quite decent. They said if anyone of the management would guarantee the appearance of the waiter the following morning they would not lock him up, and also demanded that whoever had O. K'd the order appear with him. The revenue agents were three in number and were seated by themselves when at a table, the waiter taking their order for liquor without knowing them. On one of the roofs the same evening was a mixed party having rigside seats. In the party were a fellow and a girl, with the young woman evidently jealous of his attention toward the girls of the chorus paraded past them. Suddenly the girl sprang on her seat and started a battle that stopped all the proceedings. Taken away from the table and separated, the couple went to the rear of the floor, where they temporarily patched up the affair. They returned to the table, and just as they were about to sit down, the female champ swung again, repeating her jamming until led away with her arms pinioned to their sides. One of the best filled restaurants remained open until 1 a. m., selling continuously without interference and holding the crowd to the finish. A fight or two occurred there, but nothing serious, as the liquor served was better than the average. If the troubles all around resulting from bad booze since war-time prohibition commenced may be indirectly traced to the sale of liquor, goodness knows what is going to happen when the drinkers start buying the bootlegged brand. Most of the restaurants have held out their best liquor, retailing the poorest, substituted stuff and reduced booze until the wanderer along Broadway couldn't tell good whiskey or Scotch when he got it. And as for imported champagne, if anyone has had a bottle of it on the level, no matter what was charged, within the past three months, it must have been through an error behind the bar. But the restaurant men have been all right with their friends, taking care of them to the exclusion of many others and taking chances for them. In that way it was worth it and through that no one is kicking. When they wanted to drink they were willing to pay for it.

San Francisco, Jan. 21.

Arthur Buckner, who is conducting a general theatrical agency here, put on his first revue at the Portola-Odeon cafe last week. The show is called "Bubbles" and was staged by Billie De Rex, who is entertaining at the Fairmont Hotel. "Bubbles" is a lively affair in two parts, running about an hour altogether, appearing three times in the evening between dancing. It has a good looking chorus of 12 girls who are kept on the jump during the running, as it's one costume change after another (all short stuff minus stockings), using seven sets during the brief time. On the opening night the

show contained about 30 people, including acts engaged for specialties. The latter will be dispensed with, leaving the revue eight principals and the even dozen choristers. A good impression was made by a fast, snappy set of principals without a dull minute. Myrtle Victorine easily lead all the others with her good dancing and all-around showmanship. Portia Newport, a prima donna; Hazel Stallings, whistler; June Delight, dancer; Ruth Williams, soubrette; Harry Rose, Raymond Baldwin, and a couple of lesser lights proved an excellent aggregation. A "surprise act" is put on nightly. Monday night it was Sid Lewis, who went through his "nut" offering successfully. Buckner was very much in evidence on the opening night with many humorous and timely announcements. The revue is a sort of an experiment on the part of the Portola-Odeon in an effort to bolster up business with a two-weeks' notice clause in the contract with Buckner. If the show does not lock him up, the Portola-Odeon, it will be no fault of the entertainment, which, is best that the cafe has had in years.

Smuggling liquor from Canada is becoming more hazardous, although the border has a length of many, many miles. A smuggling arrest recently reported was that of two motor trucks with Scotch aboard to the amount of \$12,000. The whiskey and trucks were confiscated. Three trucks started from the border with the liquor in potato sacks. Each truck was supposed to carry enough gas to take it through to a safe point. Owing to the hard driving over the snow the second truck ran short of gasoline and stopped at a garage in a small town. One of the garage owners, snooping about, saw the top of a bottle that had burst through the canvas. Rubbing farther, he got the contents of the truck, phoned the sheriff, and that truck was seized as well as the third one when it got there. The first truck had gone on and was not molested.

The time is not far off, if it is not here already, when wealth may be computed by the number of gallons of "real" stuff a man may possess. Quite recently the unloading of 100 cases of a variety of liquors took place in front of the residence of a certain prominent manager. Two trucks carried the stuff over while a man, who had all the rugged features of being a "dick," stood guard. Several men who knew the guard tried in every way to get the man away from his task, but he wouldn't fall, while the others passed on thinking of better days.

A Greenwich Village Night's Ball is to be held at Delmonico's Jan. 31. A statement says the ball is under the direction of Virginia Lee, of The Greenwich Village Follies, but in reality Morris Green and Al Jones, the producers of the show, are back of the affair. Al Herman is also interested in the financial side. The admission is to be \$10 and the ball is to start at 10 o'clock.

Following Jan. 16 several places along the main artery commenced to sell while others would not take chances. Highballs in the "open" places were \$1.50 and \$2. There is a list in existence with revenue officers assigned to various places named on it that about covers the entire Broadway section. The revenue men will work in squads, it is said, exchanging routes often.

Engagements this week include Mary Genro (Maxim's); Ray Cosser (Golden Glades); Chas. Gibbs (Shanley's).

BILLS NEXT WEEK (JAN. 26)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts or their program positions.
*Before name indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
Keith's Palace
Gandamids 1st half
C & M Dunbar 2d half
Toto 2d half
Moccini Family
Talbot O'Farrell
Wm Seabury Co
Vaisels, Suratt & Co
Harry Brown
Keith's Alhambra
Sybil Loyal
Yasien & Luby
Gracia Hunt Co
Mullon & Frances
Ye Song Shop
Geo MacFarlane
Fane & Moran
Sophie Tucker
C Delano & Phil
Keith's Colonial
Ramsdell & Jeyo
Ferman & Schell
Franklin Ardeli
Helen Tish & Elmer
"Cliff Nazario Co
Roney Bent Rev
Nat Nazario Co
(Others to fill)
Keith's Riverside
Martyn & Florence
Doyon
Frank Dutton Co
Lloyd & Christie
Walter Crane Co
Harry Hines
Valerie Bergers Co
Meltinger & Meyers
Loyal's Dogs
Keith's H. O. H.
(22-25)
"Lexey & O'Connor
Mabel Ferguson
Le Roy & Lydon
L Wolfe Gilbert Co
Arthur Deagan
(22-25)
The Vagabonds
Grant Gardner
Mabel Burke Co
(Others to fill)
2d half
Hager & Goodwin
Woolf & Stewart
Mabel Burke Co
(Others to fill)
2d half
A Clark
(Others to fill)
2d half
Fretter's 123th St.
(22-25)
Golden Gate & Leedum
Zeldotte & Leedum
Allman & Nalle
Pedestrianism
(Others to fill)
1st half
J & K Demaco
Street Urchin
High Piper
Jones & Jones
(One to fill)
ALBANY
Fretter's
(Troy office)
Gautier's B's
Clay & Robinson
Allvian Co
Libby Sparrow Co
Fenton & Fields
Frances White
PA. ALLENTOWN
Orpheum
Turner & Grace
Rowland & Mehan
Burt Earl Giris
Meyers & Hanford
Burt Melrose
3d half
Joe Browning
Dawson S & S
ALTOONA, PA.
Orpheum
Rose & Moon
Larry Comer
Under Apple Tree
2d half
Ryan & Ryan
Mack & Reading
Walter Law Co
2d half
Baltimore
(Birmingham split)
1st half
Texas & Walker
Harry May
Mack & Lane
Gt Lester
Gersg
Maryland
(22-25)
Barbore & Nelson
Shelia Turner Co
(Others to fill)

Signed for productions this week with the Messrs. Shuberts under exclusive management:

EL BRENDAL and FLO BERT
ARTHUR STONE and MARIAN HAYES
EDWIN GEORGE
JOHN W. BYAN
Ed DAVIDOW and RUFUS Lemaire
1493 Broadway New York City

BIRMINGHAM ALA
Hilberts
(Atlanta split)
Loy & Gillett
Harry Von Fossen
Arthur Pickens Co
Barley & Cary
Suixey 1
Antoni Fred's Co.
Bellocis
COLUMBIA
Cahill & Romane
Regal & Mack
Cunningham & D
Sandy Shaw
Wren & Cavanaugh
Stone & Kaley
Bussell & Parker
(One to fill)
CANDLER, W. J.
Towers
Cook & Smith
Thru Thick & Thin
(Two to fill)
Jazz Cocktail
Cutty & Nelson
(Two to fill)
Jazz Cocktail
Admission
Shirley S & B
Night Boat
Frankie Pay Co
Inter Rev
(Others to fill)
2d half
Burke & Toughay
Lute & Lute
Parrish & Parr
Jazz Cocktail
Athos & Reed

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CHICAGO
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W. Richards & Thelma
Embs & Alton
Holmes & La Vere
Wellington's Sur-
prise
Olsen & Johnson
Bessie Clayton Co
Patricia & Meyers
Keith's Palace
Cull & Bernice
E & L Ford
Keens & Wms
Victory 4
Charlotte Parry
Clifford & Willis
4 Aces
CHATTANOOGA
Hixie
(Knoxville split)
1st half
Madden
Harlequin 3
Harry Bond Co
Joe Leohart
Neville & Brockway
CHARLOTTE, N. C.
Academy
(Ronsko split)
Dancing Kennedy
Daisy Barrett
Davis & Russell
Calvin & Wood
2 Crawford
CHARLESTON, S.C.
Hixie
(Columbia split)
1st half
Mack & White
Suixey Rogers & S
(Two to fill)
LADY SEN MEL

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Imhoff Conn & C
Du For Boys
Lo's Models
(Two to fill)
HARRISBURG, PA.
Rajewski
Ryan & Ryan
Mack & Reading
Walter Law Co
Adams & Griffith
1st half
Larry Comer
Rose & Moon
Brisco & Lamb
Under Apple Tree
HAZELTON, PA.
Fetters
Hunter Randall & S
Harmon & Harmon
Aerial Levaiss
(One to fill)
2d half
Gray Sls
McCarthy & Faye
Ward & Van
Ball & Sisk
INDIANAPOLIS
B. F. Keith's
Rinaldo Bros
Fred Berrens
Lida McKimlin Co
Dorothy Brenner
Vice Clug
Walter Brower
Mime Herman
J Anderson
KANSASVILLE
Arcade
(Savannah split)
Mack & Maybelle
Hildebrand
J & W Henning
Smith & Kaufman
Wick & Sisk
JERSEY CITY
Joe Kelly Co
(Others to fill)
2d half
Lorry & Pearl
Housch & Lavelle
Alex & Mack
Sybil Loyal
(Others to fill)
(22-25)
4 Bussell & Rogers
Anthony & Rogers
Rag E Ball & Bro
Chas Irv
JOHNSTOWN
(Pittsburgh split)
The Brannins
Beatrice Deane
Willing Jordan
Sylvester & Vance
Webster Giris
Bison
(Chattanooga split)
Levolos
Tracy & McBride
Francis & Overholt
Low Wilson
LANCASTER, PA.
Bison
Gray Sls
Beatrice Morgan Co
Manning & Burns
Burns Bros
Lozart
Evans & Wilson
McCarthy & Faye
Night Boat
LEWISVILLE
B. F. Keith's
Ballot 3
Slyter & James
Larry Kelly Co
Clark & Verdi
Winston's Lions
Eddie Borden Co
(One to fill)
Anderson
B. F. Keith's
(Nashville split)
McIntosh & Maids
Mr & Mrs Phillips
Milt Corniss
Art Impression
LOWELL
B. F. Keith's
W & H Brown
Innie Ryan
M & J Duneid
Daisy Nellis
Robt Dalley Co
Melnothe & Leedum
Rubeville
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
3 Stewart Sls
2 Royalls
Lane & Harper
Diaz Monks
MONTGOMERY, ALA.
Grand
Sterling Ross 3
Duncan & Cassler
Brenn Family
Shivers & Berger
Lyrie
(2d half)
Wire & Walker
Harry Kille & A
Earl & Mullen
Page & Grace
Valentine & Bell
MONTREAL
Alan Brooks Co
Jansland 8
(Two to fill)

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Sheridan Se.
(Johnston split)
1st half
The Florinis
1st half
Homer Miller Co
Alexander & Mack
Great Richard
PORTLAND
B. F. Keith's
Nolan & Nolan
Brower 3
E & A Adair
Tommy Gray Co
McMearns & Clinton
Primrose 4
READING
Mastell
Sid Townes
Boy Heath Co
Morgan & Gates
Canton 3
J & B Aiken
Nevins & Mayo
Al Latell Co
New Leaders
ROANOKE
Senko
Charlotte split
Donovan & Lee
2d half
Rag E Ball & Bro
Chas Irv
NEW ALBANY
Palace
(Mobile split)
The Brannins
Beatrice Deane
Willing Jordan
Sylvester & Vance
Webster Giris
NEW YORK NEWS
VA.
Oblique
(Petersburg split)
1st half
Pollard
Hale & Yards
Willing Jordan
Foster Ball Co
Scott Leavins
OTTAWA
Dominoes
Fred Wallace
Dickson & Deagon
Doran & Doran
(Two to fill)
PETESBURG, VA.
Century
(Newport News split)
Gypsy Meredith Bro
Creamer Barnett & S
Rives & Arnold
Frank Gaby
Leach Wallen 3
PHILADELPHIA
B. F. Keith's
Marinetti & Sytler
Herbert Clifton
Patricola
Majestic
Time & Tyll
Evans & Wilson
Ward & Van
Lots & Lots
2d half
Aerial Levaiss
Hunter R & S
Herman & Harman
3 Beatles
SYRACUSE
B. F. Keith's
(Opening Week)
4 Bards
Thelma
"Flasher"
Thelma
Miller & Mack
Whitting & Burt
Dugan & Raymond
Bell Baker
3 Naces
Fretter's
Joe Dealy & Sis
Young & Wheeler
Tolly & La Tour
Cal Dean & Giris
Mabel Be Chaffell
2d half
Jolly J Jones Co
Fardon & Perry
"Only Girl"
TOLLEDO
B. F. Keith's
Herbert & Dare

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Playing Principal Cities in the World with
Julius Milner Co.
Mack & Earl
"Beauty Vendor"
Junette Sls
SCHENECTADY
Fretter's
Jolly J Jones Co
Murphy & Lackmar
Mel Kie
"Only Girl"
2d half
"New Doctor"
Emma Stephens
Wm O'Clare Co
Morris Senna & Lee
Brown, Garer & B.
SEABOARD
Majestic
Time & Tyll
Evans & Wilson
Ward & Van
Lots & Lots
2d half
Aerial Levaiss
Hunter R & S
Herman & Harman
3 Beatles
SYRACUSE
B. F. Keith's
(Opening Week)
4 Bards
Thelma
"Flasher"
Thelma
Miller & Mack
Whitting & Burt
Dugan & Raymond
Bell Baker
3 Naces
Fretter's
Joe Dealy & Sis
Young & Wheeler
Tolly & La Tour
Cal Dean & Giris
Mabel Be Chaffell
2d half
Jolly J Jones Co
Fardon & Perry
"Only Girl"
TOLLEDO
B. F. Keith's
Herbert & Dare
Gert Van Dyke Co
M & M Norcross
Rubetown Polies
2d half
Padwick & Devere
Hans Rot Co
Josephine Davis Co
(One to fill)
WILMINGTON
Dockmaster
Bolder Bros
Tom Gillen
Ara Sls
The Paynes
(Others to fill)
YONKERS
Fretter's
Tosart
Friend & Downing
"Maybelle Adams Co
Alexandrus
Last Night
2d half
3 Nites
J Aldrich Libby
Lone Hunter
Corine Tilton
Wm O'Clare Co
NEW YORK, PA.
J. B. Opera House
J. B. Aiken
Nevins & Mayo
Al Latell Co
Briscoe & Rauh
New Leader
Sid Townes
Hippodrome
Lillian & Earl Bro
Stanley & Birnes
Jarow
Yadie & Gyzi Co
Morgan & Klotter
Wm O'Clare Co
Rae Samuels
Core Y Carson Co

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Piazza
Rena & Florence
Longacre &
(Others to fill)
24 half
Courtney & Irwin
Geo & R. Perry
Joe Panto Co
HARTFORD
Palace
Carson Bros
Harold & Bernard
Nancy Boyer Co
Nelson & Cronin
Model Emeralds
24 half
Sweeney & Rooney
Rena & Florence
4 American Beauties
McCaule Robinson &
Model Mermaids
NEW HAVEN
Bloss
The Belmonts
G & R. Perry
Courtney & Irwin
Carson & Willard
24 half
Crane & Howard
Harold & Bernard
Longacre &
3 Peterson Bros
Palace
John S. Blundy Co
Hollan & Oden
Joe Bernard Co
Peppinto & Boyle
Ned Nestor Co

DR. J. BIER, PHYSICIAN

Room 208, P. 2nd St., New York City

NEW YORK CITY
24 half
Hanson & Clifton
Roland & Ray
James Thompson
"Silence of Love"
SCRANTON
Palace
(Wilkesbarre split)
1st half
Gordon & Germaine

CHICAGO B. F. KEITH

Vanadium Exchange, Chicago
BATTLE CREEK
Bloss
DeWitt Gunther Co
Wintergarden &
Lee & Bennett
Eura Mothers Co
Cooper & Riccardo
Claire & Atwood
24 half
Sorrento Quintet
Bob White
Manning & Hall
Hall & Brown
Will Oakland
Everetts Monks
BAY CITY
Bloss
Peters & Le Bouf
Loos Bros
Art & Leah Bell
John T. Doyle Co
Byal & Early
Dennis Bros
Hammond & Moody
Alice Nelson
W & M Rogers
Betty Eldert Co
The Cromwells
BRANTFORD, ONT.
Temple
Betty Eldert
Stewart & Woods
Ray Wile Co
The Temptations
24 half
(Same show playing
London, Ont.)
1st half
CRAWFORD/LE
24 half
Takota & Kawana
Grace DeWinters

E. HEMMINGENDER

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KOKOMO, IND.

24 half
Byrre Bros Band
Murray Livingston
3 Bennetts Co
(Two to fill)
LAFAYETTE
Family
Ermine & Sister
Skipper Keny & R
"Prosperity"
Julia Curtis
Rena Troupe
LAWSON
Bloss
Mabel Whitman Co
Manning & Hall
Brown's High
Jeanette Childs
Sisters
24 half
"Honor Thy Children"
Zelaz
Taylor Jackson Co
(Two to fill)
24 half
Dixon & Mack
Jack George
Holmes & Holling
Bertram & Saxton
Le Hon & Dupre
WATERBURY
Sweeney & Rooney
Jack George
4 American Beauties
McCaule Robinson &
Joe Panto Co
24 half
Carson Bros
Billy Davis
Nancy Boyer Co
Nelson & Cronin
Ned Nestor Co
WILKESBARRE
(Scranton split)
Daisy & Wilson
Donahue & Fletcher
Hamlin & Mack
Spencer & Williams
M Hart Co
WORCESTER
Palace
Bertram & Saxton
James Thompson
Le Hon & Dupre
24 half
Zelaz
"The Cat"
Peppinto & Boyle
Wilson Aubrey &

BOSTON B. F. KEITH

Vanadium Exchange, Boston

BANGOR
Opera House
J & J Gibson
Alban & Fannie
Martin & Wayne
Robb & Whitman
Solomon Bros
24 half
Aberdeen Caprice
Clark Sisters
Smith & Bagley
Marshall & Covert
Playthings
BATH, ME.
Lawrence
Low Huff
Austin & Allen
Wicklow & Kahn
24 half
Chas. Leigh
The Dohertys
Blighty Girls
24 half
Kerr & Ensign
Follie Girls
Sutton & Days
Duval & Symonds
Wicklow & Kahn
24 half
Gordon's Olympia
(Scranton split)
Wallace Back
Hahn & Beck
Henry & Moore
Geo. Koeniger
Gordon's Olympia
(Washington split)
McNeill & Shadow
Wicklow & Kahn
24 half
Higley Girls
Murray Voels
Kane & Moore & M
BROCKTON
Strand
Geo. Swoor & Westbrook
Swoor & Westbrook
Elm City &
Rose Revue
24 half
Innis Bros
Wheeler & Potter
Sabin & Goodwin
Fleeter & Douglas
Stanley & Dale
Matthews & Avers
J R Johnson Co
CAMBRIDGE
Gordon's Olympia
J & J Gibson
Murphy & Klein
Pearson
Allan & Nally
Berard's Circus
24 half
La Petite Jennie
Smith & Tray
Jean Chase Co
June Mills Co
Kirkmills &
DORCHESTER
Gordon's Olympia
Willie Karbe
Hector & Dinus
Florence Gost Co
Shee
24 half
Aronst Bros
Nellie Burr
Davis & Walker
M Arlington Co
FITCHBURG
Parker &
Jack Joyce
Playmates
A & B Wheeler
24 half
Loring & Co. Bray
Keefe & Alberts
Herbert & Binet
Conley & Webb
Helf for Night
HALIFAX
Ackers
(11)
Racco & Edwards
Barney First
Synopsed Maids
Lavin & Emery
Collier & DeWilde
Strand
Clair Sisters
C. George Co
B. Blair Co
Arthur Whitelaw
J & A Kooly

LOGANSPORT

Colonial
Takota & Kawana
Byron Bros & Band
Murray Livingston
Laura Bennett Co
(One to fill)
24 half
Al Conrad Co
Garcinette Bros
LONDON, ONT.
24 half
Mabel Fonda Trio
Octavio
Romane P's & D
Dobba Clark & D
Colins's Circus
MUSKOGEE
Regent
Jap
Bell & Artiss
Holliday & Willette
Win Ebo
Dan Ahearn
Fairfry Hall & B.

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CALGARY
Orpheum
(10-11)
Libby & Nelson
Millmont Mower
Lillian Shaw
V'm Book Girls
Harry Rose
Dundar's Singers
NEW ORLEANS
Orpheum
Mayher & Taylor
Julius Tannen
Sweeties
Royal Gascolines
Burt & Rosedale
Ted Dons
CHICAGO
Majestic
U S Jart Band
Alice Ella Co
Venita Gould
Ermdal & Burt
V'm Brack Co.
J J Morton
Martelle
Ashley & Dietrich
1 Danols Sisters
Falce
C King & Girls
Allen Stanley
Jimmie Lucas Co
Mort & Wiser
Comfort & King
Wilson
The Three Bobs
W Sweetman Co
The Pickford
State-Lake
Tennant
The Sharricks
Morris & Campbell
Current of Fun
Billy McDermott
Werner Amors Tr
Bert Howard
Jerome & Newell
DENVER
Orpheum
(Tuesday opening)
Overseas Revue
24 half
Stuart Barnes
Al & F. Stedman
Blaik & Louise
3 Jordan Girls
DES MOINES
Orpheum
(Sunday opening)
Samara & Sonts
Green & Myra
Harry Green Co
Claude Coleman
Bostock's School
Princess Radjah
DULUTH
Orpheum
(Sunday opening)
Jack Kennedy
Saul Lynn
Mark & Ireland
KANSAS CITY, MO.
(Sunday opening)
Meredith & Snootie
Phine Co
Indoor Sports
Nitta Jo
Mirano Bros
LINCOLN, NEB.
Orpheum
Lambert & Ball
Geo. Swoor & Westbrook
Ricketts Bros
Joe H. Cullen
Curtin & Harris
LOS ANGELES
Orpheum
Gus Edwards Co
Roy & Arthur
Arnaud Bros
The Rickards
Chlo Eale
Dolly Kay
Bessie & Baird
Ford Sis & Band
MEMPHIS
Orpheum
Not Yet Marie
Lydell & Macey
Ethel O'Brien Co
Karl Emma's Pets
Erolitt Midgots
La De Trio
Regay & Le Sis
MILWAUKEE
Majestic
Evelyn Nesbit Co
Joe Laurie
Mrs G. Hughes Co
Colinda & Hart
La Zar & Dale
Arnold & Florence
Louis & Prince
3 Rogals
Jas C. Morton Co
Joseph Healey Co
J & B Leonard
Man off Wagon
Billy Scott
Adams & Hickey
Belmont's Orpheum
WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
ALTON
Hippodrome
York & Marks
Kakalulu H'w's
24 half
Dave Manley
Hilly-Hoo Trio

ABE L. FEINBERG

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CECILIA RATON
Majestic
Carl Jace
Casson Kirk Co
Gus Erdman
"On the Link"
24 half
Musical Hunters
Robinson & Penny
Hawthorne Min's
L Mortimer Co
Hope Vernon
Every Sailor
CRANFORD
Orpheum
Ward & Dooley
Billie & Dot
"Rolling Along"
Tom Mahoney
Princess Kalama
24 half
Grindell & Esther
Catalano & Wims
Baxley & Porter
3 Lordons
(One to fill)
CHICAGO
The Puppets
Tracy Palmer & T
Harry Hayward Co
Temple
(One to fill)
F & C La Tour
Chamberlain & E
Dave Ferguson Co
C & M Cleveland
(One to fill)
MINNEAPOLIS
The Belmonts
Lehr Edmunds & M.
Harry Hayward Co
La Graciosa
(One to fill)
Willie Gilbert Co
Harry Hayward Co
"League of Na's"
Bucos Bros
(One to fill)
MOLINE
Arlene Trio
Norwood & Hall
Thaler's Circus
Lawton
Tom Brown's Rev
Linda & Wells
Harry Langdon
Lacella
Jossie Miller
"In the Dark"
(Four to fill)
Mason & Lee
Martha Urbanek Co
(Four to fill)

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DAVENPORT

24 half
Columbia
Saxton & Farrell
Barrow & Claire
Hugh Johnston
"A Japanese Revue"
(One to fill)
ST. LOUIS
Columbia
Emmett's Dogs
A & B Beverly
Katie H. Hall
Julia Curtis
Grand
Marvella
Gaylord & Herron
Kenna, Girls
Heim & Lockwood
Ellie Knowlin
24 half
Aldrin Bros
Eddy Dyer
Folsom & O'Connor
Wilson & Van
Kearney & Frances
What Hayd to Ruth
Earl & Edwards
Haverman's Am's
Halle
Bally-Ho Trio
Joan Boydell
O Handsworth Co
Gaylord & Herron
Ellie Knowlin Tr.
24 half
Walter Baker Co
Soman & Sloan
"The Love Bug"
Marie Stoddard
Fondell Trio
24 half
Wellington & Sylvia
Bentley & Walsh
D Stephen Hall
Dale Layler Co
(One to fill)
E. ST. LOUIS, ILL.
Erber's
Maytelle Lippard
Dwyer & Mas
Kant Kid Kids
Paul Kleist Co
Emmett's Canines
Sam & Ada Beverly
Kearney & Frances
Stuart & Kelley
EVANSTON, ILL.
Grand
(Terre Haute split)
La Petite Cabaret
Bert & H Skatelle

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19 South LaSalle St. CHICAGO

NED "CLOTHES" NORTON

Just closed with "Gentlemen to Broadway."
Open for engagements. Care of VARIETY, New York.

SOUTH BEND
Orpheum
Bob White
Dumbor Singers
C & M Cleveland
"Girls of Allitude"
(One to fill)
2d half
Valentine Vox
Thaler's Circus
(Three to fill)
SPRINGFIELD
Majestic
Waldstein & Daley
Helm & Lockwood
"In Wrong"
Somewhere in France
Galletti's Monks.
(One to fill)
2d half
Creedon & Walsh
Rez Bus Man
Norwood & Hall
Paul Kleist Co.
The Vandros.
(One to fill)
2d half
SUPERIOR
Palace
Wellington & Sylvia
Bentley & W.

MARCUS LOEW

NEW YORK CITY
American
Paul Brady
Doherty & Salfr
The Bimbos
Mary Haynes Co.
Primrose Minstrels
Nippon Duo
Jazz Drama
Danny Simons
Fulton & Mack
2d half
Herbert
Nippon Duo
H Martelle Co.
Honeyvue & V
Black & White Rev
Ward & Gowry
Riggs & Ryan
Davis & Rich
Hayatuka Japs
Victoria
Theodore Trio
Cunningham & B
Melody Shop
Senator F. Murphy
Mystic Hanson 3
2d half
Harrah & Mulroy
Karl Kary
Holden & Herron
Eddy & Eddy
Royal Pekinese Tr
Lincolns Sq.
Herbert
Bowers & Saunders
Holden & Herron
Joe Darcey
Odva & Seals

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Odva & Seals
Greely Sq.
Cantrell & Cio
Kennedy & Kramer
Karl Kary
H Martelle Co.
H Brown Co.
Bollinger & R
2d half
Fritsch
Sargent Bros
Cunningham & B
Gertrude Morgan
Wilson & Wilson
(One to fill)
Delaney St.
Harrah & Mulroy
Sargent Bros
Wardell & Don't
Davis & Rich
Walters Wanted
Mangan Troupe
2d half
Bollinger & R
Herman & Clifton
Mason & Gwynne
Nine Krazy Kids
Payton & Lum
Mystic Hanson 3
National
Swain's Animals
Herman & Clifton
Stewart Black Co
Mason & Gwynne
4 Volunteers
2d half
Nippon Duo
Hallen & Goss
Photo & Royce
Melody Shop
(One to fill)

FORD AND PRICE

With Julian-Eltinge Co., Tokyo, Japan

DAVE HARRIS
Mangan Troupe
Bath Stone Co.
Wirth J. Evans
Bath Stone Co.
Walmers & Keat's
4 Bangers
2d half
Lieut. F. Theofil
Cook & Ostman
Ruben
Stone, DeNoyor, Sil
(One to fill)
ATLANTA
Grand
Wilfred Dubois
Delight Girls
F. Stanford Co.
Weston & Elme
Cook, Mulliner & H
Billy To Verve
Allen Clifford & B
Monte & Lyons
2d half
WINNIEG
Janet Sisters
Morion Bros
Haines & Avery
Morris Baboons
2d half
Violet & Charles
Casper & Verdi
Blinch (One to fill)

CHICAGO
Melvickers
Stanley
Grey & Kunkler
Hie & Neville
Barnes & Freeman
Levy & S. Gloria
Stan Stanley Co.
CLEVELAND
Tyler & St. Clair
Alman & Nevins
Kalamia Co.
Chase & La Tour
2d half
Dime & West
Will J. Evans
Homer Lind Co.
Walmers & Keat's
(One to fill)

DAYTON
Musical Waylands
McLaughlin & E
Francis Rice
Taylor & Francis
Melo Sisters Co.
DETROIT
Colonial
J. Gricey
Jesse Reed
Eckhoff & Gordon
Gensco & Gold
Johnson Bros. & J
Martied Via Wip
FAIR RIVER
Empire
Neal & Stewart
Gillroy Dolan & C
Basil & Allen
Musical McLarens
Girt to Air
Helen & Smith
The Financiers
Marva Rehn
Ernesta Whirl
HAMILTON
Matrine & Elliott
McMahon Sisters
Clare & T. Harvey
Blak O'Brien Co.
HOTSPOT
Leach
DeRoch & McLaren
Cook & Ostman
2d half
Krazy Kids
2d half
Kennedy & Kramer
Feiber & Griffin

SPRINGFIELD
Broadway
Stinger Trio
Metropolitan Trio
Jocelyn & Chapman
Trovato
2d half
Renee Girls
Mile Harding
S. Creighton & Sis
Hugh Emmett Co
Jack Rosa Co.
Wells Virginia & W
2d half
TORONTO
Vance
Aerial Butters
Gordon & Delmar

PANTAGES CIRCUS
New York and Chicago Offices
Melios 4
Great Howard
Waco, Tex.
REGINA, CAN.
Pantages
(21-27)
(Same bill plays
Roxley & Dog
Green & Pugh
Maurice Samuels Co
Jones & Sylvester
Ted Shaw's Danc's
1.1. GALTICART
H. A. Pelot
Perla Bextel
Sherman and H
Serie Girls
DENVER
Pantages
Alex. Evelyn
Mason & Cole
M. Morrell Co.
Castling, Cambells
Arthur Sargent
Maken & Redford
EDMONTON, CAN.
Pantages
Phil Tatouska
Jesse Oliver
Patrick & Otto
Quinn & Caverly
"On Mike"

ST. PAUL, MONT.
Pantages
(21-23)
(Same bill plays
Helena 29)
Allen Lindsay Co
Lerner Girls
Neil Mackin Co
Great Leon
"Four of Us"
LONG BEACH
Pantages
Asa Mack
Forrest & Church
Willie Solis
"Rising Generation"
E. J. Gardner Co.
LOS ANGELES
Pantages
G & M LeFerre
Ray Lawrence
Archib & Beland
Hyman Meyer
Eddie Ford Co
E. J. Gardner Co.
OAKLAND
Pantages
(23-31)
DePage Tokov Sis
Mary Dove
Howard & White
Domingue Dancy
Hickman Bros
Corinthians
GODEN
Pantages
(23-31)
Bernivoli Bros.
Chas Mack Co
Cardin & Noll
Joe Whitehead
Harry Gierd Co
Raymond Wilbert
FORLAND, ORE.
Pantages
Henry & Adella
Elsie Fallon
Glasgow Maids
Chung Hua 4

VANCOUVER, B. C.
Pantages
Bullwava Girls
Benny & Donegan
Sarnoff Holt
Sadie & Ramaden
Bob Albright
Hill's Circus
VICTORIA, B. C.
Pantages
Lest Berry & Miss
Marconi Bros
M Hamilton Co
Baron Litcher
Gilden & Phillips
Brasillan Helress
Winnipeg
Pantages
Krumka Bros
Lucy Burgh
McGrath & Duda
Glen Se Girls
Fred Allen
Derkin's Dogs

DALLAS, TEX.
Jefferson
Heras & Preston
Cook & Vernon
Georgia Howard
Frank Bush
"Oh Teddy"
MUSKOGEE, OKLA
Pantages
(25-26)
Walt & Patterson
Whittle
Amoras & Jeannette
Belle Oliver
Kuma 4
SAN ANTONIO
Pantages
Frank Ward
Quigley & Pitzer
Lafayette
2d half
Harris Larned
Barrs Slators
Baseball 4
Fred Elliott
Will Stanton Co.

WACO, TEX.
Hippodrome
J & S DeLler
Murphy & Driscoll
Carille & Roemer
Bernard & Meyers
Graser & Lawlor
C & E Frabel
Freeman & Lewis
Pisano & Bingham
J. J. Weil
Waco, Tex.
Pantages
(21-27)
(Same bill plays
Sarkston 29-31)
Gymaz Trio
Murphy & White
Sybil Vane
LaBarnole & Ballet
German Bros
Chas. Alton
Lain Pantages
SAN DIEGO
Pantages
Norelle Bros
S. Clowns
Robbin & Eleph's
John T Ray Co
International
Met & Gibson Sis
Cavanna Trio
SAN FRANCISCO
Orpheum
(Sunday opening)
Frank Smith
Reach & McCurdy
Edna & J. J. Weil
Irene Trevette
Hail Troupe
Hackett & Delmar
SAIT LAKE
Pantages
"Makin' Movies"
Brady & Mahoney
H. & Conley
NEW HANSON
Pantages
(21-23)
"Act Beautiful"
Mary Ann
Chas Olcott
Lain Pantages
Coffman & Carroll
SPOKANE
Pantages
Winton Bros
Bender & Meahan
Bundage In Bus
Texas Fox
Little Nap
TACOMA
Pantages
Bert Stoddard
Mori Bros
New Tice & Dandies
Ward & King
Henriette DeSarris
E. J. Gardner Co.
VANCOUVER, B. C.
Pantages
Bullwava Girls
Benny & Donegan
Sarnoff Holt
Sadie & Ramaden
Bob Albright
Hill's Circus
VICTORIA, B. C.
Pantages
Lest Berry & Miss
Marconi Bros
M Hamilton Co
Baron Litcher
Gilden & Phillips
Brasillan Helress
Winnipeg
Pantages
Krumka Bros
Lucy Burgh
McGrath & Duda
Glen Se Girls
Fred Allen
Derkin's Dogs

INTERSTATE CIRCUS

Exhibits: Theatre Building, Chicago
DALLAS, TEX.
Hippodrome
The Vivians
Barry & Whitledge
Cresley & Dayne
Clara Howard
Graham & Margurite
Will Cressy
8 Nights
FORT WORTH
Majestic
Lohes & Sterling
Maleta Bonsoni
Nash & Odonnell
Beth Kenney
2d half
Tuck & Clark
Peck & McIntyre
(One to fill)
GALVESTON, TEX.
Majestic
(28-28)
Sutton & Dell
2 Jesters
The Miracle
Oscar Lorraine
Sarah Padden Co
Gene Grooms
Fluke Mules
TULSA, OKLA.
Hippodrome
Zeda & Hoot
Winter Garden Girls
(Two to fill)
The Belgian 3
A. B. B. B. B.
Rosa King Co
(Two to fill)
WICHITA, FALLS, TEX.
Pantages
Choy Ling Hoo Tr.
Due to fill
2d half
Emmett & Delmar
Ed & Birdie Conrad
Long Jack Sam Co

ACKERMAN & HARRIS CIRCUS
San Francisco
2d half
Skating Macks
Thornton Sliders
Madge Morton 3
H. & Conley
Fashion A La Carte
Roth Mitchell & R
Whit Troupe
2d half
Monnet
Van Orden & Fallows
Joe La Voux
Fields & Laddella
Sheppard & Ott
Haskell & Bloom
3 Harvards
FRESNO
Loew's Hippodrome
Monroe Bros
Van Orden & Fallows
Clayton Drew Players
Montana Fox
2d half
Electro Co
Bernard & Erickson
Benjamin & Scott
"Tag Day Girls"
Bill Pruitt
Whitwinds
LOS ANGELES
Loew's Hippodrome
Harris & Harris
Collins & Dunbar
Leo Haley
Harry Mason Co
Wood & Lawson
6 Serenaders
SAN FRANCISCO
Loew's Casino
(Sunday opening)
Buster & Eddy
Sax & Wood
Sherry & Rose
Tom Brown Co
Estelle Sully
Tyrell Sisters
Loew's Hippodrome
(Sunday opening)
L. F. Moore
Bob & Bill Willard
Naloy Sisters
The Cameos
Linos & Mitchell
6 Imos & Girt
STOCKTOWN
Loew's Hippodrome
Devereux Frinn 3
Chas Barney Co
Billie Bowman
"On Manilla Bay"
Ed & Edna Fanton
2d half
Devereux Frinn 3
Chas Barney & Co
Billie Bowman
"On Manilla Bay"
Cleveland & Faye
Ed & Edna Fanton
F Gould
SACRAMENTO
Loew's Hippodrome
Violet & Charles
3 Red Poppers
Broughton & Turner
Belle & Goldie
Bertie Fowler
La Polette
Cleveland & Faye

Gold is again in circulation. The appearance of the shining metal with the American eagle on it was first noted at various box offices, with purchasers of tickets handling the coin and offering it instead of the customary green notes.

THE REAL PRODUCING CO.

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FEDERAL INVESTIGATION

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

29 West 29th Street, New York City
The report below is of the proceedings.

THURSDAY, OCTOBER 16

EMMA CARUS

ON THE STAND—(Continued)

Q. And in your experience, how much time has that required?
A. That depends upon the material. I cannot state any specified time. If my material is all right, I may feel after the first performance that I am ready to go into the Palace or Riverside. Then again I might be doing an act three or four weeks and still feel it is not right.
Q. In other words, what is or is not a reasonable time for try-outs depends on the facts in the particular case, does it not?
A. Well, that is what I would say in my case.

CROSS-EXAMINATION.

By Mr. Walsh:
Q. Miss Carus, you have been twenty years in vaudeville?
A. Yes, sir.
Q. Very largely your whole career has been devoted to the vaudeville division of the theatrical industry?
A. Well, not entirely the vaudeville division. I have been working—
Q. I mean very largely. You have been in musical comedies?
A. Yes. You see I was at the New York Theatre six years in one theatre.
Q. At the New York Theatre?
A. Yes.
Q. At what period was that?
A. I went there in 1900, and the last time I played there was in 1908.

Q. You were there then a period of six years?
A. Yes, on and off.
Q. In what role?
A. In various roles. At first I got little bits of things to do, and as they gained confidence they would give me a little more.

Q. And you aspired to a gradual success in the New York Theatre?
A. I aspired to success, naturally. I was young and ambitious.
Q. Yes, and you met with it?
A. I was fortunate enough to do so.

Q. And in consequence of that your salary went up?
A. Well, I did not get much of a raise for the first six years. I was afraid to ask for more for fear they would tell me to get out.

Q. But as a matter of fact it gradually rose?
A. It rose after the last New York Theatre; it went with a bound.
Q. Went with what?
A. With a bound, a bound, a big leap.

Q. In salary?
A. Yes.
Q. But you had made your reputation as an actress and as a singer in the New York Theatre?
A. Practically, yes.

Q. And because known to a very large number of theatre-goers?
A. Yes.
Q. And your talent and qualifications had been exploited in the press and in the profession generally?
A. Yes.

Q. Through the reputation which you gained at the New York Theatre?
A. Yes.
Q. And that reputation spread itself throughout the country?
A. I hope so.

Q. What is that?
A. I say I hope it would.
Q. So you found when you went on the vaudeville stage that your name and act was familiar to patrons of theatres?
A. Well, my act was not familiar, in as much as I did not do the same thing you see in vaudeville as I did in the New York Theatre.

Q. But I mean by that your talent improved itself stronger upon the public than your personality did, that is, your acting, the public more than they did about the character—well, I withdrew that. But at any rate, when you went into vaudeville you had a reputation as an actress and singer?
A. Yes, but I would not say that my personality was not of advantage to me.

Q. When did you go to the Folies?
A. In 1907. I was the original leading woman of the original Folies.
Q. And that also led to your fame as an actress?
A. Well, they took me out of the Folies to take Miss Temple's place as a star in "45 Minutes from Broadway."

Q. So when you did go into vaudeville you were a star?
A. Well, not in the beginning, but I returned to vaudeville after I had been an established star in the 45 theatre.
Q. How long have you now been constantly in vaudeville?
A. Since last December, the 25th. I had previously been in a play called "Listen, Lester." The role I thought not adequate, so I refused to come into New York with it.

Q. That is, you were playing "Listen, Lester," outside of New York?
A. Yes, for three weeks I played it on tour.
Q. And you went back into vaudeville at what salary?
A. Oh, I went to a troupe in Springfield, Illinois.

Q. But I mean as a general proposition?
A. I am now receiving \$500 a week.

Q. That is, you are receiving \$500 for this coming season?
A. Yes.
Q. And what did you receive last season?
A. I received \$300 last year.

Q. Upon this question of your own booking, did you always have a booking manager until this season?
A. Until three weeks ago.
Q. I mean a personal representative?
A. Yes. That is not in my early career, because I had none.

Q. But I mean since you have been in vaudeville?
A. Yes, in recent years.
Q. What were the motives which prompted you to direct yourself of the services of a personal agent?
A. Do you mean why did I let him go?

Q. Yes.
A. I did not think he was working hard enough for me.
Q. Yes, but to go without one at all?
A. Well, I was not satisfied with the results of his agent.

Q. Weber was the last one who was here?
A. Yes. I was dissatisfied.
Q. Why didn't you get another?
A. Because I was told up at the United Booking Office I did not need one, I could do my own booking.

Q. How did that come about?
A. Well, virtually I have been doing my own booking for the last three or four years, and the agents have been getting the money, so I decided I would not have any more. I would do it myself.
Q. You went up to the United Booking Office and asked them whether or not you would need an agent or representative?
A. I sent in a complaint. I went in and complaining that I did not like the results, that I did not feel he was doing right, that is all. And I was told, well, what do you want an agent for. Why don't you do your own booking? I am, naturally doing it myself.

Q. How many weeks do you play a year?
A. It depends.
Q. Generally, and on an average?
A. I generally work forty and sometimes I work as many as 50 and 52, doubling houses.

Q. On an average?
A. On the average I would say about 40 a year.
Q. And you think that paying \$1,000 to Mr. Weber, you did not get the service for it?
A. I know I did not.

Q. Who booked this present route that you have got?
A. The present time I am now booking myself.
Q. Yes?
A. My own self.

Q. Have you a contract for it?
A. For this week, yes.
Q. I mean for the season?
A. I have not my season's booking laid out. I am still in negotiation with several of the managers, and they are going to arrange it for me. I am going up there tomorrow.

Q. It is a question which tells you will go to?
A. I have eight or ten weeks laid out, and the meantime I will go to see them again, and they will fill in the dates.
Q. Do you start tomorrow?
A. That is a Keith theatre.

Q. What do you mean, start tomorrow?
A. You go in and see them tomorrow?
A. Naturally, I go in every day until I get it completed.
Q. When is your route to start?
A. My route has already started.

Q. And you are playing here now?
A. Yes, last week in Boston and the week previous I played four days at the New York Theatre. All these I booked myself.
Q. You are not playing this week?
A. Yes, at the Alhambra Theatre, 120th street and Seventh avenue.

Q. That is a Keith theatre?
A. Yes.
Q. You have no difficulty, of course, in getting into the booking office?
A. I walk right in.

Q. You do not have to send your card in?
A. I have never done it.
Q. You say, "Miss Carus, that you are in favor of a two weeks' cancellation because it gives you an opportunity, if you want to, to take on another contract inside of two weeks in which you will get more money and to take that opportunity?"
A. Well, I did not stipulate more money, I simply said if I had an offer to go into a production—

Q. That would be more attractive to you?
A. Well, one likes to get out of one branch into another, to keep yourself fresh and not overplayed, you know.
A. That is perfectly normal.

Q. But on the other hand, looking upon it from the other viewpoint, what would you say about cancellation on the part of a manager? Assuming, if you please, you had a 40 weeks' contract and were very desirous of completing it and you would like to complete it and follow out the route and program that you had laid; a contract which permits the manager to cancel your contract within two weeks would be somewhat disadvantageous to you, would it not?
A. The way I personally feel about it, if the manager does not want me, I do not want to play for him.

Q. Well, of course, you have been such an unqualified success?
A. Please don't say that. That sounds—
Q. Well, you are not saying it, so—
A. Thanks.

Q. I will put it this way: Your services have been in demand. You never had any difficulty about getting employment, have you?
A. Well, sometimes I have experienced a little difficulty, but I have kept tenaciously at it, until I have overcome it.

Q. But in the recent years in which you have been in vaudeville, you have never been turned down for the reason that the managers did not want your services, have you?
A. No, I have not.

Q. There has been, of course, I assume, some question as to your salary?
A. Yes.
Q. You have always wanted more than you actually got?
A. I think that I am worth more now than I am getting.

Q. Now, referring to this cut in salary at Detroit, Miss Carus, you had a season's contract at that time?
A. Yes, I was booked pretty well ahead.

Q. That was negotiated through what agent?
A. Alf Wilton.
Q. Mr. Alf Wilton, and as I understand the circumstances were these: The manager came in to you and informed you that the managers upon the route which you were to play or the managers who belonged to the association, had agreed that there should be a general cut in the salaries of vaudeville artists?

A. Yes.
Q. And that you should accept the cut for the rest of your route or contract or you could quit on Saturday night, is that it?
A. And receive full payment as per contract for that week.

Q. For that week, yes. And it was proposed that you should be cut \$200 in your salary?
A. That is correct.
Q. And you took your salary for that week at the stipulated contract price?

A. Yes.
Q. Did you play the next week in the town in which you were booked?
A. Yes, in Rochester.

Q. And you took the decreased salary for the following week?
A. I took it under protest.
A. And then where were you booked the following week?

A. In New York City.
Q. You were booked the following week here?
A. Yes.
Q. And that is when you came in and saw Mr. Hodgkin?
A. That is right.

Q. And you protested against the cut?
A. I did.
Q. And finally compromised by agreeing to accept a cut of \$100?
A. That is correct.

Q. Did you make new contracts then?
A. Yes, sir.
Q. You made a new contract at the reduced salary?
A. Yes.

Q. What is your judgment now as to the justification of it, out so far as business was concerned? You are a fair judge of audience, are you not, as to the payments of theatres? You have been watching them?
A. I have been watching them for twenty years. I have a fair idea of them.

Q. Did you see any diminution in them?
A. At the beginning of the war I did see considerable.
Q. Did it continue?
A. Later on it picked up.

Q. So that it was normal or rather above normal?
A. Well, for two or three months it was not normal. There was a considerable falling off of the patronage, but later on it picked up.
Q. And really after four or five months or a year the patronage of theatres apparently increased?

A. I should say they picked up.
Q. So that it was above what had formerly been?
A. Well, of course, I did not stand up the bar office, but from observation I should say yes.

Q. I am asking for your own observation.
A. That is it.
Q. From what salary were you reduced?
A. I was reduced from \$700 to \$600.

Q. How long did you work on the \$600 salary?
A. I worked about four months. I played out my contract.
Q. Then what did you do?
A. Then I laid off and went abroad—I went to Alberta for a vacation, and when I came back I went into a show.

Q. And went into legitimate?
A. Yes.
Q. At the time you accepted the reduction of \$200 you had a contract?
A. Yes.

Q. That would continue for some time at \$700?
A. Yes.
Q. You had a contract at \$700, did you say?
A. Yes.

Mr. Walsh: You had a contract at \$700, did you say?
Mr. Goodman: Do you understand that question, Miss Carus? That you had a contract?
The Witness: I had a contract for each week, but at that amount.

Q. Why did you not stand on your contract and say, "I have this contract for \$700. I want it during the entire period?"
Mr. Goodman: Will you also ask her whether those contracts contained a two weeks' cancellation clause?
Mr. Walsh: I assume they did.

The Witness: They did. Well, the reason I accepted was that our country was thrown into war—
Q. We very not in the war then?
A. But things were not normal.

Q. They were upset?
A. Yes, and everybody was getting ready to make sacrifices.
Q. Not in 1914?
A. Things were—

Q. At that time the Lusitania was not sunk, and there was not any contemplation that we were going into the war at that time?
Mr. Keller: Let the witness state it.
Mr. Walsh: Oh, I am getting along very slowly with her.

A. Everybody felt it.
Q. Why didn't you stand on those contracts: was that because there was a two weeks' cancellation clause?
A. There was a two weeks' cancellation clause, and I had the option they told me they would pay me for the balance of the season at that rate, or they would pay me the full amount due to me for the weeks which I played, which I naturally supposed would be two weeks.

Q. But as a matter of fact they did not give you two weeks' notice. They said at the end of the week you could quit or accept the reduction of \$200?
A. Yes, and then they gave me back the difference, you know, when they decided on the \$100. I was paid the \$200 for those two weeks previous. They returned that to me.

Q. And in order to reach this compromise you had to come in here to New York?
A. I was playing in New York anyway, so I allowed it to run until I got here and took the matter up.

Q. You were particularly advantageous in that respect?
A. Yes.

Q. And talked them out of \$108. Now, you said at one time you played on the Pantages Circuit?

A. Yes.
Q. And you interpreted a side remark, that you had been trying to forget it. Why is that?

A. Well, three shows a day is a very, very hard on me, a grind.

Q. It is a grind?

A. It is a grind, yes.

Q. And three shows a day, I assume, in your judgment, is almost too much for anyone of ordinary strength or endurance?

A. Well, it is too much on the present act that I am doing.

Q. I was going to do a three-a-day season I would limit my efforts so I would feel physically able to do it.

By Mr. Goodman:

Q. Do you mind stating what you are doing right now?

A. My act consists of singing songs, talking, monologuing, dancing of the acrobatic order, for laughing purpose only. I do not claim to be a dancer, you know; and it runs about 30 to 35 minutes, sometimes 35.

By Mr. Walsh:

Q. That is, if you did three acts a day or were compelled to do three acts a day, that you would not want to do in any event, you would have to cut the time you were to be on the stage?

A. Yes; I would have to cut it for my own reasons, and also for the manager. A manager who has three shows a day does not want you to go on and be there half or three-quarters of an hour. You would be doing the whole show.

Q. What would you say as to the public on that proposition?

A. Well, perhaps the public would be kind enough to want a little more, but it would not be a good idea. I could not stand it.

Q. In the Pantages time was it not the practice of the managers to ask you to cut the time of the act?

A. I limited my act to a certain amount of time and then I showed the act and they were satisfied, and I continued on the season that way.

Q. How about these other acts that did four and five a day, would they cut the time of the act?

A. I don't know. I know they complained very bitterly and they were tired out.

Q. You heard a good deal of complaint as to their being tired?

A. Yes. I remember one particular instance on the Fourth of July in Seattle. I know some of the people had to do six shows.

Q. Did they get paid for it?

A. I do not know. I did not see their contracts.

Q. Upon that subject, do you play Sundays and holidays?

A. Yes.

Q. Three shows on some holidays?

A. Yes. I have played three shows on some holidays.

Q. Do you get paid for that extra work?

A. Yes, sir.

Q. Has that been the universal custom?

A. It has been the custom for the last two or three years. Before that it was not the custom.

Q. In what way are you paid for that extra time?

A. I am paid pro rata, one-fourteenth salary, constituting what the amount would be for one performance, giving fourteen performances in the week, you divide your salary by fourteen and they give you that fourteenth extra.

Q. That is, you get the fourteenth extra?

A. Yes.

Q. You say you have not seen the Keith contract?

A. Oh, I do see some of them, but I very often play without having one.

Q. The Keith contract has been introduced in evidence here in the form that it is now in effect, and I find this language in it—

A. Is that this season's contract?

Q. Yes.

Mr. Goodman: I do not think that has been introduced.

Mr. Walsh: Not this particular one.

Mr. Goodman: I mean this season's.

Mr. Walsh: You offered it yesterday, didn't you?

Mr. Goodman: That was for identification.

Mr. Walsh: Let me take this one, then.

Q. I find this language in it: "Section 1. The artist promises to render and produce upon the terms and conditions hereinafter contained a certain act or specialty with persons there in for weeks, at least twice each day, and not over fourteen times in each week, excepting one extra performance election night, New Year's Eve, or any other holiday performance, if it occurs the week of this engagement." Well, now has that been the case—

A. Well, I have not played any holidays this season.

Q. But I mean in years gone by?

A. I told you with the exception of the last two or three years it has been the rule. But now the last holiday I played I played at the Palace Theatre in Chicago, and I believe it was an election night, I would not swear to that, but I believe it was, and I was paid for that extra performance.

Q. Did you have a special arrangement as to that?

A. No, the question never arose. In fact, I did not pay any particular attention to it, until they handed me my salary and it was in it.

Q. Referring again to this matter of the Pantages circuit, were there other objections to the circuit except that you had to play more than two shows a day?

A. Well, the clientele is different.

Q. In what respect?

A. In a continuous performance of that kind, people continually get up and walk out, and others come and take their seats, and you do not seem to be able to get their full attention.

Q. Was there anything in the character of the theatres themselves which made the route objectionable to you?

A. No, they were very agreeable and nice to me.

Q. I do not mean the managers but—

A. I mean the crew, everybody around the theatre and everybody.

Q. You say you never belonged to any association of actors other than the N. V. A.?

A. No.

Q. When did you join the N. V. A.?

A. About two years ago, when it was first organized; I believe it is that long since it was first organized.

Q. What were the motives which prompted you to join the N. V. A.?

A. I felt that a social understanding among the performers and the managers would be an advantage.

Q. There was not any thought in your mind at any time that there should be an organization of people in your profession for the mutual advantage of the performers themselves?

A. I think it is a mutual advantage for performers to all mingle and be brothers and sisters in spirit, you know, and all that.

Q. Of course, the contracts between an artist and managers are very largely a matter of bargain and sale?

A. Yes.

Q. And very often their interests are antagonistic?

A. Yes.

Q. Has it ever occurred to you that it would be advantageous to the profession, and I assume you are interested, of course, in the profession?

A. I am.

Q. That it would be advantageous to the profession to have an organization that is free agent so far that it has no relations with the managers?

A. Yes.

Q. What is that?

A. Yes.

Q. I understand that the N. V. A. is an organization in which the managers co-operate with the artists?

A. It is a social order where they meet on an equal footing.

Q. I wonder if I am correct in my assumption that in the membership of the N. V. A. there is an opportunity to cultivate the good will of the managers which there would not be in an organization in which the managers were not in any way connected or affiliated? Would you say that?

A. No, I would not. I believe in an organization where the managers are not affiliated with the actors, they would have no opportunity to meet on a social equality. An actor would have his club, and the manager might never go into it. You would never get a chance to meet the man and talk to him in any other way but a business way when you go to see him in his office. I believe in the social equality of the managers and actors.

Q. Even though it sometimes does not exist?

A. I tell you, in this instance it does. I personally have found that it does.

Q. Of course, you could strengthen your relations with the managers by being a member of the N. V. A.?

A. I do not know as I could strengthen them any, but perhaps I would have more opportunity to see them, perhaps I would have no other opportunity to see them except in the office.

Q. Of course, so far as you are concerned you never meet with any difficulty in that regard?

A. No; and, of course, I would not discuss business in the club.

Q. How long have you been with the N. V. A.?

A. Ever since it first organized, I would say about two years; I don't know whether it is the exact time, but I should say about two years.

Q. How many times have you been there?

A. Oh, I go there; I went there on the opening and inspected the building and went through it entirely before it opened; I was there on the opening night, and I have been there several times since. Three Sundays ago I went up and had my dinner and got up and entertained a little and met all the other performers.

Q. And that was the extent of your business there?

A. I go there whenever I wish to and am in the neighborhood and go in and have my luncheon and find everything well appointed and comfortable.

Q. You used to go to the White Rate Club also?

A. I don't believe I was ever the White Rate Club except once, many years ago, down on 23d street, when George Fuller Golden was making an address to the actors.

Q. What was addressing the actors?

A. He was telling them about their union of strength and so forth and so forth. This was a long, long time ago.

Q. Did you agree with the principle which he was enunciating?

A. Well, I don't believe I had the mental capacity to understand Mr. Golden. He was very flowery and very expressive, and I am afraid I did not understand him. Personally, I admired Mr. Golden tremendously.

By Mr. Goodman:

Q. Was Mr. Montford as flowery in his speeches as Mr. Golden was?

A. I have never had the pleasure.

By Mr. Walsh:

Q. I would like to get your views upon the question as to whether or not there are not some cases in which the vaudeville artist needs the advocacy, or any one in the theatrical profession, needs the leadership of persons in the profession in the advocacy of their cause?

A. Well, the only way that I have ever pled my cause is to try and keep myself up in my work, keep abreast of the times, give the public what it wants, and if the public wants you the managers have got to take you.

Q. Sure. And you have been universally successful in that respect?

A. I have been striving for that one point; it has been my life.

Q. But notwithstanding that, when the managers imposed a cut upon you, you felt you were obliged to take it?

A. Well, either I would take it and play or leave it. It was optional with me. There was nobody saying you have got to do it. It was up to me, and they said: "Do you wish to take it or don't you?"

Q. But it was put up to you in such a way that you could either take it or quit?

A. But nobody was really compelling me. If I was not perfectly satisfied to take the cut, nobody was insisting upon it.

Q. But you had your alternative?

A. I had my alternative, and I argued, and as you said, talked myself into a \$100 a week.

Q. What did you think about the advisability of the scheme of an organization of actors to tell all the vaudeville artists in all the big time in the United States and vaudeville artists in many of the small-time theatres in the United States that on Saturday night they would take a cut, and if they did not take a cut they would quit?

A. What was your question now?

Q. What do you think of the advisability of such a scheme?

Mr. Goodman: I object to the question as being founded wholly on speculation, and there is nothing in the evidence that in any way suggests that all the vaudeville artists in the United States were asked to take a cut without rhyme or reason.

Mr. Walsh: Oh, I do not say it was without rhyme or reason.

Mr. Goodman: I know, but there are certain conditions. I have not any objection to a hypothetical question if it contains the features which have been introduced in evidence in this case. So far it has been shown that there was a reason for the request—war conditions. Now, the question seems to go as to—

Q. Let me put it this way, then. There may be something in Mr. Goodman's objection. What do you think of the advisability of an organization which, under such conditions as artists in 1914 was in a position to say to all the vaudeville artists playing in all the big-time theatres in the United States and many artists playing a great deal of the small time in the United States, that upon the following Saturday night of the week in question they could either take a cut in salary or quit?

A. What do I think of an organization—

Q. What do you think of the advisability of the exercise of such a power in the vaudeville industry?

Mr. Goodman: I object to it upon the ground that it is incompetent, irrelevant and immaterial, and no sufficient evidence in this case to warrant the proposal of such a proposition.

Mr. Walsh: What is that?

Mr. Goodman: There is no evidence in the case to warrant such a proposition; that there is an organization of all the vaudeville artists, including big time and small time in the matter of business and salaries.

Mr. Walsh: As I understand it, the testimony was this: That this cut in salary applied to all Keith Circuit and the Orpheum Circuit; that it applied to all the small-time which booked in the Keith Circuit—

Mr. Goodman: There is no such evidence in the record, absolutely none. Mr. Fitzpatrick on the witness stand—

Mr. Walsh: If I am wrong, I want to correct myself.

Mr. Goodman: I am trying to correct you. Mr. Fitzpatrick on the witness stand was being interrogated by you about a long article he published in VARIETY in which he alleged certain charges and grievances of the profession. He was giving his judgment and his views. He also spoke of a case of Madden and Fitzpatrick, where he was out on the road and his partner told him about a cut of salary in his act. That is all the evidence there is about it.

Mr. Walsh: My mind is running to this, Mr. Goodman, that Mr. Fogarty testified—the principal witness of Mr. Fogarty was this, as I recall it, he testified down in the Government Building that there had been a general reduction in salaries in 1914 of all artists booking out of the U. B. O., and that his principal grievance was that after conditions changed that these salaries were not raised.

Mr. Goodman: And did not Mr. Fogarty testify that his salary was not cut, and that he insisted that it should be cut?

Mr. Walsh: If I recollect correctly his salary was not cut.

Mr. Goodman: No; Fogarty's salary was not cut, and he said he was president of the White Rate and wanted to be treated the same as the rest and insisted upon the cut.

Mr. Walsh: But I understand, however, he qualified it and said he had some personal negotiations with Mr. Albee.

Mr. Goodman: That is right.

Mr. Walsh: In which Mr. Albee said, "Well, I will not cut your salary," and Fogarty said, "No, I will not cut yours."

White Rate Actors' Union, and if you are going to cut the salaries of actors throughout the United States, I must take my case along with them. I think that was the testimony.

Mr. Goodman: Something to that effect, but my objection goes to this, there is no proof of any effort of the United Booking Office in the requiring the circuits to cut. There was proof of Mr. Fitzpatrick—

Mr. Walsh: I understand Miss Carus has already testified that there was a managers' meeting, and that it was arranged, so she was informed, that there should be a general cut of the artists throughout the country.

Mr. Goodman: Not she said—

The Witness: A general reduction of salaries.

Mr. Walsh: That was her language, a general readjustment of salaries.

Mr. Goodman: But that is the United Booking Office.

Mr. Walsh: Well, if you insist upon the objection, I will not press it. That is all.

RE-DIRECT EXAMINATION.

By Mr. Goodman:

Q. Miss Carus, Mr. Walsh in questioning you said you naturally became well known through the reputation which you gained in the New York Theatre; when you went into vaudeville you found you were well known and the public knew about your acting and you had a reputation, and that gave you a great demand and gave you a certain entree into the booking offices and all that sort of thing. Wasn't it the mere fact that you had this ability that gave you the demand, put you in demand with the managers? In other words, if you didn't have any ability and if you didn't have any reputation or didn't have a good vaudeville act, the vaudeville managers would not have wanted you?

A. No; they would not.

Q. But you did have the goods, and they wanted your goods?

A. Yes, sir.

Q. And isn't it in your opinion the reason why there are a great number of actors unemployed in this country?

A. I am afraid that is the fact.

Q. That they haven't got the goods?

A. I am afraid so.

Q. Do you think it is a good thing for the vaudeville actor that there should be an organization that would try to procure employment for these unemployed who were not meritorious actors?

A. No; I do not think that would be an advantage to the actor or to any one.

Mr. Walsh: Of course, that answers itself.

Mr. Goodman: Your question really answered itself, Mr. Walsh; I mean the question you put to her.

Mr. Walsh: It is not the interpretation of anybody that they want to shove down the throats of the managers any incompetent or inadequate actors.

Q. Now, these Pantages time that you played, what was the price of admission to the Pantages Theatre?

A. I believe it is 10, 20, 30 and 50 at night, and I think 10, 20 and 30 in the afternoon, and 15 or 25 or 50 at night.

By Mr. Walsh:

Q. That, I suppose, would be cents?

A. Centa, certainly; not dollars.

By Mr. Goodman:

Q. Now, the large houses, that is, the big time, what is the price of admission?

A. The admissions are up, \$1 to \$2 at the Palace, including the war tax also.

Q. Do you think the public would be cheated in Pantages two times a day and charged the same audiences up to \$1 for the show he gives in his theatres?

A. At that time?

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

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Full music expression:
 In the strong life and strife We find in this life Real-ty
 worth while, all - to all? I've been wish-ing to - day I could just run a - way, Out where the west winds call
 REFRAIN Tenderly with expression
 With some one like you, a real good and true, I'd like to leave it all be - hind, and go and find Some place that's known to God
 Just a spot to call our own. We'll find per-fect peace, Where joy, love, or calm, Out there be-comes a hand - ly shy,
 We'll build a nest lit us not some-where in the west, And let the free of the world go by. With by.

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"SCALPING" DECISION AWAITED.

San Francisco, Jan. 21. Decision as to the validity of the law requiring theatre scalpers to pay a license fee of \$300 a month will be made Feb. 9 by the District Court of Appeals.

Meantime the cases are scheduled to come up in the police court, when several alleged violators accused of "scalping" without a license will be heard.

THURSTON TO OLYMPIC.

Chicago, Jan. 21. Thurston, the Magician, is booked to come to the Olympic Feb. 15, succeeding "Civilian Clothes" (with William Courtenay starred). The company will tour the major eastern cities.

The Los Angeles company of "Civilian Clothes" has passed its 30th week.

ELEPHANT TOO HEAVY.

San Francisco, Jan. 21. Robinson's Elephants, on the Panjagat time, nearly caused a panic at San Jose, when one of the bulls caused the stage to cave in during a performance in that city.

Lieut. Coe Has a Divorce.

San Francisco, Jan. 21. Harry Carson Coe, recently a lieutenant in the medical corps in France, was granted a divorce here last week from Sylvia Coe, a cafe entertainer. They were married in Fresno in 1917.

Indiana Theatre Damaged by Fire.

Chicago, Jan. 21. A fire near the Indiana Theatre Sunday caused the basement of the theatre to be flooded. Most of the dressing rooms were inundated.

AMONG THE MUSIC MEN.

Jack Mills, Inc., joined the M. P. P. A. this month.

Wolfe Gilbert is back in town after an extended western vaudeville tour.

William Jerome is writing for Harry von Tilzer.

Florence Nash is to be starred by Henry Savage.

C. B. Cochran has bought the English rights to "The Ruined Lady."

"The Girl in the Limousine" will finish its run Jan. 31. It will be succeeded at the Edison by "Breakfast in Bed."

Florence Nash is to be presented by Henry B. Savage in a "savage" role in a new play.

Nevin Talt, of Melbourne, has the Australian, and New Zealand rights of "Hans."

Oliver Morosco will produce Owen Davis, new comedy, "Marry the Poor Girl," in Los Angeles.

Minnie Blauman (Berlin) has announced her engagement to Moe Walker, non-professional.

Cyril Keightley and his wife, Ethel Dane, have written a comedy which the Shuberts are considering for production.

Oscar Hammerstein, 2d, has been elected chairman of the 1920 Play Committee of Columbia University.

The management of the Gaiety, London, has cabled here denying reports that "Frene" will go to the Gaiety.

LETTERS

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DeVere Lillian
DeValery Mignon
Devereaux Jack
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Donohue Marie
Donohue Jas
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Fishing Boaties 26 Majestic Wilkes
Bay 26 Gayety Scranton
Beauty Revue 26 Olympic New York
2 Gayety Brookline
Beauty Trust 26 Gayety Boston 2, Grand
Harford
Beauty Revue 25 2 Gayety St. Louis
Beat Show in Town 14 Empire Toledo
2 Lyle Dayton
Blue Birds 26 Worcester Worcester 2
Howard Boston
Bon Ton 26 North Amboy 21 Plain
field 26 Stamford 29 31 Park Bridge
port 2 4 Cohen's Newburg 5 1 Cohen's
Poughkeepsie

"Jazz Babies" 26 Victoria Pittsburgh 1
Penn. Circuit.
Kelly Lew 26 Columbia Chicago 1-3 Ber-
chard Des Moines.
"Kitty Dolls" 26 Gayety Milwaukee 2
Gayety St. Paul.
"Liberty Girls" 26 Star & Garter Chicago
2 Gayety Detroit.
"Lid Lifters" 26 Empire Providence 2
Olympic New York.
London 26 Palace Baltimore 2
Gayety Washington.
Maidens of America" 26 Gayety Rochester
24 Bastable Syracuse 5-7 Lumberg
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"On Frenchy" 26-29 Broadway Camden 30-31 Grand Trenton 3 Bijou Philadelphia.

"On Girls" 26 Lyric Dayton 3 Olympic Cincinnati.

"Pace Makers" 26 Englewood Chicago 3 Haymarket Chicago.

"Parlan' Fillet" 26 Grand Tulsa Okla. 1 Standard St. Louis.

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"Razzle Dazzle" 26 Penn Circuit 1 Gayety Baltimore.

"Record Breakers" 27 Cadillac Detroit 3 Englewood Chicago.

Reeves Al 26 Grand Hartford 3 Jacques Waterbury.

Reynolds Al 26 Empire Newark 1 Casino Philadelphia.

"Rosebud Girls" 26 Miner's Bronx New York 1 Orpheum Paterson.

"Round the Town" 26 Gayety Baltimore 1 Folly Washington.

"Sight Seers" 24-25 Batavia Syracuse 19-21 Lumberg Utica 1 Gayety Montreal.

"Social Polites" 26 Gayety Louisville 1 Empress Cincinnati.

"Social Maids" 26 Empire Brooklyn 3 Empire Newark.

"Some Show" 26 Trocadero Philadelphia 3 Empire Hoboken.

"Sport Girls" 26 Standard St. Louis 1-3 Grand Terre Haute 3-7 Park Indianapolis.

"Sporting Widows" 26 Gayety Montreal Star and Garter 26-27 Cohen's Newbury 29-31 Cohen's Poughkeepsie 2 Casino Boston.

"Step-Lively Girls" 26 Olympic Cincinnati 2 Star & Garter Chicago.

Stone & Pillard 24 Gayety Newark 2-5 Broadway Camden 4-7 Grand Trenton.

"Sweet Sweeties Girls" 26 Gayety St. Paul 3 Gayety Minneapolis.

"Temple" 26 Gayety Brooklyn 2 Gayety Newark.

"20th Century Maids" 26 People's Philadelphia 2 Palace Baltimore.

"Victory Belles" 26 Orpheum Paterson 3 Majestic Jersey City.

Watson Billy 24 Star Brooklyn 3 Gilmore Springfield Mass.

Welch Ben 26 Casino Brooklyn 3 People's Philadelphia.

White Pat 26 Bijou Philadelphia 1 Mt Morris New York.

Williams Mollie 26 Gayety Buffalo 2 Gayety Rochester.

"World Busters" 26 Gilmore Springfield 2 Worcester Worcester Mass.

LOS ANGELES.

Abe and Mike Gorr, theatrical men of Los Angeles, with the purchase of the lease of the Burbank Theatre, now own eight theatres: Alhambra, Opie, Lyceum, Casino, Liberty, Regent, Grand and the Burbank. Moving pictures rule at all excepting the Burbank, where Armetron's Bab Dolls depict on the stage and lighted runway. Film fill in while the girls "undress." Abe and Mike are also in with Marcus Loew, Inc., and Ackerman & Harris in the Mercantile Place theatre property.

Equity Pictures Corporation of California, owned by Garson & Roth, have sold their interests to Messrs. Brohney, Davis and Stewart. Brohney and Davis are well known in the circuit, the latter having been manager of the Alcazar stock of San Francisco and later associated with Sol Lesser.

Edward Everett Horton, leading man

of the Majestic stock company is besieged with picture offers. Manager Michael Corper of the Majestic complains that the coming of a real star to the Los Angeles stock house means the paying of the way to real for the same artist. Ruth Renick, ingenue left the Majestic for Famous Players recently. On the other hand screen artists of repute have helped the local stock houses flourish. Hank played the leads in "Civilian Clothes" at the Morocco at the time while doing picture by day. Cuda Fillmore, did likewise after succeeding Hank, who is in the New York "Clothes" company, and now Harry Hayes, leading man for Ruth Renick, in films is leading man for "Civilian Clothes." Fillmore devoting all his time to Famous Players-Lasky pictures.

Al Santell and Harry Ravier in daily conferences at the Alexandria. Santell is locked upon an above-the-average comedy director.

Frank Darrow and Jacques Jacard still insist upon talking about the late lamented war in the presence of Hank Mann. Frank, Jacques and Hank were bunkles "over there," but Hank sees nothing funny in conversation devoted to the subject of sleeping in trench mud.

"Up in Mabel's Room" played to capacity at the Hoyt, Long Beach and the Mason, Los Angeles, is expecting capacity nightly.

Charles Molson, of McCarthy-Fisher music house, warbles weekly at various picture houses.

ATLANTIC CITY.

The Steel Pier announces its opening for the season of 1929 Feb. 22. The musical attraction will be Columbia W. P. Leman and his Symphony Orchestra, third season.

The Russian Symphony Orchestra will be heard at Kohl's Friday night, Jan. 23.

Advance bookings schedule Lionel Barrymore in the John D. Williams presentation of Brieux's "The Red Robe," to be known as "The Letter of the Law" at the Globe Jan. 23-24, and same dates at the Apollo, Elsie Ferguson in an Arnold Bennett play.

In company with Henry W. Savage in viewing his production, "Shavings," was George M. Cohan and George V. Hobart.

BALTIMORE.

By F. D. O'TOOLE. "Academy"—"She's a Good Fellow," one of the cleanest comedies of this type to play here this season. "Opened to fair house, which made up in appreciation. Joseph Santley and Dorothy Maynard play the leads well. The Duncan Sisters are the hit.

"FORDS"—"Going Up," musical comedy founded on "The Aviators" opened return engagement to crowded house and with bright prospects. The play is attractively staged and the costumes and scenery show little effects of continuous use as is usually the case on return engagements.

AUTODROME.—The disgruntled husband of this-day and generation who is accustomed to sigh and wish for things as they used to be, will find plenty of food for thought in "As You Were," in which B. R. Gode is in pretentious Irish-Bordoni and Sam Bernard, and which opened Monday evening.

MARYLAND.—Kitt's vaudeville.

PALACE.—A burlesque production of nearly this nature attraction under the name of "The Golden Cuckoo."

HYPPODROME.—Frank W. Stafford and dora head. Clark's Hawaiians, Wilfred Dubois, Senna and Weber, Weston and Elaine. Film, "Red Hot Dollars."

GARDEN.—Eddie Madden, Ray Eaton and Harry Kaiser, all of whom were among the entrants in the recent six-day bicycle race, make their first vaudeville appearance this week. Rest of bill also very draggy. Aunt Jemima and Jara band with a few fairly good singers started out promising enough, but eased down considerably. "Fair and Warm" picture. Several reels of comedies and other acts complete.

"When Bearcat Went Dry," picture, by no means packing them in. Frasin, accordionist, between dim.

GAYETY.—"The Polly Girls," little better than average show here.

POLLY.—Johnny Weber and "The Jolly Rounders," sort of entertainment east coast enjoy.

PARKWAY.—Film, "Wanted a Husband," drawing well.

STRAVINSKY.—"The Jinx," close Thursday, replaced by "The Isle of Conquest."

WIZARD.—"Lord and Lady Algy."

Forest Park, one of the recently developed suburban districts, is to have one of the largest picture theatres in this city when the new Liberty, at the intersection of Garrison and Liberty Heights avenues, opens next week. Charles B. Ford (Ford's) is the owner, and will also manage until the house is established.

Excellent headway is being made by the officials and members of the newly organized Baltimore Opera Society in the campaign to raise sufficient money through the subscription sale of seats for the performance the society will give in the spring to put it on a sound financial basis.

BOSTON.

By LEN LIBBET. ORPHEUS.—Vaudeville and pictures. VAUDEVILLE.—Vaudeville and pictures. BOWDOIN.—Pictures and vaudeville. BIJOU.—Pictures.

ST. LOUIS.—Vaudeville and pictures. SCOLLAY OLYMPIA.—Vaudeville and pictures.

GORDON'S OLYMPIA.—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE.—Vaudeville includes Pederson Brothers and Shadon, Rahn, Bock, Florence Ring and Sabino and Goodwin. Also a feature film.

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A Happy New Year to all friends, and pleased to hear from them.

Booked 10th December, 1928. Alhambra, Paris, month of January. Personal Address: Care of "Performer," 18 Charing Cross Road, London, England.

EXETER STREET COLUMBIA LANCASTER WALDORF, GLOBE, FENWAY.—Pictures.

PARK.—Another week of the feature film, "The Mystery of the Yellow Room."

"SHUBERT"—Engagement of "Beit, Be Good," extended for two more weeks. Attraction shifted there from the Wilbur.

MAJESTIC.—Fifth week of the "Unknown Purple."

WILBUR.—"Too Many 'Husbands'" third week.

HOLLIS.—Opening of Ruth Chatterton in "Moonlight and Honeycuckle."

PLYMOUTH.—Opening of new thriller, "Al 3-6."

TREMONT.—Last two weeks of "Three Faces East."

PARK SQUARE.—Last week of "Tumble In," which has been doing big business.

BOSTON OPERA HOUSE.—Dark.

ARLINGTON.—Revival of "Tom Jones," by the Henry Jewett Players.

ARLINGTON.—Next to the last week of the Boston English Opera Co., which is using "Lucia di Lammermoor" for an attraction in this city.

TREMONT TEMPLE.—Second week, film "Polyanna."

GAYETY.—"Paris de Looks."

CASINO.—Al Reeve's show.

OWARD.—"The Lid Lifters."

Noel Leslie, due to join the Henry Jewett Players in a week, has been playing with James K. Hackett in "The Rise of Silas Lapham."

PLAGIARISM

What would you say

If you wrote a play.

Submitted a synopsis to a noted manager.

Submitted it to a noted actress.

Submitted it to a noted editor of a great magazine.

Submitted it to a number of other literary people—

What would you say if

A year later

You saw it produced successfully

Containing the entire basic idea

Under another name?

What would you say

When, on investigation, you found

That the same public stenographer

Who wrote my outline, synopsis and

Major part of the play

Also wrote the other play?

What would you say?

It can't be all coincidence.

Can it? What do you say?

Read my full-page announcement in the next issue.

Shall I tell you the name of the play.

The name of the man who says he wrote it?

My name and the names of the people to whom I submitted it?

Am I doing right?

What do you say?



MY CAIRO LOVE

A COLOSSAL HIT!
Surpassing All Predictions!

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My Cairo Love
(An Egyptian Serenade)

Lyric by
HARRY D. KERR
Moderato (not fast)

Music by
J. S. ZAMECNIK

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Marvelously recorded on the leading talking machines and player rolls.

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In, far off, Egypt-land, Where blows the des-ert
 Un-til the break of day, The ser-e-nade goes
 sand, on, Be-side the green of an ol-ive shade, There lives a won-drous maid;
 And when the mist of the morning clears, His Cai-ro maid ap-pears;
 And when the moon shines bright, Her lov-er comes each night, Soft-ly the strains of a ser-e-
 And in her soft brown eyes, Her lov-er can't dis-guise, But home to her is a pris-on
 He sings of love to his Cai-ro maid; Mel-o-dy clear, each-b-ing hear,
 Her in-ly joy is her lov-er's song, Giv-ing her cheer, on-ly to hear,
REFRAIN
 My lo-pret-ty maid of Cai-ro, Can't you hear me sigh, oh, just for you,
 Moon-beams, mem-o-ries of June dreams Un-der a spell-en-thrall-ing, Ten-der-ly my heart is call-ing,
 My lo-vey good-bye to Cai-ro, On the riv-er Nile, oh, just a-bove, I'll
 take you when the birds a-wake you, I'll not for-sake you, My Cai-ro love, love.
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 Is it swingy and harmonious?
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"That NAUGHTY Waltz"

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 HAL KING, Professional Manager

The booking of "At 9.45" into the Plymouth is of interest, as it is the first show which has come into this house this season which has not not depended for its drawing capacity on a female star.

To keep up the illusion, Manager Henry A. Taylor, of the Majestic, where "The Unknown Purple" is playing, has installed in the lobby of the house an arrangement which sheds purple rays on the audience as it departs.

Maurice Maeterlinck declined to keep his Boston engagement to speak at Symphony Hall on "The Unknown Shore" last week. No reason was given, and money was refunded.

M. Douglass Flattery, Boston representative of Marcus Loew, has presented to Harvard University a bronze medal which is to be presented to the person discovering through any branch of science the "greatest good to humanity of conservation of health."

The Boston Opera House, the Shubert's big uptown theatre, is dark this and next week. It will house, starting Feb. 2, Harry Lauder for a week's engagement.

Charles Martyn Prymne, former dramatic editor of the New York "World," died at the Hotel Westminster, Boston, last week following an operation. He was born in Padstow, Cornwall, England, 59 years ago, and started his newspaper career on the Springfield "Republican." Several years ago he retired from newspaper work and became engaged in business.

The opening performance of "At 9.45" at the Plymouth Theatre was postponed Monday night because of the illness of Miss Goff, the leading woman of the company. It was announced she would be able to go after the Monday night show, as her illness was not considered serious.

Fritz Kreisler, the violinist, played at



GEO. ALLEN'S CHEYENNE MINSTRELS

is the same standard act the past 14 years and has no connection with the so-called "cowboy" acts playing around.

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TO ANATOL FRIEDLAND FOR RELEASING TO PERFORMERS HIS GREATEST BALLAD SMASH ENTITLED "THANKS" FROM HIS NEW REVIEW—"MUSIC LAND."

THANKS!

TO THE ENTERPRISING PUBLISHER WHO OFFERED \$5,000.00 FOR A TRANSFER OF THE MUSIC RIGHTS TO "THANKS," AND TO THE SECOND PUBLISHER WHO RAISED THE BID—

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THANKS TO JAKE LUBIN

Representative—**ABE. I. FEINBERG**

The Sunday afternoon concert at Symphony Hall, and by actual count 3,162 persons, as large an audience as Symphony Hall ever contained, heard him. No stir was created by the appearance of Kreidler in this city, the Legion of Honor not interesting itself. This is in contrast to the occurrence at Lynn, a few miles away a few weeks ago, when Kreidler was barred from playing through the refusal of the mayor to grant a permit. This was due to agitation against him because of alleged patriotic feeling.

"Moonlight and Honeysuckle," with Ruth Charleston, was the only new show at the legitimate houses this week. For the coming week "Ten for Three" into the Park Square and "There's a Good Fellow" into the Colonial are carded. "The Rose of China" will come into the Schubert after "Betty" leaves.

BUFFALO.

By SIDNEY BURTON.

SHUBERT-TECK.—Al Tolson in "Sin-

bad." Every effort being made to make this supreme "smash" of the season. Advance sale heaviest of the year. No Saturday night performance, as show jumps to Chicago Saturday afternoon.

MAJESTIC.—Fleke O'Hara in "Down Limerick Way." Business fair. Drawing not only on Celtic romance lovers, but also on the former popular price fans.

SHUBERT.—Vaudeville.

SHUBERT'S HYPE.—Douglas Fairbanks, "When the Clouds Roll By."

STAR.—Eva Fay, Lee Hing Chin, Douglas Flint, Frazure and Bunce, Musical Lancers and Gladys Brockwell, in "Thieves."

LYRIC.—Charles McGooda, Larose and Lane, Rialto Quartet, Fairman and Patrick, Ween and Woods, Frank Keenan, in "Brothers Divided."

OLYMPIC.—Stan Stanley, Devor and Dayton, Muroo, Draper and Saul, Melvins, Ruth Roland, in "Adventures of Ruth."

GAYETY.—Maid of America, with Bob Barry.

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Assisted by **BOBBIE LEE**, Piano **HERBERT KING**, Drums

This Week (Jan. 19)—Hippodrome, Youngstown

Next Week (Jan. 26)—Palace, Chicago

Direction: **TIM O'DONNELL**, Casey Office



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HE IS SINGING
SWANIE
BY I. GABSAIR AND GEORGE GERSHWIN
THE MOST SENSATIONAL VOCAL, INSTRUMENTAL AND DANCE
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GET YOUR COPY

ACADEMY.—Harry Fields and French Frolles.
GARDEN.—Leap Year Girls.
STRAND.—Owen Moore, "Piccadilly Jim."
Family—"A Scream in the Night."

The Shea Amusement Co. announced this week work on the new Shea's Metropolitan will start May 1.

Ada Mae Weeks was out of "Listen Lester" the greater part of last week with an attack of la grippe. She returned Friday evening.

William Wilson, of Brooklyn, vaudeville, who came to Buffalo in search of engagements, remained to serve a sentence on the charge of larceny. While Wilson was making the rounds of the local managers he purloined a baggage check from one of the theatre dressing rooms and ordered a baggage man to call for the trunk at the station and bring it to his room at the Lafayette Hotel. The owner of the baggage notified the police, who after an investigation traced the trunk to Wilson's quarters. The "actor" pleaded guilty to larceny, second degree, and will be sentenced this week. Incidentally Wilson's hotel has lodged a charge against him amounting to \$40 for room rent.

CLEVELAND.

By J. WILSON ROY.

OPERA HOUSE.—"The Night Boat." Next week, "The Royal Vagabond."
FROSPER.—Joseph W. Payton Stock Players, in "The Woman in Room 13."
KEITH'S.—Vaudeville, headed by Alice Lloyd.

MILES.—"Perhaps You're Right." Barney Williams and Co. Ray Conlin, Three Romanoffs, Ray and Emma Dean and pictures.

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DENVER.

By EDWARD T. GAHAN.
ORPHEUM.—Vaudeville.
EMPERESS.—Vaudeville.
TABOR.—Vaudeville and pictures.
BROADWAY.—Guy Bates Post, in "The Masquerader," return engagement.
DENHAM.—Tom Wilkes Players, in "Nothing but the Truth."
RIVOLI.—Pictures.
AMERICA.—Pictures.
ISIS.—Pictures.
STRAND.—Pictures.
ODDSEN.—Pictures.
THOMPSON.—Pictures.

A modern ten-story office building and theatre, costing more than \$1,000,000, is in prospect in the heart of the business district. The theatre will be leased by the new vaudeville circuit formed recently in Chicago, with Martin Book of the Orpheum corporation, as the principal stockholder.

J. G. Burbank, recently of Laramie, Wyo., has purchased a site in Fort Collins, Colo., upon which he intends to erect a playhouse with a seating capacity of 1,000. Several contractors have furnished bids.

Business in Denver is greatly stimulated this week through the National Stock Show Week in progress at the Union Stockyards Stadium. Most of the Curtis street picture houses are exhibiting western pictures.

The Picture Operators' Union of Colorado Springs, Colo., has petitioned City Council to place a member of its organization on the examining board for licensed operators. At present no one familiar with projecting is included on the board.

Playing the Empress last week, the Three Kuhn, sons of the late Peter

The Most Important Feature of Your Act Is a Good Curtain

Many a good act is spoiled by a poor curtain. Don't handicap your act. Get a good start. Theatrical curtains in a variety of designs, and colors, in velvets and painted satines. For sale and rent.

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BRYANT 2695

FRISCILLA.—"Sweet Daddy Girls." Virginia Bellin, Rose and Thorn, Jordan and Jordan, Williams and Howard and pictures.

MILES-GRAND.—Mariah, Nelson's Troupe, Imperial Quintet, York and Mark and pictures.

LOEW'S LIBERTY.—"Fashions de Vogue." Downing and Bunin, Laurie Ordway, Brown's Dogs, McGreevy and Doyle and pictures.

EMPIRE.—"Record Breakers."

STAR.—"The Best Show in Town."

MASONIC AUDITORIUM.—All week, Sir Harry Lauder company.

STILLMAN.—All week, "The Beloved Cheater."
EUCALID.—All week, "The Miracle of Love."

MALL and ALHAMBRA.—"The Willow Tree."

STANDARD.—"Virtuous Sinners."

METROPOLITAN.—All week, "Pinto."

KNICKERBOCKER.—All week, "Desert Gold."

Two British stars—Harry Lauder and Alice Lloyd—are the big noise this week!

Virginia Pearson is here on a visit.

She is interested in psychic research and will study under one of the leading spiritualistic teachers in this city.

John E. Hale will resume his former position as resident manager of the Shubert-Colonial about February. Hale resigned from this house several months ago and went to California with the intention of settling there. The location of the present manager—Harry Ball—has not been decided.

"The Rainbow Revue" at the Hotel Winton is still a big drawing card.

Kuhn, an early settler of Colorado in its pioneer days, closed a deal for an extensive ranch fifteen miles south of Denver. After this season the Kuhns will take up ranching in their native state.

Construction has started on a new \$15,000 picture theatre in Brighton, Colo. H. W. James and J. N. Counter, retired business men, are erecting the house.

With the showing of "Pinto," with Mabel Normand, at the America this week, Princess Isabella, the Indian soloist, is singing western songs for the approval of the visiting stockmen.


COMING

PRIMROSE MINSTRELS

TIPIFYING GENUINE MINSTRELSY WITH

MRS. GEORGE PRIMROSE

NEXT WEEK (JAN. 26), LOEW'S AMERICAN, NEW YORK



AL JOLSON SINGS THESE FOUR NUMBERS

'MAMMYCHLOE' 'I GAVE HER THAT'
'BY THE HONEYSUCKLE VINE'
'THEY CAN'T FOOL ME'

WRITTEN BY **BUDDY DE SYLVA** — GET YOUR COPIES

T.B. HARMS & FRANCIS, DAY & HUNTER, 62 WEST 45th STREET, NEW YORK

A slight fire, caused by an overheated furnace, slightly damaged the Queen Theatre here. The loss was trifling.

The First National Films exchange and the Vitagraph Films have moved to Welton street.

The Auditorium was rented for the showing of "The Red Viper" last week.

Word has been received here that Irene Prior, a member of the Denishawn dancers, playing Fantasia's circuit, is

changes by the United Theatres, Inc., William Parr has taken charge in Denver. Jack Krum, formerly Vitagraph manager here, has joined the Hockinson sales forces.

HOUSTON, TEX.

By JACKSON G. HORNUNG.
MAJESTIC—Vaudeville.
PRINCE—Vaudeville.
COZY—Dalton's "Fearless Eve" Co.
AUDITORIUM—"Oh, Lady! Lady!" Jan. 18; Cincinnati Symphony Orchestra, Jan. 18; Minneapolis Symphony Orchestra, Jan. 22.

The "Teatro Amado Nervo," a Spanish Theatre, has been here three months and is playing to good business. Francisco de Leon is the head of the company and his wife and two daughters are members of the troupe. Laura Miranda plays the leads, with Francisco Navarrete, Catalina Yertis, Roberto Sacaera being featured. Fifteen others make up the remainder of the company.

Dalton's Fearless Eve Co. playing the Cozy here have been consistently breaking records every week they have been playing, running from seven to

ENGLISH'S—"Jack o' Lantern."

PARK—Musical extravaganza.

KEITH'S—Vaudeville.

LYRIC—Vaudeville.

BROADWAY—Vaudeville.

RIALTO—Vaudeville and pictures.

CIRCLE—Pictures.

The Blackstone Theatre, of South Bend Ind., has withdrawn its stock from the market because enough has been sold to meet the cost of erecting a 2,500 seat house. Directors of the corporation are Charles E. Potts, Indiana Harbor; J. Handieson, Chicago; John E. Weber,

BILLY McDERMOTT

"THE ONLY SURVIVOR OF COXEY'S ARMY"

Touring Orpheum Circuit

Direction, MAX HART

critically ill in a Minneapolis hospital. Miss Prior is a resident of Colorado Springs.

One fireman was overcome with smoke when a slight fire destroyed a bundle of advertising matter in the exchange offices of the Supreme Picture Corporation here.

Milt Cohn, manager of the Famous Players-Lasky offices here, is in Chicago attending the conference of the company's office heads.

With the purchase of the Triangle ex-

QUEEN.—Pictures.

ZOE.—Pictures.

LIBERTY.—Pictures.

KEY.—Pictures.

ISIS.—Pictures.

TEATRO AMADO NERVO—"La Ha-

cinda."

Miss Barker, playing with the Howard

Smith Co. in "— and Son" at the

Maletto this week, was unable to play

through sickness, and Mrs. Bob Murphy,

who is visiting her husband this week,

on ten minutes notice took Miss Barker's

part.

fourteen hundred weekly over former records.

Manager McFarland of the Prince (Loew's) deserves credit for making the back stage and dressing rooms clean and attractive for the performers. Cleanliness seems to be the Prince's name now both back stage and in the front of the house.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT.—First half, dark; "The Guest of Honor," second half.

Frank C. Toepf, Donald MacGregor and John G. Yeagley, of South Bend.

There is talk among the reformers of a movement to eliminate the so-called "crime-play" from the Hoosier screen. It has been suggested that an old Indiana law, passed to prevent the exposure for sale of any paper, book or periodical the chief feature of which is the record of crime or illustration of crimes committed, be invoked against the "crime film." The Daily Times, however, calls editorial attention to the fact that a picture is neither a paper, book nor periodical.

COMMENCING MONDAY
 NEXT WEEK AT

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STARRING IN C. B. MADDOCK'S VAUDEVILLE FARCE, "THE SIRENS"

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Whiting and Egan's beautiful companion ballad to their wonderful song hit, "Till We Meet Again."

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The real waltz song success of the year. Singles, doubles, harmony acts: send for this wonderful song; dumb acts and musical acts: send for the waltz. By KAHN and BLAUFUSS.

"THE IRISH WERE EGYPTIANS LONG AGO"

Bryan and Smith wrote a great comedy song in this one. If you haven't heard it, send for a copy today.

"IN YOUR ARMS"

That great fox trot ballad we just purchased from the Maurice Richmond Co. By FLOYD and GLASER.

"YOUR EYES HAVE TOLD ME SO"

The most beautiful high-class ballad on the market. By KAHN-VAN ALSTYNE-BLAUFUSS.

"WHEN IT'S MOONLIGHT ON THE SWANEE SHORE"

A corking good 2/4 song—just the sort you've been asking for. By WHITING and EGAN.

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KENDIS and BROCKMAN'S latest ballad. Splendid quartette and harmony arrangements especially written for this song.

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Here's a peach of a fast song by GUMBLE and YELLEN, the boys who can certainly write 'em. A surefire novelty hit.

"VENETIAN MOON"

We're telling you now that this will be the "surprise" hit of the season. It's one of those natural, surefire hits. Fox trot and ballad. DON'T OVERLOOK THIS GREAT SONG. By KAHN-MAGINE-GOLDBERG.

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PITTSBURGH—244 Fifth Avenue
CLEVELAND—Hippodrome Building

SEATTLE—321 Pike Street
ATLANTA—601 Flatiron Building
BALTIMORE—315 North Howard Street
SALT LAKE CITY—Linden Hotel
DETROIT—127 Fort Street, West
TORONTO—127 Yonge Street
CINCINNATI—615 West 6th Street
MINNEAPOLIS—218 Pantages Building

PORTLAND, ORE.—322 Washington Street
SAN FRANCISCO—999 Market Street
ST. LOUIS—The Grand Leader
CHICAGO—634 State-Lake Building
LOS ANGELES—427 South Broadway
BUFFALO—485 Main Street
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Theatres have been closed at Orleans, Ind., because of a scarlet fever epidemic.

NEW ORLEANS.

By O. SAMUEL.
TULANE.—"The Rainbow Girl."
LYRIC.—Dad James' Players.
ATHENAEUM.—New Orleans Grand
Opera Co.
STRAND.—"Soldiers of Fortune."
LIBERTY.—Eugene O'Brien in "The
Broken Melody."
TRIANON.—Elsie Ferguson in "Count-
erfeit."
GLOBE.—"23½ Hours Leave."

Two girls of the Cave revue narrowly escaped being burned when the apartment house at which they were stopping caught fire. Sue Statesson was added to the revue during the past week.

Lillian Rose, the dramatic actress, is spending the winter here. Another visitor is Eugene West, the song writer.



This Model (see Illustration)

Full size (extra large), three-py corner
hard material, 12 drawers, 12 hang-
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CHORUS

Oh, sweet Dardanella, I love your harem eyes;
I'm a lucky fellow to capture such a prize.
Oh, Allah knows my love for you
And he tells you to be true;
Dardanella, Oh hear my sigh, my Oriental.
Oh, sweet Dardanella, prepare the wedding wine—
There'll be one girl in my harem when you're mine.
We'll build a tent
Just like the children of the Orient.
Oh, Sweet Dardanella, my star of love divine.

Any kind of version, Ballad, Rag, Jazz and Comedy.
Orchestrations ready in all keys.

They all wrote about the Pal and the Gal and about Mother.
That's what made Fred Fisher think of this wonderful title and song.

"DADDY, YOU'VE BEEN A MOTHER TO ME"

WALTZ BALLAD

VERSE

I just can remember my mother—
Angela one day took her away.
You took her place with a smile on your face;
That's why I'm happy to say:

CHORUS

Daddy, dear old daddy,
You've been more than a daddy to me;
You might have gone with the boys ev'ry night—
You gave them up just to bring me up right.
Daddy, dear old daddy,
Way up above she can see
You were more than a dad;
You're the best friend I had—
Daddy, you've been a mother to me.

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Morris as representative of Fox here, has left the film corporation.

The assembly hall of the Grunewald Hotel is to be turned into a theatre. It is on the twelfth floor of the building and seats 1,100.

Bob Sterling, who edited a theatrical paper in New York recently called "The Spotlight," is now the manager of a picture house in Mobile.

Eight of Mack Bennett's girls are to appear in person at the Liberty shortly.

Mighty magnanimous of Martin Beck to pay the artists who gave an extra performance at the Orpheum on a recent Sunday. They had missed one during the week, and according to contract the theatre was due a show, but Mr. Beck waived that.

So large was the business accorded Robert Mantell at the Tulane last week it was necessary to give an extra performance Friday afternoon.

The Saenger Amusement Co. has purchased the Sugar at Monroe, La., for \$15,000, and will spend \$75,000 in fixing up the playhouse.

PHILADELPHIA.

ALLEGHENY.—Fads and Follies.

Jack Trainer and Co., Duffy and Sweeney, Spencer and Williams, Donald Sisters, Jim, "A Regular Girl."

GLOBE.—Mr. Chesser, Al Fields, "A Jazz Cocktail," Madeline Wood, Edna Brown, Sara Myers, Three Harmony Girls, Herbert Denton and Co., Louise Carter and Co., Kirby-Quinn Trio, W. S. Harvey and Co., Subers and Keefe, Mason and Dixon.

NIXON'S GRAND.—"Love Slender," Edw. Hill, Newell and Most, Combs and Nevins, Welch, Mealy and Montrose, pictures.

KEYSTONE.—Seymour Brown and Co., Van and Vernon, Bob Randall, "The Night of the Black Secret," Al Golem, William Penn.—First half, Al Golem, Carter and Co., Kirby-Quinn Trio, W. S. Harvey and Co., Subers and Keefe, Mason and Dixon.

NIXON'S GRAND.—"Love Slender," Edw. Hill, Newell and Most, Combs and Nevins, Welch, Mealy and Montrose, pictures.

BROADWAY.—First half, Janet of France, Cahill and Romina, Cockley and Dunley, Nelson and Dalley, Jim, "Male and Female," last half, William Lamp and Co., Hunter, Chick and Hunter, Mar-

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Garet Young, Drew and Lamont, Slim, "The Fear Woman."
KNICKERBOCKER.—Black and White Revue, Payton and Lane, Harry and Anna Scanton, Morrison and Hart, Nibel Hardy, McKim and Lane, "Chest Gold," and "Roaring Lions and Timid Men."

STANLEY.—Film, "The Thunderbolt."
PALACE.—"Eyes of Youth."
ARCADIA.—"Red Hot Dollars." Next week, "The Six Best Sellers."
VICTORIA.—"Fair and Warmer." Next week, "Wings of the Morning."
STRAND.—"When the Clouds Roll By" and "The Garage."
BELMONT.—"Human Collateral"; second half, "The Cinema Murder."
RIVOLI.—"The Hall Room Boys" and "When Bear Cat Went Dry."
LEADER.—"Male and Female."
COLUMBIA.—"Eyes of Youth."
REGENT.—"11th Commandment."
CASINO.—"Kissed Girls" burlesque.
TROADERS.—"Grown-Up Babies."

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PEOPLES.—"London Belles."

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GRAND.—Pictures.

OLYMPIC.—Pictures.

LIBERTY.—Pictures.

LOEWS LYCEUM.—Vaudeville.

DAVIS.—Vaudeville.

HARRIS.—Vaudeville.

SHERIDAN SQUARE.—Vaudeville.

GAYETY.—Burlesque.

ACADEMY.—Burlesque.

VICTORIA.—Burlesque.

The past week in local theatres was adjudged the best this season.

"The Sweetheart Shop" opened Monday at the Nixon to a large audience. The prima donna is Estelle McNell, a Pittsburgher. She attended Grullin Academy here and studied under Carl Minotti. Harry K. Morton and Esther Howard carry off chief honors. Zella Russell, in her first rise out of burlesque, also makes good. "Daddies" next.

"Little Simplicity," with Marjorie Gateen, opened at the Pitt Monday to a well filled house. Harry Lauder's show, scheduled next, will give eleven performances more than the usual book. Leg. William D. Conroy was in the city last week in advance of the Leader

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WALTER DONALDSON

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Gentlemen, Shake Hands! Bell! First Round—

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FOR TENNESSEE"
KNOCK OUT!!

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YOU'D BE SURPRISED

This Is the Big "Baby Smiles" Hit
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When My

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I LEFT MY DOOR OPEN (And My Baby Walked Out)

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TED LEWIS' GREAT BIG HIT IN THE

SOME HIT
SOME HIT
SOME HIT
SOME HIT

“WHEN MY BABY

BY TED LEWIS, ANDREW B.

SOME HIT
SOME HIT
SOME HIT
SOME HIT

“CAROLINA

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SOME HIT

SOME HIT

SOME HIT

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SOME HIT

SOME HIT

SOME HIT

SOME HIT

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BARD, TALBOT O'FARRELL, ELLA SHIELDS, ZOMAH, ETC.

troupe. Alice Lloyd will be played at the
Davis, against Lauder.

Thurston is playing his last week in
town. During his stay business at the
Duquesne was unprecedented. Next week
the first legit production with music will
be shown at the Duquesne.

"The Royal Vagabond" at the Nixon.
Frank Tinney in "Sometime" at the
Alvin, and William Hodges in "The Guest
of Honor" (return) all turned 'em away
after performance last week.

Shubert's "Gaieties of 1919" played to a
big house at the opening Monday at the
Alvin. Jack Norworth and Harry Wat-
son as in their "Odds and Ends" last sea-
son are the whole show.

Viola May Moreland, one of Pitts-
burgh's most promising sopranos, will
soon depart for New York to continue
her vocal studies, with the aim to later
take part in light opera or musical
comedy. Miss Moreland has already had
the stamp of approval of several New

BEN and JOHN FULLER

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Albemarle Mansions, Piccadilly, London, W. 1. Ben Fuller will be located in New York
March next. See W. V. M. A. in Chicago. See Edna Murphy, Ackerman-Harris, San Francisco.

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was about to sign a contract with Mo-
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HIPPODROME—Vaudeville and pic-
tures.

STAR—Pictures.

STRAND—Pictures.

LIBERTY—Pictures.

PEOPLE'S—Pictures.

RIVOLI—Pictures.

GLOBE, CIRCLE, REX, BURNSIDE,
CASINO, NOVELTY, GRAND, SUNSET—
Pictures.

The People's Theatre will close this
week for repairs.

A twelve-piece symphony orchestra
will be featured by the People's. Nego-
tiations are being made by several fa-
mous eastern artists to take the position
of director of the People's music.

John D. Howard, manager of the Fa-
mous Players-Lasky Corporation, has
arrived in Portland to assist in the pub-
licity of "The Cinema Mystery," the new
picture to be played at the Majestic.

Charles Mann, the well-known musical
director and producer, is through Port-
land this week as headliner at the Or-
pheum with Friedlander's 12-minute
vaudeville act, "Extra Dry."

The new Rivoli will open with a Port-

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I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

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PROVIDENCE

By KARL E. CLARK.
SHUBERT MAJESTIC—"The Passing Show," extra large advance sale.
MAYFLOWER—19-21, "Nightly Night."
OPERA HOUSE—Legitimate abandoned for week. Film "The Lost Battalion."
E. F. ALBEE—Vaudeville.
FAYE—Vaudeville.
EMERY—Vaudeville. Added attraction by Mlle. Carita (local) and annual "Mineral Kiddle Revue." Forty local little ones.
EMPIRE—"The Beauty Revue."

With invited guests from far and near, Theatrical Stage Employees' Union Local 323, installed its newly elected officers Sunday night. Among the guests were Sergt. Richard Gambie, local police film censor; Albert E. Kohler, former president of the state branch, American Federation of Labor; Fred Levard, of Hartford; Dingley Johnson, Springfield, Mo.; George Schwab, Toledo; James Homburg and Com Valentine, New York; Michael Ryan, Auburn, N. Y.; Fred Meauler, Williamsport, Pa.; Clifford McCune, Gary, Ind.; Arthur Swanson, St. Louis.
Officers installed are as follows: President, John B. Smith; vice-president, Frank Walker; recording secretary, Fred Newcomb; financial secretary and treasurer, Fred Friend; business agent, Edward J. Kennelly; sergeant-at-arms, Ralph Field; guide, Roland Bernadini; Trustees—H. C. Goff, A. A. Belden, Joseph Ortiz. Grievance committee—N. O. Tripp, Charles Brown, Al Becker, John A. McGrath, Bert Bartlett. Delegates to C. F. U.—Edward J. Kennelly, N. O.

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Tripp, Frank Walker, P. James McKenna,
Fred Newcomb. Delegates to state
branch, A. F. of L.—John F. Smith, Fred
Newcomb.

Jacob Conn, of the Gaiety, has bought

property at Concord, N. H., for a new
playhouse.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—"Listen, Lester," first half;

"The Man Who Came Back," second half.
Both return engagements.
TEMPLE—Vaudeville.
GAYETY—"The Sightseers."
COLUMBIA—"American Beauties."
FAMILY—Vaudeville and pictures.
FAYE—Vaudeville and pictures.
VICTORIA—Vaudeville and pictures.
PICCADILLY—Film, "Soldiers of Fortune," all week.
ROBERT—"The Broken Melody," all week.

A number of Rochester picture theatre men are to attend a meeting in Syracuse on Thursday at which plans will be discussed for an organization of theatre owners to fight the invasion of Wall Street money in the theatre field.

Charles Saxton has purchased the old Academy of Music at Nunda and will remodel it for pianist and road shows.

The estate of Henry A. Zobrist, old time showman of Geneva, bids fair to be divided among his natural heirs, as the Supreme Court has refused to set aside a verdict by a jury that he was of unsound mind when he made a will bequeathing it to the Geneva City Hospital, his physician, and to establish a pet animal cemetery.

SEATTLE

By WILBUR.
METROPOLITAN—San Carlo Opera company in repertoire, 12 and week; next May Robinson in "Tish."
MOORE—Orpheum vaudeville.
WILKES—Wilkes Players in "Sinner," with Jane Morgan and Alexis Luce in stellar roles.
OAK—Monte Carter Musical Comedy Co. in "The Love Spell."
ORPHEUM—Levy Musical Comedy Co. in "Oh, Daddy."
PANTAGES—Vaudeville.

PALACE, NEW YORK, THIS WEEK (Jan. 19)

MME. CLAIRE FORBES

LATE PIANO SOLOIST OF BOSTON SYMPHONY ORCHESTRA

Majestic, Chicago, Feb. 2 and 40 weeks of Orpheum

tour following through courtesy of Mr. MARTIN BECK

Riverside, New York, This Week (Jan. 19)

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Act must be related and measure up to a standard which will be appreciated by the highest class of audience.
If you act with the reputation of a professional and draw big patrons to FRID MURLEY, Stage Director.

PALACE HIP.—Vaudeville.
LYRIC—Walter Owens Burlesque.
MASONIC TEMPLE.—11-43, Ezra W. Palmer, C.S.B., lecturer.
CORNISH LITTLE THEATRE.—15-17, Cornish Players in three one-act plays under direction of Maurice Brown and Ellen van Volkenburg.
HIPPODROME.—Vaudeville, pictures and dancing.
ARENA.—Hockey tournament.
LIBERTY.—Pictures.
REX.—Pictures.
COLISEUM.—Pictures.
MISSION.—Pictures.
STRAND.—Pictures.
COLONIAL.—Pictures.
LITTLE.—Pictures.
FLAG.—ISIS, IMPERIAL, RIALTO, DREAM, WASHINGTON, VICTORY, UNION, GEM, STAR, HIGH CLASS, NEW WORLD, BISON, JACKSON, BUSCH, ADLARS, TYLER, GOOD LUCK, HOME, MADISON, SOCIETY, PRINCESS, HILLMAN, OLYMPIA, SUPERBA, QUEEN ANNE, BOSTON, BALLARD, MAJESTIC, EMPRESS, GREENWOOD, FREMONT, GREEN LAKE, COWAN PARK, YE COLLEGE PLAYHOUSE, VARSITY, PALACE.—Pictures only.

Owing to the sudden illness of one of its principals, the Cornish Players postponed its drama program announced for last week to the last three days of this week. Maurice Brown and Ellen van Volkenburg are directing the players and also appearing in the cast.

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The initial tour of the U. of W. Glee Club proved so successful that another trip will be undertaken, beginning the 19th, at Mt. Vernon in the afternoon and at Sedro Woolly at night. Bellingham will be the next stop. Dean Irving M. Glen of the College of Fine Arts is in charge of the club.

Three big picture concerns filmed the rabbit drive at Burbank, Wash., Sunday, 11th. A special train from Walla Walla carried hunters and spectators to the scene, near Two Rivers.

The Ladies' Musical Club will present Jascha Heifetz, New York violinist, at the Metropolitan Jan. 27. Galli-Curci will appear here later under the auspices of the same club.

At the Saturday evening concert of the Seattle Symphony Orchestra at Meany Hall, U. of W. campus, the program was made up of popular music, most of the numbers being requested by the public.

Eugene M. ("Mike") Fleher has resigned from the Ed Fisher Vaudeville Agency, this city. Jay Haas, former assistant manager of the Orpheum Theatre, has become associated with Ed Fisher in the vaudeville circuit bearing his name.

Mr. Snowden, of the "Priceo" office of Shapiro-Bernstein Co., arrived in the city Saturday to appoint a local representative for the firm to succeed Frank Anderson, who asked to be transferred

back to California. The office will move from the Orpheum Theatre building to the Montellus building.

The Seattle office of McCarthy & Fisher will be reopened this week. The office has been dark since Larry Teell resigned, six or seven weeks ago, and was transferred back to "Frisco."

Barney Hagan, local manager for Whitmark, is singing "Let the Rest of the World Go By" at the Hippodrome this week.

Walter E. Burton and Horace K. Smythe started business as the Burton-Smythe Music Co. Monday, with offices at 629 Burke Building, Seattle. The firm's catalog contains three numbers—"Buddle Mine," a waltz-ballerad, "You Found the Way to My Heart" and "Love's Shadowland."

During the visit here at General Forthing the Arena and Hippodrome will be used by the reception committee. The general will be in Seattle the 20th and 21st.

The new Variety Theatre, in the University district, is fast nearing completion.

SYRACUSE, N. Y.

By CHESTER E. BAHN.

The past year was the most successful in the history of the Strand theatre here, according to the annual report presented to the meeting of the stockholders last week by Manager Edgar Walli. Mr. Walli received a vote of

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thanks and a substantial remembrance from the Strand's board.

Al B. Haefner, assistant cameraman with the Belandick-Eugene O'Brien company, which has been filming "A Fool and His Money," in the vicinity of Alexandria Bay, had a close call from drowning when the ice gave way under him as he was preparing to take some stills in the middle of the St. Lawrence river. Haefner's \$600 Graflex camera went through the ice with him, and now rests on the bottom of the river. By luck, Haefner managed to grip the edge of the ice and held on until others of the company came to his assistance.

The final passing of the old Grand opera house here as a theatre became a certainty this week when the ownership of the property and certain adjoining lots passed to representatives of the Post Standard company. While no definite announcement has been made by the new owner, which publishes a morning and Sunday paper, it is understood that the Grand will be remodeled and used exclusively as an office building. Adjoining sites, known as the Gerber and Myers properties, will be used for a new structure, presumably a home for



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Philadelphia—Jack Scott

the Post Standard. The Grand, until recent years, was the home of Keith vaudeville, and was one of the local houses that gave the Shuberts their start. At present the Onondaga A. C. a local fight club, is holding its bouts in the opera house. Not only does the passing of the Grand effect local theatrical history, but it hits local newspaper traditions as well. For years, the local

For attempting to send Mrs. Modelia Gray, colored, and her companion, Mrs. Ida M. Logan, also colored, into balcony seats, while the first floor contained vacant chairs, the Crescent theatre here must pay Mrs. Gray \$100 and costs, according to the decision of the Appellate Division, confirming the verdict returned by a Supreme Court trial jury here.

the police and offered a reward for its return, but the reward is still awaiting the finder.

Two test votes on the question of permitting the operation of picture shows in Binghamton on Sunday, taken in the Common Council, indicate that the ordinance of Alderman Henry J. King, forbidding the exhibiting of Sun-

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS.—Empress Players, in "The Big Idea." This play was staged here several seasons ago. It was well played by this popular company and business continues excellent.

AVENUE.—12-14-14. "A Tailor-Made

At B. F. Keith's Colonial, Next Week (Jan. 26)

Frances Pritchard

In "YOU'D BE SURPRISED"

Assisted by NELSON SNOW and CHAS. COLUMBUS

Written by ARTHUR SWANSTROM and CAREY MORGAN

Scenery: ROBERT LAW Studios

Direction, ARTHUR KLEIN

papers were located on Warren street. The Journal was the first to hit Montgomery street. The Post Standard purchase forecasts that that thoroughfare is to be Syracuse's future newspaper row.

Trava Baretta, of the "Tillie's Night-mare" company, lost a \$300 diamond ring at the East Onondaga Hotel here, according to her complaint to the police. Miss Baretta left the ring in the bathroom.

A complete new play, including book, lyrics and music, and destined for Broadway, was lost, probably forever, to the theatergoing public when the manuscript dropped from the coat pocket of Charles Wolfe of "Tick-Tack-Toe" here last week. Wolfe lost the script while on the way to his hotel from the theatre. It was the author's only copy of both book and score, and represented six months' work. Wolfe appealed to

day pictures, will be carried 7 to 5 and that an amendment in the form of a rider will be passed forbidding the holding of any entertainment on Sunday where an admission fee is charged.

The United Pictures Theatres of America met here Thursday, Jan. 22, at the Yates Hotel, to formulate a line of defense for the threatened domination of the film industry by the money kings of Wall street.

Man" with a big cast, headed by Harold Vermilyae; 15. "Echoes of New York," a revue staged by Barbes-Tucker Co. local artists.

ROYAL.—D. W. Griffith's "Intolerance." Return engagement for this film.

IMPERIAL.—Dark. ORPHEUM.—"Rainbow Cocktail" and Lew Brice headline bill of vaudeville. PANTAGE.—Prince Jovadah de Rajah tops bill of vaudeville.

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Riverside Theatre, New York (Jan. 26)

GEORGIE O'BRIEN

Direction, MAX HART

CHARLES BIERBAUER

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Ella Shields

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ARENA.—Ice skating and professional hockey games.
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DOMINION.—Pictures.
GLOBE.—Pictures.
COLONIAL.—Pictures.
MAPLE LEAF.—Pictures.
BROADWAY.—Pictures.
GRANDVIEW.—Pictures.
KITSILANO.—Pictures.
NATIONAL PROGRESS.
PRINCESS.—Pictures.

WASHINGTON, D. C.

BY HARIDE MEAKIN.
POLITE Vaudeville. The showing of a successful English production Sunday night, "Tilly of Bloomsbury," with a cast of 15, including the following:—Lyonel Watts, Arthur Metcalfe, Nellie Hudson, Mrs. Edmund Gurney, Eva Lane, Mrs. J. H. Gurney, Mrs. J. H. Gurney, Gypsy O'Brien, Alice Eaden, Lawrence Grant, George Giddens, Edward Foster, Bille Dalry and Peter Moill. A H. H. Gurney, presenting the piece and was heartily received with a 50-50 American and English cast. Reviewed elsewhere.

NATIONAL.—The Theatre Guild's production of "John Ferguson," Local manager, John Ferguson, with the following cast:—John Ferguson, John Ferguson, Helen Freeman, Lucy Beaumont, Joseph Brennan, Brandon Peters, Harry Carroll, and John Ferguson. Attracting excellent business.

SHUBERT-BELASCO—Attention be-
cause chosen for reappearance of Maxine
Elliot after many years absence from
the stage. **THE SCARLET**—The work of William
Hurlbut reviewed elsewhere.
THE ILLUSION—Another A. R. Woods' pro-
duction first showing in this city. Al-
ways a success. **THE GARDEN**—
by Georges Plateau, Gertrude Vander-
bilt, and the late Mrs. Lambert. Re-
viewed briefly elsewhere.
COSMOS—"At Home," The Argonne
theater, 100 West 42d street, 8 p.m.
Markley Trio, Duquesne and Co. Frank
Brown, Glenn Kitchney.
THE GAY
LOEW'S PALACE—"The Beloved
Chester," 8 p.m.
THE COLUMBIA—"Too Much
Johnson."
THE RIALTO—"Two Weeks."
CRANDALL'S METROPOLITAN—"The
Leaves and Lilies."
MORRIS—"The Copper-

Louis N. Brown and his Jolly Jaxxers featuring the Marvelous Millers have opened studios here and are appearing at a number of the prominent dance halls.

The Folly is still being utilized by the American Burlesque Wheel for the presentation of their attractions, showing this week "Some Show."

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MOVING PICTURES

39

THE CAPITOL

"Song Scenes" is in its third week at the Capitol. A new dance by Evan Burrows Fontaine has been added to the revue, also a couple of new topical songs, which seemed to catch on immediately Sunday night.

"The Lone Wolf's Daughter" (reviewed elsewhere) is the feature picture. It is a heavy melodrama and marks the first time a film of this kind has been shown at the new house. "Westerns" have had the place of honor in the past. A Mack Bennett, "The Star Boarder," furnished the comedy. It was the usual rough-and-tumble affair, but full of laughs. The whole Bennett managerie was brought into play, and they

are a clever bunch of fun-makers. "I and the Mountain" was the title of a Robertson-Cole scenario, which had a personal touch outside of the picturesque-ness of the scenery.

"Life in Algeria" was some interesting views of that country and its people, colored photography being used. One of the titles, "Women and Animals in Algeria," caused a titter among the audience. The Capitol Symphony Orchestra, under the direction of Nathaniel Finston, rendered Lost's "Les Preudes."

THE LONE WOLF'S DAUGHTER.

Action and plenty of it is the keynote of this melodrama at the Capitol, although it is not troubled with any regard for logic or possibility. It is a

sequel to "The Lone Wolf" and "False Faces," all by Louis Joseph Vance. Louise Glaum is the star. The story has been presented and prepared for the screen by J. Parker Read, Jr., and is released through W. W. Rockinson. William F. S. Earle was the general director.

It is typically a film story and many of the details are too exaggerated to pass even the most incredulous, but there is action and one's interest is always held. There are some excellent views of London, which range from Buckingham Palace and the Houses of Parliament to the Limehouse District, "away over on the east side." It is the fine direction and the manner in which every detail has been followed which impresses one more than the picture itself.

Miss Glaum as Sonia, daughter of the Lone Wolf, who is head of a gang of international thieves and wife to an exiled prince, who also has a large underworld connection, has plenty of acting in the scenes in which she is obliged to match her wits against friend and foe.

The plot presents the matrimonial difficulties of Prince Victor and his gay young wife, Sonia. Evidence of the latter's folly is contained in letters hidden in a painting which has found its way into an auction sale in London. The Lone Wolf obtains the picture by outbidding all other competitors and returning the letters to Sonia. After her divorce from the prince she marries Lanyard (Lone Wolf). The story introduces Sonia, the daughter, her mother dying shortly after the latter's birth.

From then on the story is one exciting adventure after another. Duels, fist fights, burning houses and thrilling rescues are some of the sensational features. Besides the interesting work done by Miss Glaum, who effectively takes the part of mother and daughter, there are Edwin Stevens, Thomas Holding and Bertram Grassby. Mr. Holding as a Scotland Yard detective is clever. Smart gowns and careful direction all help to make the feature entertaining, although it is far fetched and unreal.

BROADWAY.

The Broadway changed the review portion of its program Sunday after a run of 13 weeks at the house of "Parisian Fashion Frolics."

In its place is Cleveland Bonner's "Fantastic Revue," a poor substitute for the former attraction. The new revue is a combination of classical dancing and a few songs. There is a company of about six or seven. The offering is a more or less of a symbolical nature, supposedly picturing in dance and song the passing of a day with the characters being the Moon Goddess Luna and the Sun God. Aside from the trapings and scenery the whole appears a rather dreary affair and it will undoubtedly find that its welcome at the house will be worn out in a week.

The film portion of the entertainment consisted of a topical review, a travel picture, Topics of the Day, a Lyons and Moran comedy and the Taylor feature "Nothing But the Truth."

Sunday afternoon the Taylor feature, second show of the afternoon and the first performance of the evening did not attract a capacity house.

NOTHING BUT THE TRUTH.

Robert Bennett.....Taylor Holmes
Gwendolyn Gerald.....Elsie Mackaye
The Monocle Man.....Ben Hendricks
Dolly.....Marcelle Carroll
Commodore Dan.....Edna Phillips
Mrs. Commodore Dan.....Edna Phillips
The Hammer-Thrower.....Radcliffe Steele
Mrs. Clarence.....Elizabeth Garrison
Mr. Clarence.....Charles Craig
Dickie.....Colin Campbell

Taylor Holmes is the star of the screen version of the former William Collier success "Nothing But the Truth." The stage version was far more successful from a laugh producing standpoint. In this case not only was the drama silent but the audience also.

The production is a Metro special. Whoever adapted the work is to be blamed for having gone too far away from the stage version and thus lost amusing situations and mighty telling comedy lines.

Mr. Holmes is a pleasing young hero and Elsie Mackaye is most charming as the heroine, but the other characters have not sufficient to do to let them stand out. On the stage the role played by Reginald Holmes was a riot for laughs, on the screen Ben Hendricks is not permitted to do anything with it. It seems just a case of adapting for the star only.

Therefore what could have been a corking piece of film property becomes an ordinary feature.

There are some good exterior shots and several expensive interiors. But the picture does not deserve the title of "special."

THE PHANTOM MELODY.

This is a Universal featuring Monroe Salisbury and has the faults this concern is prone to and few of the virtues associated with Salisbury productions. The star is "sent enough to eat enough to plies on the molasses to a tiresome extent. The support is adequate, but the plot forces them to overdo. The result is a chaos of emphasis. Only the most competent direction could have avoided it.

An Italian count is nursing in his bosom a viper in the shape of a cousin who steals, borrowa, gambles, gets his fiancée's sister into a duel, tells him he has killed his man, gives him his enlistment papers and sends him into the army in his place. He himself goes to Monte Carlo with a courtesan while his manly cousin heads his regiment, returns on fleave, falls in love with the abandoned fiancée and becomes engaged to her.

At this point the wicked cousin reappears and buries the hero alive. The hero escapes to revenge himself in due time.

Local.

"HUCKLEBERRY FINN"

A NEW MARK TWAIN-PARAMOUNT ARTCRAFT PICTURE

From the World's Greatest Romance of Youth



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A WILLIAM D. TAYLOR Production

A telegram from Cincinnati: "Huckleberry Finn" completed three-day engagement, Chillicothe, Ohio, with complete success. Receipts went over those of "Miracle Man," four days' run. All records smashed

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sidesteps photography and inserts are so unusual, even deep and rich in tone, they deserve a gold medal all to themselves. Charles Rosher is responsible. Frances Marion made a competent scenario and Paul Powell directed. The heart of the picture is Eleanor Gower's performance of the same name, but its transcending ability for landing in the center of the heart is due to Mary Pickford. This young woman is the glory of the American stage. Any land might be proud of her heart. She is the most competent, so enthusiastic and so natural, she has a wide ranging ability for registering the heat in human emotion that if it is not matchless is at least pleasantly named to American customs and so-called *urbinitude*.

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Orin Johnson is president of the corporation. The other officers include

First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
 Starring POLLY MORAN

MOVING PICTURES

NEWS OF THE FILM WORLD

Thomas Hoffman has joined F. P.-L. Charlie Williams is returning to New York.

Alice Joyce and her supporting company have returned from New Orleans.

It is said that Hobart Henry will go west to make his next picture.

Florence Billings was selected by Director Ralph Ince for "The Woman Game," a new Selznick production.

Vitagraph has secured the picture rights to James Oliver Curwood's novel "Courage of Marge O'Donnell."

L. M. Bell has joined the staff of the publicity dept. of the Gardner Syndicate at Buffalo, N. Y.

The cast has been chosen for the new Pathé serial "The Mad Falcon," in which Juanita Hansen is to be starred.

The picture rights to "The Girl Factor" have been purchased by Metro for Viola Dana.

"His Temporary Wife," with Ruby de Rumer starred, will be released by W. W. Hodkinson early next month.

A picture house is being built at 86th street and 36th avenue, Bensonhurst, on the old Gibson estate.

Alfred W. Alley, Metro technical dept. has been elected president of the Picture Art Directors' Association, Los Angeles.

Gladya Leslie, who has recently completed her contract with Vitagraph, will be starred in "A Child for Sale," Ivan Abramson's next picture.

Grace Davison has completed "The Convert of Ravenna." Charles T. Moran, who directed Miss Davison, wrote the story.

"Motion Picture Journal" is the title of a new periodical devoted to the art and business of northern New York and New Jersey. Tom Hamlin is editor and publisher.

David Butler Films, Inc., with Fred Butler as president and general manager, will start operations on February 15. They have leased a studio on the Coast.

"Down on the Farm" is the title of the new Mack Bennett which is scheduled for release early next month. Louise Fazenda is the leading woman and all the Bennett animals are in the cast.

Tom Moore, Moore's Theatres Corp., Washington, D. C., has purchased the entire stock holdings of J. A. Muehlenstein, former secretary-treasurer of the corporation. Mr. Muehlenstein resigned to enter the automobile field.

As its initial release for 1920, Robertson-Cole announces "The Third Generation," a production from the Brentwood Studios. Betty Blythe is starred, with Alden Van Dusen playing the leading male role.

"The Corleone Brothers" will be released the latter part of this month by the United Pictures Theatres of America. It is a dramatization of Alexander Dumas' story with Dustin Farnum in the dual role of the twin brothers.

Harry Van Meter has been engaged to play Toser in the Metro-Soren Classical production of "Judah," the drama by Henry Arthur Jones in which May Allison will be starred. Henry Otto is the director.

The second First National vehicle of Mildred Harris Chaplin is "Polly of the Storm Country," especially written for her by Grace Miller White. This is a sequel to the famous "Tess." It is later to be novellized.

A new producing unit, under the name of Clark Productions, has been launched by Clyde S. Williams, general manager for Mitchell Lewis. Polite film comedies featuring Billy Blunt, will be made.

Edward Moscovitz, former treasurer of the Rialto-Rivoli, resigned to become house manager of the Rio, Broadway

and 163rd street. The Rio is one of the chain of the theatres operated by David Pickler.

The National Association of the Motion Picture Industry are compiling in their New York offices a library of the various statutes with regard to censorship which are embraced in the various State laws.

Julian Johnson has gone over to the international and for the next few months will assist in the reorganization of the concern. Following this he will become a member of the editorial staff of the half dozen Hearst magazines.

Dorothy Davenport (Mrs. Wallace Reid) returns to the screen in "The Triangle exchanges in Atlanta. New Orleans, under the direction of Charles Maigne, Conrad Nagel and Anna Q. Nilsson are also in the cast.

Robert Poole is now in charge of the California theatre, Los Angeles. Jack Blanton, formerly with Ed Myers at the Orpheum, has been appointed manager of the Laughlin theatre at Long Beach by Carl Laemmle.

A general shake-up in the Pioneer out-town exchanges occurred within the past few days. In Buffalo, N. Y., the change manager, was succeeded by R. H. Murphy, and in Cleveland, C. R. N. Morris is out with J. H. Davidson nominated as the former's successor.

James A. O'Brien of Lewistown, Me., who represents the Gray Carrigan Syndicate, is negotiating for the "Bakery Lot," so called. Plans have been made for a picture house to be built on the site, in the event of the syndicate securing the land.

S. A. Lynch left Monday for Atlanta, after a three weeks visit to New York, during which time he disposed of his Triangle exchanges in Atlanta, New Orleans, Dallas, Kansas City, Omaha and St. Louis to the United Picture Productions Corp.

The damage suit brought by Willard Kent at present is pending with the southern "Scandal" company, against the Rolfe Photoplay, Inc., against personal injuries sustained while in the defendant's employ, was settled last week. Mr. Kent was represented by O'Brien, Malivinsky & Driscoll.

Rochester, N. Y., to have a new vaudeville and picture house. The site was purchased by Geo. R. Simpson, president of the Regordon Corporation, which controls the Regent, Gordon and Piccadilly theatres here. The land is on Clinton avenue south, and is to cost approximately \$150,000.

The Oliver Productions has been made defendant in a \$2,500 Supreme Court action, according to papers filed at the County Clerk's office, by Carl Harbaugh, director of the Herbert Rawlinson detective story series, from the pen of William J. Flynn, former Secret Service chief. Alleging breach of contract for a period of six weeks at \$400 per fee, Harbaugh charges the Oliver people discharged him November 1st without cause, six weeks before his contract with them expired.

George H. Callaghan, a film broker, was awarded judgment for \$1,485 against the Cosmofoto Film Co. by default owing to the defendant's failure to interpose a defense. The claim is based on the sale of four of the defendant's films, which he was to sell at a ten per cent. commission consideration. He disposed of the four—"Domby & Son," "Her Greatest Performance," "Lady Windermere's Fan" and "The Lyons Mail"—to the Classical Motion Picture Corporation for a total of \$10,000, his bit being a one-tenth thereof or \$1,000 for which he sued. The extra \$485 represents the costs of the action.

Seven companies are now at work in the Laaky Studios. The productions include "The Flying Dutchman," starring Conrad Nagel and Anna Q. Nilsson; "The Prince Chap," Thomas Meighan; "The Round-Up," George Arlino; "The Champion Fool," Wallace Reid; "Mrs. Temple's Telegram," Sylvia H. Washburn; "When A Man Loves," Robert Warwick, and "A Lady in Love," Ethel Clayton.

LONDON FILM NOTES

London, Dec. 29.
Frank Stanmore, who was the original Artful Dodger in Sir Herbert Tree's production of "Oliver Twist" at His Majesty's, has been engaged to play "John Citizen" in a series of comedies to be called "Stop Press Comedies." These are screen adaptations of "Poy's" Evening News cartoons and deal with the troubles which nowadays beset the British citizen.

Edgar Jepson's novel "Lady Noggs," is being screened by Sidney Morgan for "Progress Film." Joan Morgan, who made a success in "Bubbly" at the Comedy, has been engaged to appear in the title role.

Following the success of Lowell Thomas' "Allenby" travelogue, we are threatened with a boom in kinema-illustrated lectures, prominent among these being the Shackleton Antarctic Pictures and Lieut. Col. Beekles Wilson's "On the Ypres Salient."

Yet another new producing company has sprung into existence, but with more chance of success than many of its predecessors. This is the "Brilliant Photoplay Company," and consists of a group of well-known actors and others interested in the trade with Dave Aylott, who was one of Samuelson's best producers, as chief director, and Edwin Day as cameraman.

The British and Colonial Company have just returned from their second trip to Paris within a few weeks. The first visit was spoiled by incessant rain and the producer, George Edwardes Hall, found a retake of some of the scenes imperative.

African Film Productions, the producers of Rider Haggard's "King Solomon's Mines," "Allan Quartermain" and Robert Hichens' "With Edged Tools," have received a commission from the government of South Africa to make a series of pictures illustrating the industries of the colony.

Walker's Pictures are about to issue the early two-ree Charlie Chaplin features.

Why "Harna" are releasing their production of "Lorna Doone," a picture more than many years ago, is a mystery unless it is an attempt to injure the chances of the big Butcher production of Blackmore's novel or to prove how great the progress has been since their film was made.

The appeal by Harna against the refusal of High Court to grant them an injunction against Martin Thornton failed. Thornton can produce for whom he likes, but he must not have his name on a film nor must he seek publicity by advertisement.

R. Henderson Bland, who has just completed four years' service with the colors, has returned from America and been promptly recruited by the "Ideal" company to appear as Edward Smith in their screen version of the Haymarket success, "General Post."

Rumors that Mary Pickford is coming over here to make pictures are persistent. Colonel Brown, of the Waltham Company, states guardedly that he may have a statement to

make on his return from America, while several artists declare that they have already been interviewed by her producer and have had offers.

Fred Goodwins, late of the Charlie Chaplin Film Company, is busy producing an adaptation of Gertrude S. Wentworth James novel, "The Scarlet Kiss," at the Windsor Studios, Calford.

A cursory glance at almost any British picture cast or at the publicity "dope" of the producing companies, will show that the "picture player" pure and simple is gradually being ousted by the favorites of the legitimate stage. Their names may possess some drawing power, but their playing is often as bad as that of the veriest "screen" novice.

Messrs. Granger, until now known as a renting firm, are completing their first production, "An Unmarried Wife." Sidney Valentine, the late chairman of the Actors' Association, was playing in this feature just before his fatal seizure, and in it the dead actor will make his screen debut. Others in the cast are Gerald de Maurier and Malvina Longfield.

Aerofilms, Ltd., a firm promoted for the purpose of providing serial stunts, are getting busy at Hendon. Apart from providing the thrills in sensational dramas which call for aviation, they have a large library of short subjects which can be inserted into any film to give it what we might call local color.

The first Welsh Pearson production in their new Willemsen studios will be an adaptation of the popular novel by de Vere Stacpole, "Garryowen." Frank Lindsay, the whistpool king, will be the "star."

Despite the ban by the Board of Film Censors, which, let it be said at once, is not a government organization, but a body founded by the Trade to protect themselves, the Polytechnic management will show "The End of the Road" on Jan. 12 and onward. The Censorship Board can do nothing personally, but as a prominent exhibitor pointed out to Vauxhall, a word or two from them may live ten years when license renewals are due. Meanwhile reports from provincial correspondents prove that watch committees and municipal authorities look anything but favorably upon such features being included in the ordinary program.

"LOVE TEST" TRIED

Los Angeles, Jan. 21.
Love tests instead of the usual film test was required to prove her ability as a film actress says Erna Johnson McAllister, who is suing the Oakley Super-Quality Productions, Inc., and J. W. Early, director general of the company.

Mrs. McAllister stated on the witness stand in Judge Meyer's court the culmination of the love test was to throw her arms about Early and kiss him. After failing to get any word or receive any salary, Mrs. McAllister sued for the expense she declared she had been put to.

ETHELYN GIBSON—Co-Starring With—BILLY WEST COMEDIES

Announcing the Initial Americanization Production

'THE LAND of OPPORTUNITY'

A two-reel superfeature
that embodies the spirit of
Lincoln—the spirit of America

A RALPH INCE PRODUCTION

with Mr. Ince as Lincoln

Produced for the Americanization Committee

Hon. Franklin K. Lane, — Chairman

Lewis J. Selznick, — Distribution

Adolph Zukor, — Production

Harry Crandall, — Exhibition

Maj. Raymond W. Dullman, Municipal Cooperation

William A. Brady, — ex-officio

Distributed by Select
Distributed by Republic



MOVING PICTURES

INSIDE STUFF
ON PICTURES

Rachel weeping for her children never filled the air with more sound of lamentation than George Loane Tucker has since he started disagreeing with Mayflower. Claiming he was slighted in "Miracle Man" publicity, he wants to break his contract. Meanwhile, Famous Players officials are repeating "I told you so" in a still, small voice. They wanted Mr. Tucker to sign with them personally, but he would go it with an independent concern. This serves to emphasize that none of the great Famous successes have been made within the organization. Its greatest successes have been bought from outsiders, statisticians say, adding that this is typical of show business.

It takes the guile of a serpent and the patience of Job to see high-salaried publicity men in pictures. Used to dealing with subservient trade papers, to having whatever they send out printed, to retailing canned press matter to small papers all over the country, they have lost that sense of personal touch that made or unmade the old-time theatrical success. They are ever in conference, busy, "engaged for a few minutes," or some such thing, they are given the go-by by regular newspaper men. It is so much easier to see the boss and to get news from him.

The term "a Reicher picture" has come into being in the film world. Such a picture is a canned made-to-order product, and strangely enough is the result of pictures turned out with such precision by Frank Reicher, one of the ablest legitimate stage directors, but a man without the freedom in imagining necessary to pictures. Gustav von Seyffertitz is another able director for the legitimate who just managed to get by in pictures. Another objection to him came from the actors. He was a martinet, a drill sergeant and the free American mind, according to people from the Coast, refused to take military orders.

Ben Goetz is breaking in a new derby for Charlie Chaplin.

Mack Sennett is understood to have cleaned up \$1,300,000 in the stock market recently.

Because a picture firm has first rights to a legit producers' speaking stage output doesn't always make it certain the film house is going to get the chance to exercise its rights. For the reason it appears legit producers when agreeing to make the first submission to the party of the other part agreed the legit stage piece must be wholly the producer's. In many instances the legit producers allow others to secure an interest, or give a large interest to a star or others, and thus what might make a good picture after stage production is not solely the producer's own. Whether some people would call this "duking" or not doesn't seem to take part in or with the parties of either part. But what it might do would be to allow a legit stage producer through under agreement to a picture concern for first rights to stage scripts, to become a producer of his own stage plays, sub rosa, as the plays themselves might be produced sub rosa for the same reason.

"That poker game" still continues to thrill the theatrical populace. It got into all the dailies last week through one, Kronberg, charging he was being made a goat and consulting an attorney, Max Steuer, for protection. Steuer announced he intended bringing suits for slander against those who circulated the reports he had gotten

\$350,000 in a stud poker game in any manner but legitimate. The other stud poker players, headed by Joe Schenck, consulted William Travers Jerome, with a view to taking action to recover their losses. When some of the city officials saw the publicity attendant to the poker game scandal, they jumped in, saying they would sue Kronberg to recover five for one of all the money he won. That swelled the amount to \$1,750,000 but another official not so wild over the possibility, said they "might" do it. The matter created more excitement in the downtown mercantile field than it did on Broadway. Kronberg is a shirtwaist manufacturer or something like that, in business with his brother. The firm is reported worth about two million dollars. That made it difficult for many people who didn't know Kronberg very well to understand why he should be accused of cheating his friends. His business acquaintances are likewise reported to be wondering.

Reports now are of a future combination or merger of Loew, Famous Players-Lasky and Goldwyn. They say "the money" behind each will bring this combination about sooner or later.

"Starvation," the six-reel picturization of war-stricken Europe and the most intense lesson why the Bolshevik element should not be permitted to gain hold in America is to be disposed of on a state rights basis. The picture was forced out of the Manhattan opera house Saturday because Morris Gest required the stage of the playhouse for a new production. Joseph F. Lee, who managed the picture while it was being shown at the house, is handling the state sales for it.

The curtailment of releases by the Famous Players-Lasky is opening a field for a number of the outside distributors. Reports from the Middle West Monday showed one firm's product was being booked in three houses where it had been barred since last August because of the theatres being 100 per cent. Paramount-Artcraft. The general reason for the curtailment is said to have been through the financial interests declaring that while the business that the organization was doing was tremendous, still, the return was not commensurate with the output. In the Adolph Zukor statement of last week it was admitted the number of releases was to be cut down with the reason given that the exhibitor was to have the opportunity to give productions a longer run without falling behind on their contracts to take a certain number of pictures. The longer run has always been looked upon as the big money maker for the producer and distributor, but the indications are that the longer runs are not going to be accepted by the exhibitors, because of their booking outside attractions.

Blackwell Paying Alimony Arrears.
Before Justice Finch, in the Supreme Court last week, Carlyle Blackwell, picture star, admitted he was \$1,300 in arrears in alimony to his wife, Ruth H. Blackwell.
He promised to make good the amount by means of \$100 weekly installments.

FRENCH BARON DUE.
Baron C. de Daus, director of the Royal Film Co. of Paris, is due to arrive in New York this week on the steamship "Lafayette."
The baron is one of the oldest figures in the picture trade in France and comes to America to sell Louis Mercanton's production in films of Robert Hichens' "The Call of the Blood."

MANIPULATING QUOTATIONS.

The "wise" section of the film industry around New York who have, heretofore, figured they were in a position to get advance information so they would be able to invest their money advantageously in the respective listed stocks, are beginning to grow a bit doubtful of having a shade on outsiders. They know what is going on, what is going to go on and what should go on—and what effect these things should have on the price of film stocks. But, somehow or other, the stock quotations are not running true to form. It is gradually beginning to dawn upon the "wise ones" that possibly Wall Street can control prices irrespective of dividend declarations or other events.

This week, for example, for no reason that anybody was able to ascribe, Famous-Lasky dropped to as low as 77½, hovered there and jumped back to 79, recording a final loss on the break of three points. Loew, Inc., went as low as 29¾, returning to 30½, registering a fairer point. This at a time when it is known that all the houses in the Loew Circuit have shown a handsome profit for last year.

On the Curb, despite the knowledge that Goldwyn is doing some very big things, its stock continued to hover between 32 and 33. Those who have been watching things carefully are of the opinion Goldwyn will become so formidable that, sooner or later, they will be contenders for first honors in the film industry and will be important factors in the inevitable amalgamation that Wall Street will command. They argue that directly such a thing occurs or becomes imminent, Goldwyn stock will be quoted at 100 or over, yet it refuses to fluctuate at this time.

United Pictures Producing Corp. is up to over 17, with 1,000 or more shares traded in from time to time. Sales are recorded several times a week of Triangle, at from 34 to 5-16.

One of the rumors about the uptown district is that Wall Street is holding the quotations on film stocks down as tight as possible, preparing for a sensational rise, at which time they will be able to squeeze the "shorts" very hard.
Orpheum Circuit, Inc. (vaudeville), going on the Curb Tuesday, opened at around 36 through the underwriting price \$2.50. It's another stock that may be controlled from the inside. It's tangible assets are considerable and give firm strength to the organization, while its income paying possibilities are unlimited. Martin Beck with his close theatrical associates and banking interests are in control. Mr. Beck is the president and active director. It was Beck also who promoted and put through the deal, making Beck, personally, one of the wealthiest showmen in America.

Fox N. Y. Office Moving.
The William Fox staffs, pictures and vaudeville, expected to start moving Friday, from West 46th street to the new studios and offices at 55th street and Tenth avenue.

Baynes Must Pay \$50 Weekly.
Judge Greenbaum, in the Supreme Court last week, awarded Mrs. Jewel Baynes \$50 weekly alimony pending the trial of her separation suit against George McLeod Baynes, vice-president of the Kinetograph.
Mrs. Baynes alleges desertion as the basis of her action.

WALLY'S CHARITY BALL.
Los Angeles, Jan. 21.
Wallace Reid is sponsoring a grand ball to be held at the Alexandria hotel here Feb. 11. The proceeds are to be devoted to a charity in behalf of folks in all branches of show business.

LOEW BEHIND PROJECT.

Baltimore, Jan. 21.
At a special meeting Tuesday in the offices of the Hippodrome Theatre, a group of Baltimoreans, who plan within a short time to form a corporation which will finance the construction of a large theatre on Charles street and North avenue, the action of the directors of the Hippodrome Company in purchasing the site from the Boumi Temple of the Mystic Shrine was ratified and it was decided to go ahead with plans for the new venture. It is estimated that the structure will entail an outlay in excess of a million dollars. This would provide a playhouse with a capacity of 3,000 or more with ample space for other features, probably including a roof garden and a spacious basement. The ratification yesterday was made after a preliminary consultation with Marcus Loew, whose suggestions concerning the enterprise were that in view of the vast development of the theatrical enterprises in the country, Baltimore had merely been scratched.
Both the new house and Loew's Hippodrome will be under one management—that of Loew, Inc.

TITLE TAKEN TO NEW YORK.

Famous Players-Lasky Monday took title to the New York theatre property. It is understood the present tenancy held by Marcus Loew will not be interfered with for an indefinite period.

Loew has been operating the New York under an arrangement with Klaw & Erlanger on a basis of 50 per cent. of the profits. Whether he remains under a similar agreement with Famous Players-Lasky is not known.

MARY MILES MINTER AT LASKY'S

Announcement that Mary Miles Minter's next picture will be produced at the Lasky studio in Los Angeles confirms the information published from time to time by this paper that she is really a Famous star though advertised as under the Realart banner.

DOUBLED SALARY.

Hugo Reisenfeld nipped in the bud the plans of Joseph Littau, one of the conductors at the Rivoli, who was about to resign and go over to the Capitol, by an increase of salary amounting to almost double the original earnings of the latter.

Recovers from Sleeping Illness.
Los Angeles, Jan. 21.
Hope Loring, the scenario writer, has recovered from her sleeping sickness. She has been seriously ill since Jan. 3.

INCORPORATIONS.

John Loew Nelson, Manhattan, theatricals, \$40,000; R. M. Nelson, B. H. Davis, P. L. Pogus, 31 West 58th street, New York.
Samson Producing Co., Manhattan, theatricals and pictures, 600 shares preferred stock, \$100 each; 400 shares common stock, no par value; active capital \$52,000; S. Klingner, W. Grossman, N. April, Times Building, New York.
Goldsohl Amusement Co., Brooklyn, \$25,000; R. H. Sherwood, H. Coss, G. M. Buck, 313 West 47th street, New York.
Arthur S. Kane Pictures Corp., Manhattan, 1,000 shares common stock, no par value; active capital, \$5,000; A. S. Kane, F. Lippman, D. Shapiro, 41 Cedar street, New York.
Howells Class Equipment Co., Manhattan, pictures, \$10,000; D. F. and B. F. Howells, J. C. Hornstein, 2055 Davidson avenue.
Photofille, Manhattan, pictures, \$25,000; D. P. and B. F. Howells, H. T. Clarke, 551 West 106th street, New York.

CAPITAL INCREASES.
Paumes Amusement Co., Manhattan, \$5,000 to \$10,000.
DELAWARE CHARTERS.
Maxwell Strauss Pictures Corp., pictures, \$2,000,000; Malcolm Strass, Charles Presbury, Briton N. Bush, all of New York.
General Theatres Corp., \$1,000,000; T. L. Crotenau, H. E. Knox, S. R. Dill, Wilmington.

BOOK PUBLISHERS MAY INVADE FILM GAME PICTURING NOVELS

E. F. Warner, Publisher of Smart Set, Parisienne and Sauty Stories Led the Way—Snappy Stories Followed Suit—Now the Conservative University Press Is Planning A History of the United States in Pictures As Well as Other Film Ventures.

There is a possibility the publishing field is to invade the films. Several of the large publishing houses are making an investigation of the film situation at present and are lining up film authors as possibilities for their organizations. E. F. Warner, publisher of Smart Set, Parisienne and Sauty Stories led the way. Snappy Stories tried it. Now an older house has plans. This company is the University Press. It is headed by a most conservative Scotch element. The organization was founded by a number of Yale graduates and its primitive object is the publication of worthy works written by college men for educational purposes. Of late they have been delving into the fiction field and that has placed them in touch with the picture game.

Some time ago this house started the publication of the history of the United States in 50 volumes. The history, however, was written from an entirely different angle. They wanted to get away from dry historical facts, and therefore a writer of note whose sea stories were in great demand was selected to write of the U. S. Navy as it came down through history. A writer of military stories was given the army angle, a noted fictionist of statesmanship was given the presidents, and the romantic incidents surrounding their lives as his task, and each period in history was turned over to a writer who had shown in works of fiction that he was best versed in a particular period of the country's history.

In this manner a very interesting history has been evolved. Up to date something like 44 volumes have been published. The balance are to be brought forth shortly.

This history in film form is one of the particular hobbies of this organization and its investigation of the picture field has evidently led them to believe that they will be able to film it and place it on the market.

In the event that this comes to pass they will undoubtedly employ directors along the same lines that they obtained writers for the various periods in history. A research of all the old single and two-reelers will have to be gone over to ascertain who was the greatest director of our Indian fighting period, and when they get to that stage they will have their work cut out for them, for in the first few years of the picture industry every director in the game was shooting "Custer's Last Fight" and "Davy Crockett's Arm-in-the-Door."

The educational and historical angle seems to have struck in several other quarters also, for it has been noted about that within a week or ten days the Selznick office is to release a two-reeler entitled "Abraham Lincoln," based on the life of the president. This picture was shot by Ralph Ince who played the role of Lincoln and directed the picture. The release is to be made with the co-operation of the Government and is to be for better American-

ism, it being considered timely because of the tremendous success of the Drinkwater play is having at this time.

OWNER AND OPERATOR LIABLE.

Harrisburg, Jan. 21. Deputy Attorney General Emerson Collins today gave a decision to John H. Walker, acting chief of the bureau of inspection of the Department of Labor and Industry, to the effect that the manager or owner of a picture theatre as well as the person actually operating the picture machine is subject to the safety standard rules of the department's industrial board prohibiting the operation of machines using inflammable films, and are liable to the penalties for violation, if the operator is under 18 years of age.

The Attorney General's Department was asked whom the proceedings can be instituted against. The rule of the board provides that the machine operator must be at least 18 years of age and must be licensed under the board's rulings.

BUFFALO CAN STAND ANOTHER.

Buffalo, Jan. 21. Announcement was made here by J. J. Shubert, in town looking over "Sinbad" before it goes to Chicago, that another legitimate theatre will be built in connection with the Shubert-Teek.

In conjunction with Shubert's visit, Manager Oshel made public his resignation which will take effect in six weeks. He stated his successor had already been selected but his identity Oshel said he would continue to retain a "sort of connection" with the Shubert interests.

"LOG" INJUNCTION DESIRED.

The injunction asked for by the C. B. Price Corp. to restrain the distribution of prints of the German submarine picture "The Log of the U35" by Kenneth S. Fitzpatrick and Blair McElroy, of Chicago, and Nathan Hirsch, of New York, was denied in the Supreme Court Wednesday by Judge Finch.

Nathan Burkan defended the action brought against the Chicago firm.

\$50,000 FOR "ROOM 13."

Goldwyn has purchased the picture rights to "The Woman in Room 13," paying \$50,000 to A. H. Woods.

It will be utilized as a vehicle for Pauline Frederick.

Samuel Shoman and Max Marcini are the co-authors of the play.

ROTHAPFEL PLACED.

Samuel L. Rothapfel is a member of the Theatre Committee for Goldwyn. The committee is made up of a number of those financially interested in Goldwyn who are devoting their attention to the purchase and construction of houses throughout the country. Rothapfel is now in Chicago.

It is claimed by one of the Goldwyn officials his concern will shortly be able to announce the acquisition of theatres in New York, Boston, Philadelphia, Washington, Chicago and other important centers clear to the coast.

F. P. MEET IN CHICAGO.

Chicago, Jan. 21. A business meeting of some importance in the film industry was to have been held in Chicago, Jan. 19-23 at the La Salle Hotel, when all the district managers, special representatives and exploitation representatives of the Famous Players-Lasky corporation were to hold a convention to meet Adolph Zukor and other officials and members of the corporation's house staff.

The purpose of the meeting was to discuss the general affairs of the corporation and to devise ways and means of providing more efficient service to the exhibitors of Paramount-Artcraft pictures.

Among those who will be in attendance are Adolph Zukor, president of the company; Jesse L. Lasky, vice president in charge of production; Eugene Zukor, assistant to the president; Arthur S. Friend, treasurer; H. D. H. Connick, chairman of the finance committee; Al Lichtman, general manager department of distribution; S. R. Kent, general sales manager; F. V. Chamberlin, assistant general manager; John C. Flinn, director of publicity advertising; Jerome Beatty, advertising manager; J. W. Toomey, auditor of exchanges; Claud Saunders, exploitation manager; A. S. Glenn, accessory sales manager; Gordon H. Place, editor of Progress-Idol magazine; and A. O. Dillenbeck, representing Hanft-Metzger, Inc.

LEWIS LOOKING FOR PROFITS.

Mitchell Lewis, through his attorney, Nathan Burkan, has started a suit for \$100,000 against Cyrus J. Williams, who was associated with him in the production of the Mitchell Lewis Features which have been released through the Select Pictures.

Lewis alleges he had an agreement with Williams for the making of six productions at a salary of \$500 weekly and 25 per cent. of the profits which Williams received from Select. The number of productions was cut to five by mutual agreement and Lewis received his \$500 weekly, but has not seen any profits.

Lewis maintains that he has \$100,000 due him at this time.

FORSAKES COLLEGE FOR PICTURES

Against the wishes of her father, Riza Royce left Wadleigh High School recently while still sixteen and promptly made a career for herself in pictures. She has already appeared for Selznick and Famous and scored a decided hit in the Fox production "The Shark." Her father is Hugo Marks, the musical director. He planned a college course for her. William H. Cook is managing her.

Film Men Buy Milwaukee House.

Chicago, Jan. 21. Three Chicago film men have bought the Merrill theatre in Milwaukee and a seven-story office building, it was announced this week. Handelsman, Hersherberg & Gumbiner obtained a 94-year lease on the property for \$500,000.

The deal was negotiated through J. S. Grauman, local manager of the Metro Film company, who acquired an option on the property and subsequently transferred it. Mr. Handelsman, who has been associated with the W. W. Kimball company, of Chicago, for 25 years, is also building a house at South Bend.

Smith, General Manager for Perry.

H. Jess Smith, formerly connected with Edward Small and Chamberlain Brown, is now general manager for the George Perry Motion Picture Service.

Hamrick Sells Rex, Seattle.

Seattle, Jan. 21. John Hamrick has sold the Rex here to the Rosenbergs, film exchange men,

NEILAN ON "ADVERTISING FILMS."

Marshall Neilan has issued a protest to picture producers against the practice of inserting advertising in films and collecting from both ends—the exhibitor and the national advertiser. He says:

"I know of cases where pictures have been practically paid for in advance by national advertisers, after which rentals were demanded and obtained from exhibitors."

The practice of using films for securing national publicity for commercial enterprises is not new. Only a few weeks ago one of the large distributing-producing film concerns gave a showing of a so-called "safety" device at one of Broadway's large picture houses, which was nothing less than a campaign to advertise an invention controlled by a large corporation.

Many of the larger film concerns have been approached with such propositions and one has a self-styled "industrial department" for the handling of such films, out of which it is said to realize an income of over \$500,000 a year.

Exhibitors are becoming "wise" to the scheme and are now exacting payment instead of paying rental for such pictures.

INCE AND KARGER BOTH!

The understanding that Thomas H. Ince will agree to head the production department of an enlarged Metro after he has talked with Marcus Loew is now complicated by definite statements to the effect that Maxwell Karger is staying on. Ince and Karger both in the same organization? The mere idea is giving many film men attacks of indigestion.

Karger is coming east. He will produce here; and probably take charge of the eastern studio. It is understood he has stated he can easily make \$2,000 a week as an independent director. Chances are he will be given the opportunity to do so for Metro.

GERTRUDE HOFFMANN'S WARNING.

Gertrude Hoffmann was compelled to insert in several of the trade papers an announcement warning exhibitors against using her name in connection with a feature film entitled "A Perfect Model."

Miss Hoffmann claims she is not appearing in any picture, has never appeared in person in connection with any film and that her name has been used by George W. Stockton, of Columbus, O., and by other theatres, without her consent.

12 ST. JOHN COMEDIES.

The First National Exhibitors' Circuit has contracted to distribute 12 Al St. John comedies within a year, paying an advance of \$17,500 against each negative.

They are reported to have had the option of advancing that sum on a percentage arrangement or buying the comedies outright for \$25,000 apiece.

COPENHAGEN MANAGER COMING.

Fred Skaarup, one of the biggest theatrical men of Denmark, is on his way to this country on the Mauretania, accompanied by John Olsen of the Overseas Film Co.

Skaarup controls the Scala, Digmer and Casino theatres in Copenhagen as well as three large cabarets and a string of picture houses there. He will remain here for about a month.

Sherrer Incorporates Up-State.

Syracuse, Jan. 21. George E. Sherrer, of the Savoy and Dooley Exchange, Inc., widened his theatrical interests this week by incorporating the Sherrer Amusement Co. The company will probably open its first picture house in Corning, New York.

VARIETY

FIRST NATIONAL EXHIBITORS REPORTED TO BE SELLING OUT

Here on Way from Convention—Listen to Offers from Goldwyn and Famous—Zukor's Sapping Game—Ascher Brothers' Rumored New Alliance—A. H. Blanke Approached—Wall Street May Combine Famous, Goldwyn and Loew—Lynch Sells to Zukor.

Famous Players-Lasky is completing arrangements this week to take over the S. A. Lynch Enterprises in the South. A heavy stockholder in Famous himself, Mr. Lynch has always worked in harmony with the Zukor interests, but now his holdings will actually be taken over.

This serves to lend emphasis to the mass of speculation and fact that has come to inside attention this week.

Rumors of amalgamations, purchases of theatre circuits and defections from the First National Exhibitors' Circuit have been rife.

All the members of the First National were in town this week, following the convention in Atlantic City. It was reported most were listening attentively to propositions from Famous Players-Lasky, Goldwyn and others to dispose of their houses on a basis that would prove profitable to the sellers.

Owing to the absence from the city of the important officials of Famous-Lasky (they having gone to Chicago to attend a convention) it was impossible to secure an authoritative statement at that office. It seems to be pretty generally understood Adolph Zukor is playing more of a "sapping" game than a constructive one to combat the First National, making attractive overtures to the respective exhibitors who control First National franchises. To secure control of various circuits it is conceded Zukor would be willing to pay more than they could bring elsewhere. T. H. Hulsey, who recently sold his Texas holdings to S. A. Lynch, a Famous-Lasky ally, is reported to have stated he got a highly satisfactory figure. Lynch is also understood to be satisfied with his bargain. Recently Lynch sent an emissary to Harry Crandall in Washington, D. C. to feel him out about selling. The Swanson & Nolan circuit, with houses in Colorado, Utah, Wyoming, New Mexico and Southern Idaho, has also been approached.

Ascher Brothers are understood to have entered into a working alliance with Goldwyn and it was freely stated Goldwyn is endeavoring to secure an interest in the A. H. Blanke enterprises, with houses in Omaha, Des

Moines, Davenport, Marshalltown, Mason City, etc.

In fact, it is understood practically every circuit owner connected with First National, with the exception of N. H. Gordon, had received some kind of a tentative proposal to join either Famous-Lasky or Goldwyn. The reason for fighting shy of Gordon is said to be his circuit depends to a large extent upon vaudeville—a field the large distributing-producing concerns are loath to enter.

Another rumor had it Goldwyn has purchased for a very large sum the Clara Kimball Young contract from Equity Pictures Corp.

Still another report goes on to say the Wall Street financial people interested in Famous-Lasky, Goldwyn and Marcus Loew, Inc., were already framing things up to amalgamate, thereby eliminating further competition for supremacy. If there is any foundation for such a plan, it is being kept pretty close, for the reason the stock of Famous-Lasky took a slump early this week. Goldwyn quotations have not varied and Loew, Inc., also remains stagnant.

United Pictures Theatres has taken over the former Triangle exchanges throughout the country and its president, J. A. Berst, announces the constant strengthening of its exhibitor alliances, while Lewis J. Selznick says in ten weeks he has contracted with considerably over 1,000 exhibitors for co-operative bookings, and before six months will have 5,000 such contracts.

J. VICTOR WILSON INDICTED.

Following the recent death of Henrietta Cootner, a ticket seller at the Strand, New York, J. Victor Wilson, the house press representative, and William H. Folmsbee, a Bronx osteopath, were arrested and indicted on a charge of manslaughter.

The girl is alleged to have died as the result of an illegal operation Dec. 20. The men are charged with being responsible for the operation and death of the girl.

Bail was secured pending trial. Mr. Wilson has been familiarly known as "Doc" Wilson.

SELZNICK WILL STICK.

Lewis J. Selznick is in pictures to stay. Talk about his selling out is so much rot, he declares, aroused to the point of making a statement by the impression said to prevail in the William Fox office that he would sell at the psychological moment. Judging from reports he could sell to greater advantage a year from now.

"I am very loath to believe Fox made such a statement," he stated. "We are not chums and have never been so intimate that he should be the first to know about Selznick's future activities. The Selznick family is a picture family. I would dry up and blow away if I were out of the picture business. I have nothing for sale but pictures and I will have them for sale as long as I keep my health and shape, and my boys will be selling Selznick pictures 20 or 30 years after I am dead if anyone wants to sign a non-cancellable contract for that long. You might also add that I am good for 25 years more of hard work in the making and selling of pictures."

He went on to intimate that his son Myron had already been heard from as a producer, while Howard and David will be heard from later.

LOEW BUYS BROADWAY FRONT.

Marcus Loew, Inc., has purchased the property at 1548 Broadway, 25 by 100 feet, at present occupied by Clarice, which he originally leased for 14 years at \$6,500, with an appraisal to be made for an extension.

Loew paid about \$200,000 for the property, considered by real estate people to be in the nature of a bargain. The site is to be utilized as part of the new State theatre Loew is erecting at Broadway and 45th street, which will have a 16-story office building on Broadway.

Loew paid \$50,000 for 156 West 46th street, also part of the State theatre site, making a gross purchase price for the entire corner of \$245,000.

ARTHUR KANE'S COMPANY.

Arthur S. Kane, former president of Reelart, has formed the Arthur S. Kane Pictures Corporation, with offices at 452 Fifth avenue. In a six-page typewritten statement issued early this week, there was nothing further in the statement other than the announcement of the new concern.

When seen personally Mr. Kane volunteered nothing other than a more complete announcement would be forthcoming later.

PICKFORD GETTING "TILLY."

London, Jan. 21. It is rumored here Mary Pickford has arranged for the screen rights to "Tilly of Bloomsbury."

PERCENTAGE RENTING SYSTEM.

Paris, Jan. 21.

There is a noticeable movement against the present methods of renting films, at so much per yard for the first, second or third week, and the sore question of percentage on receipts will be raised shortly in such a way that exhibitors, though strongly adverse to such an arrangement, will submit.

It is also suggested to have bi-weekly programs, instead of the weekly bills, with the usual change every Friday evening only.

There are too many films on the French market at present, which cannot be employed unless some of the halls change their programs twice weekly.

Renters are considering the changes, necessary by the high cost of running their business, and it appears certain they are determined to have a larger share in the big profits being realized by certain exhibitors.

A percentage on the receipts is said to be the only solution.

AGAINST "AUCTION OF SOULS."

London, Jan. 21.

Scotland Yard has informed the League of Nations Union if "Auction of Souls" is shown at Albert Hall, Jan. 26, as announced, prosecution will follow.

Exception is taken to certain scenes dealing with women. The Union states that in spite of the police, the public show will take place as advertised.

The "Auction of Souls" film, banned on account of political and religious reasons, have had its subtitles altered and the picture will now be shown. The management states that not 50 feet of the actual story has been cut.

PATHE AS RENTER.

Paris, Jan. 21.

"La Liberté" an evening Journal, stating Pathe Freres is on the point of renouncing the claim of being the largest French picture producer, and will be content in future in publishing and renting reels manufactured by others and for which the company has secured concessions. The company so far has not contradicted the statement.

Charles Pathe has returned to Paris from New York.

GAUMONT'S SON MARRIES.

Paris, Jan. 21.

Charles Gaumont, son of M. Leon Gaumont, the head of the large French picture corporation which bears his name, was married Dec. 31, to Mile. Renee Pionnier, daughter of the secretary of the company, who has long been a close friend and collaborator of M. Gaumont.

VARIETY

OTV. DUBOIS.
Chicago, Ill.

Dear Sir:
Do you know—Manda Foley is married; Sam Mann is recovering the "New Leader"; The Blumens are in Chicago; Hutton has two weeks; Fowler West is recovering a new act; Eddie Moran will play Chicago next; I owe Jack Eagle two dollars; The Mervons are the hit headlines the Palace; Slater Allen has a half-million-dollar contract, and it looks like a solid, DNY winner.

Regards to Bob.

FRANK.

HOTEL JOYCE
31 West 71st St., N. Y. C.

EDDIE
McCARTHY
AND
LIZIAN
STERNARD
"In Two Beds"
SWING LINE PRODUCTIONS
Direction, FRANK EVANS

MERCEDES
AMERICA'S FASTEST SHOWMAN
BOOKED SOLID UNTIL 1921
Address
FRIARS' CLUB, NEW YORK CITY

THE FAYNES
Direction, Hughes & Manwaring

HARRISON **KATHERINE**
GREENE and PARKER
WILL ROGUE RATES IN "LADIES FIRST"
COST. REHEARSAL, CHICAGO, Wednesday

OPENING PANTAGIES CIRCUIT
FEBRUARY 2ND
Weaver Brothers
The Arkansas Travellers
Originators of Handaw Harmony

We take this means of thanking Mr. J. H. Lohs of the Marcus Loew Office for the kind treatment accorded us over the entire Loew Circuit. Starting Feb. 22, we open on the B. F. Keith western tour, and booked solid until June 24.

GORDON and DELMAR
EARL & TAYLOR, Representatives

IRVING M. COOPER
ARTIST'S REPRESENTATIVE
1416 BROADWAY, NEW YORK
JOE COOPER, Gen. Man. Phone: Bryant

DELBRIDGE **GREMMER**
An artistic combination of Song and Story.—Substituting their own song title
"NO KO BAN," "MY MAM BROWN BABY GAL" and "KEEP THE SUNSHINE IN YOUR HEART"
LOWMY GEMEZ
Direction, JOE MICHAMIA

Hunter, Randall and Senorita
"ON THE BORDER LINE"
Comedy Singing, Talking and Dancing
Special Scenes: Consisting of the United States Post on the Border of Mexico
Direction ARTHUR J. HORWITZ and LEE KRAUS, New York City

DUPLICATING LAST WEEK'S SUCCESS
AT THE ROYAL
DEWITT, LEW GOLDER Booked Solid

FRED DUPREZ
Starting in "Mr. Manhattan" in England
New York Repert.
SAM. BARNETT
1408 Broadway
London Repert.
MURRAY & BAW
5 Lisle St., W.C. 2
My American Author:
JAMES HARRISON
English Performers of
Concerts:
WESTON & LEE

MARIE
CLARKE
AND
MARL
LAVERE'S
FRIEND MARGIE DUE—
When people talk about my act, they never make me sad. For when they go they say it's hokum, and when we don't they say it's bad. Clayton and Lennie and Art Smith tell them what you did in Indianapolis.
Always working

FRED LEWIS
HIMSELF
Says: "A bath robe and a piece of ice are just alike, they are both easy to slip on."

WM. O'CLARE
—AND HIS—
SHAMROCK GIRLS
"The Land of the Blarney Stone"
Keith Circuit

COMING TO NEW YORK SOON
BETINA
CARMEN
CUBAN VIOLINIST

Jan. 22-24—Oryboun, Albemarle, Pa.
JIM AND MARIAN
HARKINS
DIRECTION:
NORMAN JEFFERIES

ARTISTS' BOREM
Cork, Kan.
Dear Sir:
I am with a Minstrel Show and can't seem to keep the black out of my ears. My friends annoy me about it. What shall I tell them?
KENNEDY BRYAN.
Tell your friends you have just closed in Pittsburgh.
FRED ALLEN
Pantage Circuit Direction, MARK LEVY

LES MORCHANTS **LOEW TIME**
(MEMORIES)
Fresh from "Back Parlor" Triumphs, two misguided Mill Hands from

FALL RIVER
attired in Breakaway Full Dress Suits (with corollas at each knee) wished themselves on Vaudeville last Sunday. They didn't miss a thing—in other words, they did a lot of good acts.

Dye-alogue at the opening embraced
"Too many for one bed"
"So we took the Five Dollars"
and
"Ain't you the Dude"

Then they did "There stands a man sitting over there" and for a finish: "You take this side of the house and I'll take that." Last night they went blind trying to dope out a Long Island Route of
ONE-NIGHTERS

COOK and OATMAN
Loew Time Direction, MARK LEVY

PIRATES: WARNING! Keep off the self-raising hat created and originated by Edward Prevost at Felt's Theatre, New Haven, Conn., week of Sept. 16, 1916.
PREVOST and GOULET
Next week (Jan. 22-31)—Wichita, Wichita Falls, Texas. Week of Feb. 1—Nogales, Fort Worth, Texas.
Direction, MORRIS & FEIL

DeGODFREY and SANDIFAR
"FUN IN A STREET CAR" Without Power
A LAUGH A MINUTE COSTUMES A-MINUTE ORIGINAL WORDS AND MUSIC
Copyright reserved. Contraband by Tom Jones. Booked Solid, Loew Time

EDA ANN LUKE
FEBRUARY 8 TO 14
LOS ANGELES, CALIFORNIA, MASON OPERA HOUSE
MANAGEMENT, A. H. WOODS

"SHE'S A GOOD KID!"

Come on, the wife makes great speeches.
OSWALD
WOODSIDE KENNELS

Howard Martelle
WORLD'S GREATEST VENTRILOQUIST


ROXY
LA ROCCA
WIZARD OF THE HARP


Pauline Saxon
I've made mistakes most all my life. Still, that is how we learn, they say. So I won't get discouraged. For I'll do something right some day!

UNGA
Wells, Virginia and West
VARIETY A LA CARTE
LOEW CIRCUIT
Direction HAN FALLOWS

JUNE MILLS & CO.

A Big Hit at the Southwick Theatre, Brookline, This Week.
Following SOPHIE TUCKER

VARIETY

GREGORY KELLY and RUTH GORDON

APPEARING IN

Booth Tarkington's "CLARENCE"

At the BLACKSTONE Theatre, Chicago

Management of GEORGE TYLER

Directed by FREDERICK STANHOPE



"Gregory Kelly—the Peter Pan of American Comedy," Percy Hammond, "Tribune."



"Miss Gordon's amazing performance places her at the head of all the recent arrivals." O. L. Hall, "Journal."

"The presence of two of the author's unfailing studies in adolescence rather threatens Clarence's supremacy in the play and as acted by Gregory Kelly and Miss Ruth Gordon, veterans of 'Seventeen,' they make it difficult for him to dominate the proceedings. . . . Mr. Kelly is the customary Tarkington boy, eagerly and naively assuming the weeds of manhood, and thoroughly and pathetically come from his usually shirt front to his calow adoration of the governess. He and the whirlwind Miss Gordon, with her wild romances, portray the inevitable hostility of brother and sister with a myriad of faithful touches, and they are irresistibly Tarkington throughout the play."

Percy Hammond in "The Tribune."

"As the cast stands at the Blackstone success is glitteringly due to the boy and girl of Gregory Kelly and Ruth Gordon. I doubt that these parts are as impudently well played in New York. Mr. Kelly and Miss Gordon are Tarkington veterans from 'Seventeen' who have stayed young with Mr. Tarkington."

Ashton Stevens in "The Herald-Examiner."

"Here is American comedy at its best and acted to the Queen's taste. One rarely sees a more nearly perfect performance in a continuously humorous vein

than Ruth Gordon's playing in the role of the chattering, sighing, exuberant, moody daughter. Miss Gordon who was the 'baby-talk lady' in 'Seventeen,' covered herself with glory last night, winning the greatest admiration for a beautiful feat of acting. The audience took her to its heart and fondly held her there. And Gregory Kelly, the unforgettable Willie Baxter of 'Seventeen,' gives as the boy in 'Clarence' a performance that would defy improvement. His acting is so perfectly balanced with that of Miss Gordon that they make an ideal pair. Both are irresistibly amusing and both score enormous individual hits. . . . The acting of Gregory Kelly and Ruth Gordon at the Blackstone is as true and fine as anything of the kind could be. Miss Gordon's acting is remarkable for its sustained spirit and fidelity to character; her amazing performance places her at the head of all the recent arrivals. Gregory is no less delightful, but after 'Seventeen,' his performance, perfect thing that it is, does not come as a surprise."

O. L. Hall in "The Journal."

"For the two young people, Mr. Tyler, an expert in casts, has selected Gregory Kelly and Ruth Gordon, who are well-remembered from 'Seventeen' and for Tarkington adolescents no better players could be desired."

Mr. Kelly's dressy youth is a gorgeous expansion of his young man in 'Seventeen.' Miss Gordon is no longer a 'baby-talk lady,' but a much more brilliant and animated damsel, and she scores a surprising success. If she keeps on in this manner, managers will begin to talk about making a star of her in a few years."

Charles Collins in "The Post."

"That Gregory Kelly and Ruth Gordon are allowed to portray a pair of Booth Tarkington's wonderfully life-like American children means success. Kelly has one of Booth's lawless calow boys at the borrowing stage to be a shy rake and a wild lover. Ruth Gordon plays the chatterbox sister with a chronic passion for man in the abstract and any concrete man who happens to be scudding through her skittish horoscope. Her delivery of the raw whippers of youth was classical."

. . . At the Blackstone, Tarkington's inimitable home life in America struts beautifully across because nobody in the overhauling New York sentiment of 'Clarence' could quite take the place of Gregory Kelly or Miss Gordon."

Amy Lellis in "The West."

20 CENTS

VARIETY

VOL. LVII. No. 10

NEW YORK, JANUARY 31, 1920

PRICE 20 CENTS

Madge Kennedy
STARRING IN GOLDWYN'S
"THE BLOOMING ANGEL"

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President



*America's Dresden-China
Prima Donna*

HELEN FORD

HELEN FORD PLAYS HER ROLE DELIGHT-
FULLY AND BRINGS TO IT A SWEET VOICE
WITH AN APPEALING TIMBRE - *N.Y. TIMES*

HELEN FORD, DAINY AND SWEET WITH A
BIG VOICE FOR SUCH A LITTLE GIRL'S CHARMING
AS THE FRENCH MAIDEN - *N.Y. JOURNAL OF COMMERCE*

HELEN FORD IN THE LEADING
FEMININE ROLE WAS VERY DAINY
AND ALLURING - *N.Y. EVE SUN*

HELEN FORD AS TOINETTE BROUGHT
A WONDERFULLY SWEET VOICE
INTO PLAY - *N.Y. COMMERCIAL*

HELEN FORD WAS AN
ATTRACTIVE HEROINE AND
SANG WELL. - *N.Y. TRIBUNE*

HELEN FORD AS THE PETITE
FRENCH GIRL IS PRETTY AND
HER VOICE IS TOO. - *N.Y. WORLD*

NOW WITH ARTHUR HAMMERSTEIN'S "ALWAYS YOU" AT THE LYRIC

VARIETY

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SHUBERTS SCOURING ABROAD FOR MUSICAL COMEDY TALENT

**J. J. Shubert's Present Trip Overseas to Cover Biggest
Continental Cities in Quest of Show Material. American
Vaudeville List Thought to Be Exhausted for
Needs of Shuberts' Musical Shows. Have
Over 150 Native Acts Under Contract.**

The trip to the other side, planned by J. J. Shubert to begin next week, is for the purpose of securing talent for the many musical comedy productions the Shuberts are interested in.

At present the Shuberts have about 150 acts from American vaudeville under contract to them. These acts are now appearing in their musical shows or are to appear in them. With the additional vaudeville turns playing in musical attractions produced by others but in Shubert theatres, there are about 200 acts in all, with at least 60 per cent. in the "comedy act" classification.

Believing the native vaudeville field is about exhausted just now for their immediate future needs, the Shuberts are going to scour the other side for material. Accompanying J. J. Shubert will be Rufus LeMaire of Davidow & LeMaire, the firm which books most of the acts for the Shuberts. Messrs. Shubert and LeMaire will visit London, Paris, Berlin and Vienna before their return.

Since November last Davidow & LeMaire have booked about 70 acts for the Shuberts, with a total of about 100 acts booked in that time by the firm. Within the past few months LeMaire has been all over the eastern end of the country looking at vaudeville programs for desirable turns.

It is said that there are at least 10 acts now in negotiation with the Shuberts for coming attractions.

PECULIAR BOOKING CONTRACT.

A most peculiar contract for the presentation of a play on Broadway is that which exists at present between Arthur Hammerstein and the Selwyns. The contract calls for the presentation of a play not yet produced in a theatre not yet built.

About a week ago Archie Selwyn and Arthur Hammerstein got together and arranged for the appearance of Frank Tinney as a Hammerstein star in a new

musical piece at the larger of the two new theatres the Selwyns are building on the site adjoining their present theatre on Forty-second street.

The date arranged is sometime during the late summer of 1920. The terms for the run are 60-40.

METHODISTS CENSORING.

Des Moines, Jan. 28. Des Moines will be the scene this May of a general conference with important officials of the Methodist Church convening.

It is called, it is understood, for the purpose of laying down the law to parishioners of this sect over the United States, as to what shall constitute amusements which may be attended by their co-religionists with propriety, differentiating such amusements from entertainments objectionable to that organization.

HITS FORCED OUT.

Boston, Jan. 28. "Three Faces East" at the Tremont in its sixth week, must leave after next week because of other bookings. The piece has averaged \$20,000 weekly here.

But one of a number of instances where booking pressure has forced successful pieces to move. "Scandals of 1919" was recently forced out of the Illinois. Chicago, when going at a \$25,000 pace.

MOSS' CORPORATION READY.

The inventory of the assets of the B. S. Moss Enterprises, started several weeks ago, with a view to organizing the Moss interests into a \$25,000,000 stock corporation, has been completed.

The incorporation papers for the new Moss concern are due to be filed within the next week. The Moss shares will be marketed on the Curb.

\$1,600 A FOOT, B'WAY. RENT.

Rental prices fixed on Broadway fronts for street stores of the new Loew State theatre and office building are at the annual rate of \$1,600 front foot. The new Loew property will be at Broadway and 45th street.

A store with 10 feet front on Broadway and 37 feet deep will cost in rent \$16,800 a year, with a five and a fraction percentage of the tax.

The Loew offices have received a flood of applications for space, on the ground floor and in the office portion. It is said the corner store, Broadway and 45th street, will rent for \$30,000. The present corner store has been paying \$9,600 a year. Office space is to be charged at the rate of \$5 a square foot, according to report.

The Loew investment will reach \$4,500,000, ground and building, including theatre. Exclusive of the theatre, the story is that the Loew building rentals will net at least \$300,000 per annum.

URGES CHURCHES TO ADVERTISE.

Syracuse, Jan. 28. Urging that the churches pattern after the theatres and devote as much space in the newspapers to church advertising and press notices as the theatres do to amusements, the Rev. E. B. Russell, secretary of the Promotion Board of the Northern Baptist Convention, addressed the Syracuse Ministers' Association Monday, and outlined a campaign for aggressive advertising.

N. Y. TO L. A. VIA CANADA.

Chicago, Jan. 28. The Canadian Pacific Railroad is sending an agent to Los Angeles and will start a national campaign in the United States for rail movements from coast to coast, seeking to divert traffic via its lines, with a special aim at vaudeville and film business.

The Canadian road, while making the journey, slightly longer, is not restricted by U. S. rates and operates under a much lower war tax.

FLU HURTS CHICAGO BUSINESS.

Chicago, Jan. 28. An epidemic of influenza, approximating that of 1918, is inflicting much damage to show business here. Receipts last week fell off appreciably in all attractions but the "Follies," "Welcome Stranger" and two or three shows which opened.

The Commissioner of Health has issued warnings printed in the newspapers, cautioning people to remain away from theatres, picture houses and all places where people congregate in large numbers.

INA CLAIRE MARRIED.

Chicago, Jan. 28. Ina Claire was secretly married some time ago to James Whittaker, regarded as one of the most brilliant newspapermen in Chicago. The marriage occurred after a romance of several years and was interrupted by Whittaker's enlistment. He served as a lieutenant of artillery in France. Miss Claire is now star of "The Gold Diggers," at the Lyceum, New York. She has been under the direction of David Belasco for several seasons. Mr. Whittaker is at present a feature writer on the Chicago "Herald and Examiner." He was formerly the music critic of that paper.

PEGGY HOPKINS MARRIES.

Miami, Fla., Jan. 28. It became known among the theatrical colony here that Peggy Hopkins was married Jan. 23 to Stanley Joyce, a wealthy Chicagoan who heads a lumber company bearing his name. Miss Hopkins has not been on the stage this season. Last season she was featured in a Shubert production.

JOLSON'S \$60,000 WEEK.

Chicago, Jan. 28. The Al Jolson show opened at the Auditorium Sunday night to a \$7,700 house, at \$3.50 prices, with every indication that, with 10 performances he will do \$60,000 on the week.

This is Jolson's first visit to Chicago in three seasons and he had to make four "speeches" on the opening night.

THEATRE LYRIQUE FAILS.

Paris, Jan. 28. The attempt of Gheusi and Deval to resuscitate the old Theatre Lyrique at the Vaudeville has failed and the house will revert to comedy in the near future, if movies are not given. This latest venture of high class music proves it cannot compete with the subventioned Opera and Opera-Comique.

MEMPHIS CLOSES THEATRES.

Memphis, Jan. 28. All theatres were closed here from Saturday morning onward, by order of the mayor, as a preventative against another influenza epidemic. The order is expected to be lifted daily.

GITZ RICE TO WED RUBY HOFFMAN.

Gitz Rice will be married to Ruby Hoffman Feb. 5. Miss Hoffman is a picture star, having appeared in leading roles with the World and other companies.

CABLES

SPANISH CRAZE SPREADING ON PARISIAN BOULEVARDS

Raquel Miller on Crest of Wave. She Is Likened to Yvette Guilbert. Amalia Molina Leads Dancers. Leo Carillos a Success in Jardins de Meville. Shuberts May Produce It Here.

Paris, Jan. 28. The craze for Spanish works, singers and dancers that lately struck the Parisian stage is steadily increasing. Raquel Miller is on the crest of the Spanish invasion. She is likened to Yvette Guilbert and audiences are enthusiastic over her. Less than three years ago this Spanish girl could not secure an engagement on the Continent.

Amalia Molina is in the lead among the Spanish dancers here just now. She is small, pretty and vivacious, a blend of all of the best of the Spanish dancers in days past. Les Carillos are a team of Spanish dancers, said to excel all Spanish dancing teams of the usual kind Paris has seen. They are a huge success in the Spanish show, "Jardins de Meville." It's reported here this show is to go to America and that the Shuberts may put it on over there. The two dancers are to go with it.

BERNHARDT FOR LONDON.

Paris, Jan. 28. Negotiations are in hand for Mme. Sarah Bernhardt to appear in London in the near future.

In spite of her infirmity, the great actress is anxious to appear at her own house in Paris once more, in a classical drama, but she may be persuaded to first visit London. If not she will probably go immediately after her appearance at the Theatre Sarah Bernhardt here.

PARIS AGENTS ACCOMMODATING.

Paris, Jan. 28. Howell & Baud, theatrical agents at 6 Rue de la Paix, have placed three rooms in their suite for visiting showmen.

Included among those entitled to have the free use of the rooms, making their headquarters there while in Paris, are American theatrical managers.

The New York representative of Howell & Baud is Charles Bornhaupt.

REVUE IN BRUSSELS.

Paris, Jan. 28. Volterra is opening the Alhambra, Brussels, presenting the Casino de Paris revue, "Laissez Tombes," Jacques Charles production with Rose Amy; also Morton and Fred Pascal. Rasimi is presenting a French revue shortly at the Gaiety, Brussels.

JOE COYNE SAVES LIVES.

London, Jan. 28. Joe Coyne and the theatrical party with him at Davos owe their lives to his presence of mind during the recent avalanche according to word received from correspondents.

Accompanied by Herbert Jones, the King's jockey, Harry M. Vernon, the playwright, Sari Petras and Don Miguel de Jose, Coyne was climbing the mountain side with a guide. They heard an ominous crack and Coyne turned to the right. The others were roped to him.

"Keep to the path," the guide shouted. Coyne refused. Ten minutes later the avalanche swept over the path

carrying everything with it. Hotels were uprooted, many lives lost and great damage done. The wind and flying snow froze the party where they stood, but they were dug out by rescuers and are recovering.

SUIT DELAYS FIGHT.

London, Jan. 28. Bernard Mortimer, manager of the pugilist Beckett, is suing him for \$15,000 and has obtained an injunction prohibiting Beckett fighting until the case is heard.

This means a postponement of the heavyweight championship of Great Britain fight set for Jan. 30 at Albert Hall.

NO MINIMUM WANTED.

London, Jan. 28. The Variety Artists Federation discussed the minimum wage at a meeting held June 25. It was pointed out that under the new rules the Federation should not decide between a manager and an artist as to the value of a particular performance.

The motion that the Federation should endeavor to establish a minimum wage was defeated.

GILBERT MILLER SAILS.

London, Jan. 28. Gilbert Miller sailed to-day on the Adriatic for New York. Stanley Bell, late of His Majesty's, and producer of "Julius Caesar" for Henry Ainley is on the same boat.

SECURES WOODS PLAYS.

London, Jan. 28. George B. McLellan has the rights to many American plays and has contracted with A. H. Woods for all his plays for three years. He hopes shortly to produce the musical comedy, "The Kiss Burglar," with Wanda Lyons in the leading role. Fay Bainter played it in New York.



FRANK VAN HOVEN
Underneath the sheltering palms I stand,
With a contract in my hand;
It's different to a Gus Sun route—
Gosh, I think I'm awful cute.

OPRETTA LIKED AT APOLLO.

Paris, Jan. 28. M. Pavie, having secured a lease at the Apollo, after his temporary management of the Varieties, presented, January 24, an operetta entitled "Princess Carnival," by Hirschman, which met with a good reception. It is in three acts, well mounted by producer Girard.

The present troupe of the Apollo comprises: Fernand Frey, Aime Simon Girard, Mile. Simone Judic, Andree Marly.

For six months the Apollo has been a dancing hall, and the policy may be retained when restrictions for early closing (11.30 p.m.) are removed, dancing being given after the operetta.

DOZEN NEW THEATRES.

London, Jan. 28. Sites for a dozen new theatres have been secured here. Plans have been passed on and approved.

FLU IN AUSTRALIA.

London, Jan. 28. J. A. E. Malone reports that times due to flu in Australia. He says J. C. Williamson had to cancel tours, close theatres and abandon the Christmas week program due to the epidemic.

REVIVING "PYGMALION."

London, Jan. 28. "Pygmalion," by Bernard Shaw, will be revived at the Aldwych, with Mrs. Patrick Campbell in her original part. Sir Herbert Tree originally produced the play in April, 1914, at His Majesty's, when the use of the phrase "not bloody likely" created a sensation. This is the worst form of swearing in England, but is not understood abroad.

NEW PARISIAN HOUSE.

Paris, Jan. 28. Jane Renouard will be directress of the Theatre Daunou, now being built in the Rue Daunou, to be ready for October. It will have 500 seats only, and a ball room on the second floor. Quinson is interested in the enterprise, but a Belgian horse breeder is reported to be the angel.

PEGGY O'NEIL MAY CROSS.

London, Jan. 28. Robert Courtneidge has engaged Peggy O'Neil to star in his new production, "Paddy," which opens in Manchester Feb. 23, and plays a short tour before coming to the West End. Courtneidge also has the American rights so Miss O'Neil may play there.

CLOSING "THE ECLIPSE."

London, Jan. 28. Despite crowded houses and hundreds turned away at the Garrick, the closing notice of "The Eclipse" has been posted. "Mr. Pim Passes By" will succeed it.

GLASS ROOF FALLS IN.

London, Jan. 28. During a performance of "The Pirates of Penzance," by amateurs at Hertford, the glass roof fell into the auditorium, severely injuring many in the audience.

LEON ERROL

Playing a couple of provincial towns for a fortnight, but can be reached here VARIETY, New York.

FATHER AND SON IN COMEDY.

Paris, Jan. 28. The biographical study of the famous French song writer Beranger was given in the form of a comedy in three acts and an analogy by Sacha Guitry at the Theatre de la Porte Saint Martin, Jan. 23.

It was extremely well received and will have the same vogue as Sacha's "La Fontaine," though not his best work. Lucien Guitry holds the role of Tallyrand, the statesman of Napoleon I. Sacha Guitry is in the title role. Father and son are excellent.

Yvonne Printemps has the role of Lysette, one of the finest things she has ever done.

HAS SACKS SELLS-FLOTO?

London, Jan. 28. J. L. Sacks announces he has bought the second largest circus in America for approximately \$300,000 and hopes to get it here in time to start a tour at the end of March along the Barnum and Bailey lines.

Hagenbeck-Wallace is the second largest circus in this country. No announcement has been made as to its sale.

DRURY LANE WITHDRAWN.

London, Jan. 28. The Drury Lane show, offered for sale, was withdrawn when the bid was only about half a million.

"SHOP GIRL" REVAMPED.

London, Jan. 28. Herman Darewski and Arthur Wimperis have been commissioned to bring an old piece up to date for the Gaiety—it is probably "The Shop Girl."

IBSEN AND MRS. PAT.

London, Jan. 28. Mrs. Patrick Campbell will appear in Ibsen's "John Gabriel Borkman" at matinees when "Pygmalion" is revived.

ADAPTING "FIFI."

London, Jan. 28. Arthur Wimperis is adapting the Parisian success "Fifi," for C. B. Cochran, who will give it a production shortly.

SONG WRITER DIES.

London, Jan. 28. Odoardo Barri, composer of "Boys of the Old Brigade," among others, died here Jan. 23, aged 81.

LINCOLN CLOSING.

London, Jan. 28. "Abraham Lincoln," by John Drinkwater, will close at Hammersmith's, Feb. 21.

STRIKE AFFECTS TOUR.

London, Jan. 28. The Dutch actors strike has affected the tour of the British company in Holland. It closed this week.

Harry Pilcer at Casino, Marseilles.

Paris, Jan. 28. Harry Pilcer is appearing in the Volterra revue at the Casino, Marseilles, with Vilbert.

Harvey's Revival Cordially Received.

London, Jan. 28. Martin Harvey's revival of "The Only Way" at Covent Garden Jan. 22 had a cordial reception.

(Other cables page 29, this issue)

THE ASSOCIATED OFFICER

ERNEST EDELSTEN	T. F. DAWE
PAUL MURRAY	JULIAN WYLIE

5 LIBLE ST., LEICESTER SQ., LONDON
Call and write "Variety, New York, London"

HARRY J. FITZGERALD, 1166 Broadway
REPRESENTING THE WORLD'S GREATEST ARTISTS AND ATTRACTIONS

CHORUS GIRLS IN VAUDEVILLE NEED CONSIDERATION, ONE SAYS

Conditions Deplorable Among Vaudeville Chorus Workers Here, Writer to VARIETY States. "Justice as Well as Charity Should Begin at Home," She Writes. Wants Steps Taken.

Philadelphia, Jan. 26.
Editor VARIETY:
Have just finished reading an article in VARIETY regarding the deplorable conditions in existence among the chorus girls in London and other parts of England. Justice, as well as charity, begins at home. Why not make known the deplorable conditions existing among the vaudeville chorus workers in our own country?

During the recent strike, chorus girls in vaudeville were loyal enough to the cause that eventually won through its indisputable rightness to walk out of the bill. On the final settlement of the strike, however, no provision was made for the vaudeville choristers and those few who were near enough to the cities to have done any good in refusing to work, lost their jobs in the chorus.

Chorus girls in vaudeville are obliged to buy shoes and stockings, stockings amounting to between three and four dollars, pay for sleepers, make-up, as well as eat and pay hotel or room rent out of a salary averaging \$27.50. Several acts carrying choruses on the big time are at present paying their girls only \$30 per week.

If the moral conditions in vaudeville choruses are sometimes not what they should be, whose fault is it? A girl who works on the bill with a friend who earns a large salary in an act of her own, naturally desires all of the things, necessities and luxuries of life that the other has.

Extra shows and Sunday performances are supposed to be done for no remuneration. Does it seem fair that the chorus girls in vaudeville should be obliged to work under such conditions when their sisters in productions have several advantages over them.

The hundreds of girls in vaudeville acts would appreciate steps taken to rectify matters.

A Chorister Who Believes in Equity.
Kindly refrain from publishing my name although I am perfectly willing to make it known if there is anyone who disagrees with me.

The writer furnished VARIETY with her name and address.

ROOF PERMISSION REFUSED.

Wolffus and Williams are out of the "Midnight Whirl" at the Century Roof. They joined the show last week, but withdrew Saturday upon the objection of the producers of "What Next," a new revue which opens at the Greenwich Village Theatre Feb. 13. The same managers are interested in the "Greenwich Village Follies" and it was through the refusal of Bessie McCoy Davis, also on the Century Roof, to go on tour with that show that they withdrew permission of any players under contract with them to appear elsewhere.

SINGER DISAPPOINTED IN "KID."

Cincinnati, Jan. 28.
"The Girl with the Million Dollar Smile," otherwise known as Irene Collins, a cabaret singer, is being sued for divorce by Howard V. Myers, aged 23, of this city. Off stage, she is Hazel I. Myers, aged 27. She recently fled suit for alimony. Her home is in Indian-

apolis. They were married Jan. 18, 1919, the petition states.

He charges her with extreme cruelty, saying he wanted her to come home and give up cabaretting, but she refused and insisting on living in a hotel. When he objected to her paying attention to a Y. M. C. A. war worker, he alleges she flew in a rage and seized a razor. He mentions a traveling man. He claims she also said: "I would never have married such a 'kid' if I had not thought that he was a millionaire." Myers is not a millionaire. He is employed at a local machine tool plant, where his father, Henry Myers, is superintendent and manager.

SONG TITLE PUBLICITY SCHEME.

Al Pianatadosi and Florence Walton are breaking in a new act to open at the Eighty-first Street Feb. 2. While the turn is on Pianatadosi will request the audience to submit song titles. The writer will pick the three best titles and fit lyrics and melodies to them singing the three songs on the last night of his engagement.

The song receiving the most applause will be published by the Al Pianatadosi Music Co. and the lucky title picker will receive a one cent per copy royalty.

WEEK OF ILLNESS.

Illness all over the country last week brought about wholesale substitutions in vaudeville bills and legitimate attractions.

The week-long spasm of inclement weather, bringing along with it an increase of influenza which reached epidemic proportions by the end of the week was the chief cause of the widespread illness.

T ROY BARNES FOR PICTURES.

T. Roy Barnes (Barnes and Crawford), has been signed to play leading comedy roles by Goldwyn Pictures and will leave vaudeville as soon as he plays out his present Orpheum booking contracts.

Barnes screen debut will be made in "Scratch My Back," a Rupert Hughes play. He will leave for Los Angeles, Feb. 15.

A Thought for the Actor

THE VAUDEVILLE ARTISTS ARE THE GREATEST ARTISTS OF TODAY

Within the shortest time, in the least atmosphere and under the least varied conditions, they must win over the most varied audiences ever assembled. The STOCKINGED OF FORTUNESDAY are not FAULTLESS TODAY because they lack in ability. They still possess their smile. But THEY ARE FAULTLESS because they refuse to recognize the changing demands of Vaudeville and to stomach the roots of their trouble. Artists that had grown and who were born suddenly sink into oblivion. Artists that should serve and who remain paid along with the mediocre. And both these classes are BURIED ALIVE under the pretense of POOR MATERIAL and BAD STAGE DIRECTION. Stop wasting your time. I will give you the material and stage direction that Vaudeville demands.

JOSEPH H. GRAHAM

WRITER-STAGE DIRECTOR

1408 BROADWAY Room 500 NEW YORK

Phone: Bryant 3905

ANDY RICE and JOE H. GRAHAM
Vaudeville Producers

WILKIE BARD'S SPEECH.

The following, printed, was sent to VARIETY by Ernest W. Maughlin. The bracketed matter at the bottom is in his handwriting and signed by him.

The following speech was in response to applause tendered Mr. Wilkie Bard, English comedian, at the evening performance, January 19, 1920, Shea's Theatre, Toronto, Canada:

"This is my 14th week in America, and nowhere have I received such a welcome as in Toronto. (Applause.)

"I know by this that there is a British feeling in this audience.

"I was at a Masonic meeting in Cleveland, and after hearing Americans talk regarding the war, the president called on me and gave me five minutes in which to talk. I told him I only wanted five words: 'The Allies won the war.'

"We British started the war and, like a boxing contest, of ten rounds. After nine rounds a fresh contestant steps in."

"You can readily see who won the war. I could have won myself in the tenth round."

The following artists were in attendance on the same bill:

Johnson.

Lou and Jean Archer.

Emmet DeVoy and Co.

Wilton Sisters.

Kharum.

Lola-Girlie and Co.

Ernest W. Maughlin, scenic artist.

(As a true American I am sending you this to show how some great actors appreciate American hospitality.)

Your American friend,

Ernest W. Maughlin.]

MANAGERS' BRIEF FILED.

The brief on behalf of the vaudeville managers (respondents) in the vaudeville investigation by the Federal Trade Commission, was filed with the commission at Washington last week. When a copy of the brief was requested for publication, Maurice Goodman, of counsel for the managers, declined to make it public. Variety, the only respondent not a manager, filed no brief.

Variety published the gist of the Government's brief when it was filed. The commission, at that time, sent out copies of it.

A day is to be set for verbal argument at Washington before the commission before findings will be handed down in the matter.

PRISONERS' MINSTREL SHOW.

The prisoners at the Charlestown (Mass.) State Prison are soon to present a minstrel show, with the cast selected entirely from those serving time.

Jesse Pomeroy, a "lifer" sent up for several murders, is to take one of the principal roles.

NEW MEN IN AVON FOUR.

Eddie Miller, now with the "Passing Show" at the Winter Garden, and Lee Joseph will go into the Avon Comedy Four act in the same show, replacing Adams and Rash. Miller will retain his former role in the piece and also work in the scenes with the quartet. This is a permanent arrangement. Miller and Joseph will henceforth be members of the Four.

IDA CHADWICK LEAVES SHOW.

Newark, O., Jan. 28.
When "Sometime" played here one night last week, trouble was reported between Frank Tinney and Ida May Chadwick.

Miss Chadwick did not go on, and left for New York the same night. Her understudy appeared.

VAUDEVILLE ACTORS' HOME.

A postal card has been sent broadcast, signed by Cora Youngblood Corson on the reverse side, where is printed:

Attention Vaudeville Performers.

I have had in mind for the past few years a home for the Vaudeville Actors. One supported by the Vaudeville Actors and the Vaudeville Managers. With this in mind, I have taken up with the Oklahoma representatives at Washington, D. C., the grant of 160 acres of land to place the home on. I have also arranged for plans and the blue prints of same, and am now looking forward to its realization within the next few months.

This Home will not be like any other for the housing of old and sick actors. It will be built on modern plans, its streets will bear the names of "Men" that have been for vaudeville and those that have done things that have and will benefit vaudeville in the future. It will stand as a monument to those that have done and are doing good deeds, and through this movement their deeds will be perpetuated for all time.

Within the next few months I will send out a blue print, showing plans for the Vaudeville Actors' Haven. It will give you an idea of what is to be done in the way of comfort. My one hope is that every vaudeville actor will take part in this grand move, and show that you have the welfare of the aged and sick brother performers at heart, and by so doing you will discredit what has been said, that the actor is just a few days ahead of the sheriff.

Yours for the Vaudeville Actor at all times,

Cora Youngblood Corson,
505 Fifth Ave., Room 1104, New York City, N. Y.
Member of A. A. F. (E-B), V. A. H. (I-B) and W. W. L. (C-W) of America, V. A. F. and L. G. (C-W) of England.

DIVORCES IN CHICAGO.

Chicago, Jan. 28.
Rose Bunnin (Downing and Bunnin), granted a divorce by Judge Sullivan of the Superior court.

Herbert E. Walters was granted a divorce on grounds of desertion.

Attorney Tom Johnson has procured the following divorces:
Babe La Tour from Sig Neely, desertion; Arthur B. Droger from Bernice Droger, formerly in musical comedy, after a raid in which it is alleged Mrs. Droger was found in company with one Morris Lewis.

KEITH TAKES GERMAN SUB.

The picture showing the activities of the German submarine U-35 has been booked for the Keith houses and was added to the Royal bill this week (Jan. 26).

The show cut one act to make room for the picture.

EARLE AND JENNINGS.

Chicago, Jan. 28.
Earle and Jennings, a vaudeville team for 14 years, separated this week. Bobby Earle is now at the Dutch Mill Cafe, Denver, and Jennings is offering a new three-act with Dorothy Bosstick and Midge Morrison.

GEORGE LANE COLLAPSES.

Tuesday after playing the matinee at the Alhambra George Lane (Lane and Moran) collapsed in the Subway and some one telephoned the theatre, reporting he was dead. Lane is confined to his home, and is in a serious condition.

VAUDEVILLE

FLU LAYS LOW HUNDREDS IN SHOW BUSINESS ALONE

Deaths Include Ralph I. Kohn and Lois Davidson. Lee Shubert, David Belasco and Charles Dillingham Caught. Dr. Copeland Issues Instructions. Prohibition Blamed for Spread. Profiteering in Medicinal Whiskey.

The recurrent "flu," assuming greater proportions every day from the time it first made itself felt last week, hit the theatrical profession and the business in general a bad blow. The death list was, fortunately, small, while the sick list seemed to swell with the number of ill persons estimated around 500 engaged in some branch of the theatrical or picture industry.

The long arm of the disease seemed to grasp in its clutch first of all the artists. By Saturday of last week the hurry calls for understudies and substitutes was such it established a precedent for calling in the service those who have waited for an opportunity.

The first three names of prominence mentioned as incapacitated through "flu" were Lee Shubert, David Belasco and Charles Dillingham. With the passing of Sunday the first indications of an increase in the disease among the theatrical branch was felt in the box offices. Practically one man in every box office was laid up. The slackening pace in theatrical attendance made up for the emergency.

The office that was hit hardest as a result of death of one of its members following a short illness with pneumonia was that of A. H. Woods, Ralph Kohn, the former secretary and right-hand man for 17 years passing away. Lois Davidson was another whose death was recorded. She had been, up to the time of her sickness, a member of the "Midnight Frolic" chorus.

Dr. Royal S. Copeland, Commissioner of Health, again issued his instructions to theatre managers and operators, outlining what they should do under the present rage of the epidemic. They are in nowise different from the rules laid down before at the "flu" epidemic. On Tuesday the Health Department notified the Keith Vaudeville Exchange that they would have to close the fifth and sixth floor booking departments at 5 P. M. The agents could occupy their offices as usual, but must go off the two booking floors at the appointed hours.

Earlier in the week Dr. Copeland's instructions to the theatres were in effect of a zoning process with respect to time opening. The theatres in the uptown district centering in and around Broadway and Times square were unaffected as regards the afternoon performances, but for the evening performances the following schedule was issued, finding rigid obedience:

8 p. m., Lexington Opera House, Palace, Columbia and Manhattan.
8:15 p. m., Winter Garden, Lyric, Century, Hippodrome, Selwyn, Casino, Astor, Park, Shubert, Vanderbilt and Central.
8:30 p. m., Liberty, Bijou, Maxine Elliott's, Comedy, Morocco, Lyceum, Criterion, Knickerbocker, Belasco, Globe, New Amsterdam.

8:45 p. m., Broadhurst, Plymouth, Earl's, Booth, 49th Street, Hudson Gaiety, Ellingbo, Cohan & Harris, George M. Cohan and Cort.

9 p. m., Longacre, 48th Street, Playhouse, Belmont, Republic, Empire, Little Theatre and Patti and Judy.
All motion picture theatres between 14th and 59th street which have continuous performances shall close at 11 p. m.

Early in the week a strong feeling of apprehension was felt by theatrical business end. Reports from Chicago said the flu was increasing there and it was felt the increase in New York was greater than published. Monday it was said that there were 1,500 cases

being held back in New York in the reports given out of the daily number of cases.

Prohibition has been blamed for the sudden spread. Physicians say whiskey is the best preventive. Drug stores commenced to profiteer, selling whiskey on doctor's prescriptions at \$6 a pint (equivalent to \$60 a gallon) and some drug stores even gouged more money out of the poor. The whiskey at the most cost the druggists \$12 a gallon. Up to Wednesday neither city nor federal officials had taken any steps to release liquor for medicinal purposes from the government bonded warehouses and officially dole it out at a reasonable price for those who could not afford to pay the high rates.

The report of Memphis closing its theatres was understood to have been taken as a precaution and was done before the flu got really started in that city. Up to Wednesday no other city closing its gathering places had been recorded.

LOEW'S NAME GOES UP.

Seattle, Jan. 28.
The name of Loew prefixes the Hippodrome here, from today. It is the first of the Ackerman & Harris northwestern houses to take the Loew title since the merger of the two circuits. Local papers have carried the announcement for a week.

Joseph A. Muller remains manager.

AARON HOFFMAN RESTING.

Aaron Hoffman, by advice of his physician, has cancelled all his contracts to write, for an indefinite period. He is suffering from a nervous breakdown and though looking the picture of health, is going away for a two months' complete rest, during which time he has been forbidden to write a line.

Hoffman had contracted to write George White's "Scandals of 1920" and was committed to finish a new play called "The Irish and the Jews." All his contracts to write, for vaudeville have been called off and the deposits returned.

Hoffman's "Welcome Stranger" at the Cohan Grand, Chicago, is doing a very big business.

LEAVING FOR HOME.

Charles B. Cochran has arranged to sail for home Saturday (Jan. 31) on the Baltic. He remained to attend the opening in New York of "As You Were."

On the same vessel will be Tom Reynolds, who came over here to have a look at "Irene," which he is to stage in London for J. L. Sacks and Sir Alfred Butt.

Stanley Palmer, accountant for Andre Charlott, the English producer, has been in New York for the past week straightening out some matters for his principal, will also be a passenger on the Baltic.

JOE O'NEIL ENGAGED.

The engagement was announced this week of Joe O'Neil to Emily Proctor. Mr. O'Neil is assistant to Bob O'Donnell, manager of Proctor's 125th street; his fiancée is with the "Frivolties" at the 44th Street.

ALBEE'S ADVICE TO AGENTS.

As the result of numerous complaints filed with E. F. Albee recently by artists who claim they are not receiving proper representation by their agents, Mr. Albee has addressed the following letter to all artists' representatives booking through the Keith office.

I am continually receiving complaints from artists that their representatives hold out what eventually proves to be false hopes; that "bookings look favorable; you are sure to get time." The artists take this literally as a rule, and the disappointment when they don't receive the time is very great.

It would be far better to be perfectly frank with your clients as to the exact situation in every case and not say to the artists, "I have taken it up with Mr. So and So (the Booking Manager) and he is looking you up time, or other remarks of a similar character, when there is no foundation for the same. Be business-like and truthful in all your statements.

If it is impossible to obtain contracts for your clients, tell them the reason as you learn it from the managers; that the books are full, the manager for the time being supplied with that class of act, or if the managers have decided that the act hasn't merit enough to book it, tell them so in a kindly way and advise them to get new material or try some other circuit.

It is thoroughly proper to encourage artists, providing there are grounds for the same, but make no false statements of any kind. The practice of misleading artists in order to keep them on your books is harmful to them and lessens your value not only to your clients, but it jeopardizes the interests of vaudeville in general and the standard we are endeavoring to establish, based strictly on business principles.

The managers throughout the country are spending a large amount of time endeavoring to regulate vaudeville on thorough business principles, and if they are to succeed, they must have your co-operation. On one of the artists whom you represent your best efforts in their behalf.

Please give this advice serious thought and consideration.
(Signed) E. F. ALBEE.

CANADIAN VACCINATION.

American health officers are reported to be vaccinating all people entering the States from the Province of Ontario who cannot exhibit a certificate of vaccination obtained in Canada.

Toronto is in Ontario; Montreal is in the Province of Quebec.

Kurt and Eddie, coming from Loew's, Toronto, to New York Monday, lost the first half engagement this week through being obliged to submit to the inoculation on this side of the border.

MAY WIRTH WEEPS.

Cleveland, Jan. 28.
May Wirth, bareback rider, is mourning the loss of one of her favorite circus horses, killed Sunday night by an interurban car.

While five of the horses used in the riding act which appeared at Keith's last week were being taken to the Pennsylvania freight depot for shipment two of the animals broke away. One was captured, but the other collided with a trolley car.

Miss Wirth went to the spot, took a last look at her companion of the sawdust arena, and wept. She departed for Pittsburgh to fill an engagement.

Going into "Nine O'Clock Show."

The Cohan Sisters and Jack Price Jones have been engaged for the new "Nine O'Clock" show on the American roof.

NEW KEITH'S OPENS IN SYRACUSE.

Syracuse, N. Y., Jan. 28.

Proclaimed the most beautiful link in the Keith chain of vaudeville houses, the new B. F. Keith theatre here opened Monday night with impressive ceremonies. There was not a vacant seat of the 2600 when the audience rose for "The Star Spangled Banner."

Syracuse society turned out for the opening with all the fervor that it does for its occasional grand opera treats or the charity ball. For an hour before the initial performance, the audience wandered over the theatre and had a visual feast. The house cost a million dollars to construct and outfit, and looks it.

With the general construction of the interior in marble and fireproof pedestals, a color scheme of white is produced which beautifully offsets the walls of black and gold, silk velvet and the red plush upholstery of the seats. Illuminated covers supply the light, together with a mammoth chandelier which hangs from the center of the ceiling.

Next to the E. F. Albee theatre at Providence, the local theatre is the largest institution under Keith management. It is built on a much larger and more elaborate scale than the best of the Keith houses in the metropolis—the Palace.

When the audience was finally seated at Monday's opening, Manager W. Dayton Wegfarth made a short address, expressing the feeling of the Keith interests toward Syracuse. He was followed by Major Harry H. Farmer, mayor of the city, who made the address of welcome on behalf of the municipality, and formally declared the house opened for vaudeville entertainment. Mr. Albee was detained at home by illness.

There was a large gathering of theatrical men from other cities for the event. The management was flooded with congratulatory telegrams, while the floral remembrances turned the theatre into a vast green house. In all frankness, however, the opening bill was a bit disappointing. Perhaps Syracuse expected too much for \$1 top; but the fact remains that it did expect more than it received. Four of the acts on the bill were no strangers to this city; at one time or another—and not so long ago at that—they appeared at the Temple or Crescent, the two local three-day houses.

But the folks down in front, determined to enjoy themselves, applauded and demanded curtain calls, even if they did criticize the bill for its lack of strength after leaving. "Flashes" proved the best as far as the applause went, although Belle Baker, who played here in the dim dark days when the Grand opera house held Keith vaudeville, was the headliner.

George Whiting and Sadie Burt, Libonati, Four Bards, Dugan and Raymond, Miller and Mack, and The Three Maces all won their share of popular approval.

One of the pleasant surprises of the opening was the house orchestra of 12, under the leadership of Frederick G. Weper, recently director of the Onondaga Hotel orchestra. Weper first came to Syracuse 11 years ago to direct the Keith orchestra in the old Grand.

The new Keith offered an innovation to theatrical Syracuse by introducing girl ushers. There's a staff of 20 pretty bits of femininity. While some local houses have had girl ushers before this, Keith's is the first big house to introduce them.

T. W. Lamb, of New York, drew the plans for the latest addition to the Keith string. The construction work was carried on under the supervision of John F. Woods.

Syracuse papers used special sections to commemorate the opening.

VAUDEVILLE

7

SUITS FOR SONG INFRINGEMENT BROUGHT WHOLESALE IN BOSTON

Another Suit Filed in Cincinnati by Shapiro Bernstein
Alleges Playing of Song in Theatre Justifies Damages
—T. B. Harms and Francis, Day and Hunter
and Irving Berlin, Inc., Sue Hotels and
Theatres in Hub.

Boston, Jan. 28. In the United States District Court last week suits were filed by T. B. Harms & Francis, Day & Hunter and Irving Berlin, Inc., the music publishers of New York charging infringement of copyrights.

Berlin sues Harry C. Demeter of the Cafe Minerva, this city, for an alleged infringement in the use of a song.

The suits by the other firms are against the American House, Hotel Lorraine, Beacon Theatre, Inc., Harry S. McDevitt, of "The Chateau" a dance hall and Raymond J. Galvin of Rivoli Hall.

Cincinnati, Jan. 28. Shapiro Bernstein & Co., New York music publishers, have filed suit in the Federal Court here, against the Hippodrome Amusement Co., owners of the Hippodrome, Cincinnati, alleging the playing of the song, "Beautiful Ohio," at that house, Jan. 12, was an infringement of copyright. The complainants ask for an injunction against President Isaac Frankel and other officers of the Hippodrome company, and \$250 damages.

PANTAGES IN NEW ORLEANS.

New Orleans, Jan. 28. Arthur B. Leopold, the theatrical attorney, has leased the Dauphine for a term of years, ostensibly for the Pantages circuit.

Pantages has been reported entering this city by way of Texas but has been unable to secure a suitable house.

Leopold stated if negotiations pending were finally consummated this week upon the arrival of a Pantages representative, the name of the theatre might be changed to Pantages.

The entrance of Pantages here will give this city four brands of vaudeville, Leow at the Crescent; Keith vaudeville at the Palace; Orpheum acts at the Orpheum and Pantages turns at the Dauphine. It is practically assured the present Orpheum will be turned into a three-day house when the big time acts are shifted into the new Orpheum, which would mean New Orleans would hold five vaudeville theatres, with present indications showing huge prosperity for all.

KEITH IN ON "TOPICS."

Charles Leonard Fletcher is no longer interested in "Topics of the Day," the short film of sayings used to open intermission in the big time theatre. The idea was supposed to have originated with the Literary Digest and mention of that publication is carried at the top of the films.

The Keith office is now understood to be financially interested in the "Topics," along with Van Buren and Seigel, the former having been the original backer of the film.

NOT "THE SPRING MAID."

Philadelphia, Jan. 28. Announcement made from here last week that a new tab put on by Bart McHugh carried the name of "The Spring Maid" and that it was a condensed version of the operetta, was

erroneous. The act was called "The Spring, the Maid and Me," but through the mistake of a house manager it was listed as "The Spring Maid."

To prevent legal entanglements McHugh has changed the title to "Broadway Higgins." The tab features Eddie Ray.

NEW PLIMMER HOUSES.

Walter Plimmer has taken over four new houses in Pennsylvania. Each is to run five acts vaudeville and a feature picture.

The Opera house at Slateington will be managed by B. M. Hofelick, the Park at Palmerton will be a split week with Slateington and will be managed by C. La Barre; the Majestic at Williamsport will be managed by G. H. Bubb; the Garden at Rockhaven will be managed by J. G. Mayer.

All open Jan. 28. Plimmer will open a branch office in Philadelphia, J. Dreno managing it.

AUDUBON'S 24-PIECE ORCHESTRA.

Fox's Audubon will increase the orchestra to 24 pieces beginning next month. This week a row of seats was removed to make way for the increase.

The move is attributed to the large orchestra in the newly acquired house at 159th street and Broadway.

David Ficker has taken over the 159th Street house from the Shuberts. He outbid both Moss and Fox for the Fairbanks' feature which will constitute part of his opening program.

OFARREL WAITS A WEEK.

Talbot O'Farrel, the Irish tenor, reached New York Tuesday, on a delayed boat. It obliged the singer to miss his advertised Monday opening at the Palace, New York.

Upon arrival when suggested to Mr. O'Farrel he appear unannounced Tuesday or Wednesday, he preferred not to, owing to the hard voyage over and a consequently needed rest.

Mr. O'Farrel will start his American vaudeville tour next week, taking up the booking placed for him after this week.

Brooklyn Academy on Holidays.

The Keith interests have taken over the Academy of Music, Brooklyn, for Lincoln's and Washington's Birthdays, and will present an eight-act vaudeville bill on each holiday. Night performances only will be given. Prices are scaled to \$1.50.

It behooves me to speak—

Next Week's Attraction:
"When Men Desire" — Theda Bara.

CHARLES WITHERS

CHINESE ACT ORDERED HOME.

The Royal Pekin Troupe which recently changed the billing of the act from the Imperial Pekinese Troupe, has been ordered to leave the country by March 26 by the Bureau of Immigration at Washington.

At that time the five-year period permitted Chinese to remain in their native lands for at least six months is posted will expire.

The immigration laws provide that Orientals after here for five years must return to and remain in their native lands for at least six months before again seeking admittance to this country.

This routine was carried out by Long Tack Sam, who recently returned here after having sailed to China and remained there for the required six months.

The Pekin troupe is being handled by Horwitz & Kraus, who have bumped into the same difficulties with several Chinese and Japanese acts. The agents are seeking an extension of time for the turn, which is routed to the Pacific Coast, from which point it will embark otherwise.

SINGER DESERTS CHICAGO.

Chicago, Jan. 28. Mort H. Singer returned for a couple of days to superintend the moving of his effects, leaving Monday to become a permanent New Yorker as general manager of the Orpheum Circuit.

John J. Nash has moved to his old desk in the W. V. M. A. offices and his name has been painted on the doors as "Business Manager."

Marcus Heiman of Finn & Heiman, who originally intended to move east with the new changes, will remain here and have an office attached to the Orpheum local suite, acting henceforth as something akin to general manager of Orpheum affairs in this district, with Cal Griffiths remaining as representative.

TOE BREAKS FINGER.

Cincinnati, Jan. 28. Bessie Clayton laughs with her friends when she tells them of a most peculiar accident which befell her at the Mary Anderson Theatre in Louisville last week. Miss Clayton, while dancing, allowed one of her fingers to get in the way of one of her footsties, with the result that the "bent" finger was broken. She doesn't know whether the foot or the finger was to blame.

She is at Keith's Cincinnati, this week, with her act.

CLUB SHOW SHUT OFF.

An entertainment scheduled for the Brooklyn Edison Electric Light Co. was ordered cancelled by the Board of Health, through the threatened influenza. Joe Shea had booked the entertainers and was notified that the Health Department were going to stop all entertainments, clubs, etc.

MOSS BOOKS GOLDIN.

Horace Goldin, the magician, has been routed by the B. S. Moss agency for eight weeks.

Jack Linder did the booking. Goldin is to play all week stands. Nine people and a carload of baggage will be carried.

LIGHTS' BENEFIT, FEB. 8.

The benefit for the Lights Club, to be held at the Astor and scheduled for Feb. 1, has been postponed until Sunday, Feb. 8.

Woolfenden Has Keith Franchise.

Lieut. Bill Woolfenden, mustered out of the army last Thursday, following his discharge from the Fox Hills Military Hospital, Staten Island, has been granted a booking franchise by the Keith offices.

Woolfenden will make his headquarters temporarily with John C. Peebles.

MOUNTFORD IN FRISCO.

San Francisco, Jan. 28. The Actors' Equity Association held an open meeting last Friday night in the Colonial ballroom of the St. Francis Hotel. About 175 people were present, including legitimate players, vaudevillians, stage hands, musicians and laymen. Acts playing the Ackerman & Harris houses in this section were in the majority among the vaudeville contingent attending.

Francis Gillmore and Harry Mountford were the only speakers. Barry Connors called the meeting to order, introducing Arthur Morey, president of the San Francisco musicians' union, as chairman.

Gillmore spoke mainly of the recent strike, pointing out the advantages gained. He stated the local meeting was a get-together affair with no ulterior motive. The speaker lauded the Coast players for contributing \$50,000 to the strike fund of the A. E. A. He strongly advocated the community theatre.

Mountford about repeated his Chicago address of the week before. He referred to himself as an object of ridicule, facetiously mentioning abuses heaped upon him by the trade press. He finished with a dramatic appeal for new members. A few went forward and signed applications. Mountford quoted excerpts from the testimony of George McFarlane before the Federal Trade Commission.

No secret meeting or any meeting following the open one was held here. Gillmore and Mountford left Sunday for Los Angeles.

Chicago, Jan. 28. A further report of the secret meeting held here by Francis Gillmore and Harry Mountford, after they had spoken at a public meeting, says nothing of import developed. The main topic was the smaller legit producer, who is adverse to a reduction in the number of performances from 14 to 12, for a salary basis. There was some talk of radical action to bring that about if not accomplished by peaceful persuasion.

A vaudeville strike was also discussed, and the local impression is that one may be called, aimed against the continuous or small time houses. Whether any action, if taken, will break here or in San Francisco seems uncertain, but rumors favor the Coast for the first step. It is said dressing room propaganda is being actively pressed.

Mountford and Gillmore held several informal conferences while here.

REITER FILLS IN.

Seattle, Jan. 28. Carl Reiter, local Orpheum manager, filled in with a monolog when Fay Courtney's illness forced her out of the bill at the Moore. He made a hit. Formerly he toured the big time.

Leitzel Sued for Commissions.

Harry Fitzgerald has started an action for \$50 against Lillian Leitzel, alleging that amount is due him for unpaid commissions under a "managerial contract" for placing Miss Leitzel with Ziegfeld's "Midnight Frolic." The case is scheduled for a hearing in the Municipal Court next week.

"Cavalleria" for Vaudeville.

Sim Kerner, the vaudeville producer, has affiliated himself with the Tom Jones office in the Putnam Building. Kerner is rehearsing a condensed version of "Cavalleria Rusticana" for vaudeville, to be enacted by a six-people cast.

Irving Engle Managing Dyckman.

Irving Engle has been appointed manager of B. S. Moss' Dyckman Theatre. He was formerly treasurer of the Flatbush.

VAUDEVILLE

INSIDE STUFF ON VAUDEVILLE

Some vaudeville agents are reported as advising their acts what popular songs they are to sing. Just why an agent should take this upon himself doesn't seem to be known to competing publishing houses. The competitors have their suspicions, but won't voice them through possessing no positive evidence. Agents as a rule do enough interfering with acts under their direction without attempting to dictate the songs they should sing. When publishers were paying singers several agents were under a cloud at that time through the very same thing. Now that payment is supposed to have stopped, just where the agent comes in may be surmised if not proven.

The point of precedence for the star dressing room at the Palace, New York, arose before the Monday matinee. Valetta Suratt is the headliner this week. In holding over the Mosconis retained the No. 1 dressing room, with Miss Suratt assigned to the No. 2. She made a stand, refusing to go on unless given the No. 1, claiming she was entitled to it as headliner. Before the matter was settled, it became necessary to change the Suratt sketch's place on the program. The Mosconis appeared third after intermission. She was billed to close the first part. A lengthy argument back stage was held. At the same matinee the pianist of the Seabury production act could not induce the orchestra to play in time with him. This was so obvious the entire house noted it. The orchestra was short of men through illness and this may have accounted for their bad playing, though the turn was big enough to have had its own leader. Seabury's dancing covered up the musical shortcomings. In the lobby were six nice little bouquets, one each for the young women of the Seabury turn. According to the cards, those young women are Sonia, Mareta, Rose Stone, Lillian Stone, Elsie La Monte, Berny Hope, Daisy Howe. That was about all of the rail stuff of the afternoon, although the railbirds were nearly paralyzed at some of Harry Hines' stuff. The chances were good at the matinee Mr. Hines would have a revised turn for the evening. He was also playing at the Riverside, finishing at the Palace at 4:20 with the Riverside still to be made by him. The Palace show was over around 5:20, due partly to a 17-minute intermission caused by the Suratt-Mosconis debate.

The matter of what agent one may be able to work for on the big time is before the arbiters of those things, according to a story. A booker engaged by one agency left it to join another. After installed in the second agency, the first agency is reported to have protested against the charge, saying the booker should be in the first agency or not booking on the big time at all. The matter went before the booking heads of the big time, the tale recites, and an "opinion" is expected, if it has not been already made. If against the second agency, it will mean one person may be obliged to continue to work only for one agency on the big time, if it is necessary to work at all for a living in a big time booking agency, and through that mandatory or self-imposed condition the person involved naturally must work for any salary or payment made by the agency claiming the booker's services, regardless of the booker's value or what some other agency may be willing to offer for the same services. That seems to be getting things down to brass tacks.

Chicago as a vaudeville center must suffer as the result of the many-sided switches that accompanied the reorganization of the Orpheum and the Western Vaudeville Managers' Association recently. The star association houses will be booked from New York as No. 2 Orpheum stands, the circuit having acquired some by absorption and undertaken to book others in conjunction. The association will continue to supply such independent weeks as the Kedzie, Chatham and Hippodrome in Chicago, Joe Erber's house in East St. Louis, and others scattered within a 200-mile radius of Chicago, as well as the Lincoln and American in Chicago and others of the Finn & Heiman string not passed to the Orpheum books. Even in those houses which enter the Orpheum lists acts will be "filled in" by the association, but Chicago will send only full bills to those mentioned and the Tour B string into the Northwest. About eight weeks will embrace the scope of its booking.

With the passing of Ackerman-Harris to the Loew books, and no considerable expansion available in the mid-western territory, it will be unavoidable now to cut down the association staff. A New York representative will be appointed, which will take care of one of the principal office officials. Finn & Heiman, as controlling the majority now of the houses drawing talent from the association, will more than ever dominate the bookings, and Sam Kahl, their representative, will, although he may not be designated by a formal title in that regard, be the concentrated booking power of the floor in the State-Lake Theatre Building. Marcus Heiman will in a manner replace Mort Singer, who, while officially general manager of the Western Vaudeville Managers' Association, was known to be Martin Beck's right bower here and exercised a superintendency over local Orpheum affairs before his departure as the G. M. of the new Consolidated. His successor in the association, John Nash, is made business manager. Heiman will move into an office adjoining both the Orpheum and association, and will apply himself as overseer of both, becoming the direct link between the large controlling interests elsewhere and local activities in Chicago.

Leopold Friedman, general counsel for Marcus Loew, Inc., thought he was sick until the other day. A visitor to one of the Loew theatres tore her fur coat on one of the seats and demanded \$1,000 damages. Mr. Friedman invited her to the office and offered her \$15. She said she couldn't possibly settle for less than \$25, but Leo, who was in a genial frame of mind, gave her a check for \$20. The visitor departed happy. "Pretty good settlement," remarked Leo to his secretary, as he rubbed his hands together with complacency. "Huh," sniffed the secretary. "The whole coat wasn't worth that much!"

Allan Rogers' sensational success with the Jewish chant, "Eli-Eli" at the Palace, New York, last week brought forth claims as to who first offered it in vaudeville. Bell Baker was one of the first to try the chant, though rarely doing it now. Grace Nelson used "Eli-Eli" for sometimes, but Mr. Rogers is the first tenor to sing it in vaudeville. Surprise was expressed that Rogers had not been in opera. It is said he was with the Metropolitan a season or so ago, but inside politics prevented him getting an opportunity in a major role.

NEW ACTS.

Ruth Burtwick and Co., in sketch.
E. T. Alexander, quick sketch.
Harry Koler (burlesque) and Irving Irwin, songs.

Dixie Norton and Helen Gladfyngs, in skit.
William and Grace Bohn, hand balancing.

Alf T. Layne and Co., comedy sketch, 4 people (San Francisco).

Charles Walt and Lew Sharp, two-act.
Ward Barton and Jack McShayne, two-act.

"The Love Shop" with Eddie Vogt, Jack C. Clair, Nan Hopstall, Clarence Rock, Suzanne Sicklemore and eight choristers; "Under the Apple Tree" with John Sully, Royden Keith, Florence Page, Muriel Thomas and eight chorus girls (George Choo).

Blanche Merrill has completed a new single act for Gertrude Barnes for which P. Dodd Ackerman is doing the production. Another new turn Miss Merrill is to produce is entitled "The Man in the Moon," and later a new turn for Florenz Tempest.

TEN LOOKING FOR WOOLWORTH'S.

A rumor along Tin Pan Alley has ten free lance song writers reported as seeking the backing of Woolworth's for an independent music publishing concern.

The announcement of the new Woolworth policy seemed to be the signal for the stories.

Bernie Grossman, Billy Baskette and Billy Frish are among those named as possibilities on the staff of the mythical concern.

PROPS IS PROPS AGAIN.

Mr. Vernon, N. Y., Jan. 28.
Joseph Monaco has left the stage flat to return to work as master of properties at Proctor's here. He quit that job about two years ago to assume a juvenile comedy part in a skit called "The Telephone Tangle," which worked to the Coast, but he tired and now he is back in harness again, believed to be the only prop man who ever dropped back after being given a chance to become an overnight star.

N. V. A. COMPLAINTS.

Bert Somers has filed a complaint against Burke and Walsh, in which he alleges the team is using a "gag" concerning the spelling of the word "wrong" long identified with the Somers routine.

The Three Alvaradas doing an acrobatic specialty under the title of "Thirty Pink Toes" have agreed to eliminate an alarm clock bit claimed by Anderson and Rean.

Nathano Bros. are complaining against the Nathan Bros., getting up similarity of names.

DOUBLING FITZGERALD RENTS.

The rents in the Fitzgerald Building are being boosted 100 per cent. by the new owner of the building, Max Spiegel, who took it over Jan. 1. All of the tenants under lease have been informed when their present leases expire the rents will be doubled. Several of the tenants have arranged to move.

Blanche Ring's New Irish Song. A new Irish song was sung by Blanche Ring at the Hippodrome (bench) last Sunday night. It is named "There's a Typical Tipperary Over Here" (Wittmarks).

New White Plains House. Ground has been broken for a 2,500 seat vaudeville theatre in White Plains, N. Y. The City Corporation of White Plains is interested in the project. Vaudeville is the reported policy.

ILL AND INJURED.

Charles Brown of the Marinelli office is seriously ill with a kidney affliction. Carl Seaman (Charles K. Harris professional staff) is home with the flu.

Tillie Barton, wife of Jim Barton, is confined to bed with pneumonia.

Carlton Macey, of Lydell and Macey, is ill with influenza. Mr. Macey was stricken in St. Louis.

Fred Dabb, the leader of the Palace Theatre orchestra, is confined to his home through illness.

Judith Vosselli ("Apphrodite") has been out of the cast for three weeks through influenza.

Walter Keefe was summoned to his home at Oshkosh, Wis., where his brother and sister are seriously ill.

Ted W. Gibson ("His Honor Abe Potash") is confined to his home in Brooklyn with a broken arm, sustained when thrown from a trolley car.

Saul Abraham, treasurer of the Bays, is recovering from influenza. He will go on the road as manager of the "Greenwich Village Folies."

The mother of Fay Bainter is reported recovering after the doctors had given her up. She is nearly 70 years of age.

The mother of Fannie Brice was operated on for tumor about ten days ago. She is reported in serious condition.

George Sofranski, the agent, left Saturday for Atlantic City to recuperate from his recent illness. Ruth Laden is in charge of his office.

Elwood F. Postwick, ill with influenza, is out of "The Sign on the Door" at the Republic. He has been replaced by Paul Everton.

William Harrigan was forced out of "The Acquittal" at the Cohan & Harris Theatre Saturday of last week through illness. George M. Cohan jumped into the role.

Frank Vincent, booking manager of the Orpheum Circuit, returned to his desk Monday after an illness of a week's duration. Lawrence Goldie (Keith office) returned Tuesday, after gripe.

The prevalent "flu" caught one of the Metropolitan Opera singers, causing a postponement of the second presentation of "Zara," last week. Giulio Crimi, the tenor, was taken ill, although, symptoms of illness prevailed more than a week prior when he made his appearance in the opening of the opera but went on despite an enfeebled condition.

BIRTHS.

Mr. and Mrs. Arthur Cody (Six Stylish Steppers) at their home in New York, Jan. 19, daughter (Sylvia).

Mr. and Mrs. George W. Hinkel (Hinkel and Mae) at their home in New York, Jan. 20, son (George William).

Mr. and Mrs. Dan Gordon, at their home, Jamaica, Long Island, daughter. The father is with John Ray on the Pantages Circuit.

Mr. and Mrs. Bryon Hawkins at their home in Lawrence, Mass., Jan. 21, daughter (Mrs. Lorraine). Mrs. Hawkins was formerly Madeline Beatie.

PRODUCTION ENGAGEMENTS.

Swan Wood for "Rose of China." Paulette Loarine, for "Linger Longer Letty."

Miller and Mack for "Monte Christo, Jr.," joining Feb. 9, booked by David & Le Maire.

Roehm & Richards have placed the following people with the Hugo Wases Revue at the Broadway Theatre: Evelyn Simmonds, prima donna; Ruth Parker, soprano; Alele Doree, toe dancer; Marie Thompson, Kitty Astra, Betty Kaye, Ethel Walsh, Margie La Rue, Daye Crandell, Hortense Kussel.

BARTHOLDI INN PASSES OUT FEB. 1; LAST THEATRICAL ROOM HOUSE

Started in 1899. Has Housed Some of the Best Known Professionals. Mme. Bartholdi and Daughter, Polly, Have Managed It. Never Held An Actor's Trunk For Board Bill. Auction of Effects Following Vacation.

When the final curtain is rung down on the old Bartholdi Inn, Feb. 1, Broadway will lose one more of its noted theatrical landmarks. On that date the tenants of the inn have been ordered to vacate and the following week a wrecking crew will start tearing down the Hibben buildings at Broadway and 45th street to make way for Marcus Loew's new State theatre.

The Bartholdi, famed as a theatrical boarding house throughout the acting profession, was something more than a mere hostelry—it was an institution. Countless headlines and stars of the present day who were guests at the inn during their earlier lives will note its passing with a pang of regret, the old ramshackle structure with its old-fashioned comforts and home-like atmosphere, recalling former associations tinged with sentimental interest.

Mme. Bartholdi started what later resolved itself into the Bartholdi, in 1899, with two of the upper floors of the building at 156 Broadway, the ground floor of which is now occupied by Child's restaurant. She gradually built the business up here for five years until it became necessary to take over the upper floors of the corner of Forty-fifth street and Broadway and the two adjoining buildings. In 1906 two more houses were added on Forty-fifth street and the Inn reached its present total of 100 rooms.

Known wherever actors congregate as a fairy godmother to the profession, Mme. Bartholdi quickly established a clientele that numbered into the thousands. Her daughter, Polly, trained by her mother in the art of hotel keeping, was her assistant for years, finally taking over the entire burden of management a couple of years ago, when Mme. Bartholdi was stricken with illness.

There were many unique features about the Inn, aside from its odd human interest characteristics. For instance, rooms were never rented by the day, always by the week. The Mme. nor Polly never questioned an actor's trunk for an unpaid bill. On the other hand, many an actor can testify to the fact that Polly and her mother frequently acted as banker and advanced railroad fare and funds when the wherewithal was missing in order to make a jump.

During all these years the Bartholdi occupied the Hibben building, they never had more than a 90-day option in the way of a lease. Three years ago the late Thomas Hibben died a remarkable thing, which placed the Bartholdis in the light of being desirable tenants. Instead of raising the rent, as most of the landlords of New York did at the time, he reduced it.

The Bartholdi had so many fans during its career, Polly simply couldn't keep track of them. This was due to the lodgers cooking in the rooms and the careless handling of cigarettes. When it comes to fires Varnett, situated on the corner directly underneath the Inn, got its full share. Especially during the summer season, the awnings on VARIETY'S windows were bombarded with a daily avalanche of lighted cigarette butts, nonchalantly cast out of the upper windows of the Bartholdi. The fusillade usually started at noon, when the boarders arose, and

it was always a dull day unless the Pyrene extinguishers always kept within arm's reach in Varnett's office, were not brought into play at least once, to quench an awning fire.

Long before the Greenwich Village brand of phoney Bohemianism crept into the limelight of publicity, the Bartholdi enjoyed the real article—only they didn't call it that. Prudish critics of the old Inn have been inclined to pan it at times for what the regulars called its "freedom of spirit." As to this phase of the Inn, Polly is reticent. All who stopped there were her pals and the worst that Polly will say of any—is the best.

Among those who patronized the Inn regularly in the old days and have since acquired fame in various fields of theatricals are: Pearl White, Mack Sennett, Harry Kelly, Charlie Chaplin, Conway Tearle, D. W. Griffith, Eva Tanguay, the late Nat Wills, Pathe Lehrman, Dorothy Dalton, Bonita and Lee Hearn, Fred and Joe Santley, etc. The list would fill a large size volume.

Many well-known newspaper men, such as "Ted," Harry Hershfield, and Tom McNamara, also made the Bartholdi their home at one time. When Ziegfeld's "Follies" played the New York Theatre eight or ten years ago the choristers always stopped at the Bartholdi, and many a party was given after the show, which many of the Inn's former guests will recall with fond recollections.

Polly started the Screen Club, with Dell Henderson and King Baggot, and allowed the organization to use one of the Inn's rooms for headquarters until it got on its feet. For the last two years Gina Cuchi has been the active manager of the Inn and holds nearly as many theatrical friendships as Polly and her mother.

And when the Bartholdi passes into oblivion there will never be another like it. The day of the intimate theatrical boarding house in New York is gone forever, the numerous hotels in the theatrical district supplying everything the Inn could supply perhaps better—but without the spirit of comradeship.

It was reported that during the past year or so the big and small timers were placed in different sections of the Inn. Polly, however, vigorously denies that any class distinctions other than the price of a room, ever prevailed.

Incidentally, the 150 odd lodgers are sticking to the last bell, not a one of the lot giving up their rooms until the finish. For Wednesday, Feb. 4, an auction of the Inn's furnishings is announced, and whatever remains of the old hostelry will be but a memory.

Before the Bartholdi became the only theatrical boarding or rooming house on Broadway, there were a group of single houses called "Soubret Row," fronting on Broadway between 43d and 44th streets, where the Putnam Building now stands. These gave shelter to show people until torn down.

MARRIAGES.

Jane Morton to Ben Jewell (Morton, Jewell Four) at Dallas, Tex., Jan. 17.

R. M. Mortimer (Cooke, Mortimer and Harvey) to Mae Grace (Grace Twins) in New York, Jan. 10.

IN AND OUT.

Claude and Fannie Usher were unable to open at the Palace, New York, Monday, owing to illness.

Harry Breen was added to the Colonial program Monday to lengthen it out.

Haig and Waldron and Mijares and Co. were placed in the Royal, Bronx, program Monday.

Fernikoff and Rose Ballet cancelled Shamokin, Pa., Monday. She is confined to her hotel through illness.

Lee and Cranston dropped out at the Palace, Chicago, last week, throat trouble; replaced by Davenport Trio.

Brierre and King replaced Elida Morris, Tuesday at the State-Lake, Chicago. Miss Morris was ill.

Martinetti and Sylvester, and Sylvia Clark, were out of the Royal, Bronx, this week through illness.

Anna Held, Jr., left the bill after the matinee at the Bushwick. She is confined to her hotel through illness.

Lilly Lena left the bill at Proctor's Mt. Vernon, N. Y., after the Tuesday matinee, reporting ill. Fargo and Richards substituted.

The two Deno brothers (Scanlon, Deno and Scanlon) reported ill with influenza. The act cancelled the City, first half.

Lane and Moran out of the Alhambra with Lane, ill. Lloyd and Christie replaced them after the Tuesday matinee.

Mary and Ann Clark left the Fifth Avenue program Tuesday through the death of their brother. Conlin and Glass substituted.

Bert Hanlon was added to the bill Friday night (Jan. 24) at the Colonial. He replaced Sydney Townes who had previously taken Sylvia Clark's place. Miss Clarke withdrew through illness.

Bennett and Richards were off of the bill at the Alhambra Sunday, Eddie Richards being ill. Bert Hanlon doubled from the Colonial and took the vacancy.

Sylvia Clark and Brown and Spencer left the Colonial bill as the result of illness after last Wednesday. Sydney Townes and Rockwell and Fox substituted.

Anna Held, Jr. had to leave the Bushwick, Brooklyn, bill Monday through a cold. She was expected to return Wednesday. Monday night Tilyou and Rogers substituted, with Bert Hanlon going in Tuesday.

Ward and Dooley did not open at Champaign, Ill., due to Miss Dooley's illness; Rexo replaced. "Rolling Along" on same bill, failed to show because member of cast quit, "The Curio Shop" being brought in to fill.

Three acts missed the opening Monday at Shea's, Buffalo, due to delayed trains. They were Bothwell Browne, Joe Cook, and Cahill and Romaine. Bob and Peggy Valentine were too late at Passaic, N. J., owing to a delayed train from Cincinnati.

The Quixey Four left the Hippodrome, Cleveland, bill Monday, with the Leightons going from New York to open there Tuesday. The Leightons remain until Saturday, when they go South. Walter Weems, laying off in Cleveland, will deputize next Sunday for the day. The Quixey Four is composed of Clevelanders. Illness was

NEWS OF THE MUSIC MEN.

Ed. Moebus has joined the Shapiro-Bernstein professional staff.

Mack Goldman has joined the Shapiro-Bernstein professional force.

Elliot Jacob, of the McKinley Music Co., is home with the flu.

A sister of Minnie Blauman (Berlin, Inc.) passed away last week from influenza. Miss Blauman is ill at home.

Maxwell Silver, general manager of Gilbert & Friedland, is away on a western tour.

Chas. K. Harris has secured the publishing rights for the Coburns' new musical show, "The Three Showers."

Tom Penfold, until recently in the Remick home office, has been appointed manager of the Remick Detroit branch.

Jimmy Rube, formerly with Witmark's, was added to the McCarthy & Flesher staff of pianists this week.

Ray Walker and Lou Thomas have incorporated a company to publish popular music.

Harry Tenney, general professional manager for Joe W. Stern & Co., is back in town, accompanied by vaudeville pianist, Max Rich.

Mack Stark and Rubey Cowan, respectively, formerly professional man and songwriter with the Broadway Music Corporation, will embark on a publishing venture of their own shortly.

Frank Waterson is in charge of the Philadelphia Waterson, Berlin & Snyder branch. Billy Burr, Music Corporation, as manager of the Philadelphia office, is attached to the staff.

Al. Bellin, formerly head of the Broadway Music Corporation's Chicago professional office, is in full charge of the New York branch. Bill Thompson has assumed command of the Windy City studio.

M. Witmark & Sons have brought an action against James Dalton Productions for an accounting of the royalties on 15 songs written for "Tillie's Nightmare" (Mar. 1916) by A. Baldwin Sloane and Alex Gerber.

At the Musio Show to be held at the Grand Central Palace the week of February 11, the Henry Burr Music Corporation is the only one to be granted a display booth. This was due to Mr. Burr, who is a well known photographer singer.

ENGAGEMENTS.

Harry Borenford, "Shavings."

Betty Hale, "The Night Boat."

Victor Morley, "My Girl."

John J. Scannell, "The Night Boat."

Edward Emery, "The O'Chance."

Talbot O'Farrell (English) did not arrive in time (boat delay) to open at the Palace, New York, Monday. Harry Hines substituted, doubling from the Riverside.

Dick Kearney was kept engaged most of last week in filling up the Feiber & Shea bills around New York. Mr. and Mrs. Hill were out at Bayonne through illness; the same reason absented Yates and Reed and Paynton and Ward at New Brunswick; also Knowles and White at Orange and New York. Substitutions were Honey-suckle and Violet, Sheldon and Haslem, Harry Lee and French, Fields and Foley.

Hetty Urma was out of the Moore (Orpheum) bill at Seattle this week, with Max Ford continuing the turn with a pianist, Frank Sinclair of the "Little Cottage" sketch on the same program still plays the Herbert L. Griffin role in the Una Clayton playlet. Mr. Griffin was taken ill about two weeks ago. Last week in the same house Manager Carl Reiter of the Moore did a monolog himself, as substitute for Fay Courtney who left the program after Wednesday, due to illness.

Haet Forsaking Us.

Walter Haet has made up his mind to enter the London theatrical field again as a producer of legitimate attractions.

The plan includes his leaving America some time this spring and making a production in London during the summer. The play is not selected as yet.



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Marjorie Rameau left last week for a fortnight's vacation at Palm Beach.

Harry Hamilton sailed for Havana, Jan. 26.

Matt Grau is in Palm Beach, watching the golf tournament.

The Majestic, Utica, N. Y., has been sold to Julius Rothstein.

J. H. Lubin, the Loew vaudeville booker, left Tuesday for Lakewood, N. J. He'll be back Monday.

May Shea is the latest sensation of the Putnam Building. May has had her hair bobbed!

The National Winter Garden employees' ball and vaudeville show will take place at Tammany Hall Feb. 27.

Mrs. H. B. Marinelli and her son sailed from New York Jan. 24 on the "Lafayette" for France.

The "Theatre Magazine" is to celebrate its 20th anniversary in May. A special de luxe number will be issued.

Heywood Brown, dramatic editor and book reviewer of the Tribune, is confined in his home, ill with grip.

Aleck Fischer left New York last week on the "Lapland" for England. He is a brother of Clifford C. Fischer.

W. S. Butterfield's new Regent, Flint, Mich., will open Feb. 25 or March 3. Pictures will be the policy.

Lou Ernest Royster, in advance with the southern company of "Tea for Three," is again at the Century theatre on Will A. Page's staff.

A. Tosen Worm is now ahead of "The Passing Show of 1918." During the fall he managed the Boston opera house, at present dark.

Reported recently "Putting It Over" would disband. The act will finish the season, it is said, and go out again next season.

Arthur Matthews, the Paris agent, will leave on the Mauretania to-day for London en route to the French capital.

The U. S. Army aviation field at Garden City, L. I., has been placed under quarantine through the flu. Vaudeville has been playing there.

Ilka Marie Deel has been engaged by the Taits of Australia to play the leading part in "Tiger Rose." Miss Deel will sail Feb. 17.

The annual banquet of the "Owl" gang, composed of the staffs of the "Herald" and "Evening Telegram," is to be given Feb. 1, at the Hotel Vanderbilt.

Ned Norworth was robbed of \$308 while playing Paterson, N. J., the last half of last week. It was lifted from his dressing room while he was on the stage.

The Moletta Sisters have engaged to appear in London next September in a Charles B. Cochran production. Charles Bornhaupt entered the booking.

Viola Wigand was granted a divorce from Syd Cook (Ernie Gordon, Gordon and Delmar) and the custody of their child, Jan. 16, in the Supreme Court, Brooklyn.

Louis Redelheimer has been engaged to stage an indoor circus at the 5th Regiment Armory, Baltimore, for the Maryland branch of the American Legion March 8.

The Four Marx Brothers have been routed on the Orpheum Circuit, opening Feb. 8, at \$1,500 weekly, it is said. The turn will finish the tour in July when the boys commence under their Charles Dillingham contract.

"The Bronx Express," an attraction in Yiddish current at the Jewish Art Theatre, will be produced in the English tongue next season. Al Jones secured the rights from Ossip Dymov, the author.

A performance of Shakespeare's "Macbeth" is planned for presentation before the Twentieth Century Club. Charles A. Stevenson will essay the title role.

Auctions were held Tuesday in the haberdashery and clothing stores on the Broadway and 45th street Loew site. All tenants are to vacate by Feb. 1. The haberdashery did a clean up after announcing its removal sale. It sold \$12,000 worth of goods on Saturday.

In the Mark Levy office in the Putnam Building are two signs. One reads: "Something to worry about. Have we your correct address and phone number? (Signed) BORED OF HELL!" The other is: "Something else to worry over. Leave photos and billing. (Signed) LAST HALF."

Walter Plimmer has seven new houses to book, Lyric, Endicott, N. Y.; Burtis Grand, Auburn, N. Y.; Victoria, Rochester, N. Y.; Star, Buffalo, Strand, Hackensack, N. J.; Opera house, Mauch Chunk, Pa.; Orpheum, Westhaven, Conn. All commence Feb. 2, with five acts.

Helen Ford, now appearing in "Always You" at the Lyric, is a graduate from the amateur ranks. Miss Ford made her first appearance on the stage in the annual St. Peter's Lyceum amateur shows in Troy, N. Y. Then came a period of dramatic stock, following an engagement two years ago in "The Only Girl." Her next appearance was as Enid in Arthur Hammerstein's "Sometime."

Ever hear of a chauffeur asking a traffic cop for a summons? The other day the chauffeur of a wealthy New Yorker pulled up in front of an officer on upper Broadway, called the official's attention to the fact that the machine was minus a front number plate and asked him to hand out a summons. "What's the big idea?" asked the flat-foot. "Oh," said the driver, "I want tomorrow off and all I'll get will be a \$5 fine, which the boss will pay."

Mr. and Mrs. George Creel (Mrs. Blanche Bates) feasted a number of persons of the profession, which comprised a list of the following celebrities. Among them were Ethel Barrymore, Billie Burke, Grace George, Mrs. David Belasco, Geraldine Farrar, Ada Patterson, James Forbes, Mrs. Morris Gest, Gladys Hanson, Grace Field, Peggy Wood, Margalo Gilmore, Eugene O'Brien, Mr. and Mrs. Lowell Sherman, Mrs. John Drew. The occasion was a supper and dance given by Mrs. Creel at the Club de Vigor.

The threat of a walkout next Monday of all stationary engineers, firemen, oilers and the like from apartment houses, hotels, office buildings and other institutions, does not include theatres. Several months ago the union's demand was handled promptly by the theatres through the U. M. P. A. At that time a settlement was granted providing for less than the increase now asked by the men, who demand \$8 per day. The contract between the union and the theatres runs for two years and prevents any strike or walk-out by the firemen during that period.

Police activity along Broadway received a stimulus when plain clothes men swooped down on the Putnam Building and arrested a man named Barry, suspected hand book operator. The case was postponed until Jan. 28. The Putnam Building was swarming with policemen Thursday afternoon, who interrogated nearly everyone passing through the corridors. According to one of the squad there have been numerous complaints about hand-book operators who are credited with making their headquarters in the Putnam building.

The annual benefit at the Hippodrome for the benefit of the East Side poor was held last Sunday night, again under the direction of Father McGeehan. The proceeds netted \$10,000. Clifton Crawford was master of ceremonies. Acts appearing were Bowers, Walters and Croker, Keegan and Edwards, Vic Quinn and Co., Charles Winniger, Blanche Ring, Dotson, Ted Lewis, Mosconi Family, Four Marx Brothers, Clyde Cook, Kramer and Boyle, Demarest and Collette, Jim Barton, John Charles Thomas, Claudius and Scarlet, Donald Brian, Kyra, Julia Kellety, Gene Buck was in charge of the stage, assisted by Leo Morrison.

The Fidelity benefit, held in Newark, N. J. Sunday, netted the organization out of a total of \$3,700, \$3,000 \$300 went to the Actors' Fund and \$200 was given a local charity in Newark. This Sunday night the Fidelity will give a benefit performance at the Montauk, Brooklyn. The attractions include Julia Arthur, Blanche Bates, Fay Bainter, Fanny Brice, Bessie McCoy Davis, William Collier, George M. Cohan, Ruth Chatterton, Lester Ulrich, Thomas E. Shea, Louis Mann, Burr McIntosh, Virginia Fox Brooks, Otis Skinner, Edna Wallace Hopper, Henry Miller, Holbrook Blinn, Howard Kyle, Lester Loneragan, Ralph Herz, Arthur Ashley, Emily Ann Wellman.

An interesting decision was handed down by Judge Donnelly in the Supreme Court last week. A cook in the employ of Mark Eisner had a decree of divorce or separation from her husband rendered against her some time ago and on evidence presented she was unfit to assume the custody of her child the court awarded its care to the father, granting the wife permission to see the child one afternoon a week. The cook enlisted the sympathy of Eisner's mother, who prevailed upon her son to have the case reopened and Mark's mother made an affidavit that the cook was in her employ and leading a highly commendable life. The husband's counsel, in defending the action for retention of the child, argued that the action was merely an attempt on the part of Mrs. Eisner to hold in her employ a good cook at a reduced salary. Judge Donnelly revised the decree to read that the cook might see her child twice a week so long as she remained in the employ of Mrs. Eisner. Looks like the Eisners would retain their present culinary artist for an indefinite period.

The Burlesque Club now holds meetings the first Sunday of each month, instead of every Sunday.

TOMMY'S TATTLES.

By Thomas J. Gray.

Papers say the Prince of Wales received 56,000 letters from America since he left there. We knew the Prince would be good for pictures, but we didn't think there were so many companies.

Young women in Russia are on a "stocking strike." They refuse to wear them until the price is reduced. See what benefactors some musical comedy managers have been without knowing it!

This is the time of the year the ball players all hold out for big money, hoping someone will put them in vaudeville.

With Jack Dempsey and "Babe" Ruth both playing hero parts in the movies there should not be a shortage of picture comedies this season.

Sir Olive Lodge is packing them in with his Spirit Lectures. He times his arrival nicely, for at the present time most New Yorkers are interested in departed "Spirits."

If all the Americans got to Cuba who said they were going, where will the Cubans go.

There's a 25-cent museum on Broadway with a real old-time freak show. Its success is a question, however, as there are so many freaks you can see on Broadway free of charge.

Picture director announces that in the near future he will produce a motion picture that will startle the world. Bet it's a picture without the sub-title "That Night" in it.

Edgar Allan Poe and Robert E. Lee are added starters in the Great Men's Plays Race. Several authors were seen sneaking into the Historical Branch of the Public Library last week—leads us to believe that there are more to come.

If there are not theatres enough for them next season it might be a good idea to put them all on together at the Yale Bowl.

Latest gag from England is as follows:

"Do you know what an American is?"
 "Yes, one who chews gum and wins wars."
 Naughty! Naughty!

Once in a while you meet a song writer who is not going in business for himself.

Everything is going up, but royalties are as hard to collect as ever.

Agents are not having half as much trouble to get acts to go to Canada as they did. Probably because Canada is not so dry.

The last members of the A. E. F. have returned from France but the war is still on in Washington.

Why not put the Senators in uniform?

CRITICISM.

THE POWER OF DARKNESS.
 A tragedy in four acts by Leo Tolstoy at the Garrick, Jan. 21.
 Those who have been craving mere food for thought in plays on the stage will do themselves an injustice by mistaking this fine production of Tolstoy's direful swat at humanity.—Herald.

BIG GAME.
 A play by Willard Robertson and Kilbourn Gordon, at the Fulton, Jan. 21.
 "Big Game" contains considerably more to recommend it than most melodramas of its type that strike.—World.
 Federal investigation testimony will be found on page 52.

LEGITIMATE

IN RINGING TERMS JUDGE DEFENDS STAGE CHILDREN

**Believing Firmly Technicalities Should Not Triumph Over
Common Sense, Court Dismisses Complaint Brought
Against Managers of "Daddies" by Juvenile Pro-
tective Association in Chicago—Praises Play
—Calls It a Good Influence—Stage
Children Well Cared For.**

Cincinnati, Jan. 28. Municipal Judge Meredith Yeatman, in a written opinion in the case of A. E. Morgan, manager of "Daddies" and T. E. Aylward, manager of the Grand Opera House, Inc., by the Juvenile Protective Association with having employed children under age to act upon the stage, handed down a remarkable decision.

In his decision, discharging the defendants, the judge held:

"What was the Legislature's intention in passing this law? Undoubtedly it was interested as much as the Court and the people in seeing that no harm comes to children. Can any one say that the atmosphere and mere presence of a child under the age of fourteen years on the stage is morally, mentally or physically detrimental in the time consumed on the stage as the facts in this case show?"

"The Court cannot agree that it does. Any fair-minded person seeing this high class comedy will agree that it is a wonderful and clean exhibition, artistically arranged to teach and inculcate the home idea—the very essence in safeguarding American liberty, the practice of thrift, the fathering of the little war orphans, the converting of bachelors to the sense of their duty that there is no real home without the child.

"It is contended that the scene of the 'spoiled child,' as ably portrayed by Lorna Volare, shows a lack of restraint, and lack of proper surroundings. The Court will pass this allegation as this portrayal might happen in any family, from the highest to the lowest. The mothers of these children accompany them. A special tutor who receives a special remuneration is provided for them, which is more than can be said for our deserving but underpaid school teachers.

"Who, better than mothers, can speak as to their child's welfare? Certainly, the people of the stage have just as loving affection for their children as we do for ours. The purpose of this comedy inspires love, for which the Juvenile Protective Association was instituted.

"It is claimed that there is a technical violation of the law in that the children are employed or hired.

"The opinion of the Court is that the Legislature, in amending this child labor law, intended to protect children under the age with reference to sobers and motion picture theatrical performances, and that the statute never contemplated the legitimate theatrical stage—certainly not a work of art such as this. Graver questions than this might be found to make a test case. There is no need for a moment that the statute might be a technical violation as a matter of public interest. Then why is the question raised now? Is there not enough agitation and unrest at present? Is there not too little attention paid to the material things? Do we not need the wonderful, helpful and good propaganda these little ones are sowing?"

"This Court believes firmly that technicalities should not prevail over common sense, so this case is dismissed."

The trial was great stuff for Bob Harris, press agent for the Grand. Front page stories were carried by the afternoon papers; sketch artists and photographers were put to work, and

even a photo from "Daddies," showing the scene objected to, was published. To make it an even better yarn, the kiddies rehearsed little plays of their own construction, in court. The children are Mildred Platz, 9; Aida Arnold, 7; Edward Quinn, 9; and William Quinn, 7.

Through the cleverness of the dream-foul Mr. Harris, the trial was dragged out through the entire week.

UNSATISFACTORY "COUNT-UP."

The new box-office count-up system installed by the Shuberts has apparently not proved as efficient as expected, indicated in a letter sent out by the Shuberts last week to producers with attractions in Shubert houses.

The new system provides the ticket boxes be opened and counted by a special corps in one of the Shuberts houses used as a central count-up station. As the counting is done on the morning following each performance, it has been necessary for attraction managers to report at the count-up station each morning. Some managers, at their chiefs' orders have, however, failed to appear for the ticket-box count. Instead these managers have counted up from the dead-wood, figuring that knowing the actual house capacity a count of the dead-wood gives an accurate result on the attendance gross.

The letter implied passes were not being accounted for on statements, the general tenor being that "in many instances we have found that neither the theatres nor the attractions are getting the money that belonged to them, caused simply by employees' negligence in watching your and our business." The latter requested an attraction have a man of its own in the box office and one at the door.

One of the producers replied that no amount of counting the ticket boxes would be available if the box office men were not on the level.

KREISLER PLAYS UNDER GUARD.

Rochester, N. Y., Jan. 28. While a group of state troopers and deputy sheriffs guarded the approaches and entrances to Normal Hall, of the State Normal School at Geneseo, 40 miles from here, Fritz Kreisler, the Austrian violinist, who was prevented from giving a concert in this city recently by the American Legion, played to a capacity house last Thursday evening.

Despite every precaution was taken to prevent it there was not the slightest evidence of intention or wish to break up or interfere with the concert, which headed the program in the community lecture and entertainment course given in the school.

SECOND "VILLAGE FOLLIES."

What is called the second version of "The Greenwich Village Follies" is under preparation by Murray Anderson, who is interested in the original company.

"What's in a Name" is to be the title of the latest. Among those engaged so far is Ethel Sinclair (Mrs. Mark Levy).

"STRANDED" BEFORE OPENING.

A plan to establish a dramatic stock company in the Princess, Chicago, with an opening set for last Monday, flickered out last Thursday night when the promoters, E. Cooper Willis and A. Walter Greig, failed to put in appearance at the Grand Central Depot with transportation and left a company of ten "stranded" before they opened.

"According to information furnished the Actors' Equity Association by Leslie Morosco, he was approached a couple of weeks ago by Willis, who requested him to collect a company for the Princess Theatre project. Willis, according to the story, told Morosco he was supposed to be the director and Greig the financial man in back of De Luxe Productions, Inc., which was claimed to be backing the stock venture."

Morosco says Willis "touched" him for a substantial sum while negotiations were going on, promising to repay before the troupe left for Chicago. Meanwhile Greig, it seems, arranged with the American Play Company to release "Eyes of Youth" as the opening Princess play.

In part payment for "Eyes of Youth" Greig gave the American company a draft on the Illinois Trust Company of Chicago. This was two weeks ago. Thursday the draft came back unpaid. Inquiry by the Equity Chicago representative, Marcella Keyes, regarding Willis and Greig, brought to light that Greig was supposed to have been a captain in the U. S. army. Both men were known in Chicago, according to Keyes report to the New York Equity office.

\$12,000 ON ONE-NIGHTERS.

Following the details in "Variety" last week of good business in the one-nighters is the success last week of "Sometime," which played a week of one-night stands in the Middle West. The takings averaged \$2,000 nightly and \$12,000 was played to in six nights. The dates played were Butler, Pa.; Wheeling, W. Va.; Newark, O.; Mansfield, O.; Pontiac, Mich., and Ann Arbor, Mich.

The week was originally booked for Toronto, but Frank Timney, with the show, refused to accept the exchange settlement, demanding 75 per cent. American and 25 Canadian.

"ADAM AND EVA" LATEST "BOY."

Another buy was entered by the ticket offices last Saturday for "Adam and Eva," now at the Longacre. The buy is for eight more weeks, supplementary to the one expiring the date it was renewed.

Another buy also reported for another Comstock & Gest show is for "Aphrodite" at the Century, which will probably take that piece to the middle of March.

"ANGEL FACE" FOR BALTIMORE.

Baltimore, Jan. 28. "Angel Face" will open here at the Academy Feb. 16, following its last performance at the Knickerbocker, New York, the Saturday night preceding the opening here Monday.

At the Knickerbocker it was said the new Savage production of "Shavings" may be the successor to "Angel Face" there.

OUTDREW DREW.

Atlantic City, Jan. 28. Willie Collier in the "Hottentot" outdrew John Drew in "The Catbird," by \$150 in their respective openings here.

"THE LILY" IN YIDDISH.

"The Lily" will be presented for the first time in Yiddish at the Irving Place with Maurice Schwartz this Friday night.

"KICK-BACK" MATTERS.

The matter of returns from ticket agencies, which was again resumed at the order of the Shuberts two weeks ago, had not spread to other firms controlling houses in New York up to the early part of the week.

Other offices professed to have no actual knowledge of a "kick back." One firm controlling several houses and affiliated with the Shuberts stated it had asked for no returns from the agencies. Still another controlling one house on its own and having attractions in two Shubert theatres, stated likewise and also claimed it received no returns from the agencies for its own theatre.

That the "kick back" makes an important item is shown by the number of tickets handled by agencies. In one of the big musical shows something like 1,800 tickets per week have sold by the agencies. This means around \$200 weekly as a "kick back" from the agencies from one show alone.

At a luncheon this week P. M. A. members discussed further the matter of controlling ticket distribution. Whether the plan to establish a system in conjunction with McBride, Tyson and Bascom goes through for a 3 months' trial beginning March 1 is up to the Shuberts and Klaw and Erlanger. In any case the agencies would be limited to a 50-cent premium and their books subject to P. M. A. auditing.

RUSSIANS BARRED ON SUNDAY.

The troupe of Russian players here from Moscow who were scheduled to give a series of Russian plays on Sunday afternoons and nights at the 39th street, were restrained from giving such performances by order of the municipal authorities. The objection, it is understood, was the usual one with reference to a violation of the Sabbath ruling to that effect.

The players who have the co-operation of the Russian Collegiate Institute on Second Avenue, state that the Gotham on 125th street had been taken over, and that after some alterations, a season of Russian plays in Russian will follow.

PLACES HIT IN BACK LINE.

Known as "The hit of The Golden Girl," Jeanette Dietrich, who started as a chorus girl in the front line with that show, is still a chorus girl, but has been relegated to the back line.

The new assignment, however, has not prevented Miss Dietrich from continuing to score, to the extent that the company has placed her under a contract for the remainder of the season or the run of the piece at an increased salary.

CLEVELAND'S COAL SHORTAGE.

Cleveland, Jan. 28. Theatres in Cleveland are undergoing a coal shortage that promises to linger, with the announcement from the Cleveland Coal Commission all incoming coal shipments are delayed because of the unabatement of the storm on the Great Lakes.

SHOW'S MUSIC BY ZIMBALIST.

Joe Weber is negotiating for a musical show by Joseph W. Herbert and Efraim Zimbalist, the noted violinist, to supply the score. Mr. Herbert is to write the book and lyrics. The latter has not been very active of recent years as a librettist.

Mission Closing in Seattle.

Seattle, Jan. 28. The curtain will be rung down at the Mission Theatre Saturday night for the last time. The house will be agreed to make way for a business block.

PRODUCTION REDUCTION COMING WITH PRODUCERS ON SHORT END

**House Managers Have Had All the Best of It This Season.
Some Firms Have Had to Guarantee in Their Own
Houses. Two Shows Expect to Clean Up More
on Road. "As You Were" Looks Good.**

A marked reduction in the amount of new production features the legitimate field. Many of the new producers have already gone as far as planned and some have shows in their hands waiting Broadway. The tendency for the established offices to begin new shows evidenced late in the fall brought about a flurry which judged from the number of new pieces listed for premieres in the near future has died down.

Difficulties in bookings figures still as the chief drag-weight on production. That some producers have been hard hit in a business way there can be no doubt, however, and with general business due for an annual decline starting with the end of February managers are proceeding with greater care than earlier in the season.

The demand for guarantees has not been a serious handicap. At least that is so with the recognized managers. Among the latter it is felt that there is little difference between a high stop-limit and a guarantee. Both mean that business must attain a certain standard, with the attraction making good any deficiency to the house. In the case of a stop-limit an attraction must withdraw on notice, either for one or two weeks according to contract. Most of this season's arrangements call for one week's drop under the stop-limit. With the guarantee system a certain number of weeks are insured to the house at a fixed minimum. But since there seems to have been no dearth of attractions the stop-limit plan has been just as effective this season.

There have been several instances of big firms having to guarantee in their own houses. A current case is "The Ruined Lady" at the Playhouse. That theatre is jointly owned by William A. Brady and Clarence Jones and when "For the Defence" was forced to seek another house, provision was made that the succeeding attraction, also guarantee. This meant that the Grace George show guarantee in Mr. Brady's own theatre. It's a season in which the house manager continues to have by far the best of it. Raised stop-limits and guarantees made by managers, who in owning theatres or leasing them have not been forced to extra measures through boosting house rent, leaves the attraction manager on the short end of it. One former producer who intended re-entering the field stated the general sentiment that "some day the fellow who produces a show will again have some rights."

The return of the influenza epidemic gave Broadway a bad start this week. Takings were off even in some houses playing to capacity. Music shows pulling well into four figures dropped to as low as \$600 Monday night and Tuesday night was little better.

The general result of the slump is expected to act favorably in lessening the pressure for houses. At least a quartette of attractions which have successfully over-topped their stop limits may drop under the mark and that will leave an opening for new shows to be given. One of the big booking offices feels that the obstinacy with which the several fair attractions have hung on has cost it money since it was felt that newer attractions would attract a much heavier gross.

In the leaving of two attractions is seen another angle to the legitimate season. The "Greenwich Village Follies" goes out Saturday and "Face" leaves the Knickerbocker in two weeks more. Both shows could have stayed on at an average business of \$12,000 or better. But both figure that the same profit can be gained on the road at \$10,000 as gained by a \$13,000 pace in New York. And since both expect to average around \$20,000 on the road both were switched out.

A new musical show opened Tuesday which seems to have an excellent chance. That is "As You Were," with Irene Bordoni and Sam Bernard at the Central. The Chicago Opera Association got off to a brilliant start at the Lexington Monday night and it is claimed the subscriptions break the records of preceding seasons. No other openings mark the week. But next week five are listed. They are "The Night Boat" at the Liberty; "Breakfast in Bed" at the Eltinge; "My Golden Girl" at the Nora Bayes; "Trimmed in Scarlet" at the Maxine Elliott and the "Nine O'Clock" revue at the New Amsterdam roof. Of last week's shows "Mamma's Affair" at the Little stands easily as the best and ranks as one of the brightest comedies of the season.

CANTOR-JESSEL SHOW

"The Troubles of 1920" is to be the title of the revue which Eddie Cantor and Georgie Jessel will produce and appear in, the show being due in the summer.

The show will touch on the fads and events of the past season, some of main topics touched on to be the peace conference, prohibition and the shimmy craze. It is understood outside capital will finance the show and that the "bankroll" was dug up by Jessel. Cantor and Jessel are writing the book and lyrics. A number of interpolated bits and tunes will also be employed, some coming from Harry Ruby and Bert Kalmar.

It all seems to be hinged, however, upon Cantor being supplied with a starring piece by Flo Ziegfeld, as per contract Cantor now holds. The agreement also provides that Ziegfeld must furnish Cantor with an author by March 1. It may have been that in expectation his Ziegfeld starring tour would amount to what other prominent "Follies" principals have received in the past that Cantor prepared himself, he having stated he will not reappear with "The Follies" another season.

One "Follies" principal often remarked that while with the "Follies" in the winter, he was always a Ziegfeld star next season, and that it always was next season.

VROOM'S SHAKESPEREAN PLANS.
Negotiations are on between Selwyns and Edward Vroom for the acquisition of the Selwyn Theatre to house special Shakesperean plays to be presented by the latter in the spring.

The project, it is understood, is having the support of some society folk, and the movement is the outcome of an informal literary discussion recently held at the home of Mrs. James Stillman, wife of the banker.

SHUBERT THEATRE DEALS.

Chicago, Jan. 28.

Joseph Snyder, the moving figure in the recent sale of the Garrick theatre, Shuberts' foremost local stand, is a partner of A. H. Woods in his Woods theatre, and there is some speculation as to whether the Garrick will in time become a Woods house. Snyder, Snyder outbid the Shuberts in open competition, going to \$800,000 on behalf of a new corporation known as the Garrick Building, which also leased the ground for 70 years from Feb. 1, at an annual rental of \$65,000 or \$45,500 for the term.

It became known that the Shuberts are closing a deal for a new house to be called the Shubert, to be located on a corner in the neighborhood of the new theatrical district opened by the State-Lake, which pioneered the northeast end of the city as a rialto.

The transfer of the Garrick, however, was not allowed by default on account of the new house. The Shuberts could easily utilize several additional houses here.

The transaction was negotiated by the Hool Realty Co. (agents for the State-Lake building). The new owners, it is announced, will spend \$125,000 for improvements.

Much concern has been voiced as to whether or not the sale will affect the Shubert lease of the theatre. It was leased by the Shuberts in 1902 for a term of 20 years at \$45,000 annual rental. The Shubert lease has two and a half years to run.

ROAD MUST PAY ROAD SCALE.

Road managers taking an occasional slier in pictures must have projection machines as a regular part of the house equipment or else pay operators the road scale. This has been decided by various locals and concurred in by the I. A. T. S. E.

Recently a protest was made to the U. M. P. A. from an Iowa stand which regularly plays legitimate attractions. The house decided to play a feature for a week ("Deliverance") and sent to Chicago for projection machines. The local stage hands' union decided that the manager must pay the road scale for his operators, though supplied from the local. His objection brought forth the ruling.

A house need not purchase a picture machine necessarily. Though the machines are rented, but regularly installed in the house as equipment the local scale obtains.

There is a considerable difference in operators' pay, local men drawing from \$30 up and road men getting \$55 weekly.

WARDROBE WOMEN'S SCALE.

The wardrobe women, having joined the Federation of Labor, the union scale demanded by them is \$40 minimum, running to \$45 for shows carrying 60 people or less, and \$45 to \$50 per week for companies of larger numbers.

Sewing women are to receive \$3.50 per day and dressers \$1.50 a performance.

SALVAIN BUYS IN ON "LASSIES."

Before "Lassies" left New York last Friday to play one day at Wilmington, Del., Saturday, Paul Salvain is reported to have taken a good sized interest in the production, paying \$25,000.

The show is under the management of J. Phelps Dodge and William Pogany. It is "Kitty McKay," musically rewritten into "Lassies," playing this week at the Garrick, Washington, D. C.

Spiegel and Brill's New House Report.

Max Spiegel and Sol Brill, it seems, have closed a deal for a new house on Broadway. It is said the theatre will seat 3,500.

DENOUNCES OPERA SCALPING.

Jerome Lachenbruch, of 86 Guion place, New Rochelle, N. Y., accompanied by Edwin Justus Mayer, of 168 West Ninety-fifth street, appeared before a notary Jan. 22 and made affidavit (mentioning names and addresses) regarding ticket scalping in connection with the Lexington Theatre opera sale. In his affidavit Mr. Lachenbruch says: "My experience in attempting to purchase seats for the opera Jan. 27 were nothing out of the usual. At the box office I learned the only seats available for that date were held at \$6. Everything else was sold. On leaving the lobby I was approached by a man who said I could obtain opera tickets across the street. In a candy and cigar store opposite, above which was a large sign reading 'Opera Tickets' I found that tickets were being sold. Thereupon I purchased three \$2.50 tickets which ordinarily sell for \$2.75, paying \$4.00 each for them. The tickets were balcony seats, Center M 106, 107, 108.

"The salesman would not hand me the tickets until he had stamped something on the reverse side. After he did this I read the following to him:

"This ticket cost \$2.50 cents advance over box office price."

"My reading of the above embarrassed the salesman, who then said: 'You see, we've got to split \$50 cents with the government.'"

"I did not go into the mathematics of the case with him. While I was in the store a man who gave his name as Hall purchased two front balcony seats which the salesman could not supply immediately. He called up some other office and reserved them."

SPECIAL MATINEE PLAY.

There will be another attempt to essay a new production in an effort to get special matinee business on off-days. This time John D. Williams plans it with a production by Eugene O'Neill called "Beyond the Horizon," with Richard Bennett in the lead.

It is to be offered at the Morosco at the conclusion of "For the Defense."

— Boston, Jan. 28.

The precedent set in New York by producers trying out plays on off-day matinees, will soon be in vogue here.

With the closing of George Arliss at the Hollis Street in "Monsieur Jacques Duval," the next piece to open here will be "Babe," with Helen Hayes in the lead. The production is George C. Tyler's, and the piece to open shortly after for the special off-day matinee is a play entitled "The Straw," by Eugene O'Neill. The date set for the "Babe" piece is Feb. 16.

CHORUS GIRL'S COMPLAINT.

Cleveland, Jan. 28.

Emma Caffrey, a chorus girl in "Monte Cristo, Jr.," here last week, complained to assistant county prosecutor, Stephen M. Young, Wednesday that she had been dismissed without the two weeks' notice due according to her contract.

She stated that Harry Bailey, manager of the company, had persuaded her to surrender her contract under pretense it was to be changed and he refused to return it to her.

The assistant prosecutor advised her he had no jurisdiction in the matter.

A. F. L. BENEFITS.

The second of a series of benefits being held by the Actors' Fidelity League will be given at the Montauk, Brooklyn, Sunday evening. A third benefit performance will be given at the Amsterdam, New York, Feb. 8. The affairs are for a building fund for the A. F. L. and work on remodeling the club house on Forty-third street has already been started.

The first of the special benefits given in Newark, Jan. 18, netted around \$3,600.

LEGITIMATE

INSIDE STUFF

ON LEGIT

It occurs that George Arliss is looking for some of the fame as a playwright in addition to the histrionic achievements which are unquestioned his. A play of his described as a farce comedy is making the rounds of the legit offices.

Stuart Walker denies the prevalent rumors there has been between him, A. H. Woods and the Shuberts, a three-cornered fight over "Piccadilly Jim." Mr. Walker says he brought the show back to New York to make certain changes he felt were necessary.

At a glance in the operatic situation now in New York with the impending of the Chicago Opera giving its annual buck to the Metropolitan, the first thing that Gatti-Casazza did to offset competition was to put on "The Force of Destiny," with Caruso and Ponselle Monday night. This was in opposition to "Norma," with Rosa Raisa over at the Lexington. In addition last Tuesday's matinee of the Russian's, Rimsky-Korsakoff, "The Golden Cockerel," at \$4 top was also considered something in the event of operatic history, and from indications it may be that the unusual Tuesday matinee offerings will continue for some time. "The Force of Destiny" is probably the biggest drawing card on the present roster of the Met's offerings. If Gatti could have foreseen that the Chicago would have to postpone Raisa's appearance, through her illness, there would have been less to worry about in the opposition house. As the repertoire was readjusted in the Chicago Opera offices for the first week, the plans called for Mary Garden to make three appearances and opening the season here Monday night. Gatti-Casazza, as usual, does not sing until the second week. It may be interesting to watch events, as these two organizations begin a struggle for supremacy with the public.

A ticket speculator wandered into the Liberty theatre lobby last week and lamped a three-sheet sign announcing the opening of "The Night Boat." The spec confidently told Frankie Meyers, the house treasurer, the new show would surely be a hit. Asked why, he replied: "Well, Dillingham is living with the show."

A story is now around there was a frame-up on Grace La Rue at the Colonial recently when several pennies were tossed on the stage. It was said at the time most of the coins were thrown from the lower part of the house. According to the rumor the penny throwing was done by disgruntled speculators who had been stuck with tickets on one of the nights of Miss La Rue's engagement. A careful watch was kept at the Alhambra the following week and the stunt was repeated, but the management traced the trouble to a lower box. A speculator who was seated therein was promptly given the air.

From the looks of things in the Empire theatre building, where Alf Hayman and Marc Klaw have offices, though separate ones, those two theatrical managers appear to be as closely allied almost as were A. L. Erlanger and Klaw at one time. Hayman seems to be in particularly soft this season. He has 90 per cent. of "Deceit" at the Empire besides other profitable theatrical ventures now in operation and from the present outlook, expects to net \$300,000 this season.

Those theatrical stage producers who tied up with picture concerns, for the

film first rights to their plays, are feeling the heavy hand of undue haste. The producers if at liberty to do as they would with the stage material, off the stage, might combine were it not for those picture contracts that will take the pieces away from them for the screen if the piece is good enough to warrant taking as a feature picture. Several stage producers in a film pool of their stage productions and with the distributing end properly looked after would be formidable competition to any film-making concern. The picture people appeared to have foreseen that and the producers did not, with the added foresight of the picture men that they secured besides a very attractive and lucrative list of big feature scenarios, besides tying up available product for the camera for a long time to come. As a matter of speculation if nothing else the stage producers have probably thrown away through picture rights contracts, three or four dollars for every dollar they will receive from the film concerns.

The announcement that Emma Bunting is to be flashed on Broadway next season is a surprise only in that her arrival has been so long delayed. For years stray reports have been filtering into New York about the unique draw of this baby-faced little emotional ingenue. Here and there through Dixie, mostly in stock, Miss Bunting has shattered records and made a few managers rich. Yet New York never got a whiff of her; the big verdict was never asked. A year and a half ago she came to New York, but not to Broadway. At the 14th Street theatre, without much billing, she slipped in. The few who were curious to see whether eastern people were anything like southerners soon found out that they were, and a little bit more. The tiny stock star pushed the old playhouse back from its shabby decline into prosperity in her second week and soon rolled it up to big business. After she departed there was a void that has never since been successfully filled. This season an astute manager fell on the idea of starrng her in her established territory in a \$2 play—"Scandal." Those who said that she wouldn't bring them in at high prices may now suck their thumbs in chagrin. The same turnaways that she knew at 50 cents she has seen at \$2. The first southern date was a revelation—\$1,523 in two performances in Oklahoma City, breaking Maude Adams' record for the house. The first week stand, New Orleans, which she had stocked many a time, gave her \$9,800. In Norfolk she drew the extraordinary gate of \$7,230 in three nights, unprecedented, even for a big musical attraction. Now a play is being written for her and she will be heavily featured in New York by the one man who has had faith enough in her to boost and guide her for seven years, Jack Lait, who farmed her out season after season because eastern managers offered her small salaries and obscure parts in spite of her unquestionable talents and personality. Lait is writing the play and will manage the enterprise. If it fails it will be his fault—it cannot be that an article so often greedily accepted as Miss Bunting has been is purely territorial or limited to a narrow price scale. It is more likely that next fall will see a Laurette Taylor success for little "Bunt."

There is a possibility that Edith Day will open with the London production of "Trene," March 15. One of the owners of the show is contemplating taking the step at the suggestion of Charles B. Cochran, who owns the (Continued on page 28)

REASON AGAINST INJUNCTION.

Frances White is contracted for the "Greenwich Village Follies" which goes to the road next week. It leaves the contract squabble over the services of Bessie McCoy Davis unsettled. Miss Davis refused to go on tour and the "Follies" management took no chances and engaged Miss White.

The legal phase is in the hands of House, Grossman & Vorhaus. That office stated it might only sue for damages against Miss Davis although the avenue of injunction preventing her appearance with any other attraction was also open. It was explained that if the latter action was taken and won Miss Davis would have to be provided employment but the show management did not wish to be placed in the position of having an "unwilling servant" on its hands.

Miss White has been placed under contract for a term of years by Arthur Hammerstein, who is first to present her in a musical piece next season. The contract was closed in the Hammerstein office Saturday afternoon.

Ada Forman, former featured dancer with the "Greenwich Village Follies," will take over Bessie McCoy Davis' role when the latter leaves, previous to its road tour. Miss Forman was at the Palais Royal for 40 weeks before joining the "Follies," and also in vaudeville for a brief stay.

"LINCOLN'S" GROSS INCREASED.

The scale of the Cort Theatre where "Abraham Lincoln" is playing has been rearranged and with the new scale the piece can play to around \$16,200, which figure it touched last week.

The top price was not raised but more seats in the balcony were priced at \$2.50. In the contract arrangement neither the attraction nor the house can issue paper at as many tickets. "Trimmed in Scarlet" in which Maxine Elliott will appear at the Elliott Theatre starting Monday was tried out by another star last season. Under the name of "Miss Prudence" Grace George showed in it on the road for a short time. Miss George gave up the play, not liking the principal role, that of a mother having a 15-year old son.

CHICAGO OPERA'S OPENING.

The Chicago Opera Association's five-week season started at the Lexington Monday with the record for subscriptions much in excess of last year's top figure. The demand for the premieres was so heavy fifty-five publications were removed from the first night list, including at least one New York daily.

Through illness the first night program with Rosa Raisa was changed and Mary Garden appeared in "Love of Three Kings." There were a few empty seats Monday night, due to the weather and influenza scare.

Elsie Ferguson at Morosco.

With the present production of "For the Defense," guaranteed for five weeks at the Morosco at a net rental of \$20,000, the present plans for the house call for the opening of Elsie Ferguson in "Sacred and Profane Love," Feb. 23.

Lou Tellegen Ill With Influenza.

Lou Tellegen reported ill with influenza after playing Jacksonville, Fla., in "Lust of Gold." The company is reported having been sent to New York.

No. 2 "Buddies."

Molly McIntyre will head a No. 2 "Buddies" show to go out about March 1.

\$10,000 from Lamb's Gambol.

The Lamb's Gambol, at the Hudson last Sunday night, netted \$10,000.

LEGITIMATE THREATENED?

Just how far the film magnates are going with their invasion of the legitimate theatrical field, they probably do not know themselves.

The latest report in this respect is that Famous Players-Lasky is negotiating with the Shuberts to finance independent legitimate producers' work through the Shubert offices, relying on the picture rights to these productions for their security on such investments. Marc Klaw, in association with Alf Hayman, is also understood to be negotiating along somewhat similar lines with Famous-Lasky.

Several old-line legit producers, when asked their opinion on the matter, stated that if such a move gained general headway it would mean the gradual ruination of the legitimate theatrical field for the reason that plays would be presented with a main eye looking toward picture returns rather than for their legitimate presentation. In other words, plays that would otherwise be produced in the legit purely on their merits in that field, would receive secondary consideration in favor of those that promised greater results via the camera.

ANOTHER "GROUPE" MOVEMENT.

Another of the so-called "group" movements made its place in the dramatic history of New York, with the presentation Saturday of three one-act plays by the Workers' Theatre Guild, using the same stage as the Provincetown players, at 133 Macdonough street.

The repertoire consisted of a piece by Theodore Dreiser called "The Girl in the Coffin," "The Magnanimous Lover," by St. John Ervine (author of "John Ferguson") and "Suppressed Desires," the latter playlet having been presented by the Provincetown and Washington Square Players.

Contrary to the impression the players are professionals having appeared from time to time in Broadway houses. Included are: Wayne Arty, Emmett O'Reilly, Marion McCray, H. Jim Murtough, J. Emmett Driscoll.

RECASTING "SWEETHEART SHOP."

Pittsburgh, Jan. 28. With but one or two exceptions, the entire cast of "The Sweetheart Shop," the new musical comedy under the direction of Edward MacGregor and William Moore Patch, will be changed before the play is sent toward New York.

As presented here last week, the piece showed glaring faults, the redefining grace being clever staging and a chorus with good possibilities. In all probability Harry K. Morton, in the chief comedy role, will be retained.

MATS FOR MISS CARLYLE.

Walter Hast and Morris Rose are to offer a series of special matinees starring Alexandra Carlyle at the 39th Street Theatre in John Mansfield's "Tragedy of Man." Beginning Feb. 17 the performance will be given Tuesday and Friday afternoons.

Miss Carlyle retired from the stage after marriage about two years ago. Her last appearance was in "My Country Cousin."

DRINKWATER HAS OTHERS.

William Harris, Jr., contemplates producing two other historical dramas from the pen of John Drinkwater, author of "Abraham Lincoln." They are titled "Robert E. Lee" and "Mary Stuar."

He has another, also, to be known as "Edgar Allen Poe."

Adler's Daughter in "Doll's House." Celia Adler, a daughter of Jacob P. Adler, the Yiddish star, will essay the role of Nora in Ibsen's "Doll's House," at the Jewish Art Theatre, Feb. 3.

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (7th week). Continues to play about all the house will hold. Takings beat \$16,000 weekly and stands a good chance of rounding out the season in New York.

"Always Yes," Lyric (4th week). Moved here from the Central on Monday. Title announced as changed to "I'll See She Does," but that discovered to have been used before. "Always Yes" therefore, retained. Now played to around \$9,000 last week.

"Angel Face," Knickerbocker (6th week). Last week's takings about \$13,000. No cut rates used for this attraction. Shows leaving in two weeks more. Figured a big draw on the road.

"As You Were," Central (1st week). Is the new E. Ray Goetz show with Irene Bordon and Sam Bernard. Excellent reports from out of town. Opened Tuesday night to excellent promise.

"Apartheid," Century (9th week). Play-in to fairly big business. Took off a bit last week, when bad weather hurt, particularly here because of the late hour. About \$12,000 last week.

"Apple Blossoms," Globe (17th week). Is the unquestioned leader among the Broadway musical shows, barring the Winter Garden.

"Baudies," Belvoir (14th week). Nothing stops the excellent pace of this piece. Held around \$16,000 last week despite desperate weather conditions.

"Big Game," Liberty (10th week). Attracted attention through strong act. Show pulled in but fair business thus far.

"Cassius," Wilbur (10th week). Stops this week, show being taken off by Billie Burke moving to "School for Scandal," though not definite. C. B. Dillingham's "The Night Boat," C. B. Dillingham's.

"Clarence," Hudson (19th week). Hitting a pace around \$14,000 weekly, which while under the figures before the holidays is up with the non-musical leaders.

"Declasse's Empire," (17th week). Is the dramatic leader with the "Daughter" a close second. The Ethel Barrymore piece comes third.

"East is West," Astor (6th week). Over \$11,000 again last week, which place is little under the figures for non-musical attractions.

"Famous Mrs. Miller," (4th week). Is now rated among the strongest in demand and looks the best attraction yet offered in this house.

"For the Defense," Morocco (6th week). Playing under the same arrangement. May withdraw soon to make way for Elsie Ferguson in "Sacred and Profane Love."

"French Players," Parison (11th week). Have a few more weeks to go, coming on tour next month, with Montreal the first stop.

"Privileges of 1919," 44th Street Theatre (4th week). Pace pushed up slightly over third week and now playing at gross going to around \$18,000. Piece has a chance to go to \$20,000.

"Girl in the Lincolnton," (17th week). Final week; going to the road after Saturday. Succeeding attraction is "Breakfast in Bed," next week.

"Gold Diggers," Lyceum (18th week). Leads Broadway in demand, though very little difference with "Abraham Lincoln." Latter show has no "buy."

"Gold Diggers," drawing around \$15,000 weekly.

"Greenwich Village Follies," Bayes (29th week). Final week; going to the road Monday, with Philadelphia the first date. Frances White in Beanie McCoy Davis role. Attraction is a big profit maker thus far.

"Happy Days," Hippodrome (18d week). Matinee threatened because of the influenza epidemic. Show far ahead of any other season.

"His Honor, Abe Potash," Blou (16th week). Continuing to big business pace for early in the week.

"Irene," Vanderbilt (11th week). No falling off in demand and show continuing to play to brilliant business. Should run strong until the warm weather.

"Light of the World," Manhattan Opera House (4th week). Moved over from the Lyric Monday and now playing at \$15.00 top. A question if the show can be made for New York, but is figured an excellent road show.

"Little Whopper," Casino (16th week). Surprises by its ability to stick. Running a little over the stop-limit and a new attraction soon sure for this house.

"Lightness," Galey (72d week). Little chance of the attraction falling to run until late spring when it is due to jump to the coast.

"Maggie Melody," Shubert (11th week). Holding to around a \$12,000 pace, drawing a weekly profit. Should prove a money maker for the road. Touring time being laid out.

"Mamma's Affair," Little Theatre (3d week). Holds as one of the brightest comedies of the season and little doubt

of its success. Has drawn heavily since opening. With the first week around \$4,400, not much under capacity.

"Midnight Frolic," Amsterdam Roof (16th week). No plans to change show next week. That problem is in. Nine o'clock show here starts next week.

"Midnight Whirl," Century Roof (6th week). Cast has been considerably strengthened and roof show will continue as long as an attraction regularly plays downstairs in the Century.

"Monteur Benvenuto," Amsterdam (6th week). Weather break probably figured in falling off last week, when the gross was around \$21,000.

"My Lady Friends," Comedy (9th week). Doing very well considering house location, with the gross around \$6,000. Business especially good at the latter end of the week.

"No More Boredom," Maxine Elliott (4th week). Goes to the road at the end of the week, engagement having been limited. Maxine Elliott succeeds next Monday in "The Girl in the Lincolnton."

"Opera Comique," Park (15th week). Holding over "Ruddiger," a Gilbert and Sullivan comic opera, revived last week after thirty years.

"One Night in Boston," Coban (9th week). Jumped nearly \$1,000 over final week over \$12,000.

"Passing Show of 1919," Winter Garden (18th week). Played well, and often not due until early summer.

"Picture," (1d week). With Otis Skinner, the show's star, largely figuring in the takings thus far. Consensus of comment does not class the show as a hit.

"Rained," Playhouse (2d week). Mixed comment on this attraction, which appears to have a chance. Agency "buy" is aiding considerably in business.

"Scandal," 17th Street Theatre (20th week). Looks sure until spring and perhaps later. \$18 top still maintained and draw still big.

"Sings on," Republic (7th week). Appears more successful than most. Republic attractions recently. Holding in a pace of around \$8,500 or a little better.

"The Showman," Broadway (6th week). This piece looks like it has landed. Last week's figures again went around \$14,000.

"Son-Daughter," Belasco (11th week). Best \$1,000 in week and figured one of the best of Broadway's offerings.

"The Acquistal," Coban & Harris (4th week). Appears established at a \$12,000 pace, which was the gross last week. Appearance conditions may send the mark upward for attraction.

"Barded as a Hit,"

"The Jew," P. P. Pinch (19th week). Has but a few weeks more to go before he takes to the road for Richard the Third.

"The Best," \$14,000 last week. With John Barrymore out of the cast through illness, gross may drop to \$12,000.

"The Power of Darkness," Garrick (1d week). Held fairly well, but preparations for a succeeding attraction already under way.

"The Fusion Flower," Greenwich Village (3d week). Has been getting a good play, especially the latter end of the week. Last week's business around \$6,500; considered good for this house.

"The Purple Mask," Booth (4th week). One of the new hits with capacity at every performance. Gross \$11,000 weekly.

"The Storm," 48th Street Theatre (15th week). Looks good until spring with pace standing up. Over \$35,000 again last week.

"Wedding Bells," Harris (15th week). Counted a successful farce, with \$9,000 pace attained.

SHOWS IN CHICAGO.

The flu epidemic hit trade and brought a slump all around. The curbing of the contagion toward the latter part of the week improved business, with indications that there would be a reaction to normal next week.

"Blind," Auditorium. Capacity house since the flu. Large gross for last night. Jolson has played Chicago for three seasons. If the flu does not continue it is expected a record will be set over \$20,000. Tickets on the opening night sold \$18.50.

"Ladies First," Cort. Last business, with Arthur Gordon replacing Irving Fishel (11th week). Gross \$11,000.

"Gracie La Rue and Hale Hamilton," Feb 8.

"90 East," Princess. Doing satisfactory business; \$12,000 (10th week).

"Hello, Alexander," Garrick. Started seventh week with gross of over \$20,000 for the week before. From indications, McElroy and Heath will stay for quite a while.

"Follies," Colonial. After playing five weeks to a large gross of \$40,000. (Continued on page 15)

CHEAP "FREAK" SHOWS.

Several musical comedy producers have watched the success of the "Greenwich Village Follies" and the Elsie Janis show. Neither carries a big production and it is claimed both shows can travel in trunks if necessary. If such attractions can charge \$250 and \$300 and "get away with it," producers are wondering why they cannot do likewise instead of investing from \$40,000 to \$50,000 or more which the average musical show costs to produce.

In addition stipulations from some of the road stands is making it harder to travel a big show, since in some places the limit of ten stage hands is set. As it is, a musical show carries a road stage crew of five or six men. One producer stated the cause of expensive productions has been brought about by some managers attracting outside or "angel money." It is pointed out, however, that both the Greenwich and the Miss Janis offerings are classed as freak shows.

DITTRICHSTEIN VS. TYLER-ARLIS.

Leo Ditrichstein has filed suit in the Supreme Court against George C. Tyler and George Arliss, praying for damages and an injunction of the defendant's production, "Jacques Duval," in which Arliss is starring under Tyler's direction. The plaintiff holds the play, programmed as adapted by George S. Kaufman from a foreign piece, is but a translation of "Der Schopper," from the German of Hans Miller, to which Ditrichstein claims sole ownership of the English rights.

Contending that the role would have been admirably suited to his talents, Arliss's production spoiling matters for the plaintiff's further use of the vehicle, Ditrichstein is seeking suitable damages to reimburse him for the alleged loss. He avers that Tyler interviewed Hans Bartsch, a play broker, in reference to the American rights to "Der Schopper," and that despite the fact that he was notified they had already been vested in Ditrichstein, Tyler had gone ahead with a free "adaptation."

MONTE CARTER MOVING.

Due to the expiration of the lease on the Oak Theatre here at First and Madison streets, the Monte Carter musical comedy organization closes there Friday night after a run of nearly three years in Seattle. The Carter company opened at the Oak-March 24, 1918, and have run continuously since, save for a short vacation period last August.

Carter's organization played the old Pantages here for nine months before the Oak was leased. Rumor has it the Carter organization will secure the present Wilkes showshop as soon as the Wilkes Players move to their new theatre, which will be completed this summer.

MAYER PRODUCING.

Adolph Mayer, who has managed a number of stars, is entering the production field. He is first to do a musical show called "Twinkle Twinkle." Until recently Mayer managed "The Rainbow Girl." He had an intimate knowledge of theatricals and was considered one of the most efficient men in the K. & E. forces.

Appropriate Date Selected.

Washington, Jan. 28. Arthur Hopkins' forthcoming production of "George Washington" will open in Washington, D. C., Washington's Birthday (Feb. 22) at the Shubert-Belasco.

Owen Davis and Morocco.

Oliver Morocco has accepted a new comedy from Owen Davis scheduled for an early spring try-out on the coast.

ACTOR'S FUND TOTAL.

Washington, D. C., Jan. 28. The first of the Actors' Fund benefits in conjunction with Actors' Memorial Day was given here Monday afternoon. This is the start of the national campaign in cities where the original benefits planned for Dec. 22 last were postponed.

At the Shubert-Belasco a special performance was given made up of acts from the Keith bill here and members of "Somebody's Sweetheart." There was also a special matinee of "See Sair" at the National. Special matinees were scheduled for "Lassie" and "The Crimson Alibi" but were called off due to illness in the casts. The "flu" scare appears greater here than in other cities, which brought down the expected takings from \$15,000 to \$10,000. About half a hundred Congressmen and Senators were present at Monday's shows and the various diplomatic corps were also in evidence.

The quota for the Actors' Fund was set at \$20,000. Though pledges are coming in the million dollar mark has yet to be passed, the total thus far being said to be under \$750,000.

ATTACHES CARLE SHOW.

William Cary Duncan, playwright, through O'Brien, Malevinsky & Driscoll, attached the box office receipts of the Richard Carle show, "Bunsie," in Muskegon, Mich. The show's backers, Jed Shaw and Alex Johnston, bonded the attachment.

Messrs. Shaw and Johnston, according to wire reports from Atlantic City to the plaintiff's attorneys, have made good the second attachment.

COHAN REWRITING "SHAVINGS."

George M. Cohan is engaged in re-writing "Shavings" in the production of which he is interested with Henry W. Savage. The piece will have its New York premiere at the Knickerbocker February 16, following the run of "Angel Face" there.

The latter piece is doing around \$12,000, but George W. Lederer is anxious to take to the road, where he had been doing twice that amount and receiving larger percentages of the gross than is given an attraction in New York.

COCHRAN DOING "EXPERIENCE."

C. B. Cochran, the English manager, is to do Comstock & Gest's "Experience" in London, with the American firm in on the presentation.

Morris Gest expects to go over to the other side within a few weeks and may be accompanied by Will Page, the C. & G. press man who will attend to the foreign publicity for the show.

CHANGES IN "BETTY BEHAVE."

Boston, Jan. 28. Vera Michelena opened in "Betty Behave" at the Shubert Monday, replacing Josephine Whittell.

Laura Hamilton is leaving the show this Saturday, which marks the end of the Boston run. The latter opened at the Wilbur with the show shifting to the Shubert three weeks ago.

From here "Betty Behave" goes to Providence. It is looking for a Broadway chance.

SPECS REFUSED FASHION TICKETS.

Interest in the fashion show to be held Feb. 3 at the Hotel Commodore, under the auspices of the National Garment Retailers' Association, was manifested when one of the prominent ticket agencies made a bid for the entire seating capacity of the boxes. The merchants, however, turned down the proposition.

LEGITIMATE

NEWS OF THE DAILIES

Lubovska, the dancer, sails next month to start a tour of the world.

Julia Burns has returned from England.

"Breakfast in Bed" will be presented at the Eltinge Feb. 3 by A. H. Woods.

"The Girl in the Limousine" and "No More Blondes" close Jan. 31.

Tom Reynolds, general stage director for Sir Alfred Butt and J. L. Sacks, of London, is in New York.

"America's Passion Play" will begin its fifth season in Columbus Auditorium, Union Hill, N. J., Feb. 21.

Henry W. Savage has engaged Edward Emery for a role in a new drama in which Florence Blum will be starred.

"Bello's Wild Oats," the comedy by Clare Kummer, will have its premiere at Far Rockaway, L. I., Jan. 31.

The Theatre Lovers Association will present four one-act plays at the Bramhall Playhouse, Feb. 15.

Max H. Wilner will sail for England next week to arrange for the London presentation of "The Magic Melody."

Leo Carrillo has signed a contract with the Shuberts, who will bring him, in conjunction with Adolph Klabauer.

"Mom," the second play by Rachel Barton Butler, author of "Mamma's Affairs," will be given in rehearsal production in Los Angeles by Oliver Morosco.

Brandon Tynan is going to revive "Robert Emmet" which he wrote and produced at the old 14th Street some years ago.

Rachel Barton Butler has contracted with Oliver Morosco whereby she will give her entire product of plays to Morosco for five years.

Stuart Walker has offered the Dramatic Society of New York University to produce four student plays to be acted by student casts in a New York theatre next June.

Director Ossip Dymov, of the Jewish Art theatre, has placed in rehearsal Wedekind's "Awakening of Spring." The version in Yiddish is Mr. Dymov's own adaptation.

E. Lyall Swett returned January 23 from a two-month trip to England. He brought back with him the scenes, models, costumes, robes and set of the new Oscar Asche play, "Rebecca."

Roy Atwell's objection to playing ally-mov to his remarried first wife was not upheld by the court. She was Dorothy Young, daughter of George W. Young, and is now married to Evan Dresser.

"Trena" will be produced at the Gaiety, London, in the spring, and J. L. Sacks will then present "East is West" in London. Fay Bainter, contrary to report, will not go to England to play in the latter piece.

Mrs. Minnie Scheff, a playwright under the name of Marjorie Ralme, brought suit in the Supreme Court, Jan. 16, for a separation from Jonas S. Scheff, a silk merchant. Mrs. Scheff asks \$150 a week alimony and \$2,500 counsel fees.

With the engagement of Francis Sterling Clarke and George L. Spaulding for the leading roles Joseph Klaw has completed the cast of "Mrs. Jimmie Thompson," a farce-comedy by Norman S. Rose and Edith Ellis.

Palet and Powder, the newly organized dramatic society of New York University, will present "Take a Tip," a musical play by Sylvia Baruch, at Washington Irving High School, Feb. 15-18.

Myrtle Tannehill Hamilton, January 24, sued Grace La Rue for the alleged seduction of the affections of Halo Rice Hamilton. Miss La Rue denies the charge and Hamilton to leave his wife.

In the divorce action between Myrtle Tannehill Hamilton and Halo Rice Hamilton, the judge has ordered Myrtle to answer denying the charges against herself and Miss La Rue.

A bill has been introduced in the legislature at Albany which, if it becomes a law, will take the place of the antiquated and obsolete ordinance recently declared invalid by Judge Roosevelt. It provides for the licensing of speculators and fixes the maximum price to be charged at 25 per cent above the box office price of the ticket.

Charles B. Cochran of London has filed suit in the New York Supreme Court against Charles D. Coburn for a balance of \$15,000 alleged to be due under a contract by which Cochran gave Coburn

the American rights to "The Better 'Ole." Cochran says he was to have had 10 per cent of the gross and believes that \$30,000 became due, of which only \$13,900 was paid.

Society girls scored in the first performance of a new musical comedy entitled "What Next," presented January 28 at the Princess for charity. The piece is to continue for two weeks. The score of the operetta, was composed by Duenna Taylor. The lyrics and book by Charles Shaw, T. Giffard Thomas, 2d, Mercedes d'Acosta and Mrs. Antoinette Friessner. Frank Smithson was the stage manager.

MAUD FEALEY IN WILBUR'S PLAY.

Atlantic City, Jan. 28. John Cort presented Maud Fealey in "The Fool's Game," by Crang, Wilbur, at the Apollo.

Neither Miss Fealey nor Mr. Wilbur scored. The story is of a young woman who wishes to marry but he has not the wherewithal. Therefore she marries a millionaire with intention to leave him in six months if she does not fall in love with him. The husband discovers the wastrel love in his home, handcuffs the two together and puts them out in a desert. A shot finally solves the impending question.

SHOWS IN SAN FRANCISCO.

Alcazar—"Roads of Destiny" (stock) with Fay Courteney and Clay Clement. Casino—Will King Co. (36th week) and A-H vaudeville.

Curran—"The Bird of Paradise" (2d week).

Columbia—Mitzi in "Head Over Heels" (2d week).

Majestic—George X White Musical Comedy Company.

Maitland Playhouse—Stock.

Princess—Bert Levey vaudeville.

Savoy—Grossman Yiddish Players (Friday and Sunday nights).

Wigwam—A. & H. vaudeville.

STOCKS.

The Holyoke Opera House, now playing stock, will install pictures and vaudeville this summer, booked through Joe Shea.

LOGAN AND THE MERGER.

The announcement late last week that Frank A. Munsey had purchased the New York "Herald" caused much surprise in metropolitan circles. Among dramatic circles considerable conjecture obtains over the placing of John A. Logan, the Herald's dramatic critic, who is accounted one of the best theatrical men in the New York newspaper field. Starting Sunday the "Herald" and the morning "Sun" will be combined as the "Sun and Herald." When Mr. Munsey took over the "Sun" he discontinued publication of the "Press" and merged the staffs of the "Press" and "Sun," thereafter eliminating the weaker men.

However, since the "Sun's" dramatic department is ably handled by Lawrence Reamer, the placing of Logan is causing surprise.

COHN, GENERAL MANAGER.

Edwin J. Cohn, for many years with Klaw & Erlanger, and the past year manager for Bertha Kalich in "The Riddle: Woman," resigned from the Kalich enterprise last week and has accepted the post of general manager for the Maurice Rose-Walter Hast enterprises. He is at present acting manager of "Scandal" in New York and will not leave the city.

Owens and Oliver in partnership, Ray Owens and Arthur Oliver have opened offices in the Brokaw Building, to handle publicity, plays and scenarios, besides acting as artists' representatives.

Both were with Frank A. Keeney at one time.

SHOWS IN PHILLY.

Philadelphia, Jan. 28. The legitimate shows got the worst of another engagement with the weatherman this week, business at all the houses falling off on account of the storm.

"Ritchy Koo" is holding up well at the Forrest, where it will stay one more week, followed by "Ben Hur."

William Collier, who has had good business at the Broad with "The Hot Tents" for two weeks, leaves Saturday and Marie Dressler comes in with "Tillie's Nightmare."

"Bessie Fode" has one more week at the Garrick. John Drew is crowding the Philadelphia at each performance and is listed for another week there in "The Cat Bird."

Alice Brady has scored in "Forever After" at the Lyric, where, business is very good.

Florence Moore winds up a successful stay at the Adelphi with "Breakfast in Bed," which goes to New York. "The Crimson Alibi" follows.

"The Road to China" has been doing fairly good business at the Chestnut Street opera house and leaves this week. "Somebody's Sweetheart" follows.

This is the final week of "Nothing But Love" at the Shuberts and then Philadelphia is to get "Greenwich Village Follies."

"The Gumps," founded on the cartoon, is doing fair business at the Walnut and will leave with the "Lime Rick O'Hare" in "Down Limerick Way."

DOLLY SISTERS GREETED.

New Orleans, Jan. 28. The Dolly Sisters in their first southern tour are anchored at the Tulane this week, where they opened to the largest house of the season with capacity asured for the week.

The "Oh Look" show in which they are appearing was found to be only fairly diverting, but the Dollys were welcomed in splendid fashion. This trip has seemingly developed the girls, who read lines beautifully, possess acting poise and are ripe for their own musical show on Broadway. Their dancing is only the half of them now.

ATLANTIC CITY OPENINGS.

Atlantic City, Jan. 28. Next week "Lassie" will be at the Globe.

Feb. 2-4 Elsie Ferguson will play at the Apollo in Arnold Bennett's "Sacred and Profane Love." Feb. 5-7, at the same house, "Dere Mabel" Marc Klaw's production.

Each is a new show.

MARGOLIES' OWN.

Edward Margolies will, as a personal venture, it is said, erect a playhouse of a seating capacity in the neighborhood of 5,000, on the west side of 8th avenue between 54 and 55th streets, on which he has a twenty-one-year lease, with renewals.

Whether the contemplated theatre is to be a mammoth film house or a legitimate theatre is still undecided.

FRENCH PLAYERS LEAVING.

The company of French players, now in their 11th week at the Parisienne, are due to leave New York about Feb. 15. Montreal will be the first road date, for four weeks. The company, which will travel as the "Theatre Parisienne," then jumps to New Orleans for a similar engagement.

After the French players leave the Russian Isba has one week, with "The Passion Flower" succeeding, moving up from the Greenwich Village Theatre.

New Sheridan Sq. Plans Filed.

Plans for a new theatre in Greenwich Village (Sheridan square) were filed last week with the building department. The new theatre, which is planned to be completed by October, 1921, calls for a seating capacity of over 1,000 with a roof garden for summer revues.

It is to be operated by the same group now controlling the Greenwich Village theatre and Greenwich Village Inn. They are Frank Conroy, Harold Meltzer, Barney Gallant and Archibald Reilly.

TULSA REPORTED TO P. M. A.

A damage action started by Sinclair and Hastings, managers of the Opera House, Tulsa, Okla., against Arthur Hammerstein's southern "Sometime" company, may lead to the embarrassment of the plaintiffs in the booking of future attractions.

Early in the month Hammerstein's "Somebody's Sweetheart" played Tulsa, getting a gross of \$201. This led to the immediate cancellation of booking for "Sometime," which cancellation, it is alleged, was accepted by the American Theatrical Exchange, the booking representative for Sinclair & Hastings. At that time J. F. Prothero of Tulsa bought "Sometime" for the right of Jan. 13 for a Mystic Shrine affair at the Coliseum, Tulsa. When the show reached town the Opera House managers attached the show, claiming damages to \$500 because of the cancelled date. Bond was supplied and the case will be fought. In communication from Prothero it stated Sinclair, who is a Tulsa lawyer, had declared he would make a lot of trouble if the show played the town.

The Hammerstein office has reported the matter to the Producing Managers' Association, the claim being that action against Opera house bookings be taken in light of the suit after cancellation had been accepted. Attractions booked at the Opera House in Tulsa are often played at the Coliseum.

SHOWS OPENING.

The Pollyanna Producing Co. (William Wood and Arthur C. Aiston) has obtained the road rights to "Pollyanna" for the United States and Canada from Klaw & Erlanger and George Tyler, for a term of years. The piece opened at the Walnut, Philadelphia, January 19.

DEATHS.

Ralph I. Kohn.

Ralph I. Kohn, secretary and assistant to A. H. Woods, died at his home in New York, Jan. 25, at midnight of pneumonia following influenza, after an illness of a week. A wife and child survive. The widow is in delicate condition, due to the expected arrival of a second child. The deceased was 29 years of age. Born in Buffalo, he came to New York when 12 years of age. His first job was office boy for Mr. Woods, with whom he remained continuously for 17 years. He was one of the best known and best liked men in the legitimate field, and next to Martin Herman the most important executive under Mr. Woods. Funeral services were conducted Tuesday morning with interment at Mt. Sinai cemetery, L. I.

Anson Phelps Pond.

Anson Phelps Pond died Jan. 21 after a brief illness, at his home, the Hotel St. Andrews, New York. The deceased was 71 years of age and a successful playwright in the early '80s. He was the author of "Her Atoneament," "Life" and "When the Cruel War Was Over."

E. M. Bascom.

E. M. Bascom, night watchman of the Plymouth Theatre, was found dead in his room on Gay street, Greenwich Village, New York, Jan. 26. When the man did not appear one of the cast of "The Jew" investigated and found a leaking gas meter, which had been frozen, was responsible. The deceased is said to have a son in the profession somewhere in the west.

The mother of Hugh Herbert, aged 61, died last week at her home in New York, after an attack of apoplexy.

Mrs. George Dail, wife of the engineer of the Palace Theatre Building, died Jan. 26 of influenza.

NEW ACTS THIS WEEK

Frances Fritchard and Co. (2).

Singing and Dancing.

16 Mins.; One, Full Stage; Cyclorama and Hangings.

Colonial.

Singing and dancing turn built on the idea of two boys wooing the same girl. They open in "one" with a medley of published songs parodied to convey the idea. As they are about to fight a duel Miss Fritchard steps between to announce that the best dancer will win her. Then to full stage where the dancing duels begin. In one number both ask the audience to help them win the girl by applauding. Follows some good solo and team dancing. Miss Fritchard has an impersonation number doing Frisco, Bessie McCoy, Geo. White and Ann Pennington and making the dancing, not the impressions, stand up. Nelson Snow and Charles Columbus are the assistants, one doing a nifty eccentric, with some twisty-looking "hoch" steps. A double with Miss Fritchard and one of the boys also disclosed some smooth looking kicking. The act is dressed nicely and shows considerable production. At the finish Miss Fritchard calls it a draw and they all dance. A similar idea is being used by Sheila Terry and Co. It's a classy dancing turn. Miss Fritchard's individual work measuring up to any of the other dancers seen around. *Con.*

Kokin and Galetty (1).

"An Italian Fantasy."

12 Mins.; Two.

Palace.

Mignonette Kokin and Fred Galetty may have come from some other act. Their routine is an oddity but they cannot be newcomers. There is dancing by Miss Kokin, but the "kick" comes from the work of several very funny monks. For an opening Miss Kokin dances while Galetty appears as a one-man orchestra. That quickly over, a monk is disclosed in a prop hand organ which unfolds. The first stunt has the monk playing a tune by making contact with electric bells. The number is of changing tempo and unless the ape was aided from the rear it was an exceptional bit. Miss Kokin again danced doing some Fred Stone steps and then a suggestion of Beasie Clayton, which drew good hand. Two monks then took the stage for a barber shop stunt, different somehow than that in the Gillette act. One monk is a jumping fool and it brought the laughs in rapid succession. His attempt with the shears was funny because it riled the other monk, but when he started stropping a razor the house screamed and especially when the customer monk stripped his coat off for battle. The finish had one monk playing a drum and another with a long dress doing a shimmy just at the curtain. There is little doubt that the stunt was worked by a third person carried, but it drew a hearty laugh. The turn makes a very funny opening act. *See.*

Ethel Wilson and Co. (1).

Dancing.

12 Mins.; Full Stage (Cyc).

23rd St.

Ethel Wilson and a male partner run through a couple of fast fox trots and one-steps. The man announces they will teach any one to dance in five minutes. Three plants clamber upon the stage. Their awkwardness and grotesque efforts make the comedy. It is reminiscent of "Tango Shoes," a female plant looking like a former member of that combination. Miss Wilson and her partner are fair dancers, but just flash a couple before the entrance of the comedy assistants. It's a small time riot, lacking the necessary class for the better bills. *Con.*

Wellington Cross and Co. (4).

Singing and Dancing Revue.

28 Mins.; Full Stage (Special Set).

Riverside.

Wington (Duke) Cross has a big time specialty in every particular in his new singing and dancing revue. Mr. Cross opens the act with a brief kidding announcement, in which he declares he is a "prolog." This serves to tell what Cross' company intends to offer in the way of entertainment. A beautiful drapery full stage setting, with borders and hanging pieces extending to the back drop, makes a fine frame. At the opening Ted Shapiro is seated at a grand piano, on top of which is perched Nancy Bell, a pretty blonde of the soubrette type with a pleasing voice and nimble pair of feet. "Change Your Name to Mine" is the first number, soloed by Cross and made a double dancing affair with Miss Bell for the second chorus. A high kicking dance by Marion Scott, costumed in Chinese garb, follows. An unprogrammed male soft shoe dancer gets the stage alone for a single, followed by Cross and Miss Bell in "An Old Fashioned Garden" done in 1860 costume. There's a neat dance with this, a sort of old fashioned minuet and waltz combined. Another single by Marion Scott, this one an acrobatic skirt dance and well executed. Shapiro then solos at the piano for excellent returns, some bossy chromatic embellishments turning the applause trick. Cross comes next with "Aphrodite Get a Nightie," followed by the burlesque mind reading bit from Cross' former single turn. This was a comedy riot at the Riverside Monday night, Shapiro assisting competently as the "medium" on the stage. "Where There's a Girl There's a Boy," by Cross and Miss Bell follows, and the act concludes with a fast dancing ensemble, with another girl joining the group. All of the songs are published numbers and well chosen. The incidental music and the dancing tunes are particularly cheerful and jingly. Closing the first half at the Riverside Monday night, the Cross act scored an unmistakable success. *See.*

Gerald Griffin and Co. (3).

"A Romance of Ireland" (Musical

Comedy).

17 Mins.; Full Stage (Special Set).

American Roof.

"A Romance of Ireland" is the conventional Irish skin well known in vaudeville. But in this which stars Gerald Griffin, as in others, it is more the personality of the star that commands stage value than the story. Mr. Griffin has personality. He looks the blarneying, romantic Irish youth he is made up for and plays. Besides there is his singing voice and what would an Irish playlet of this kind be without one? Mr. Griffin is very pleasing and could carry the turn along if nothing else. But there is an extremely good looking set employed, though it could not be shown on the roof. It was utilized in the downstairs theatre. Mr. Griffin has quite a commendable company of three in support for a small-time house to watch. The man playing the father is a good actor along comedy lines, and secures considerable comedy particularly from a bottle of supposed whiskey on the table, but which he cannot touch through a pledge made that day to his two daughters. The "whiskey" at the finale is grape juice, for another laugh. The two young girls are personable, both brunets, and the one the Irish lad is in love with plays very well. Mr. Griffin's songs, three in all, please. Another good point about it is the time limit, 17 minutes, which gives speed. The act is certain upon the best of the three-a-day. Anytime Mr. Griffin wants to, all he needs to do for the better time is to procure a stronger story not quite so conventional. *See.*

Harry Hines.

Monolog.

18 Mins.; One.

Palace.

Harry Hines stepped into the Palace bill Monday night through a disappointment and he walked off a hit. His last trip west certainly developed him. He followed Greely's advice just as a single and came back a big timer. For some 15 weeks Hines did things in the Fanchon-Marco show out in Frisco and only last week slid back to Broadway, getting a date for the Riverside and being immediately doubled downtown. Heretofore Hines did much of the work in "nance" style, which while it brought laughs was tiresome. He has but one bit on that order now, and he explains that it is an impersonation. Hines has several rather good numbers. Either they aren't published or else they just seem to fit him. He opened with one, "If All the Girls Were Good Little Girls." Right after it he flashed as noisy a shirt as ever went through the laundry. There can be no mistake, where he purchased it. There is a haberdashery in Chicago on Monroe street near Clark and always the windows have just such patterns. Probably the cowpunchers who go to Chi for a holiday are at a girl's store because he had a prescription. Hines is using his "appliance" scheme, but modifies it and thereby makes it legitimate. He encored with "Oh Mother I'm Wild." There is doubt about Hines delivering and he looks good for plenty of spot bookings. *See.*

Grace Huff and Co. (3).

"Just Like a Man" (Comedy Playlet).

20 Mins.; Full Stage.

Alhambra.

Joseph Hart presents this playlet, which is minus a production and probably needed one. It deals with the "triangle" theme but in this case there is a new comedy angle. Archibald, a supposed temperamental composer, is much smitten with "another woman" but insists that he loves his wife too. So in raving to his friend Bert about the charms of the other gal he gets all cheery over the fact he believes that two women are crazy in love with him. He doesn't think his wife is wise to his outside love affair but she is. So when the other woman calls, it is no surprise to the wife. The object of the visit is unusual. The other woman declares she is about fed up with Archie the "temperamental nut" and swears she'll go back to the stage and in that way lose him. The wife begs her to wait on her a time for she too is bored to death with Archie and so the actress agrees to stand for Archie for a little while. Later she changes her mind, and when it develops that Bert is her sweetheart the trio frame in Archie for wife says she loves him anyhow and was only stalling when she said she was tired of him. This brings about a happy ending. The role of the actress is well played by Miss Huff in that she talks like a chorister whose voice is "shot" by liquor and cigarettes. There is, however, no special chance for her in the act. The only other player mentioned is Ralph H. Remley who plays Archie. *See.*

Harriette Lee and Co. (2).

"Hats and Shoes."

18 Mins.; One.

Fifth Ave.

Benny Ryan fixed a figure for the Ryan and Lee turn that the booking heads couldn't see. He said he wouldn't work in the act unless the new salary attained. And when it didn't he kept his word, joining the staff of the New York "Evening Telegram." But that didn't mean that his wife, Harriette, shouldn't work with their successful "Hats and Shoes." Which means that she and Ben are together, but not so on the stage this season. A company was put in to assist Miss Lee, Tommy Gordon (formerly of Gordon and Marlin) doing Ryan's role and another chap doing the policeman and other bits. The turn remains almost on a par with the old line-up, for Miss Lee is the same amusing, original type, and Gordon does quite acceptably as a substitute. There may be some new matter which Harriette has in the spotlight, at which junction she generally manages to creep into the hearts of her audience. There is a new song, "When My Baby Smiles." It's a pretty melody, well handled by Mr. Gordon and he might add the second verse, for it's fresh enough for that. There's no doubt Harriette Lee and Co. can replace Ryan and Lee on the better bills. Whether it can stand up in next to closing as nicely as at the Fifth Ave. is a matter of test. *See.*

U. S. S. Carolina 1.

Songs.

One.

American Roof.

Bob Fisher, Billy Tilden and Bob Carroll compose this trio, who wear the sailor's uniform, two with a rating on the arm. It has been playing for some months and the uniforms are likely worn through special permission from the Navy Department, over the three months' limit after leaving the service. Mr. Fisher was formerly in the music business, singing songs. While in the navy he was on a destroyer that got at least three German submarines. No mention of this, however, is made upon the stage. It should, for the information it may be to the audience and anything else that goes with it. The boys sing, with one at the piano and another doing slight comedy, but not overdoing it. Next to closing they were the applause hit of the bill. They will continue to secure that record while on the small time and wearing uniforms. *See.*

Cushing and Davis.

Comedy Skit.

12 Mins.; Full Stage.

58th Street.

Cushing and Davis' act bears a strong resemblance to the turn formerly done in vaudeville by Conroy and Lemaire and the bit that Lemaire and Cantor are doing in the "Follies." It is "Dr. Breakem the Chiropractic." The manner in which the two are presenting it does not indicate it will ever take them beyond the small time. The taller of the two in white face does the doctor while the comedy is left to the black face member. The latter seems weak. The act needs a lot of work before it will get the laughs the idea is capable of producing. *See.*

Monte and Partl.

Musical.

16 Mins.; One.

Jefferson.

Two men with accordion and clarinet. They run through the usual ballad and pop stuff with individual solos sandwiched between the double numbers. They fared well in the second spot.

NEW ACTS THIS WEEK

19

Mrs. Geo. Primrose Minstrels (7).
21 Min.; Full Stage.
American Roof.

Mrs. George Primrose has replaced her late husband at the head of the vaudeville minstrel act he formed. The turn otherwise seems about the same. Mrs. Primrose (in white face), enters after an announcement mentioning her appearance, and she, upon arrival, states Eddy Brown will sing "Dixieland." After that the interlocutor of the previous Primrose turn takes care of most of the announcements, also gags with the end men, though Mrs. Primrose indulges in one comedy exchange. The finale of the turn is Mrs. Primrose leading "Good Old Days" with the company of six men in black-face taking up the chorus. The lyric mentions all of the famous minstrel men, who have gone, up to George Primrose. During the running Dan Haley is announced as the champion tambourine player of the world and juggles the tambourine, while John Goss has a turn with the bones. Richard Robert sang "Mighty Like a Rose" and the bass had a number which was finished as a trio. It does seem that through the fame of Mr. Primrose, which his widow can carry forward in name only, and through her husband's popular dance, that someone be added to the turn, to give an imitation as far as that may be done of the noted minstrel's song and dance. George, the first part of the American Roof's bill, the act did very well at its conclusion. *Sims.*

Cliff Nazarro and Co. (2).
Juvenile Entertainers.
18 Min.; One (5), Three (7), One (8).
Colonial.

Cliff Nazarro is Nat Nazarro's latest prodigy and is assisted by Gerie Caset and Ernest Ferita. All of the kids are remarkably clever, but Cliff sticks out like Pike's Peak. Cliff and Gerie open in "one" with "Oh How I Laughed When I Think How I Cried About You," which sounds better than it reads. Both exhibited unusually robust voices for youngsters, neither one being over four feet tall. Then to three, where Cliff handles the piano and Ferita does some marvelous violin playing for a kid, temporarily stopping the act. Then in "one," a double, "Million Miles from Nowhere," with Ferita accompanying on the violin. The kids secure great harmony results with this number, but young Nazarro stopped things cold a moment later with "Granny." He has a sweet clear sympathetic soprano and is a born showman, getting more out of this really meritorious ballad than any singer yet heard. Another double, "All the Quakers Are Shoulder Shakers," with Nazarro pulling a clever jazz dance with shivers and side slides put them away to thumbs up. The house applauded until the signs were switched. Gus Edwards has a real rival now. *Con.*

Nell O'Connell.
Songs.
12 Min.; One.
58th Street.

A rather pleasing singing single is presented by Nell O'Connell. She is a small girl of the ingenu type who offers five numbers. There is one mistake that she seems to make and that is working under the spot light. Miss O'Connell has personality and a smile that is winning but this is rather hard to judge on a semi-lighted stage. With the lights full on she impresses more favorably. Her opening consists of a little greeting talk followed by a gypsy number, then a comedy song that did not get over very well. "The End of a Perfect Day" fared better and finally a "Pal" number landed hard. For an encore she is doing an Irish number that sends her over with a bang. *Red.*

Rose Clara.
"The 1950 Girl."
15 Min.; One.
Fifth Ave.

Rose Clara is a classy looking brunet and is showing a novelty single. It is called "The 1950 Girl," specially written material along monologic lines. The whole refers to what will be in 1950, 30 years hence. Handsomely gowned with a cloak of flowered gold, cloth deeply collared with black fur, after a short explanatory lyric she starts with what might be termed the first "episode," first shedding the cloak and appearing in an evening frock, asking the audience to imagine "one" to be a hotel lobby in that 1950 period with a bride and groom just entering. It is the bride who is boss. She talks to the clerk and fixes things. From the bride's talk in the days to come it is the account of the wedding. At the breakfast-table it is again the bride who has the male habits—reading the paper and the like. Bride read to the imaginary mate that the account detailing the kind of gowns worn by the women, "there also being a few men sprinkled here and there in the audience." It seems Battering Bess had won the "brunet championship of the world" and bride vamps out to collect a thousand smackers she won on the bout. There is a tactical error in the logic of the bride's perusal of the newspaper, however, for she looks for bargains before lamping the sporting page. The concluding bit and the longest is what will happen in a school class room in 1950. There is a stand with cloth "leaves" which show pictures of forgotten things, the class being taught "American History." On successive "leaves" there are words which fit a tune "La La La La." First shown is a Big Ben alarm clock which the teacher explains was once used to get people up to go to work, as early as nine in the morning. Next comes a picture of a dollar bill, something which started to become useless as far back as 1912. At that time such a piece of money would buy a little dessert but later waiters turned up their noses when it was offered as a tip and the government withdrew it from circulation. There followed a picture of a shimmy dancer. Teacher said, that legend had it once a chorus girl was presented with a Ford and she trembled so much with rage the manager told her to keep it in as a shimmy. The last picture showed a bottle of liquor which "perhaps you children don't know what this is." It was called champagne. "It made some men orators, others became speechless and under its influence rich men were known to give diamond rings to their stenographers." The last lines of the lyric were "the wettest thing in the morning rain since 1920." Miss Clara donned the cloak and finished in rhyme to the effect that "when we meet some time 30 years hence; I'm pretty sure I'll be able to tell you 'I told you so.'" The act is well done by Miss Clara and she will very likely present it on the big bills. *Ibs.*

Davis and Chadwick.
Songs and Talk.
12 Min.; One.
Fifth Ave.

A brace of colored entertainers whose efforts are much more successful with songs than in the talk offered. They opened with "Dixie Is Dixie Once More." The following talk got nothing and little more came after some dancing which was of good quality. The closing number, "He's in the Jail House Now," well suited to the men really put the act over. They ended two encores. *Ibs.*

Lloyd and Christie.
Talking Act.
16 Min.; One.
Riverside.

This is Al Lloyd of the former Ave-ling and Lloyd turn. The present act has been framed along the lines of the former conversational one. Christie handles the comedy for the better part and acquits himself creditably. Both use a southern drawl while talking. Opening with a few bars of a song, the team go into the talking routine easily and naturally and command attention from the start. There are several new initial gags similar to the material of the old act. The boys have dug up the idea of "I don't know," using French instead of German. This was dragged out a bit too long. The finish is but fair, Christie telling Lloyd he knows where they can get a drink, and after a few minutes of kidding around, the team take the place. Up to the middle section the act was a continual laugh at the Riverside Monday night. It sagged a bit then, but picked up again, only to drop near the finish. The team laid the framework, and with a bit of plugging up of the one or two weak spots will have a conversational turn away from the conventional and sure as a comedy number. *Bel.*

Kramer and Boyle.
Songs and Comedy.
14 Min.; One.
Fifth Ave.

De Kramer is formerly of Kramer and Morton. Boyle is the Jack Boyle formerly teamed with Jimmy Hussey and more recently a partner with Rena Arnold. The new combination has a good chance if the boys effect eliminations of material for, newer matter. They have several new song numbers, but the talk or comedy section is weak, because the material is old. In instance is the scale-bit which burlesque knew years and years ago. Boyle did well with a ballad, "Let the Rest of the World Go By." There was a new Irish number which they duetted "Typical Tipperary" and done so well an encore was earned. Kramer drew laughs between verses when he remarked that there weren't so many salaried men in the house (the Fifth Ave. is a matinee outfit for amusement-seeking salesmen in the "ready to wear" business which centers around the house). For an encore the boys trotted out another new number, "See You in C-U-B-A." The number sounded well. *Bel.*

Feiber and Griffin.
Songs.
One.

American Roof.
Feiber and Griffin, young man and woman, depend on the songs they sing. These are of the current type in popular stuff, the couple starting with a "blues," then going into a booze song, with the girl doing most of the singing. The pianist, the young man, has one inning. He announces the experience of an Italian with an automobile, sung in the Yiddish dialect that approaches Yiddish at times. It got a laugh on the tag line. Next the young woman sang again about having walked home before when out in an auto and that surely is of the prevailing pop type of number. For a finish there was a double jazz number in which if they tried for harmony they flopped, though the song did not. A better try for harmony would do the act the world of good, for through that they could have more double numbers. The girl can get a song over, but she seems in fear of risking too much, and so has collected what may be known as sure-fire numbers for small-time audiences. That leaves the turn what it now is—a small timer. The couple look well enough on the stage to go after bigger game, but will have to be done with different material. *Sims.*

Cunningham and Bennett.
Songs and Talk.
20 Min.; One.
American Roof.

"We have a new song we would like to try out for an encore. Oh, is that the phone. Who is it? Mr. Lubin? Jake Lubin of the booking office? Hello, Mr. Lubin, where do we go next week? You want us to sing another song? All right, Mr. Lubin. You are listening at the phone." (To the audience): "That, ladies and gentlemen, is Jake Lubin, the boss of the Loew booking office. You heard what he said. He wants us to sing another song. I'll put this receiver right down here (near proscenium arch), so Mr. Lubin can hear it, and, of course, as a business man he will be influenced greatly by your applause, and I know we can depend upon you." (To partner) "That was Jake Lubin, so get this one over now." Then for an encore Paul Cunningham and Florence Bennett sang "Let the Rest of the World Go By." There have been many appeals for applause made in many different ways, but hand it to Mr. Cunningham for thinking up a good one even if it was one, for his little tale plugged two the act and Mr. Lubin. The turn was among the hits of the American Roof bill. Previously they had had a "husband and wife" scrapping match that struck the Roofites just exactly right. And again, before that, Mr. Cunningham, who is a song writer, announced he would sing his newest composition, "Just One Kind Word." It sounded very good. Miss Bennett did her share, most acceptably. She looked much better in her modish gowns than usually noted on the small time and the sings well with her partner. They finished the "scrap" with "Gates of Gladness," to considerable applause. Mr. Cunningham wrote that number (not new), but he did not write "Let the Rest of the World Go By," which the couple depended upon for an encore, proving, of course (and a novelty) that Mr. Cunningham as a song writer can at least recognize for his own use, a meritorious ballad written by someone else. Both are young and Miss Bennett a comely blonde. They have been west and are not new as a team, having appeared together for four or five years, but the present turn sounds new, and that "Mr. Lubin" thing certainly is. The best of the small time is a cinch for this team. *Sims.*

Doyla and Wright.
Singing and Talking.
14 Min.; One.
125th Street.

Two men, one straight, the other blackface, in singing and talking. Act begins with short exchange of comedy talk of average merit. Straight sings Irish ballad next. He has a pleasing voice and good knowledge of delivery. Another exchange of gags, followed by a capital yodeling song by the black face comic. Double singing number for finish, built up with first rate harmony. Both men work with the ease that comes from long stage experience. Acceptable small timer. *Bel.*

Nat Nazarro and Co.
14 Min.; Full Stage.
Acrobatics and Talk.
Colonial.

Nat Nazarro is back in vaudeville after a long absence. He is using the youngest of the family in place of Nat, Jr., now in an act of his own. The new member seems just as supple as Nat, Jr., was a few years ago and the young of the family in place of Nat, Jr., now in an act of his own. The new member seems just as supple as Nat, Jr., was a few years ago and the one-hand hand-to-hand is also reminiscent of the former vehicle. It remains what it was when last seen, one of the most entertaining acts of its kind. (Continued on page 24) *Con.*

SHOW REVIEWS

PALACE.

La grippe or influenza or whatever it is that raised havoc with many bills failed to interfere much with the Palace program. There was but one missing link, Talbot O'Farrell (not yet in port), who was to have made his American debut. Harry Hines (New Act) substituted in the same spot, and delivered. The orchestra, however, was badly shot to pieces. Frederick Dab, the leader, was out, and a violinist essayed the baton. Still another leader tried for a time after intermission.

Valeria Suratt and her players took the headline spot. At Monday's matinee she had a trouble back stage over dressing for the star created confusion and for a time she refused to go on. That led to intermission being called after the fourth turn. Monday night everything was smoothed out and intermission came after Miss Suratt's turn, which was sixth. Usually the nine acts are divided five turns before and four after intermission.

Last playlet, "Scarlet," which is a condemnation of his "One of Us," and the starring vehicle for Miss Suratt is certainly produced superbly by Chester De Vonde. There is a taste for color schemes, a decorative, so to speak, apartment might not be the home of a back room gassier for real life, but it is a stage for the stage. There is little doubt but that De Vonde, like the sketch, is a first class actor. That impression is lent by the use of the "vamping" bed, a distinctly Chicago idea. Out there, anywhere, there are more room than around the metropolis, but in many fine places a door and out rolls a bed. "Scarlet" is a corking act for Miss Suratt and is a away from the theatre grove. She is lucky to have Eugene Strong and Walter Burwell in the fourth turn. Both were with her in the play "Scarlet and White." The act drew a half dozen curtain raisers and it ran 15 minutes, just two minutes faster than last week at the Riverside.

Two dancing acts took down the major applause bonors. The Moscow Brothers with the "Sword of the East," stopped the show in fourth spot. The Moscovian dance, which was started by the two took bows amid a storm of applause for more than two minutes. The other prize winner was William Seabury's turn, which opened after intermission. Two minutes later, Seabury brought out their mother, and the final time, Toto, who was in costume, came out with them.

Harry Hines, doubling down from the Riverside, took up the running after the Quaker City act. He drew a half dozen curtain raisers. On taking a well earned encore he remarked that he'd bring his mother around next time. Seabury and his "Privilor" were hampered by the gagging of a special leader being tried for the turn. That, however, was not the case. The act, which was more harmful to the presence of what certainly sounded like a cique. At least a score of "enthusiasts" all located in successive rows, started clapping when the sign was shown for the turn, and his eccentric dancing broke forth in applause spasms on every possible occasion. One of the girls in the turn may have been responsible for she was given big applause on entrance and each time she appeared, though that particular Miss wasn't the dearest dancer in the flock. Seabury may not have been responsible for the cique, and if not he must have been embarrassed. The wild returns at the finish brought him to the footlights for a little speech, at which time he apologized for the orchestra, but said nothing of the boosters. Mr. Seabury is a dancer of the kind who can win plaudits on his own work, and certainly did deliver.

Toto, on third spot, over a ringing bit, in 18 minutes. He lines up as one of the top class English pantomimists and after seeing his entire routine in vaudeville it seems that he never did get an opportunity to unfold all his wares at the Hippodrome. Though his clowning is of the first water and always brings a laugh, his acrobatic feats are excellent bits. Toto looks good enough to feature any first-class bill, and can headline when needed.

It was a pleasing surprise to some to see Harry Breen go on next to a crowd around eleven o'clock and take up the position but deliver a genuine bit. Breen has a cast iron voice, otherwise he never would have lasted at the playing place he travels. There wasn't so much that he said about his career, it was just Breen. They had a fresh laugh when he asked of the invisible "mammy" "do you want me to go round to the drug store looking for pop?" They laughed heartily at the intermission in encore that "it takes all kinds of people to make a world." Breen came as the second single comic on the bill, and as both are more or less of the variety, his success was not unexpected. Seen at the 32nd Street lately, Charles and Madeline Dumbler looked like a big time act, and on second at the Palace they did very well. That through the exceptional mimicry applied by the pair

were figured to out some of the matter for comedy purposes. But the Dumbsters for the bigger houses, or there are partitions which aren't fresh enough. Even at the expense of shortening the routine these eliminations are due, and "Anti-mimicology" will be the more amusing. Mignolyn, Kozlin and Fred Gaulty (New Act) sent the show off to a laughing start. The Gaudimists held it big percentage in at the close. One of their poolies walked across the stage with a card during the entrance music, the card reading "Wait, I'm Next."

COLONIAL.

Pat Rooney is the white haired boy at the Colonial this week with his "Rings of Smoke." Pat is the only one around who was seen smoking, for the Health Department ruled there was to be no smoking in the balcony, lobby or smoking room. Pat opens in "Rings of Smoke" puffing a cigarette and closes also puffing a cigarette and Monday night he seemed as though he enjoyed the Rooney. The act ran 16 minutes to crescendo. The act was thoroughly enjoyed by Rooney to a nine-minute acknowledgment in one.

The night rearrangements were Franklin Ardell dropping from third to fourth, and Helen Trix dropping from fourth to fifth. Harry Breen doubling from the Palace to the Colonial.

It put Nat Nazarro and Co. (New Act) on to close or up after 11 p. m., and he suffered accordingly. Why the act was needed with Pat Rooney doing 54 minutes in the fifth spot.

Cliff Nazarro and Co. (New Act) opened after intermission and kept things in the air. The kids were in big form, and it looks like a find for the elder Nazarro.

Helen Trix and Slater Josephine smashed out quite a hit on the first. The sister makes a great addition to Helen's former single and possesses plenty of personae and grace. Helen is pleasing in the doubles, but Helen should watch her enunciation in her "Blue" solo. A great deal of the lyric sounded unintelligible from the centre of the stage. The act was strongly "There'll Come a Time."

Mr. Ardell in "The Wife Saver" grabbed all the comedy from the first half. Ardell got laugh after laugh with his "Blue" solo. A great deal of the lyric sounded unintelligible from the centre of the stage. The act was strongly "There'll Come a Time."

The Ramdells and Devo (New Act) opened the show, with Parmene and Shelley (New Act) deucing it.

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Not one reference to the flu, giving the Colonial an average of 1,000 for the week.

RIVERSIDE.

Pleasing show at the Riverside this week, with singing and dancing predominating and plenty of comedy. In accordance with Health Department orders, the show started at 8 sharp Monday night, and smoking was prohibited. The flu had a marked effect on attendance, the orchestra section showing eight or ten rows of empty seats, with corresponding vacant places in the upper portions of the house. The Riverside management is entitled to a mark of credit for the excellent ventilation Monday night, aided perhaps by the absence of smoking.

Mary and Florence opened with an entertaining juggling specialty. The apple catching stunt, familiar, but always good for comedy results, sent the team off substantially. Doison, second, bettered for the first five minutes, through being handicapped by late comers, but caught up nicely when he reached his acrobatic finale. Some difficult Russian stepping at the finish clinched his success. Doison is essentially a dancer and if he must patter, better and better. He should be a comedian.

Frank Dobson and his secured a big hit in 18 minutes. He lines up as one of the top class English pantomimists and after seeing his entire routine in vaudeville it seems that he never did get an opportunity to unfold all his wares at the Hippodrome. Though his clowning is of the first water and always brings a laugh, his acrobatic feats are excellent bits. Toto looks good enough to feature any first-class bill, and can headline when needed.

of their allotted time. Wellington Cross and Co. (New Act) closed the first half with a first rate singing finale.

Harry Hines got a flying start opening after intermission with fast comedy song and the bit about the two men. The big left leg is a trifle ancient and as told by Hines quite "blue" for a big time audience. Hines' "Lance" comedy hit the Riverside for a broadside of laughs. This was carefully handled, in a manner not to give offense. Hines is making a mistake, however, to ask for applause at the finish. It cheapens his efforts.

Valerie Bergere held rapt attention all through her melodramatic sketch, "The Moth," following. Miss Bergere's portrayal of the weak minded wife shaped up as an excellent bit of character acting. Inasmuch as the character called John Williams will lines with a foreign accent, it might be a good idea to change the name and put it to one more in conformity with the dialect. The woman playing the lampreys scored an individual hit through a finely shaded characterization.

Artie Mehlinger and George Meyer, next to closing, cleaned up with a diversified routine of pop numbers. Meyer understands the art of delivery and gets every ounce of comedy out of his numbers. Meyer and Meyer are a team, and together as a comedy number brought them an excellent score. Meyer is an identicaly blunted for applause, quite as unnecessary and unethical in his case as in the case of the other.

All Loyal's Dogs closed. The big boys, next to closing, cleaned up with a diversified routine of pop numbers. Meyer understands the art of delivery and gets every ounce of comedy out of his numbers. Meyer and Meyer are a team, and together as a comedy number brought them an excellent score. Meyer is an identicaly blunted for applause, quite as unnecessary and unethical in his case as in the case of the other.

ALHAMBRA.

The influenza epidemic did not interfere with the bill, but Tuesday night the Alhambra was a little short. It was said stomach trouble brought about the withdrawal of some of the acts. Lloyd and Christie doubling over from the Riverside.

The show ran along as an average performance with few highlights until Sophie Tucker arrived back to close the evening. Sophie, who has been in the city and that goes for the Bronx, too, it's not welcome. Tucker, who has been in the city and that goes for the Bronx, too, it's not welcome. Tucker, who has been in the city and that goes for the Bronx, too, it's not welcome.

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first showing in this house and carried away a hit that marks him as a sure big time winner. It is not alone the "shim-ming" and stepping of this little girl that landed the wallop, but much of the success depends upon Frank Parum, a nimble-footed young fellow who is there with the jazz and shimmy and gave the best sample of the much talked of "shim-ming" that has been seen here. With George Kress, with a good singing voice vocalizing topical hits and a dandy jazz band, "Vie" Quinn certainly has arrived for the big bills. The act appears new, but it is filled with good. Dorothy Shesmaker and Co. in the one-act comedy drama, "Life," divided headline billing with Miss Quinn and contributed a clever bit of acting in this playlet by Blanche Bloch. The six characters are unusually well taken care of, speaking generally, and Miss Shesmaker scores solidly in the principal role, which is of a female detective who stages a fake murder in a "dive" in order to coax an erring wife back to her husband. The story is vividly told and the piece made a good sized hit, the surprise finish giving it a good punch.

A big laughing hit went to the credit of the Swor Brothers. These boys are doing a nice, fast, and sure act, one or two others in which the Swor boys have added to their repertoire. They have new chatter that gets many a big laugh. Their pantomime gambling scene and their second act, a violin, both did very well on a good laughing finish with a comedy dance.

Herbert Clifton, in the next-to-closing spot, was also a big laugh winner with his travesty of the "The Great Gatsby" singing in well handled and he is using more and more of his own material. He suits his kind of work and gives him an individuality that is a big help to him. He makes out a strong case for his act, costumes and also uses the make-up for comedy that goes to the credit of the Swor Brothers.

Patricia, a singer from the West, made her first appearance in this house and landed solidly right from the start. She was one of the late arrivals and considering that she had a sort of straight suit his kind of work and gives him an individuality that is a big help to him. He makes out a strong case for his act, costumes and also uses the make-up for comedy that goes to the credit of the Swor Brothers.

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CHINA.

(Continued from page 17)

shown as the American films are so popular here. Henry McRae, formerly general manager of Universal, will lead a company of 14 people through the Orient. Mary Walcamp, leading woman, is featured. Harland Tucker is the leading man. Wallworth Harris (with Mrs. Modjeska for many years) is another, and Otto Ledner (Vita films) makes up the little company.

Joe Weddel and Stockton Quincey, also Tom Gubler, were the staff. The troupe started on the trip with real as well as reel thrills. After two months in Japan they are in Shanghai, and working hard and enjoying the scenery and hospitality of the people in this, the Paris of the Orient.

LES AMERICAINS CHEZ NOUS.

Paris, Jan. 9.

M. Brieux has written a good comedy, which the Odéon has produced somewhat indifferently, with the object of drawing the bonds of friendship closer between his country and the American people. He realizes that there are misconceptions (as he mentions in the play) not separate without fully understanding each other.

Two American characters are introduced, Captain Cameron, Stanley Harrison, a Red Cross girl (Mlle. Nivette), Schmitt is in touch with a French family of the old school, and so it comes to a retired magistrate named Charvet (Maxime Lary) and his daughter Henriette (Mlle. Rouyer) and a son Henri (Debucourt) just demolished.

Schmitt, as purchaser agent of the army, has business with Charvet and is sympathetic to the idea, but Henri, who is a fine fellow and makes friends, but is irritated at the antiquated methods of doing business with Charvet's attorney.

The father and Henriette, after the death of Mme. Charvet, have devoted their existence to Henri and fixed up a suitable marriage for him. But Henri refuses, being secretly engaged to an American red cross girl. He can only consent as he considers a soldier who has done his duty has a right to decide his own destiny.

The family is horrified when it learns that Henri is being sent to Chicago for the marriage. Henriette, who has reared the boy as devotedly as a mother, is unrecalled to the idea and quarrels with Nelly. After being demolished Schmitt returns to purchase the work-people who yet estate, for the family is in need of money. Schmitt has remarked the estate is not adequately exploited; that the family is eking out a life of forced economy in the midst of unexploited wealth. He prevails on Charvet to let him change matters and commences by felling the big timber, capturing springs and demolishing monuments which interfere with the big timber. Charvet, who the family is horrified at witnessing this destruction of old traditions. Schmitt is unable to control the work-people who revolt at his Taylor's method.

Henri pacifies them by the admiration of Nelly, who sees therein that her future husband is needed in the reconstruction of his own country, and finally agrees to remain with him. As for Schmitt, he will marry Henriette. Both sides will make sacrifices. Schmitt and Nelly to be less imposing in their advanced ideas, commemorating that "France had a glorious history even before their own country was discovered" (as the author writes), while the Charvets less traditional and willing that the certain improvement should be made.

The story of the estate is allegorical; Brieux is anxious to prove that both sides must know each other better and recognize the difference in methods. He has written a good comedy and done more by a theatrical production than the diplomat by speeches and decrees. When you know the French you love them; when you understand the Americans you admire them. But it must be remembered that each have their own little ways of doing things and neither side should radically impose his views on the other. Mutual tolerance is required to make a happy family, and this applies to nations.

"The Americans in Our Midst" is a timely work. Andrew.

AS YOU WERE.

"As You Were" a new musical revue, presented by E. Ray Goetz at the Central, Jan. 27, bears all the marks of a full fledged success. The show differs from most of the others of its type in that it carries on a wide and varied plot but a central idea. The idea is the old "Fountain of Youth" thing, but elaborated and handled with such skill by the authors as to be hardly recognizable. Sam Bernard, a character somewhat similar to his "Rich Man, Hogganheimer," has the principal comedy role and simply runs the show. Opportunities for laugh making, most of which are furnished by the book. Playing opposite him and sharing starring honors, Irene Bordoni scored as an original weak link of huge proportions. Miss Bordoni's costumes simply defy description, the seven shown vying with each other in novelty of de-

sign and expensiveness.

The show is in two acts and six scenes, three in each. There is a story planted at the opening which concerns the efforts of Mrs. Waffenstein (Miss Bordoni) the wife of Wolfe Waffenstein (Mr. Bernard) to make her husband jealous. Bernard is a wealthy restaurant owner, and his wife uses his money with a lavish hand to entertain the usual houseful of musical comedy guests, in this instance Greenwich Villagers.

Clifton Webb as KIKI, a typical "nut" from Washington Square, happens to be the person selected by the restaurant owner's wife to incite jealousy. Bernard, as the husband, misunderstands the situation and when a scientist drops into the house plays which stir the show off and announces he has invented a pill which will take any one who swallows it back through the ages, Bernard decides to take a chance. From the Westchester mansion with its ultra modern furnishings, Bernard, upon swallowing the magic pill is suddenly transported to Versailles, in the time of Louis the 14th. The other characters are similarly whisked back through the centuries, the summing the costumes and manners of the various periods. Bernard, however, retains his 1930 garb throughout his numerous transmutations.

The Versailles scene is a work of art, a splendidly painted drop in one forming a background for the period costumes which blends into what at times appears to be a gigantic oil painting of superior quality. In the next scene, Bernard is at his home in Washington Square. Takes another pill and the next backward flight finds him in Egypt, at the time of Cleopatra. And so it comes to a second act with progressive backward journeys of time, first to the Hellenic period, the second in a primeval forest and for the closing scene a reversal of the backward journey, which places Bernard again in his Westchester residence.

One of the show's strongest assets is its comedy. In addition to Bernard there are Cameron, Stanley Harrison, Frank Mayne and Ruth Donnelly, all playing up to and contributing to the succession of comedy situations, that run through the action and keep the laughs well almost continuously flowing from the first to the final curtain. Mr. Webb also figures in the comedy, and his part being in advance of the garden variety of revue.

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Twelve choristers are employed and there is a corking bunch, individually and collectively strong on personal appearance. All of the girls are of the top type and possess dancing ability beyond the average.

Herman Darsawski is credited with the waltz song, "If You Could Care for Me," in the first act. It is a lovely, soft, haunting melody, of easy range and is handled surprisingly well by the limited vocal attainments. "I'll Build a Home on Washington Square," the second act, led by Mr. Webb and Ruth Donnelly, with the choristers in futuristic dress, is a large costume, demanded for seven recalls. The lyrics of this number are especially bright, sly, and clever. Porter and Goetz collaborated on it. All of the music is tuneful and finely orchestrated.

Other numbers which brought innumerable echoes were "Ninon, You're a Naughty Girl," an "Cleopatra" and "Helen of Troy," capably delivered by Miss Bordoni, and "A Nightie on a Lawn," led by Mr. Webb. Webb built of eccentric dancing, Beach Pictos and specialty in the Grecian scene, which cleaned up.

Bernard's solo vocal number was "When Ate Napoleons with Josephine when Bonaparte Was Away," a comic with excellent topical verses. Bernard parodied the show with this around 10:45.

From a production standpoint "As You Were" is gorgeous. The Cleopatra Egyptian scene and the Grecian setting received applause for their simple beauty as soon as disclosed to view.

Among the Bordoni costumes that will create talk is a solid white beaded affair, with a white ostrich plume head-dress worn for the Cleopatra character and the black and white creation worn in the final scene.

"As You Were" is more than a good show—it's a great show in its class. Bill.

BIG GAME.

Joe.....Charles Halton
Pigeon.....William Morran
White.....W. R. Maxson
Marie Smith.....Pauline Lord
Larry Sullivan.....Alvin Dinehart
John St. John.....George Gaud
Lizard.....J. A. Curtis

There is but one situation in "Big Game," a play by Ed. Robertson and Kilbourn Gordon, produced at the Fulton, which is not a good one. It is a Harris. Which means there is about sufficient plot to make a good playlet for vaudeville and the remainder is "padding."

"Often ingenious 'padding' makes for good entertainment and the dialog of 'Big Game' is such that it is exceedingly diverting.

One is inclined to observe that Mrs. Harris has recruited a wonderfully high average of acting for the interpretation of the piece, but all the parts are character roles which are usually certain to register individual hits if handled by actors of average ability. This resulted in a series of individual successes, the volume of which is rarely seen in a single play.

The three principals are Pauline Lord, Alan Dinehart and George Gaud in a domestic triangle dual that presents an interesting psychological problem capable of unlimited discussion. As handled by the authors it is palpably designed for theatricalism, but the question of its adherence to actuality remains. By which is meant—given such a situation in real life, would the persons involved have acted as they did in the play?

Here is the proposition: A girl reared in the Canadian woods, the daughter of a trapper, goes to Vermont and secures a position in a store, where she meets a young clerk who falls in love with her. She is wrongfully accused of theft and kept in jail for five weeks before acquitted. During the period when it looks black for the girl, the young man, George Gaud, who is to marry her, marries him. This elemental female of the woods regards this as the greatest wrong of her life. She is a trapper's clerk and idolizes him.

The action of the play is the appearance of the couple in the woods in midwinter. They are on route to her father's abode. The doctor, who is to marry her, is husband to live in the open as he is a trapper's clerk and idolizes him. He is a "lunger," incapable of any sustained physical effort, a timid, repressed, and a trapper's clerk and idolizes him. He is a "lunger," incapable of any sustained physical effort, a timid, repressed, and a trapper's clerk and idolizes him.

Catapulted into the crude surroundings of the woods in mid-winter, suffering intensely from the cold and feverish alternately, this pathetic figure is regarded as a victim of a blood-thirsty crime, the gist of which is the law of the wilds is the strong man may seize anything, fight for the mate of the weaker and if successful take her away with him. On the other side of the law of animals, not of human beings, but his wife, reared in the woods, arranges for the murder of the trapper.

Along comes a notorious Lothario of the north who covets the wife and tells her he will take her away with him. He enters her room, lying the night she screams, her husband rushes in, she kills the Lothario, and the husband places a revolver in hubby's hand and demands he kill the villain. Hubby refuses to commit murder in cold blood and when he fails to rise to the emergency, she herself takes the revolver and shoots him. She declares she will go away with the stronger man. In the end, when they are going to Quebec together, the husband attempts to drag her down, she shoots him, and the husband with a knife and hubby shoots him three times, seizes his wife and seizes her.

What would a man reared in civilization understand of such a thing? True, driven to desperation, protecting his own life, he would shoot to kill. But, having done so, would he turn to the wife and say, "You belong to me!" Not a word. Directly the deed was done he would faint, drop exhausted (especially a high-trung "lunger" devoid of physical endurance) or weep hysterically. Either of these would be a natural physical reaction. For that reason the play is founded on a wrong premise and its success is doubtful.

To revert once more to its interpretation—the three principals are excellent. Pauline Lord as the young wife, George Gaud as the swaggering Don Juan woman, and Alan Dinehart as the contemptive young husband, are well worth seeing. Dinehart is by far the most difficult role and his portrayal of the feverishly excitable sick man is a piece of character acting that stamps him as a finished artist. All the others scored strongly with their respective parts. Joe.

THE JEST.

(Second Review.)

As a result of John Barrymore's illness circumstances came about to set at rest the show of "The Jest" at the Fulton for a month hunting both Arthur Hopkins' production of "The Jest" and the stars whose names are so familiarly associated with the introduction to the picture. The picture is a farce, a comedy drama. The first of these rumors was that Lionel Barrymore and his brother had quarreled. The second rumor was that the younger Barrymore refused to go to London to play in "The Jest" and to rehearse his role. Since his illness, Miss Varesi has been playing his role. Only the blind could not now see the honesty to the innuendo that Mr. Barrymore's absence from the stage is due to his jealousy for while the Italian's interpretation has certain minor values, nowhere touches the American side performance.

Miss Varesi is never able to inject into

this colorful fight for a woman the sex appeal that makes women wriggle in their seats and has dragged protesting husbands into the Plymouth these many moons. In the first act Alphonse Ethier as Nerl catches Ginevra in his arms, pours out some colorful words and kisses her. Lying bound and helpless at the feet of the second act he has to watch the insignificant Giannetto return the compliment by kissing Ginevra, professing the kiss by repeating Nerl's words: "Mouth like a pomegranate flower, red enemy of men that never sleeps, kiss me again!"

It is right at this point the essential difference between the two declared himself most plainly, for Miss Varesi did not and could not read into those lines or throw into her attitude the tremendous sex attraction Mr. Barrymore did with consummate power. What is more, this difference can be figured in dollars and cents. Where people will go to the theatre to see a man grab a girl from another man, they will not go to see a woman do the same unless she be an artist of the unique pulling power of a Barrymore. In fact, Barrymore at this point artistically never drew as did the later Barrymore, the French theatrical exhibit at an artistic nadir.

Miss Varesi, on one possible point of advantage. She looks more like a weak and delicate Giannetto, but Mr. Barrymore simulated the doctor's voice so perfectly and brought in addition to his interpretation an air of attitudes so effectively theatrical as to make the masculine if we are to consider grace and bearing as so eminently appealing in a man, so amazingly in tune with the rare, basic thrusting for revenge providing the doctor's role. The conclusion seems certain no other American actor could have so effectively imitated the English stage could approach him, even the Continental celebrities, all in all, bring much more to the stage than the hurried elocution in the first act's rendering. Furthermore, the French theatrical in the second act with the peculiar Barre touch, a thing unique and valuable theatrical role, it is noticeable, too, Miss Varesi lent no more charm to the appealing role than she did to the role of the "Madrigal of May" not half so good.

As Nerl, Alphonse Ethier is up to most of Lionel Barrymore's tricks and some show of his own. Among American actors still remains unique. Among American actresses none has quite that tinkling, well quality elocution, that cadence shooting the word out clearly and at the exact and perfect moment, nor their successors are her equal. Concerning her performance, it is clear there has been a prolonged and at times a sufficiently asinine debate. It has been charged that she is not the part to Mr. Barrymore's liking. Well, why not? She is not as valuable as the leading woman should be an adaptable force in addition, his judgment is probably right. Her performance is a testament's nature, are suggested effectively by Miss Varesi.

Nowhere but in America would the reason gain any extended prevalence that a bought woman is characterized by the warmth, fervor and sincerity naturally a part of spontaneous love. Led.

THE DAY OF JUDGMENT.

(From the Russian in Yiddish.)

Although looked forward to with keen anticipation, this, the newest work of Ossip Dynov, regarded among contemporaneous Russian writers as having a facile and purposeful pen, proved disappointing when caught Sunday afternoon at Tomashewsky's National, downtown.

The play is threadbare of construction, showing that the author endowed his initial effort when presented in this country five years back entitled it "The Eternal Wanderer." Constable & Galt have the American rights for this piece. In theme it is an exposition of the ethics of the Polish authorities, presumably under the present "liberal" regime, showing the relationship between gubernatorial officials and the Polish residents of the picture drawn from such incidents may or may not qualify with respect to circumstances as a dramatic work, but is vitally lacking in comparison to other standard works on the same subject.

Both Tomashewsky and David Kessler, the stellar lights in the theatrical world southeast of 14th street, and themselves moving around in the theatre but failing to arouse much interest in their audiences. There has been mounted in an exaggerated fashion, although the last act showing a tableau of Jews being executed, must have conveyed to government even if it professed to be a performance. The piece is to be taken off following five performances this week. Sup.

MAJESTIC, CHICAGO.

James J. Morton opened and closed the show, and eased in and out between the acts, handling words with an expression of mild beatitude that brought simple joy and contentment to those, also, who sat in front, willing, nay eager to be amused or edified, as the case might be, bow out.

Fortunate, indeed, in the closing act when Col. Morton is on the bill, for the must-mouthed announcer holds them in, verily.

Other than that the bill was legitimate, fast-moving and more than fair. The Three Danolise Sisters opened with a pretty bar act and the No. 2 act stopped the show. It was Martelle, most beautiful and most believable of the female impersonators, entitled to a place in the vaudeville Westminster Abbey and the two-day hall of immortals because he is the only one who does not deliver a few words in bass at the finish of his offering to prove that it was all a joke.

The man acrobatic act tied the show up once more. It was William Brack and what he terms his "company of eccentric artists." Eccentric is a way way of phrasing. There are seven of them, and after waving one or two precious minutes in most of the most beautiful, fastest routine of acrobatics seen on this stage in many a season.

Warned to giggle now, and encouraged to hysteria by the mellifluous Morton, the hundreds of patrons more than he expected, permitting him to offer parody after parody. Roy Dietrich's extended act, a beautiful, gave him 50 per cent of the act.

Ventia Gould, who can give an imitation of Grace La Rue (perhaps Juliet is in on this, too), who does not look like Emma Carus and sound like Ann Pennington. Miss Gould went through the cycle of her impressions, giving all the old ones and a new one—Al Johnson, singing "Baby With a Dixie Lullaby." It was almost as good as her imitation of Jack Norworth, which is Norworth himself if you close your eyes.

The United States Jazz Band, which played for President Wilson, is, nevertheless, one of the jammiest bands extant. The 35 enlisted men are thorough musicians as well as jazz players, and can do marvelous things with their under the sally baton. The band was led by J. Moore. The act drew terrific applause.

Ed Brendel, a singer, who was placed after the band, and surefire wherever they are placed, kept the house swaying with his song. Alice Ellis and James Templeton (at the Palace last week) closed the show. *Boing.*

PALACE, CHICAGO.

A bill of mediocre quality, though in all palatable entertainment for the lackadaisical consumer.

The Pickfords start it. A man and a woman in comedy juggling and hand-standings and some very tortuous and difficult tricks toward the end. Courteously applauded. Wilbur Sweetman followed. He is a brown-skinned clarinet and saxophone blower. At one time he breathes heavily and simultaneously into three clarinets braced against clamps on his thighs. The man certainly can make all his instruments take a lot of jokes, and he whistles out rags and woezy ballads. He does some dancing when he works on his feet. It worked up heavy enthusiasm. Sweetman assisted by a pianist on the stage and a trap-drummer in the pit.

Comfort and King repeated their darkey vehicle in "one," as seen numerous times here this year. Some day these boys will get a mellow routine of sentiments and they will be amazed to see that they will get laughs just the same.

Allison Stanley, the third act in "one" in succession, arrived in a salmon colored creation, topped by a fan of shanter. She seemed poorly made up or the stage was improperly lighted. Miss Stanley bills herself as "the girl with the personality." Perhaps that is justified. But that isn't enough. She needs fewer and better songs, songs that have personality. She is doing herself a cruel injustice, coming from one style of underdone song-verse to another.

Morna and Wilbur followed with an act of laughing with their hat stuff. It is uncannily skillful and the comedian is routinely funny. They followed with Brothers, dressed as coppers, but otherwise (save the hat) the same as the oldest of the old style Dutch two-man act. They yodled and clowned, got some laughs, ended very light.

Charles King and his four beauties, headlining, made good. King tried like a little prince in afternoon dress, worked solidly and engagingly. His girls came on one by one and finished an masse behind him. The production is a gem, the wardrobe perfect. The girls there isn't just a wee bit of romantic

thread of story. But it was a breath of dainty artistry, the faces, quick changes of personnel and youth in its most decorative and appetizing phases. King's act "goes" with all the women and most of the men and it is valuable and welcome.

Jimmie Lucas had a chance to corral the works, having almost no comedy to follow. But the terrific laughs that Jimmie got last season didn't balm forth with the old volume, though he took in pretty plinkings on his nose business. The biggest roar went to the credit of Dan Russo, the house leader, who did his "nances" bit to overwhelming perfection. Lucas sang his songs deftly and easily kicked over a hit. The Three Bobs closed with comedy juggling, very well done and fast. *Loit.*

STATE-LAKE, CHICAGO.

The Sharrocks lorded it over the works Monday night, tearing the house apart with laughs and applause. The State-Lake was built for them and that audience was hand-picked for them. The Seven Honey Boys (only 5 showed) appeared in a neat minstrel act and gagged successfully and sang tenor and softened pleasingly for more applause during than after. Finlay and his high-toned sister, who had to follow the fausto stuff in the minstrel act, sang a song and a thereby. Bert Howard had also beaten them to the grand piano. Howard introduced his specialty with a song and bit for comedy, then strips to a straight song and sings a song and a boy in Chinese garb, lose some time with in-cutting. The eight singing girls, then go to one-string musical solos, then half bad, after which they go to work in full on the horizontal bar, where they are superb; hit. Elida Morrie is reported to be a triumph on this though not seen. The reviewer at this performance. Florence Tempest with Allen and Allan, singing, took all the encores and bows she wanted. The Current Venus may be the same act named, closed to heavy laughs with plants and flowers. Werner and Amoroso also well taken. *Loit.*

McVICKER'S, CHICAGO.

Stan Stanley, who goes Ring Lardner's "All" one or two better in his characterization of a wise-cracking round-hooped hick, hooded in the audience here, and ran a mile ahead of an unusually good bill.

Hartley, with an excellent balancing act, opened. Earl and Bartlett were next. The old-timers, he in a quiet black gown and he in stylish Roger Imhoff, sang a table and sang a pleasant time with their chatter. The man seemed to take an upholy delight in penning Great Britain, which has always been a popular indoor sport of the American. The act was very good and very productive of many laughs. They finished with a song and dance and were given much applause.

De Winters and Rose followed with a creditable dancing turn, offering a Pierrot number for the opening, in front of a special drop. The man, in the same costume, then did a solo dance of the gymnastic type, and the girl followed went up and revealed a woodland effect. The man made his entrance on a canoe, dressed as an Indian brave, the girl joining him, a la squaw, and the dance which followed was the best in their routine. The team made their exit on the canoe. Very fair act for the time.

Carter and Ball, who recently finished at the Winter Garden, opened with a Spanish travesty number in costume, and utilized the rest of their time with chatter and song. The best number is the one they use to close with. It is entitled "The Long-Haired Men and the Short-Haired Women Who Made a Camel of Me."

Doc & Naeville followed with a sketch in which a grouchy husband is brought to time by a lake telephone call in which he is informed that he has lost his fortune. Fanciable.

The "Tommy Rot Revue," rather better than the usual medium time girl act, followed Stanley and closed the show. *Boing.*

WINDSOR, CHICAGO.

Vance Setts has nursed this baby until it becomes indigestible. The act is the best in the house on a Saturday or Sunday night, and the week-night play is growing.

The most promising act on the bill was a couple of ladies who offered a splendid sort of a cafe. They bill as "Kisses and Brills" and are offering the rathskol school, with a few kinks not usually seen. The boys look neat in tuxedos, one at the piano, the other with a saxophone and cornet, both singing. The reviewer can't get the girls to applaud when he shimmies while he

tickles the ivories, with which he is not only familiar but vulgar, but not too much so. In the fast finish the saxo player does everything while playing, but stand on his ear.

Allison Flury and Co. is a young woman, very blond and cafe, with the last but suffering a lamentable holocaust with the ballads. Allison is doomed to the very small time.

Phoney and Powell start slow with some creaky rags but develop red corpuscles before they get off. The young woman admits she has been married three times and each time her husband has either been murdered or committed suicide. But she expects to get married again. I hope it'll be a safe and sane fourth," says the young man, who is dressed in a comedy suit of tight-fitting clothes. There's the material, and anybody who steals it has no conscience. The youth is a fair eccentric dancer.

Harry Webb fared so-so. He is the old-fashioned comedian, with a large chunk of ice in his bosom and one galter, striped red and black. He sang with a straight ballad with parody chorus, goes into a monologue and ends with a straight ballad parody chorus.

Three Wards, a clean-cut tumbling act, closed the show.

YOUNG'S HAIRY JAZZERS OPEN.

Ernie Young's weird novelty act, the House of David Jazz Band, composed of 25 whiskered vegetarians, members of the House of David, the strange religious order from Benton Harbor, Mich., opens at the State-Lake for a showing, Feb. 2.

Tons of publicity in this region have been spilled regarding this sect, and recently there was a healthy scandal when a woman charged that Benjamin, the head of the club, corrupted her two young daughters. Benjamin, himself, is not with the band, but such biblical notables as Abraham, Esau, Noah, Daniel, Japhet, Adam and Goliath will be found there.

RENEW LEASE ON LA SALLE.

When F. Ray Comstock and Morris Gest were in Chicago they renewed their lease on the La Salle for a period said to be for ten years.

It had originally been planned to run "Oh, My Dear" at the La Salle for four weeks, then to install "Rose of China." But the piece caught on so well that it has been decided to arrange to send "Rose of China" to Boston prior to its Chicago showing, and to continue "Oh, My Dear" here indefinitely.

ORGANIZING TREASURERS CLUBS.

Ray West, Lee Kind and Art Esberg have sent out a call to the treasurers of all loop theatres this week, for a meeting to discuss ways and means to effect a permanent organization of box office men, to be known as the Chicago Treasurers' Club. It is emphasized that the prospective organization is not to be regarded in any way as a union.

EXTRA FOR TUXEDOS.

Word from St. Paul states that the musicians there have given notice of demand, after Feb. 1, for \$2.50 weekly per man with an additional \$7. per week if orchestra numbers more than 15 men or where Tuxedos are required.

Billy Thompson, Manager.

Billy Thompson, who years ago made a splendid record as manager here for Remick's, has been appointed general manager here for the Broadway Music Company, succeeding Al Beilin, who has gone to New York to manage the office there.

Harry Singer's Coast Trip.

Harry Singer will start on a pleasant trip Monday to the Coast, prior to taking up his new duties in connection with the Orpheum Circuit, in New York.

MAYBELLE SHOP OPENING.

Flowers and orders were the things at the formal opening of the new Maybelle shop in the Unity building on Monday. The beautiful gray-rose reception room of the shop was banked with floral gifts from the numerous friends of the modiste, and all day long the room was crowded with people of the profession. Those who were first to have gowns made in the new shop are Blossom Seeley, Aileen Stanley, Rae Samuels, Gene Tines, Sylvia De Frankie, Gladys Clark and Dale Winter.

The new shop more than triples the capacity of the old one in the Randolph building.

One of the first orders placed was for the Marigold Gardens, which will have its revue, Maybelle-gowned. There are eight operatives in the workshop, which is one of the most modern in Chicago.

The shop is prepared to dress a single act or a production.

PROTEST OF RAH RAH BOYS.

Maintaining that picture representations and the burlesque and vaudeville characterizations of the "typical" college man are derogatory to the sane, earnest student of the present day, the Michigan chapter of Phi Delta Epsilon collegiate journalistic fraternity, has started a protest.

Resolutions will be mailed to every theatrical producer, film producer, editors of all the stage and picture trade papers and newspapers all over the country.

PHELPS IN CHARGE.

Frank Phelps, formerly manager and part owner of the Palace, Superior, Wis., has been appointed manager of the State-Lake to succeed Harry Singer, who leaves for New York to become assistant to his brother, Mort, general manager of the Orpheum, Consolidated. Phelps' Theatre was sold with the Finkelstein-Ruben string of houses to Marcus Loew in the deal that linked the Ackerman-Harris houses with the Loew circuit. He takes possession this week. Dave Work will be his assistant and Dave Edsel will be treasurer, in chief.

LAST IS FIRST.

The Blackstone has always been regarded as the strongest of the K. & E-Powers string of houses here. Barring the "Follies" (at the Colonial) "Clarence," at the Blackstone, got the biggest gross last week of the string, with \$14,000.

SHOWS IN CHICAGO.

Continued from page 15)
dropped a trifle and got \$32,000 (6th week).
"Christian Clothes," Olympic.—Took a slump, dropping to below \$11,000 (6th week).
"Welcome, Stranger," Grand.—Comedy hit of the town. Over \$11,500 on the week (6th week).
"Clarence," Blackstone.—Defying loop and locale, the South Branch show got \$14,000, beating the gross at the sister houses, Illinois and Powers (4th week).
"Look Who's Here," Studebaker.—About \$10,000 (4th week).
"Oh, My Dear," La Salle.—Described by the critics as a typical theatre musical comedy hit; about \$12,000 (2nd week).
"Tiger," Tiger.—Liked by highbrows, the Frances Starr piece does not show interest in the local market. Gross under \$10,000 (2d week).
"Dear Brutus," Illinois.—Very much the same sort of show as above, appeal to a like clientele; got \$11,000 (3d week).
The La Salle show is expected to open on a Tuesday, the show got slightly under \$16,000 in seven performances (3d week).
Columbia.—Low Kelly Show.
St. Louis.—Gardner—Burlesque Revue.
National.—Remnant.
Imperial.—The Glad He Couldn't Buy.
Victoria.—Seven Days' Leave.

VARIETY

(Continued from page 19)

Billy Boet.
Singing and Talking.
9 Mins.; One (5); Full Stage (Special Set).
125th Street.

Carded as "Billy Boet" Willy Zimmerman tried out a new singing and talking turn at the 125th Street Friday night. Opening in one with an impersonation of Diogenes, Zimmerman sings a topical song based on the ancient Greek philosopher's search for an honest man. A black gown and long white whiskers are worn for this and the lantern associated with Diogenes is also carried. The number holds three conventional verses with a "kind applause" finish in which Roosevelt, Lincoln and Washington are contrasted with present-day Presidential candidates. For his second number, Zimmerman discards the Diogenes make-up and appears in evening dress, singing a travesty song which treats of the different acts seen in a vaudeville show. Beginning with the acrobats Zimmerman runs through the list including the dramatic sketch. The latter is burlesqued conventionally. The act then goes to full stage, set with a dark red velvet cyclorama with an opening in the middle, containing a dressing table. Third and closing number is a travesty of a ballet dance for which Zimmerman makes up in view of the audience. The travesty dance holds a few laughs, but is rather weak for a finish. The travestied vaudeville show number went the best of the three offered. The Diogenes bit and burlesque ballet dance are both unsuited to Zimmerman, who lacks the comedy requirements to handle them properly. As presently framed the act looks doubtful. **Bel.**

Doherty and Salvatore.
Songs and Music.
11 Mins.; One.
American Roof.

Doherty and Salvatore compose a two-act, man and woman, though the woman is the act, with the man simply playing a violin or banjo to accompany her songs. It's quite likely the house orchestra could give as valuable aid at least. The woman has an enunciation that will retain her on the small time. There is little else, although she did a "Matinee Girl," or "Girl at the Matinee," trying for the Herford style without at all commencing to handle the matter for any value. She has three changes of gowns, her first looking somewhat important through carrying a gold cape with it. The act was No. 2 and should be content to remain there, unless rearranged in personnel and matter. The one comedy number, of "The Irish Built the Pyramids," with the lyric reading they must have done so for no one else could have carried up the bricks did not seem to strike the Eighth avenue as funny at all. **Sins.**

Anthony and Rogers.
Italian Comedians.
14 Mins.; One.
21d Street.

Anthony and Ross of 13 years ago are reunited under the team name of Anthony and Rogers. Anthony has been partnered with others meantime. The present act was written by Frank Kennedy. All the talk is new and topical. "Push 'em up" and the match box business have been retained from former turns. Anthony is one of the best exponents of the "wop" dialect and Rogers does semi-straight, also handling dialect in capable fashion. They pulled an Irish jig at the finish that put them away as good steppers. The act will fit any bill and the material sounds sure fire for the better houses. They stopped the show next to closing at this house. **Con.**

Libby and Sparrow.
Songs and Dances.
18 Mins.; One (2); Full Stage (14); (Special Set).
5th Street.

Libby and Sparrow, with a piano accompanist, are presenting a combination singing and dancing turn that with a little speeding in the early section should land them in big time company. The couple open in "one," before a special drop, with a chasing chickens number that gives the turn a neat start. Then going into full stage, with a set of drapes that would have been most effective had the general picture not been spoiled by a green house backing in one corner they offer a new version of the "dance pills" with the boy in a wheel-chair as the patient and the girl the nurse. She gives him a "Frisco pill," a Pat Rooney pill, etc., with imitations of the dancers named following each application of the pills. The idea works out nicely with a lyric of George White snap going with it. The pianist comes in for a number and then an announcement of the imitation of Nijinsky and Lubowski to be presented by the principals. With this number shows their dancing ability, it slows the act for vaudeville purposes. The finish, a burlesque on an Egyptian dance, cleverly worked up, received a lot of laughs. The girl's player in this displayed he is no mean comedian. Perhaps if he were permitted to work in the "pill" number it would speed that section a little. That number lacks some slight touch to send it over in big shape, perhaps if the girl got the lyric over so that the audience could understand that each of the pills called for an imitation of a well-known dancer it would help. The classical imitation could be shelved without loss. The boy in the turn is a dancer who surely can step and who never seems to extend himself and with a little revamping the act should get them a route. **Prod.**

McMannus and McNulty.
Singing and Dancing Comedians. (Special Songs).
15 Mins.; One.
21d Street.

Two comedians of the red nose type apparently former cabaret entertainers with a wealth of material and not a little ability at selling it. They are handicapped by a delivery, one's mispronunciation of words being very noticeable. The opening is funny and they follow it up with some excellent comedy song doubles, each one distinct and different. In one number they use Jimmy Duffy's "Dirty Neck" and both are Indians with dolls strapped to their backs as papooses. A solo, "Sailor's Sweetheart," is rough but also funny, the singer getting results from his naturally humorous delivery. Another double is "He's Been a Bum Ever Since." A travesty recitation also got across. One member possesses an unusual singing voice and shone as a dame in "You Said It," a double which was followed by a laughable burlesque double dance at the finish. These boys will do things if properly coached and toned down. At present they will panic a small time audience and only lack experience and work to set them for the best bills. **Con.**

Four Pals.
Vocal.
14 Mins.; One.
Jefferson.

No denying this male quartet is gifted with harmony and voices, but why spoil it all with the ancient numbers quoted comedy business? Two men as straights and two do comedy. The chap with the funny brogue walks away with most of the comedy honors. He looks capable of handling some original stuff. A change of numbers and additional new business will get them much further.

Golden Gate Trio.
Dancing and Accordion Playing.
16 Mins.; Full Stage.
125th Street.

Two men and a woman. Stage is set with grand piano. Opens with double dance by man and woman, the other man playing piano. The dance displays some fine legmanian work and high kicking by both. An acrobatic dance by the woman next, finishing with a "split." Then a single by the man, with some excellent essence steps and more high kicking. The pianist next gets the stage for three minutes with a medley of pop songs played on a piano accordion. Another double high kicking dance by the man and woman and for the finish a double tough dance with the accordion player grinding out old favorites. All of the singles and doubles scored for big returns and the finishing tough dance stopped the show. The men wear evening dress, with the exception of the closing number, done in old time Bowery character. The woman shows three pretty costume changes. With a slight rearrangement the trio should show real possibilities as big time timer. The present routine looks sure for the small time. **Bel.**

Maudie Muller and Syncopated Studio (7).
Jazz Band Act.
16 Mins.; One and Four (Special).
City.

Maudie Muller opens in "one" complaining she's mislaid her jazz band. In reality they're in the orchestra pit. Some impromptu crossfire between the jazzists in the pit and she takes place, the sextet finally coming on the stage. Miss Muller if eliminating her classic numbers in favor of real jazz would be more effective. The jazz band only lives up to the title in its one solo number, otherwise it is muted in keeping with Miss Muller's classic vocalizing. Her "khaki lad" number is too realistic in description to have it brought to the minds of an amusement seeking audience. For an encore, she does a travesty of the Son-Daughter (announced) with an Oriental number, announced as specially written by Robert Hood Bowers. The entire band is clad in Oriental garb for this. The act is a pleasing flash for the three-a-day.

The Ramsdells and Deyo.
Dance.
13 Mins.; Full Stage; Cyclorama and Hangings.
Colonial.

This is probably the Ramsdells formerly a two-act and Deyo may be the odd girl. They are a clever dancing trio with exquisite wardrobe, each one of the changes being lavish and in excellent taste. One of the girls seems new and is at times a trifle uncertain in her stepping. The trio dancing at the opening finds the two girls and the man in hunting costumes of green coats and white pantalettes. Then a solo dance by girl in Mandarin costume. It was gracefully executed. A double eccentric waltz by the male and one girl was well done and another solo while they are changing was up to the standard. A toe dance by the male in a white silk uniform followed. They opened the Colonial show and would have done better down on the bill. It's a good dancing act. **Con.**

De Roache and McLaren.
Song, Talk and Dance.
14 Mins.; One.
City.

An operatic number off stage, with spotlight flitting about. Drop in "one" rises on two colored men imbibing in a session of African golf. Enter cop (stagehand) and business of kidnapping part of the stakes. Some crossfire and two vocal solos take up the balance of the running time, topped off with a little dancing that sent them off big. Good pop turn.

"Songs and Smiles" (17).
Miniature Revue.
20 Mins.; Full Stage (3) One (4) Three (2), (Special Sets).
23rd Street.

A Joe Wood's act and looks like a musical comedy boiled down for vaudeville. It still requires plenty of boiling for it runs too long. There isn't the semblance of a book, the scenes just following one after the other. Three male principals, three female and 11 choristers who are badly in need of rehearsing on the ensemble numbers. One of the principals is a 300-pound comic who also does a dame in a vamp number and a kid in baby clothes in a schoolroom scene. All of the principals work hard and average about alike on ability with the juvenile having the edge on the males. The opening scene finds the chorus at table and the principals sitting on a platform which afterward when backed up by a special drop in another scene turns out to be the White House, the platform doing duty as the steps. The act is framed for a big flash for the pop houses with its present cast. The comedy is hogged by the fat boy who registers with each change of costume. The singing is fair, nothing approaching a voice being heard and the dancing laurels belong to the ingenue who has several worthwhile doubles with the juvenile. The costuming is elaborate for a small time act and also suggests musical comedy ancestry. **Con.**

The Melvilles.
Feeling.
12 Mins.; Three.
125th Street.

Man and Woman. The woman poses before a white picture screen clad in pink silk union suit, while her partner operates a stereopticon from which she projects various subjects are projected, each containing a costume with a space left open for the poser's face. All the slides are artistic and the woman lends added value through attractive features and a shapely figure. A red fire star spangled banner scene for the finish. The act averages up well with the numerous others of its kind. The turn pleased at the 125th Street. Should make an acceptable opening-act for the smaller pop houses. **Bel.**

Lynne and Lee.
Talking and Singing.
15 Mins.; One.
125th Street.

Two men in singing and talking. Open with few bars of pop song and go into exchange of get backs and gagging. The team follows the old-fashioned side walk conversational idea, the "straight" speaking a line and the comic making his partner repeat it. This is overdone. The talk holds an average number of laughs and is capably handled. Act closes with a comedy number called "Football." As long as the boys are following the old-fashioned style they might just as well put in a couple of parodies. Small timers who should pass in the smaller pop houses without difficulty. **Bel.**

Charles Reilly.
Songs and Stories.
14 Mins.; One.
Jefferson.

In the fourth spot Reilly pulled down the hit of the show with his prohibition chatter. He scores a big guffaw on entrance, attired in pale blue spats and goggles. In a rather weak voice he delivered "Sweetie," after which he reeled off his chatter, making every point tell. His supposed ad libs and asides scoring particularly. He was forced to an encore, another vocal number. His prohibition medley earned more than most of these dirges bemoaning the loss of old J. B. do. Excellent pop house act.

OBITUARY

Matt Keefe.

Matt Keefe died Jan. 23 at the Pennsylvania Hospital, Philadelphia, of influenza. He appeared at the Globe, that city, the Monday before and was taken ill at the first performance.

IN LOVING MEMORY OF
MY DARLING MOTHER
And Dearest Friend

**BEATRICE
DIAMOND**

Who Passed This Life
January 26th, 1919

Her Devoted Daughter
CARLENA DIAMOND

The deceased was born in Leadville, Colorado, and was 48 years of age. Shortly before his death, Mr. Keefe had arranged with Emil Subers to do a double vaudeville act and the two men left New York to appear in Philadelphia in their turn. Keefe was one of the best known tenors in minstrelsy, which field he left when he joined with Tony Pearl for vaudeville. He later returned to minstrelsy and for a sea-

In Fond Memory

of
**MY GRANDMOTHER
ESTHER CANTOR**

Who left this earth

January 29, 1917

EDDIE CANTOR

son played, in the Hippodrome's minstrel first part several years ago. He specialized on yodeling, being one of the best in that line. A widow and son, 11 years old, survive. Funeral services were held Jan. 26 in New York City.

George Nagle, Jr., son of Mr. and Mrs. George Nagle of the team Nagle

IN SACRED MEMORY
of
BEATRICE DIAMOND

Who left us January 26th, 1919.
**FRANK FARRELL
TAYLOR**

and Grey, died in St. Mary's Hospital in La Salle, Ill., after an operation for appendicitis, Jan. 24, 1920.

C. C. Johnstone, formerly editor of the Topeka "Gazette," and associate editor of the Kansas City "Star," died Jan. 23 in Kansas City after having

IN MEMORY
of My Friend, a Real Pal
BEN MANN

Who departed this life January 20th, 1920.
Who will always live in my memory.
May his soul rest in peace.

BOBBY WATSON

been ill for two years. He was the father of (Miss) Lee Johnstone, formerly in vaudeville and musical comedy, now in pictures.

The six months' old daughter of Mr.

and Mrs. Edward Byers died Jan. 24 at the home of her grandparents in

IN MEMORY
MY DEAR WIFE
MRS. FRANK HUNTER
(FLORENCE DAYENPORT)
Who died February 2nd, 1919.
FRANK HUNTER

Baltimore: Mrs. Byers is professionally known as Carrie Nagle.

The mother of George McCann (McCann and Robles) died Jan. 23 at her

IN LOVING MEMORY
JOSEPH KAUFMAN
Died February 1st, 1918
Ethel Clayton Kaufman

home, 145 New Jersey avenue, 54 years of age.

The mother of Florence Pincley died at her home in Brooklyn, N. Y.

LAST HALF SHOWS.

(Continued from page 11)

business. Paul Cunningham used the expedient to aid the turn, but it was wise stuff whether it got over or not. Arthur Lloyd came along with an odd act for a pianist. It's an idea, all his own, as far as known, and will carry him through all small time. First doing some neat palming with cards, Mr. Lloyd requested invitations from the audience to produce any kind of a known card, such as draft cards, ice cards, and so forth. While it seemed necessary for plants in this connection, Mr. Lloyd could not possibly have employed plants for the many requests made, and he did not fall into it. His variety of cards ran from a Liberty bond to a Chinese laundry check, all coming from pockets and making a pile large enough for a small suit case. There was much comedy in it as well. Just before he had done the card-from-the-pocket trick, and did it as well as any of them. Of pleasant appearance, Mr. Lloyd has hit upon the "card" thing as something that will keep him working without thought of complicated conjuring. He was also of the hits. Another hit was Gerald Griffin and Co. (New Act) in an Irish skit. Then there were the U. & Carola 2 (New Act), the announce hit of the bill, next to closing, with Col. Diamond last. Wardell and Longport did a sketch in "one," with a suffragette theme, along for the first time for that particular story, with a drop of a saloon front, on the door of which was a crooked man and a woman playing the place. Both are nominees for mayor and it is election day. The remainder is crossover. The man handled his end quite capably. Rewriting could put the turn on the big time.

The Three Melodons opened, followed by Felber and Griffin (New Act), then the Four Gangsters in the Blue Devil uniform. Two men and two women play instrumental music, three at one time playing violins. There is a pianist and two xylophone players. The thing that may be keeping this turn on the small time is its classical music. They go in too much for that, including "The Mocking Birds" (with variations). Toward the finish the quartet got down to pop stuff, but it's not early enough.

The Roof held, a 95 per cent. house Thursday night.

58th STREET.

A show, last half, that, while not particularly brilliant, had its entertaining movements. At least two acts on the bill found more than passing favor with the audience. They were Libby and Sparrow (New Act) and Charles and Madeline Dunbar. The latter turn is fast enough for the big time, the man showing particular talent as a comedian, to such an extent, in fact, he may be watched for production possibilities.

The usual six acts, with the exception of a new weekly, constituted the program. The running order was: Nakke Japs (New Act), Ju-Ju-Itter and wrestling (Neil O'Connell (New Act), a fairly clever singing single; Cushing and the comical act, presenting the former Conroy and LaSalle, character act; Libby and Sparrow (New Act), a singing and dancing offering that shows a lot of merit.

Next to closing the Charles and Madeline Dunbar team walked away with the laugh honors of the show. Ralph Durrer's White Razzers were the concluding act of the bill. The brass and singing combination were liked. Fred

ORPHEUM, SAN FRANCISCO.

San Francisco, Jan. 23. Low Brice's all around good dancing, especially his Bookworm Danon, with comedy. Cleverly injected throughout, and Adelaide Mason's attractively costumed and dexterous tripping of the light fantastic too, with Rubo Backwith cleverly assisting at the piano, helped this act register strongly. Brice, endorsed with comedy recitations, drawing big laughs and otherwise making himself popular by impromptu appearances during the course of other acts. "The Rainbow Cocktail," which shared the headline billing with the Brice turn, failed to arouse much interest except in its costumes. Helene Coyne's dancing efforts got the most, while De Lettie, in an overdose of singing, displayed only a fair voice.

Bob Hall, in the next to closing position, showed marked extemporaneous ability and found big favor, being enthusiastically received all the way. Ruth Budd, Miss Mason and Brice all appeared during the turn, and the finally got away with a cleverly rhymed farewell. "Extra Dry," the Friedlander revue, went well second for this type of act. It was held over, the attractive and, quite appearance of Miss Stacey, helping out generally.

McKee and Clegg held down the closing spot nicely. Lyons and Yocco got ories for more from the crowd because of their excellent dancing and talk and musical ability. They stopped the show cold Monday afternoon. Ruth Budd shared the heavy lifting and got tremendous send off for her daring ring stunts. Her music, which she sang sympathetically, but showed lack of stage experience.

Jack Joseph.

HIPPODROME, SAN FRANCISCO.

San Francisco, Jan. 23. The show at Low's Hippodrome is above the average this week. La Fiere opened with an especially good hand for her whirling. The show was a good one. Bob and Bill Millard deliver odd talk well, did their bicycle and hoop stunts cleverly, including the latter's amusing "singing." The Melroy Sisters did their songs and dances nicely but spoiled their impression with their male attire numbers.

The Cameos, a rather pretentious revue, was also above the usual run, with some very good work. The Blackface registered a big hit next to closing with their banjo work and act. The Blackface and the Arab proved to be an Arab tumbling act with an attractive girl doing contortion. They closed well.

Jack Joseph.

LOEW'S CASINO.

San Francisco, Jan. 23. Frank Gould doing a blackface talking and singing turn and the Three Fallons with some very good ring work and act on the seven-act vaudeville bill last night. Gould has a good personality and youth in his favor and works along lines of some of the remembered blackface stars and only needs better material. He was a big hit here despite the material he worked with, which he handled cleverly, but he can't claim as his own. The Three Fallons received applause for their comedy and ring work on the ring.

Betty Fredericke and Co. presented a comedy sketch entitled "Betty's Mistake," which went over nicely on the business with the burglar near the end of the act.

The Gypsy revue is composed of three men and two women, who did very well with dancing, mostly Russian. Tom Galvin and Viola Bath call their offering "Fun in a Firehouse." The funniest part is the prop horse-tail on the drop representing the rear of three horses. The talk and business are ordinary and received for what it was worth. Billy Daily starts with whistling and ends up with imitations mostly of birds, including that of a "wallow," which he does by bringing out a flask from his hip pocket. He received appreciation for some of the imitations were done very well.

Zacarias and Clifford Shipper, local juveniles, started the show with songs and dances. The finish with the little girl doing a Hawaiian dance accompanied by the boy playing the ukulele. The winking efforts of the child won big laughs and sent them off to good applause.

The Will King show, "Kiss Me," closed the show. Of the musical numbers, "When You're a Million Miles from Nowhere," led by Clair Starr, assisted by Granville Green, was by far the best. Green is the hit of the aggregation. Green, who is only a youngster, displayed a voice that should create a big demand for his services, especially for song-writing purposes. In "I'll Sing a Song of Dixie Land" on the runway with the girls behind her, landed her usual success. Miss Randale is evidently on a diet and is rounding into the perfect 26 class. The leading woman is gaining in popularity, her receptions grow stronger weekly.

PANTAGES, SAN FRANCISCO.

San Francisco, Jan. 23. Pantages has a good bill this week, with singing predominating. The Corinthians, headlining, closed well, offering

as a principal bit Barker and Wynne's loving rooster hen. The latter's violin imitation was a feature. Bernice Howard and Jack White drew laughs fast, then quieted down to make way for a good finish. Hickman Bros. were a big laughing success throughout, the white and blackface going strong with original comedy business. De Pace and the Yorky Sisters opened very good. The girls were great to look at.

Mary Dorr has all the big time attributes except a routine. Tom Kelly, who is exceedingly popular, went over big with songs and gags.

Jack Joseph.

USHERS AND ENTERTAINERS.

San Francisco, Jan. 23. The new Sun Theatre, formerly Jew-dik opened Saturday. It will show the Hearst News and film comedies only. An advertised feature are the "cabaret ushers," composed of girls formerly employed in cafes, who will combine the duties of ushers and entertainers.

SOLAR ON ORPHEUM CIRCUIT.

San Francisco, Jan. 23. Willie Solar, who completed his 14 weeks' contract of the Pantages circuit at San Francisco recently, is returning east via the Orpheum circuit, opening at Sacramento this week.

MORE PROPERTY BOUGHT.

San Francisco, Jan. 23. The property adjoining the site of the Low-Ackerman-Harris proposed new theatre at Taylor and Market streets was purchased last week. A. C. Blumenthal represented Ackerman & Harris in the deal. The new space will be utilized for enlarging the proposed theatre building, to be erected shortly for the Low-Ackerman-Harris interests.

Banvard's Show Will Debut.

San Francisco, Jan. 23. Banvard's American musical comedy company now playing in India will shortly start on a wildcatting tour of Egypt, Italy, Switzerland, France and other countries, according to word received from Richard Wilbur, who is manager of the show.

Guessing Orpheum's Site.

San Francisco, Jan. 23. While the site for the new theatre to be built by the Orpheum circuit has not been made public, the corner of Golden Gate and Taylor now occupied by a bank is said to be the location.

David Moves to Imperial.

San Francisco, Jan. 23. Harry David, formerly assistant manager at the California, is now manager of the Imperial. Charles Pincus, who was the publicity director of the California, succeeds David.

Jane O'Rourke Specially Engaged.

San Francisco, Jan. 23. Jane O'Rourke has been specially engaged by the Maitland Players for "You Never Can Tell," the current attraction.

Leo Weinberger, Manager.

San Francisco, Jan. 23. Leo Weinberger has been appointed to the executive position of manager of the construction department of the Low-Ackerman-Harris offices.

"MEDORAH" BEST OF ITS KIND.

London, Jan. 23. "Medorah" opened at the Alhambra Jan. 22—the best of its kind, with a novel plot, good lyrics and music. Ada Reeve met with a big reception and scored a triumph.

Death Announced Very Late.

London, Jan. 23. Thomas Thorne died over a year ago, but his demise has only recently been announced.

Though he contributed \$500 yearly to the Benevolent Fund during the years of his prosperity, he was buried in a pauper's grave.

VARIETY

BILLS NEXT WEEK (FEB. 2)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.

The names in which these bills are printed does not denote the relative importance of acts nor their program positions.
Before names indicate act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

B. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
Keith's Palace
Belle Baker
Howard & Clark Rev
Wm Seabury Co
Mehlinger & Mayo
Dorothy Shumaker Co
Glenn & Jenkins
Al Golem Tr
Du Fav Ross
(One to fill)
Keith's Alhambra
Ryan & Ryan
"Molodius Males"
Rice & Warner
McFarland & Sam
Sam Mann Co
Francis Pritchard Co
Harry Brown
Whiston & Carroll
Curson Sisters
Keith's Colonial
"J & B Mitchell"
Molodius & Leedom
Plier & Douglas
Lloyd & Christie
Lore Shaper
Geo A Moore
Sweeney Beat Rev
Frank & Pike
Keith's Riverside
Jung Nelson
Spanish Revue
Ford & Cunningham
Zonah
"Fun & Farland"
(Four to fill)
Keith's Royal
Lacy Gillette
Luba Meroff Co
Arthur Deacon
Frank Deacon Co
Kranz & La Salle
Geo McFarlane
Sylvia Lloyd
(One to fill)
Keith's E. O. H.
(39-1)
44 Orton
Gardner & Goodwin
Woolf & Stewart
Mabel Burke Co
Ketchum & Graham
Olson Dowers & D
Proctor's 124th Ave.
(39-1)
3d half
Sue Smith
Mowille Top Shop
Song & Smith
(Others to fill)
1st half
Tip Top 4
Marie Gasser Co
Jim Jass King
(Others to fill)
2d half
"Gang & Smith"
"Puppy Love"
Mullen & Francis
(Others to fill)
Proctor's 5th Ave.
(39-1)
3d half
McFarland & Palace
"Federationism"
Sandra Shaw
McCormick & Irving
Jas Grady Co
(1st half)
Leonard & Fornan
Eaton Bros & P
Patricola
(Others to fill)
2d half
Arthur Hill
"Lowe Evans & S"
(Others to fill)
Proctor's 324 St.
(39-1)
3d half
Wright & Wilson
Morrell & Harris
Mattie Ferguson Co
Curry & Graham
J & M Harkins
Dunbar's Hussars
(1st half)
Willie Hale Co
"Mae Harven"
Arthur Sullivan Co
R C Faulkner
(Others to fill)
2d half
"Al Jerome"
"Marie Gasser Co"
Jim Jass King
(Others to fill)
BROOKLYN
Keith's Bushwick
Delmore & Lee
Harvey & Barrett
McLellan & Carson

We Have Placed
Under Our Exclusive Management
With
Morris Gert's
"MIDNIGHT WHIRL"
WILLIAMS and WOLFUS
RATH BROTHERS
KYRA
Ed DAVIDOW and
RUFUS R. LAURE
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Trotter Co
Alice Lloyd
Winston Jones
(One to fill)
Madden
Silvers & Burger
K & C
Kremka Bros
Rice & Warner
Low Wilson
Athos & Reed
Hippodrome
Pierlot & Schofield
Flashies
Eddie Morris
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Miller & Mack
Premont Benton Co
Olson & Johnson
Rice & Warner
COLUMBIA
(Charleston split)
1st half
Sherwin Kelly
Meritt & Bridwell
Ed Locke Co
Emmett Briscoe Co
Janet of France
Kramer & Boyle
JOHNSTOWN
Meadelle
Turner & Grace
"Petticoats"
Transfield Sis
Alfred Farrell Co
(One to fill)
KNOXVILLE
TENN.
Bijou
(Chattanooga split)
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Hallen & Hunter
Ed & Eugene
Mable McGee Co
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Cook & Perry
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Merlin
Harry Bond Co
Smith & Kaufman
The Le Valor
MOBILE, ALA.
Loyrie
(New Orleans split)
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Tara & Walker
Harry Mayo
Dunn & Wheeler
Gorgolis 3
MONTGOMERY
Beatrice Dine
"New Teacher"
Sylvester & Vance
3 Weber Girls
2d half
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Lans & Harper
2d Royalties
Stator & James
Diaz Monks
MT. VERNON, N. Y.
(29-1)
2d half
Davis & Chadwick
Donovan & Lee
"George & Ramey"
"Harry Fox Co"
Arthur Brown
(4-4)
1st half
Paul Decker Co
Fallon & Brown
(Others to fill)
(5-3)
2d half
Millie Hale Co
4 Buttercupps
Kaufman Bros & F
Patricola
(Others to fill)
REAL
Newell & Most
"Only Girl"
Jack Ingalls
Elizabeth Murray
Page Hacks & M
(Two to fill)
NASHVILLE
Princess
(Louisville split)
1st half
Sterling & S
Duncan & Cassel
McCormack & Wallace
Francis & Overholt
Vilde 3
NEWARK
Proctor's
(39-1)
3d half
Lowe Evans & S
Wilkins & Wilkins
Rae & Bell Co
Marx Bros Co
Cameron & Kenned
J & E Mitchell
4 R. Keith's
(Jacksonville split)
1st half
Ely Co
Fentelle & Cecil
Neville & Brockway
F & Semon
Leson Wallen 3
STRAZDORF
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Diero
Alan Brooks Co
Alice Hamilton
Joane & Rubin
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Harris & Mantion
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Buzzer & Porter
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Strouss Twins
Chaillie Toman
Manning Penny & K
3 Kundles
Flora
Carpos Bros
Barneal & Neal
Newport & Strik
9 Krans
Proctor's
Ray Conlin
Allen & Walton
(Others to fill)
HARTFORD
Palace
Cita & Dina
Courtney & Irwin
Longacre 3
"Silence of Love"
J R Johnson Co
Kingsley & Benedict
(One to fill)
RICHMOND
Lyrie
(Richmond split)
1st half
Pollard & Jordan
Emmett Briscoe Co
Yard & Laertes
(One to fill)
ROCKFORD
"Roanoke"
(Charlotte split)
Lee Stoddard
Gertrude Dudley Co
Foster Ball & S
Scott & Landis
ROCHESTER
Nestor & Vincent
Martin Webb
Lydie Barry
Hunting & Francis
Huff & Vance
Huff & Vance
Low Decker
Robert Dyer Co
SAVANNAH
Bijou
(Jacksonville split)
1st half
Fentelle & Cecil
Neville & Brockway
F & Semon
Leson Wallen 3
STRAZDORF
E. F. Keith
Diero
Alan Brooks Co
Alice Hamilton
Joane & Rubin
Walter C Kelly
Jimmie Hussey Co
TOLEDO
R. F. Keith's
Patrick
Harris & Mantion
Breen Family
Fred Berrens
Santos & Hayes
Chas Kine Co
Walter & Hartwell
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IN PARIS

Paris, Jan. 10. Raquel Meller, the Spanish queen of song, who opened at the Olympia in the summer, was called home for an interesting event and has now returned to this hall for a prolonged engagement which is extensively advertised. She is certainly a talented artiste and should be a greater success in South America. She was introduced at a press show by Nozier, a local critic, but for some reason, presumably jealousy, there was a bit of an adverse bumpus that afternoon at the Olympic. The act is now working satisfactory, the other items on the bill comprising Mad Siame, Cherry Constant, Three Morleys, Hymack, The 5 Londonians, Jane Helly, Banvards, Les Romanos, Jane Helly, Leonce & Poulot, Bam-Bams, Morandini troupe, strung together into a show announced as the Revue des Souhais. The matinee performance ends at 5 p. m. for a Tango tea till 7.

The bill at the Alhambra, from Jan. 16, includes Len Carrados, eccentric violin; Nelson and Nelson, Huster Bros., Harry and Ida LaVadi, Yamamoto and Koyoshi, Elsie Craven and troupe of girls, Belle Davis and coons, Wireless airship act, Yetta and Manel, Mlle. Loys.

The third centenary of Moliere's birth will occur in January, 1922, for which occasion the Comedie Francaise proposes to devote special attention to the works of the famous founder of that theatre. It is suggested his plays be given during the whole month, with special meetings held at the Sorbonne and Trocadero, to which delegates from American and other foreign universities be invited.

Emile Fabre and Georges Berr are preparing a curious revival of the ballet-comedy, "L'Amour Medecin" at the Comedie Francaise. This satire of Moliere was given for the first time on Sept. 15, 1665, at Versailles and afterward at the Hotel de Bourgogne, where Moliere played in Paris. It will now be presented with an intermission, with same wings, but a change of back cloths for each scene, showing the market-place and the interior of the Sganerelle house. But a special curtain will be lowered for these brief changes. The original text will be used, with Luli's music, and a dozen dancers loaned by the Opera (at present on strike). Berr, Croué, Brunot and Granval will act the four doctors' parts; Siblot as Sganerelle, Denis d'Ines in the role of the operator; Mlles. Huguette Duflos (Lucinde), Jane Faber, Fontenay, etc.

The law suit of Paquin (dressmaker) versus Gaby Deslys has been adjourned.

Another revue, "Tout a l'Amour," signed Leo Lelievre and Henri Varna, was presented at the Concert Mayol by Oscar Dufrenne on Jan. 8, and made good.

A comedy by Tristan Bernard, "Les Petites Curieuses," as it is now called, will be presented shortly for the reopening of the Novelty Theatre, which is to be designated in the future as the Theatre des Boulevards.

Jeanine Zorelli's Theatre Classique et Moderne gave a matinee on Jan. 9 at the Theatre Albert I of a new piece,

"La Victoire de Noel"; in verse by Jean Suberville, with stage music by Marcel Etcheopar. It appealed to the special audience congregated.

Jeanne Granier is suing Max Maury for 20,000 frs., for damages, being forfeit stipulated in a contract between the actress and the director of the Theatre des Varietes for an engagement at that house. The plaintiff alleges having been engaged for the new piece of Maurice Donnay, but when "La Chasse, a l'Homme" was delivered no role suitable for Mme. Granier was found and she was not called to rehearsals.

The Municipal theatre at Warsaw, Poland, was destroyed by fire Jan. 3.

Dr. Boulanger (better known in theatrical circles as Abel Deval, co-director of the Theatre Lyrique, ex-vaudeville) is a candidate for a seat in the French Senate.

The deaths are reported of: Peres Galdes, the Spanish writer, at the age of 80 years, in Madrid. Cesar Cluauk at Warsaw, Jan. 1, aged 69 years.

Alexandre Wiener, a Belgian painter, father of Francis de Croisset the playwright, Jan. 3, after a short illness, and buried in Brussels.

The wife of Charles Oulman, French playwright, Jan. 3.

Paul Adam, French writer, Jan. 2. He was author of "Les Monettes," presented at the Comedie Francaise in 1906, which had only a short run.

Emile Flourens, author of several political books, a former French minister of Foreign Affairs.

Guy Pierre Fasconnet, at Chelles, France, artist and scene painter, who created some original sets for the Theatre du Vieux-Colombier.

Eduard Philippe, at Paris, musician, aged 80. He was formerly director of various church societies and secretary of different Parisian theatres. He also wrote several short plays.

LATE CABLE NEWS.

Paris, Jan. 28. Henry Bataille's comedy, "Animateur," was given at the Gymnase Jan. 27, with Damary, Arquilliere, Yvonne de Bray and Henriette Rogers in the leading roles. It is in three acts and was nicely received.

Capt. Lewis Was on the Stage. London, Jan. 28. Captain Lewis, who recently married the Duchess of Westminster, was one of the original members of Pelissier's "Follies" at the Apollo, also appeared in "Punchinello" at the Palace. He is described on the marriage certificate as divorced.

Theatre Lyrique, Paris, Renamed. Paris, Jan. 28. The Theatre Lyrique has ceased to be an opera house and is renamed the Vaudeville.

It has revived Carel's "Fille Sauvage," Jan. 25, awaiting a revue.

Booking P. & J. in London. London, Jan. 28. Charles Hopkins, of the Punch and Judy theatre, is here looking for something new in the way of an attraction for his house, but has not succeeded up to now.

"Young Person in Pink" at Matinee. London, Jan. 28. "The Young Person in Pink," by Gertrude Jennings, is to be produced Feb. 10 at the Prince of Wales at a special matinee with a cast including Lady Tree, (Miss) Sydney Fairweather, and Edmund Gwenn.

CABARET

Restaurant business plunged into a decided flop last week with prohibition actively working. As the Broadway theatres also suffered it may have been the course of events, helped along by an unnatural week in weather and the flu scare. But restaurateurs were gloomy and saw no hope excepting in the Rhode Island action in the U. S. Supreme Court. Many changes are being reported in cabarets, with the workers in the places wondering where they are going to get off. It is accepted among the cabarets that unless something happens to relieve their situation and permit the selling of some kind of liquor that the "food" places only can survive. Those previously noted for drinks with sparse food ordered are about ready for their last kick, which will be the Rhode Island decision if adverse. A couple of the best known restaurants along Broadway held less than thirty people, each, last Saturday night after the theatre. Other places were more comfortably filled, but the size of the checks was disheartening. Internal revenue officers Saturday afternoon gave notification that where it was seen a patron had brought liquor into the place with him and started to drink it, that the staff was to phone the nearest police station and order an arrest be made. The restaurant men listened to the communication, but that was all. They did not even ask the revenue officers who was to decide it was liquor the party might be drinking from their own bottles. However, few people carried liquor with them. The impression among the liquor men is that people who have liquor at home are remaining at home to drink it, with their friends, concluding it is useless to waste their time in a restaurant on a dry seat when a good time may be had around their own fireside. Receipts in some of the better known restaurants varied, according to the nights. One evening they were away off and the next might have reached 70 per cent. of the previous notable gross, but on the week as a whole and in comparison to preceding weeks they were bad.

Tal's Pavo Real Room in San Francisco is closed. The revue downstairs has also been discontinued with the sole entertainment now consisting of a couple of operatic singers in the lower floor cafe. The Technis Tavern continues with a six-girl show produced by Ruby Adams. Solo and ensemble numbers are given between dances. Harry Dudley is putting in a new revue at Solaris this week, while at the Portola-Odeon, the Buckner revue continues. At the present it is the biggest cafe show in town. The Fairmont Hotel is running along without a chorus. Eunice Gilman, Billie De Rex and one or two lesser lights are presenting their specialties. Attendance at all the Frisco cafes is extremely light.

Healy's has renamed its Balconades Room, the Balconades Club De Dance, with Ben Ueberall remaining in charge. Mr. Ueberall is secretary of the club. It had a formal opening at Healy's Wednesday night. The membership will be a selected one, and evidenced by a member's ticket. The Balconades has been rearranged and prettily decorated with the presumption the new club has been formed to mark the new era. Upstairs, Nick is still running his Golden Glades ice rink show to its full complement. It continues as one of the big features of the Healy establishment.

The fixtures and furnishings of the Lombardy Inn, a small but none the less interesting hotel in Boston, a mecca in times past of theatrical folk of the legitimate stage, were sold at

auction last week. Prohibition caused the hotel to close. It had been in existence for about 15 years as a hotel, and the fixtures and furnishings were valued at \$112,000. Many theatrical folk regarded the "Lombardy" as their Boston home, and the atmosphere of the place was not like that of the ordinary city hotel.

In the Century Roof show Saturday night, when Richards of Bennett and Richards, was unable to appear with his partner, Bernard Granville volunteered for the double team work, substituting in a highly satisfactory manner, playing in white face (it's a black-face act). Mr. Granville's action under the circumstances could be called the essence of professional courtesy, both for the management and a brother-professional. William and Wolfus were in the Century show last week, leaving Saturday.

Jacques Bystanovsky in Judge Gorter's Court, Baltimore, offered to marry Damary Easton, chorus girl and picture actress, who is seeking to regain her daughter, Marjorie, after ten years' separation. The child is in charge of the Children's Aid Society of that city, which refuse to give her up. Bystanovsky declared that he can make \$100,000 a year in the restaurant business, and that he is shortly going to open one in San Francisco. Judge Gorter took the case under advisement.

Eddie Barkely has returned from a trip to the other side. He visited Spain, Italy and France. The only city worth looking at or stopping in over there now, says Mr. Barkely, is Paris.

Rectory is being remodeled and will reopen with cafeteria on the ground floor and a dance hall one flight up. The dance hall will have a 50 cents admission fee and ten cents a dance.

Engaged for the Hotel Winton revue at Cleveland are Norma Clark, Margaret Severn, Jackie Addison, Miss Brown, Miss Burns, Doris Frances.

FORUM.

New York, Jan. 20. Editor VARIETY: I notice you say Simmons and Bradley are playing at Birmingham. It isn't Bradley; it is Brantly. My name is Bradley and I am not with the act any more. Katherine Bradley.

Editor VARIETY: The "Forum" Jan. 9 contained a complaint by Regal and Moore that Devoe and Statzer infringed upon their material; in their complaint they allege ownership of the "toe to toe" catch and warn others to beware.

By "others," whom do they mean? I can prove that I originated the idea of using the "toe to toe" and "feet to hands" tricks upon ropes hung in "one," as a finish for a comedy singing, talking and athletic act; two of my collaborators are Peter Burns (Burns Bros.) and Harry White (Cummins and White).

An excerpt from Regal and Moore's letter reads: "For the past five years I have looked on watching others lift our act, bit-by-bit, until we have very little left of the 'original routine.' A very obvious anachronism for Regal and Moore have existed as an act only since I left Regal to enter the army, June 24, 1918. I will at any time furnish data and sworn statements thereto that I conceived the idea of using these tricks as aforementioned, and upon another innuendo of this nature, I shall assert my sole right to the use of these tricks in 'one.'"

David Bender, (Bender and Mecham)

VARIETY

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"Daily News"
Minneapolis
Jan. 19, 1920

A bill of unusual merit
is presented by Manager
Meyer at Pantheon this
week. The headline, in
which Charles Althoff ap-
pears as "The Sheriff of
Hicksville," is doubtless
the best-kept secret in
vaudeville today. Althoff
is extraordinarily skillful
in his presentation of the
old sheriff, and his work,
coupled with some un-
usually good violin play-
ing, merits the greatest
praise. The rest of the
bill is up to the Pantheon
standard.

Charles Althoff—A superb character de-
lineator. He imitates a "rube" sheriff as
only Althoff can do. His violin playing is
a delightful blending of comedy and good
music.

Allen Pearl
Althoff sisters
Andrea Signa
Arlington Mildred
Aronson Enrico
Avery Percy
Berk Sam
Baker Babe
Ball Leonette
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Burton George
Burtin Richard
Busby Elabette
Busby Wm

Campbell Mina
Capana Bert
Casando Robt
Chander Betty
Christie Earl
Christopher Joe
Clark Hazel
Clifton & Dale
Clifton Herbert
Clinton & Rosary
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Crawford Dolly
Crawford Clyde
Creamer Joe
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Cueck Eleanor
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De Blair Florence
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Elfinan Beale
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Evans Harry
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Faley John
Farensy Sue
Fayne The
Ferry W
Fitzgerald Harry
Floyd Dogs
Flynn J Thornton
Ford Eddie
Ford & Cunningham
Ford & Urna
Ford Johnny
Forrest Jack
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"WORKING FOR THE RAILROAD"

Late "Frivolties of 1920" at 44th Street Theatre, New York

VARIETY

Glenn and Jenkins.
Singer, Dancing and Comedy.
1919. The
Century (Nov. 23).

The opening of the evening was Glenn and Jenkins (New Act), a
colored team, who pulled down the bit of the show.
Two colored men, clad as great dancers in a routine of talking,
singing, dancing and instrumental numbers. Both seemed smart and
make-up. The couple is one of those who combine, deep-voiced,
natural negro comedians who dance well. The straight ones well
and dance excellently. Opening with a comedy dialogue.
A comedy version of "Buster's Bill" for the laugh and the
turn off to an ovation at the Century. The bunch kept up the music.

Royal, New York, This Week (Jan. 26); Palace, New York, Next Week (Feb. 2); Orpheum, Brooklyn, Feb. 3; Riverside, New York, Feb. 16; Bushwick, Brooklyn,
Feb. 23; Return to Royal, New York, March 1; Return to Palace, New York, March 8; Colonial, New York, March 15; Alhambra, New York, March 22; 81st Street,
New York, March 2.

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Direction, THOS. J. FITZPATRICK

after the act had taken the boys, including an another boy after the
light had been put out. It's a terrible combination and the boys
never double back around to several seasons.

VARIETY—Colonial, New York

From the audience standpoint Glenn and Jenkins had the edge
on all.
Glenn and Jenkins in "Working for the Railroad," had the house
from the start and just closed their routine of talk, dance and song
with a such a great success that the house was completely in
a state of laughter and mirth. At the conclusion the audience
was so tremendous the curtain had to be held for almost ten minutes
in the next turn to allow the men to take several bows.

NEW YORK "CLIPPER"

Glenn and Jenkins, in a very money dot entitled "Working for
the Railroad," gave a great show. These two boys are comedy artists who
have a variety that the boys like to give. They are a great team.
Glenn and Jenkins have a comedy act that, in time, will be one of the
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He was crying over bad conditions,
If you've got a loving disposition
Come with me tonight at nine
To a land of joy divine—
They play a game that is so fascinating:
One no law can beat,
And played by every girl and boy
Since this world began.

CHORUS

Down in Loveland where the sweet sweet mamas grow,
In the evening when it's moonlight we love to go (and there'll be),
Serenes of wild wild mamas, all around us,
We love the ball and the bat case,
The little old ones,
But how we love these also, young fat ones,
When that lucky mate gets upon the beam,
Then you'll see a lot of old boys
Try to sneak out their bones,
One funny gal who tried to make a match
Says, "I got a love boy that I wanted match,"
Down in Loveland where the sweet sweet mamas grow.

PATTER

Little girl bawling over the shore
Blinded the day and her bladders were,
Down too bad—she was a pig;
But what you swill, so shall you die,
Falls no longer watch their side,
No more leader, nor more pig,
We can take our liquor mild,
But we must have our friends wild,
Said one old maid who favored prohibition,
"I'd marry you, but I'm not in condition!"
Down in Loveland, where the sweet sweet mamas grow.

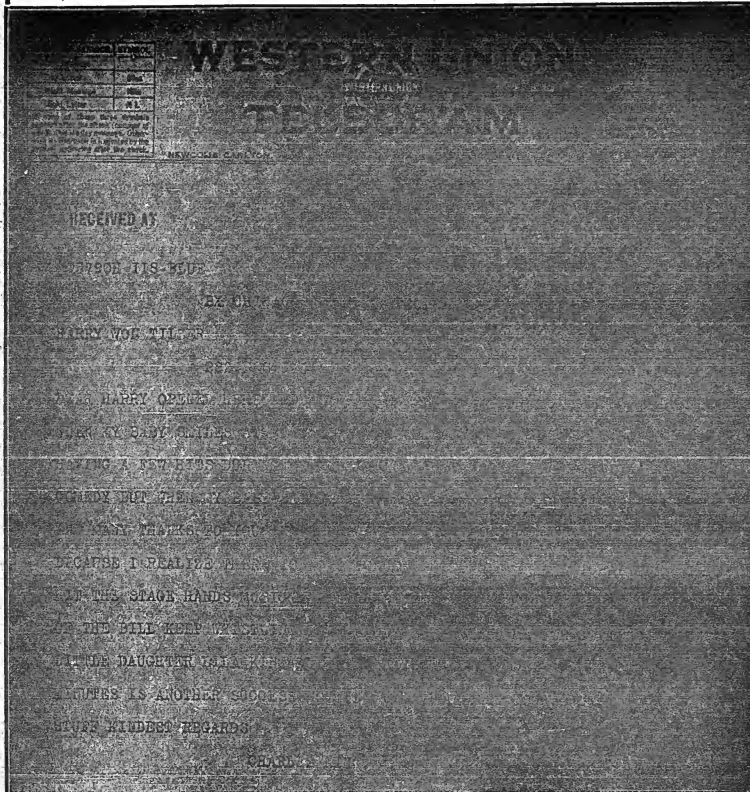
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Myers Wally	Stark Charlotte
Nelson Emily	Stark Thomas
Nestler Mr	Stover Harry
New Models	Stuart Austen
Nightingale Char	Tate F B
Niobe	Taylor Ham
Obel Pat	Terry Arthur
O'Hare Tom	Thompson Let
Olla Rola	Thomas Billy
One Beanie	Thompson Claire
Original Dixie Land	Thompson James
Jazz Band	Trelor Florence
Owen Gary	Tynes Jean
Pagano Jose	Van & Carrie Avery
Palmer Gaston	Van Alton Alex
Person Artie	Yance Violet
Pembroke Adele	Yann Lolo
Ponie Norma	Yarobell Mae
Potter Kate	Vincent Shea
Powell Rose	Wahlke Princess
Powers Capt	Walker J
Primrose Geo	Wall Minnie
Prosser Henry	Walley Adrienne
Raker Ethel	Wells Harry
Rand Marva	Wells Ben
Raymond Edith	Weston Helen
Rehansen Mrs J	Weston Frances
Reavis Ruth	Weston & Coraell
Reeve Billy	Wheeler Henrietta
Renard Grace	White Sammie
Reynolds Harringa	White Helen
Rhodes B F	Whitcomb Waldo
Richards Ed	Whitman Gilbert
Richards Pauline	Williams Edman
Rivers Mrs	Williams Lillian
Robinson Henrietta	Williams Ed
Rollins Marion	Williams Evelyn
Roades O M	Williamham J M
Roser Elleen	Winchall Cliff
Rotter Catherine	Wilson J Albert
Rubin Gordon	Wilson Ed
Sabina Vera	Wilson & Wilson
Sampson & Douglas	Wilson Olla
Sand Maude	Wright J F
Schlenberg B H	Yates & Reed
Schuller Geo	Zardo & Hall
Seabott F W	
Senna & Lee	
Seaward Marlon	
Shelly Mildred	
Smith Oscar	

BURLESQUE ROUTES

(Feb. 2-9)

"All Jazz Revue" 2 Empire Providence 9
Olympic New York
"Aviators" 2 Gayety Milwaukee 9 Gayety
St. Paul
"Bathing Beauties" 2 Majestic Scranton
3-11 Armory Binghamton 12-14 Inter
Niagara Falls
"Beauty Revue" 2 Gayety Brooklyn 9
Gayety Newark

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Jacques Waterbury.
Behman Show 2 Gayety St Louis 9 Star
& Garter Chicago.
"Best Show in Town" 2 Lyric Dayton 9
Olympic Cincinnati.
"Blue Birds" 2 Hoard Boston 9 Empire
Providence.
"Bon-Tons" 2-4 Cohen's Newburg 5-7
Cohen's Poughkeepsie 9 Gayety Des-
 Moines.
"Bostonians" 2 Star Cleveland 9 Empire
Toledo.
"Bowwags" 2 Gayety Boston 9 Columbia
New York.
"Broadway Belles" 2 Empire Cleveland 9
Cadillac Detroit.
"Burlesque Revue" 2 Gayety Omaha 9
Gayety Kansas City Mo.
"Burlesque Wonder Show" 2 Columbia
New York 9 Empire Brooklyn.
"Cabaret Girls" 2 Academy Buffalo 9
Empire Cleveland.
"Cracker Jacks" 2 Grand Tulsa Okla 9
Standard St Louis.
Dixon's "Big Revue" 2 Victoria Pitts-
 burgh 9 Penn Circuit.

"Follies of Day" 2 Gayety Kansas City
Mo 9 L. O.
"Follies of Pleasure" 1-3 Gayety Sioux
City 9 Century Kansas City Mo.
"French Follies" 2 Cadillac Detroit 9
Engelwood Chicago.
"Girls a la Carte" 2 Columbia Chicago 9
Gayety Detroit.
"Girls de Looks" 2 Casino Brooklyn 9
Empire Newark.
"Girls from Follies" 2 Trocadero Phila-
delphia 9 Empire Hoboken.
"Girls from Joyland" 2 Century Kansas
City Mo 9 Grand Tulsa Okla.
"Girls Girls Girls" 2 Lyceum Columbus
9 Victoria Pittsburgh.
"Girls of U S A" 2 Hurtig & Seamon's
New York 9 Orpheum Paterson.
"Golden Crooks" 2 Gayety Pittsburgh
8-11 Park Youngstown 12-14 Grand
Alton.
"Grown Up Babies" 2 Majestic Wilkes-
 Barre 9 Majestic Scranton.
Hastings Harry 2 Gayety Buffalo 9 Gay-
 ety Rochester.

Hayes Edmund 2 Gayety Louisville 9
Empress Cincinnati.
"Halle America" 2 Empire Brooklyn 9
Peoples Philadelphia.
"Hip Hip Hurrah" 2 Empire Toledo 9
Lyric Dayton.
Howe Sam & L. O. 9 Gayety St Louis.
"Jazz Babies" 2 Penn Circuit 9 Gayety
Baltimore.
Kelly Lew 1-3 Berchel Des Moines 9
Gayety Omaha.
"Kewpie Dolls" 2 Gayety St Paul 9 Gay-
 ety Minneapolis.
"Liberty Girls" 2 Gayety Detroit 9 Gay-
 ety Toronto.
"Lid Lifters" 2 Olympic New York 9 Gay-
 ety Brooklyn.
"London Belles" 2 Gayety Washington 9
Gayety Pittsburgh.
"Maids of America" 2-4 Eastable Bryn-
 cause 6-7 Lunaberg Utica 9 Gayety
Montreal.
Marion Dave 2 Gayety Toronto 9 Gayety
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"Midnight Maidens" 2 Star Brooklyn 9
Gilmore Springfield.

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city, but furnishes star with delightful
dashing role. Prospects good for pro-
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to Miss Elliott.
FORD'S—Marrie Dressler in "Tillie's
Nightmare" packed them in the opening
night. The chorus can sing but are not
much for anything else and the others
in the cast don't even sing well.
MARYLAND—Vaudeville.
PALACE—"London Belles" not up to
the average for this house.
HIFODROME—Theda Bara in a role
uncommon to her, that of a sweet, inno-
cent, Irish colleen in the picture "Kath-
leen Mavourneen," was a surprise to
most everyone. McConnell and Simpson,
Vaughan Mason and Mallory, Dolly and
Calame, others.
GARDEN—"Parlor" Mr. McNally,
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Awarded a distinctive service medal by all the song birds

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**You can't
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Markley Trio, Glenn Mulcahy, film "The Cyclone."
"VICTORIA"—The film version of Gaston Leroux's French detective story, "The Mystery of the Yellow Room."
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"GAYETY"—"Round the Town."
"PARKWAY"—The Tree of Knowledge film.
NEW—"Two Weeks," film.
STRAND—"Scarlet Days," film, second week.

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ORPHEUM-LOEW.—Pictures and vaudeville.
BOSTON.—Vaudeville and film.
BOYLDOIN—Pictures and vaudeville.
BLIQU.—Pictures.
ST. JAMES.—Vaudeville and pictures.
SCOLLAY OLYMPIA.—Vaudeville and pictures.

GORDON'S OLYMPIA.—Pictures and vaudeville.
GORDON'S CENTRAL SQUARE.—Pictures. Vaudeville, Murphy and Kish, Pearson Trio, Allman and Nally, the Harvards.
MODERN BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, COLUMBIA PARK, CASTER, WALDORF, GLOBE, FENWAY.—Pictures.
PARK.—"The Copperhead," film, indefinite engagement.

SHUBERT.—Final week of "Betty, Be Good."
MAJESTIC.—Sixth week, "The Unknown Purple."
WILBUR.—"Too Many Husbands," fourth week, excellent business; touted as one of the best shows of its type that ever struck town.
HOLLIS.—The second and final week of Ruth Chatterton in "Moonlight and Honeyuckle."
PLYMOUTH.—"At 8.45" finally under way.

MARJORIE PRINGLE

The Canadian Prima Donna



Personal Management
MARJORIE PRINGLE
MRS. A. K. BENDIX

IS FEATURING AT THE STRAND THEATRE, NEW YORK
THE WORLD-FAMOUS BELL SONG

"THE BELLS OF ST. MARY'S"

Words by DOUGLAS FURBER

REFRAIN:

The Bells of St. Mary's—Ah! hear they are calling
The young loves—the true loves—who come from the sea.
And so, my beloved, when red leaves are falling
The love-bells shall ring calling out for you and me.

Music by A. EMMETT ADAMS

HEAR MADAME FRANCES ALDA'S

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With NORMA BATES in "LADIES FIRST"
CORT THEATRE, CHICAGO, Indefinitely

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Starring in "Mr. Manhattan"



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MARIE CLARKE AND EARL LAVERE'S

FRIEND MAGGIE SAYS:
Have just finished the only com-
edienne time, thanks to Marie,
Evans, Sam and Charlie. Mr. Spin-
gola, of Chicago, then carried us
on to my friends. I found my son,
George, he is located in London,
California.
You know how it is with me,
"Jimie"

FRED LEWIS HIMSELF

Says: "A lazy man is the same as a dead
one, only he takes up more room."

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FEBRUARY 2ND

Weaver Brothers

The Arkansaw Travelers
Originators of Band Saw Harmony

This Week (Jan. 29-31)—Proctor's 23rd Street,
New York.
Next Week (Feb. 2)—Kelt's, Portland, Me.
West of Feb. 1—Kelt's, Lowell, Mass.

JIM AND MARIAN HARKINS

DIRECTION:
NORMAN JEFFERIES

ARTISTS' BOREM

Makeme, Ill.

Dear Sir:
I run the Tumble Inn. How can I stop
the actors from running away without
paying their bills?—Mother McGree
Don't show them where the fire escape
is unless they pay in advance.

FRED ALLEN
Pantages Circuit. Direction, MARK LEVY

I showed a fellow actor
where I got
TWO HUNDRED
in Wilmington
and he still thinks
it's the
POPULATION
OF THE TOWN!
LES MORCHANTS
Loew Circuit. Direction, MARK LEVY

And when we come back
with
"Oh what a Pili was Mary
It's just like
Takin' Sweetstuffs from a
BABY!
As the Music Publisher
said
"There Is Safety in Numbers"
COOK and OATMAN
Moss Circuit. Direction, MARK LEVY



I'm working with the wife now. All
the money in one pocket. Closing with
"Walking the Dog."
Panel!

OSWALD
WOODSIDE KENNELS

ROXY LA ROCCA

WIZARD OF THE HARP



Pauline Saxon

BAYS
I used to lose my beauty
sake. For olive skin and
jet black hair,
but, baby, I don't
need to care
BAYS as my name
don't, I'm the
star.

UNGA
Wells, Virginia and West

VARIETY A LA CARTE
LOEW CIRCUIT
Direction SAM FALLOWS

Who Crowned the
King of Hats?
JACK JENNINGS

FAREWELL TOUR OF
JOHNSON BROS.
and JOHNSON

"A Few Moments of Minstrelsy"
(With special to S. Barnhardt)



We take this moment of thanking Mr. J. M. Lewis of the Harmon Low Office
for the kind treatment accorded us over the entire Low Circuit. Start-
ing Feb. 23, we open on the B. F. Keith western tour, and booked solid
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Comedy, Singing, Talking and Dancing
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EDA ANN LUKE

FEBRUARY 8 TO 14
LOS ANGELES, CALIFORNIA, MASON OPERA HOUSE
MANAGEMENT, A. H. WOODS

TREMONT—"Three Faces East," most
popular since it hit several weeks ago,
final week.
PARK SQUARE—"Tea for Three,"
first week.

BOSTON OPERA HOUSE.—Dark.
COLEY.—George Bernard Shaw's
"Man and Superman," revived.
ARLINGTON.—Final week of the Bos-
ton English Opera Company with "Aida."
TREMONT TEMPLE.—Third week of
"Pollyanna."
GAYETY.—"Beauty Trust."
CASINO.—Hurtig's "Burlesque Wonder
Show."
HOWARD.—"All Jass Revue."

The Park Square was dark Monday

night because the "Tea for Three" com-
pany, which came here from the west
did not arrive in time because of traffic
difficulties. Show opened Tuesday.

"She's a Good Fellow" only show for
the "first night" boys Monday. Next
Monday George Arlino at the Holly in
"Jacques Duval." "The Rose of China"
at the Shubert, and for the first time this
season the Tremont will have a musical
show with Ed Wynne's "Carnival." Henry
Lauder at the Boston opera house Feb.
3, but there will probably be a change
in this booking.

Charles Harbury, here with "Three
Faces East" at the Tremont, has had an
opera, the book and lyrics of which he

wrote, named at present "The King's Dia-
mond," accepted by the interests behind
the Boston English Opera Company for
presentation this season. Incidentally,
when this company finishes up at the Ar-
lington this week, it will make a tour
of the east and Canada under the di-
rection of Edward W. Zeck. It will play
Providence, Springfield, and Worcester,
after leaving here.

"The Unknown Purple," when it fin-
ishes at the Majestic, is due to go to
Providence and from there to return to
New York for a third engagement.

Joe Dolan, one of "Tumble Inn" and
who appeared here for the first time as
a professional, was presented with a

gold watch by several Lawrence friends,
among whom were the mayor, city treas-
urer and several other prominent of the
city.

Three performances of "At 8.15," which
was scheduled to open at the Plymouth,
Jan. 19, for an indefinite engagement,
were lost through the illness of Marie
Goff, the leading woman. Dorothy Ber-
nard assumed Marie Goff's role after it
had been decided the latter would not be
able to come to this city to appear for
several days at least and at a matinee
on Thursday she went on with the star
part.

This is the first time for many seasons
that a show has failed to open because
of illness in the cast.

IN THE EAST TO STAY

ALBEIN

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BROADWAY MUSIC CORPORATION

WILL VON TILZER, President

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The Standard Agency of
THE PACIFIC COAST

Pierre Montoux, conductor of the Boston Symphony Orchestra, has signed a contract to continue as leader of this orchestra for the finish of this season and for the next two seasons. Since Montoux has been conductor of the orchestra, it has met with almost unprecedented success. As this orchestra was a money losing venture for years the present leadership is evidently a valuable asset. Montoux came to America in 1916 at the head of the Russian Ballet Orchestra.

BUFFALO.

BY SIDNEY BURTON.
SHUBERT-TECK.—"The Man Who Came Back." Another annual visitor. Doing well on the strength of record. Paul Gordon in lead.
MAJESTIC.—"The Canary." Fair business first of week with indications of strong closing. Second visit this season.
SHEA'S.—Vaudeville.
SHEA'S HIP.—"Male and Female" film.
STAR.—First week of the "Musical Comedy Review." Stock tabloid organized in Chicago by Al Phillips. Six people leading with different sketch each week. Success of the venture problematical. Stock rises in poor favor here.
LYRIC.—Chas. Ahern Troupe. Quaker City Four. "What Would You Do?"
OLYMPIC.—Virginia Bellis, Rucker and Winifred David Raffall.
GAYETY.—Mollie Williams.
ACADEMY.—"Broadway Belles."
GARDEN.—"City Sports."
STRAND.—"Pollyanna."

Al Johnson's visit last week was the wonder of the town. First S. R. O. of season. Week's gross close to \$25,000.

After a conference with Henry W. Hahn, local manager of the Metro, Marcus Low announced Tuesday work on the new Buffalo Low house will be started April 1.

R. Fox has resigned charge of the Buffalo Paramount-Leaky office and will go to London for Fox. He will spend

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AUSTRALIAN ENTERPRISES

Albionville, Wandsworth, Piccadilly, London, W. 1. Ben Fuller will be located in New York March next. See W. Y. M. & A. in Chicago. See Rita Murphy, Ackerman-Barris, San Francisco.

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some time at the Fox offices in New York before sailing.

A. H. Colt & Son, proprietors of the Colonial, Elliptical, near here, have purchased the largest brick structure in the town and after extensive alterations will open it as the New Colonial, devoted to pictures and vaudeville.

Murray Whitman, for six years manager of the local Waterson, Berlin & Snyder store, is now general manager of the firm's entire chain of shops.

CLEVELAND.

BY J. WILSON ROY.
OPERA HOUSE.—"The Royal Vagabond." Next week—"A Prince There Was."
PERSPECT.—Payton, Stock, "Way Down East."
KEITH'S.—Vaudeville.
MILES.—The Kremlin of Moscow, Anita Arlis and Co. Marie Fitzgerald, Doreh and Russell, Rucker and Winifred, pictures.

FRISCILLA.—Zarrow's American Girls, Williams and Taylor, Tordella's Four, Juggling DeLisle, Devoy and Dayton, Crazy Quits, pictures.
LOEW'S LIBERTY.—Tumco Kajiyama, Allman and Nevins, Five Avalons, Tyler and St. Clair, Chase and La Tour, pictures.

EMPIRE.—"French Follies."
STAR.—"Hip! Hip! Hooryay!"
STAR GRAND.—Teeter Spector, Willie Holt, Wakefield, Walters and Walters, Carlotta and Lewis, Canfield and Rose, pictures.

STILLMAN and ALHAMBRA.—All week, "Stronger Than Death."
EUCLID.—Final week, "The Miracle of Love."
STANDARD.—"Marked Men."
KNICKERBOCKER.—"In Old Kentucky."
METROPOLITAN.—"Toby's Bow."

DENVER.

By EDWARD T. GAHAN.
ORPHEUM.—Vaudeville.

EMPRESS.—Vaudeville.
TABOR.—Vaudeville and pictures.
BROADWAY.—De Wolf Hopper in "The Better Ole."
DENHAM.—Tom Wilkes Playlets in "Saturday Till Monday."
RIVOLI.—Film, "Stronger Than Death."
AMERICA.—"Eyes of Youth."
STRAND.—First half, "Marked Men"; last half, "The Tong Man."
1919.—"The Cyclone," "Slaves of Pride."
OGDEN.—"Glorious Lady," "Strictly Confidential."
THOMPSON.—First half, "Strictly Confidential"; last half, "The New Moon."

Jack Scott, former manager of the Pathe Exchange in Denver, has returned from the coast and has been installed as



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manager at the Universal offices. William Quinn, former Universal manager, is not a booker for Select.

For the first time in history, a made-in-Colorado six-reeler, was shown in Denver last week when Edmund F. Cobb appeared in the Art-O-Graf film, "The Desert Scorpion."

Having been elected secretary of the Art-O-Graf Film Co. of Denver, Alden V. Weesels, owner of the Orpheum at Steamboat Springs, has disposed of his interests to C. D. Haupert, of that place. The consideration was \$12,000.

Father Hugh L. McMennamin, of the Immaculate Conception Cathedral, is advocating the adoption of a curfew law in Denver, prohibiting any girl under 18 from gaining admittance to theatres without chaperons.

Felix P. Feist, of New York City, for Goldwyn, visited Denver last week. He was accompanied by W. L. Gullett, resident manager, and Ben Fish, divisional supervisor.

Conductor of the 48-piece orchestra at the Rivoli for more than a year, Raffaele Cavallo has signed a contract to direct his own orchestra at the Empress (Pantages).

Charles H. Wuert has come to Denver to become general manager of the Rivoli, Strand, Isis and Plaza theatres, Fox's Denver interests. Wuert succeeds Harry C. McDonald, who returns to New York.

Virginia Case, prominent Denver society debutante, made her stage debut as the ingenue in the production of "The Foot's Game," Crane Wilbur's play, which opened at Atlantic City.

**LIEUTENANT
BILL REYNOLDS
AND
FRED LUNDBERG**

Submit the Naval Spectacle
"ONE DESTROYER"
"Navy Life Aboard a Destroyer in the War Zone as It Really Was" With Submarine Battle at Night
This Week (Jan. 26), Hippodrome Theatre, Chicago.

PERSONAL DIRECTION

LEW GOLDBERG Agency

Ward Scott, Denver manager of the Pathe Exchange, has returned from the coast where he recuperated from a recent illness.

INDIANAPOLIS.

By VOLNEY B. FOWLER.
MURAT.—"Take it from Me."
ENGLISH'S—"Scandals of 1918."

PARK—Musical Extravaganza.
KEITH'S—Vaudeville.
LYRIC—Vaudeville.
RIALTO—Vaudeville and pictures.
CIRCUS—Pictures.

Manager Rollaire Eggleston, of Keith's, invited every bona fide mother of a navy veteran in Indianapolis to matinee performances last week, admitting them upon payment of war tax. The grant was for publicity of the United States Glee Club, this week's headliners.

MONTREAL.

By S. MORGAN-POWELL.

Montreal, Jan. 30.
Plans for the development of the newly organized syndicate of Trans-Theatres, Ltd., controlling a chain of theatres across the Dominion, go ahead rapidly. The company to support Tyrone Power in his eighteen weeks' Canadian tour of "The Servant in the House," Charles Farn Kennedy's allegorical drama, has arrived and begun rehearsals at His Majesty's theatre. It is a strong cast, and the production, which has been built here, challenges comparison with that made in New York. Power's role of The Drunkenman, which made a big impression in Canada, is unique in modern drama, and the experiment of testing public taste for a revival of this play will doubtless be watched with interest.

Meanwhile theatres all around the circuit are being "bucked up." Those which show enterprises will get the best productions. Those which show none are likely to lose even those which they got under the small regime. The policy of the new firm is "rewards for results." In some small Ontario towns vaudeville will be booked as a change where the support for legitimate shows is limited.

Miss

BILLIE BOWMAN

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Direction, CONEY HOLMES

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by the capacity of the local house. In Montreal motion picture developments are taking place which are calculated to have considerable influence upon the industry here. A company called Famous Players Canadian Corporation, has been formed, with a capital of ten million dollars. As the result of negotiations between Canadian capitalists and the Famous Players-Lasky Corporation, this new company, which will be all-Canadian in scope and aim, will control for a franchise of twenty years all first-run exhibitions of all films produced by that organization or its subsidiaries or associate firms. The Canadian company will also give special attention to the best British-made pictures. It is planned to select the best both from the Famous Players-Lasky Corporation and the British firms.

The Famous Players Canadian Corporation at the present time controls and operates twenty large motion picture houses, including six theatres in Toronto, two in Vancouver, and others throughout Ontario and the west. It is now proposed to build another large house in Montreal and other new theatres which, by the end of the current year, will give the company control of houses with a total seating capacity of 50,000, while by the Spring of 1921 it is expected that the organization will be operating a chain of motion picture houses across the Dominion, with a total aggregate capacity of 45,000 people.

While Adolph Zukor will be president, the majority of the board of directors will be Canadian and the financial control will remain in Canadian hands. N. L. Nathanson, of Toronto, will be general manager.

The Royal Securities Corporation of Montreal will underwrite \$5,000,000 of

preferred stock, taking seventy-five per cent. of the common stock as bonus. The making of Canadian films is among the plans of the new syndicate.

Following a week of fair business with "A Prince There Was," in which the original New York cast appeared, His Majesty's is doing better with "Soldiers Three," the comedy opera in which Tavia Beige (Gladys Beige of war-time fame) is starring. The company is a good one all-round, and the exceptional quality of the music, as well as the unusual and picturesque settings, promises to draw audiences better than those which witnessed the first production of the piece here last April.

At the Princess the policy of trying tabloid musical comedy on the vaudevilian is meeting with marked success. Frank Dobson in "Syrens" is getting across the footlights in great style, and is also making a big hit with men and women alike. His swift style and his easy mastery of comedy enable him to carry the piece to success, with the ever-present and effective aid of William Lann, Eulla Young and Lella Romer.

Thanks to New York Agents for efforts—

JOHNNIE REILLY

is booked solid with

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With plans about to build four motion picture houses with an aggregate capacity of 15,000 or more, another big vaudeville house, and possibly another legitimate house, Montreal bids fair to wrest from Toronto the position of the dramatic centre of Canada. It is so in reality for its public is far less easy to

\$5,000.00

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The current issue contains full particulars and conditions of the **BLACK CAT \$5,000.00 Prize Story Contest**, now open.

The new publishers of the enlarged **BLACK CAT MAGAZINE** with particularity to call attention to Article 6 of the Conditions, which provides for immediate payment at regular rates for all stories submitted in the contest that are found to be acceptable for publication in the **BLACK CAT**.

Writers should read the contest conditions carefully before submitting stories. If your news dealer cannot supply you with a copy of the current issue, the publishers will be glad to send a copy on receipt of 30 cents; but as the conditions are fully set forth in the **BLACK CAT**, the publishers cannot enter into correspondence regarding the Contest.

The Black Cat Magazine

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Feb. 4—Orpheum, Brooklyn
Feb. 16—Royal, New York
Feb. 23—Riverside, New York

March 2—Colonial, New York
March 9—Keith's, Philadelphia
March 16—Keith's, Washington
March 23—Bushwick, Brooklyn

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please, far less complaisant, and less inclined to take whatever is offered without murmuring. Financially, Montreal is now the headquarters of Canadian theatrical and motion picture concerns whose capitalization exceeds twenty millions, and there are rumors of new schemes constantly arising. The public bites eagerly at theatre stock.

NEW ORLEANS.
BY O. M. SAMUEL.
TULANE—Dolly Sisters in "Oh Look."
LYRIC—Dad James Players (colored).
TRIUMPH—"What Every Woman Learns."
STANDARD—"The Greatest Question."
LIBERTY—"Yankee Doodle in Berlin."
Low Rose has returned from New York.
Neil O'Brien's Minstrels at Tulane next week.
The Lafayette has not been leased for some four or five weeks now.

I'm playing
THE WONDERFUL
ALBEE THEATRE
IN PROVIDENCE—THIS WEEK
See, it's a pleasure to work in such a place. The audience are a bit hard—but so am I; so it's OK-OK. Hope Mr. Gifford puts me in the Palace next. Watch this space from now on.
CHARLIE WILSON
"The Loose Nut"
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\$700	\$17.50	\$35.00
\$800	\$20.00	\$40.00
\$900	\$22.50	\$45.00
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Jerome H. Remick is to open offices in this city shortly. Rose Gumble is coming down to install them.

The Rivoli, finest suburban picture theatre south, opened during the week. It is owned by Vio Howard and operated in conjunction with the string of Sobel, Richards & Shear.

Ben Dudenheffer has succeeded Harry Simpson as manager of the Fox exchange in New Orleans. Alan Moritz, a former Fox manager, is now a district manager with Paramount.

DELPHIA
— Anniversary Week.
Hobbies. "A Hungarian Rhapsody." Rockwell and Fox. Harvey and Franks. Mariette's Mannikens, film, "Piccadilly Jim."
— "Broadway Higgins." "Memories." "Tutuward Japs." Al Tyler, Spencer and Williams. Leonard and Willard. "Melody Mansion." Coakley and Dunlevy, Nelson and Bailey.
NIXON'S GRAND—Johnnie Ford Co. McAllister and Carson, Duffy and Swensen, Otto and Sheridan, Chang and Rosey

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May, film, "Why Did Men Go Wild?"
KEYSTONE—Too Many Husbands.
Howard and Sadler, Frank Gardner and
Co. Ernie and Ernie, Kartell, film, "One
Million Dollars Reward."
WILLIAM PENN—First half, Westony
and Cornell, McCarty and Faye, "Jim,
Fox and Brit."
NIXON—First half, Parish and Fern,
Kramer, Barton and Spurley, Donald
Sisters, film, "The Heart of Juanita," last
half, Fox and Ingram, Wolfe Gilbert,
Frank Browne, film, "The Fatal For-
tune."
BROADWAY—First half, Tom Brown's
Saxophone Four, W. Kingley and Co.,
Sampson and Douglas, Bill and May
Richie, last half, Westony and Cornell,
Jones and Johnson, Billy Bounce's Cir-
cus, two to fill.
CROSS, KEYS—First half, William
Lamp and Co., Harmony Girls, Messinger
Boys, Ellis and Irwin, Jones and Johnson,
Ella Bard Trio, last half, Brown's Saxa-
phone Four, "Father's Daughter," three
to fill.
STANLEY—Film, "A Daughter of Two
Worlds." Next week, "Back to God's
Country."
PALACE—"Everywoman."
ARCADIA—"The Six Best Sellers."
VICTORIA—"Wings of the Morning."
Next week, "Soldiers of Fortune."
COLONIAL—"When the Clouds Roll
By."

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Personal Direction, HARRY WEBER

CAPITOL—"Eyes of Youth" and
"Toby's Bow."
REGENT—"What's Your Husband Do-
ing."
STRAND—"Male and Female." Last
half "Red Hot Dollars."
LOCUST—"Eyes of Youth." and "The
Rivoli."
BELMONT—"The Fear Market" and
"Wanted, a Husband."
CASINO—"Girls of the U. S. A."
BROAD—"Gaiety Girls."
PEOPLES—"20th Century Girls."
TROCADERO—"Some Show."

PITTSBURGH.

By COLEMAN HARRISON.
Sir Harry Lauder at the Pitt. "The
Wonderful Thing," next.

Patricia Collinge in "Tillie," first high
class legitimate production at Duquesne
this season. Drawing well.

The Shubert "Gaieties" second week at
Alvin, and going well. "Take It From
Me," here last season, next week.

"Daddies" at Nixon. "See-Saw" next.

The Davis bill headlined by Alice Lloyd.

The Guild Players' plans are progress-
ing, and before long the new organiza-
tion of good amateur performers will
make its first public presentation. Many
Pittsburghers are showing a kindly in-
terest in the new project, which with the
right sort of attention will no doubt
grow. The plays to be offered in the near
future are "The Lost Silk Hat," "A
Merry Death," "The Old Lady Shows
Her Media," "The Green Sward" and
others.

GRAND.—Pictures.
OLYMPIC.—Pictures.
LIBERTY.—Pictures.
LOEW'S LYCEUM.—Vaudeville.

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LOEW'S LYCEUM.—Vaudeville.
SHERIDAN SQUARE.—Vaudeville.
HARRIS.—Vaudeville.
GAIETY.—Burlesque.
ACADEMY.—Burlesque.
VICTORIA.—Burlesque.

SEATTLE.

By WILBUR.
METROPOLITAN.—May Robson in
"Fish," current; underlined, Lombardi,
David Warfield.

WILKES.—Wilkes Players in "Noth-
ing But Lies"; next, "A Full House."
OAK.—Monte Carter Musical Comedy
Co.

ORPHEUM.—Levy Musical Comedy
Co. with Lew White, Oscar Gerard and
Erl Hunt.

LYRIC.—Walter Owens Burlesque Co.
MOORE.—Vaudeville.
PANTAGES.—Vaudeville.
LOEW'S PALACE HIP.—Vaudeville.
HIPPODROME.—Vaudeville.

LIBERTY.—Film, "Behind the Door."
STRAND—"Mystery of the Yellow
Room."
MISSION—"The Miracle Man."
COLISEUM—"Wings of the Morning."
REX—"Nothing But the Truth."
CLEMMER—"Toby's Bow."
COLONIAL—"A Gun Fighting Gentle-
man."

Mary Thorne, with the Wilkes Players,
was forced to leave due to a severe cold.
Miss Barbara Gordon assumed the part
on short notice.

The new Liberty, Endicott, Wash., has
opened.

Wayne Thompson and Isabel Delaigne,
whirlwind dancing at the Butler cafe,
in connection the "Tiny" Burnett or-
chestra from the Moore theatre.

Mann Brothers Orchestra of Colfax,
Wash., have brought suit against Evan-
gelist E. J. Bulger for \$50,000 libel, al-
leging Rev. Bulger made serious per-
sonal comment as to plaintiff's physical
condition. Rev. Bulger is holding re-
vival services in Northern Idaho, but
was in Seattle for several months last
year.

Several thousand female employees in
Spokane have voted to ask the man-
agement of the stores and factories where
they are employed to let them work
Sundays and rest Saturdays in case the
Washington State Ministerial Associa-
tion is successful in forcing the Sunday
closing law as applied to theatres.

Nettie Kearney, pianiste in the local
Whitmark offices, has resigned, and will
take a month's rest on the advice of
her physician.

At a recent meeting of the Northwest
Exhibitors Circuit the following were
elected: James Q. Clemmer, of the

ERNIE YOUNG (Of Chicago)

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SYRACUSE, N. Y.

WIEFING—Monday, "Young America," presented by Board's Head Dramatic Society of Syracuse University. Undoubtedly one of the best things Board's Head has given in years, with the work of George Coughlin and Margaret Alexander as Jack and Edith Corey having the call. Tuesday, Dark. 28-31, "My Golden Girl." Next week, "Hello's Wild Oat." **EMPIRE**—First half, "John Ferguson" got rough panning from local reviewers, who expressed their inability to understand its success in New York. The work of the cast won praise and advice to seek a better vehicle. Last half, "The Night Boat." Next week, first half, "The Royal Vagabond." **B. F. KEITTS**—Vaudeville, opening week. **BASTABLE**—First half, "The Sightseers." Because James E. Cooper is prone to do it, James E. Cooper undoubtedly knows why a burlesque producer will spoil an otherwise fair-to-middling show by introducing smut. That's what Cooper has done or permitted to be done in the tail end of this show. With the scene a photograph shop and the girls as records, Gus Fay and his companions indulge in as a glaring example of the double entendre as the Columbia Wheel

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has heard this season. It may be new, in contrast to the comedy used in the first part, but even newness is no excuse for nastiness. If the Columbia censors have a job—quick! Last half, "A Night in Honolulu."

TEMPLE—Vaudeville. That the Temple does not intend to meekly stand by and see the new B. F. Keith house win away its patronage was demonstrated by the bill for the first half of the current week. The program if anything is as strong as that at the Keith house. There are as many in the show as in the average musical comedy that hits these parts, 28 to be exact. The bill includes two musical tabs—one with 11 players and the other with six. There was no noticeable drop in the attendance at the Temple on Monday.

CRESCENT—Vaudeville. A strengthening in the Crescent program, apparently to meet the Keith opposition, was

likewise noticeable the first half. The bill was long on song and dance with sketches mixed in. **STRAND**—"Stronger Than Death," film, first part. **ECKEL**—"Back to God's Country," film, first part. **SAVOY**—"Toby's Bow," film, first part. **TOP**—"Teeth of the Tiger," film, first part.

It must be a good joke, that one about the chap who went to see *Under Bars* for 20 times, but each time was disappointed because she saved her honor. The gag is used at all three local vaudeville houses this week.

The Graly theatre, Gouverneur's new legitimate house, opens Friday with "Maytime."

The deal for the sale of the Antique at Watertown to the Improved Order

of Red Men fell through this week. The fraternal organization is backed the \$40,000 price asked by the owners of the house.

"The World of Toy Shows" will be featured at an indoor carny to be held at Watertown by the Loyal Order of Moose week Feb. 7. The shows will move to Watertown from Ontario.

Heavy snow halted the filming of "A Fool and His Money" at Alexandria Bay, and to save time the company left late last week for Florida where the Eugene O'Brien feature will be continued. Within two weeks the company will return to the Bay to film the final scenes.

Tossing pennies on the stage at the Temple Sunday night resulted in the arrest of Andrew Blaszchowski. He was released Monday after a lecture by Chief of Police Martin L. Cadin.

Manager Stephen Bastable and Treasurer Sam Rosenberg of the Bastable are both on the sick list this week. Abe Epstein, assistant treasurer, is in charge.

Al Field held a reunion when he hit Binghamton this week. The other party was George M. Kelly, of the Parlor City. Kelly, once heralded as the world's champion leeper, started out with Field's to break into amusements from the same Ohio town—56 years ago.

Rigid enforcement of the curfew law, barring the films to children under 14 after 8 p. m., started in Ithaca this week.

Going on a rampage in the Lyceum, Ithaca, while intoxicated landed Jack A. Saunders, a Cornell student, with the police. Saunders was released under \$50 bail, which he forfeited by non-appearance.

George Powers, Lawrence Jones and John Griswold, of the Seabrick company filming "A Fool and His Money" are the latest to be added to the casualty list at Alexandria Bay. Powers had a foot frozen and the other two men suffered frozen ears while taking scenes on the St. Lawrence River.

The Canton, Oswego, N. Y., will present a program of Keith vaudeville at the Richardson, Oswego, Feb. 3-5.

Abuse of the pass system has lead several of the local picture houses to install new systems. The Eckel management found persons not holding season passes were applying at the box office, offering the war tax and explaining that they left their season cards at home. Now holders of passes must present them not only at the ticket office but at the door as well.

VANCOUVER, B. C.

By H. F. NEWBERRY.
EMPRESS—Edythe Elliott in "The Show Shop." Excellent performance. Three of the principals work from the audience. Business excellent.
ROYAL—Film, "The Life Line."
IMPERIAL—Dark.
ORPHEUM—Vaudeville.
PANORAMA—Vaudeville.
COLUMBIA—Vaudeville.
REX—DOMINION GLOBE, MAPLE LEAF, BROADWAY, COLONIAL PROGRESS, GRANDVIEW, KITSILANO.

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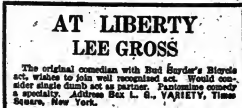


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Royal, Geo. B. Howard and Roy B. Col-
lins, owners of the Empress. The new
theatre will be for legitimate attractions.
Fortune Gallo's San Carlo Grand Opera
Co. at the Avenue last week drew
crowded houses.
WASHINGTON, D. C.
By HARDIE MEAKIN
KEITH'S—Vaudeville.

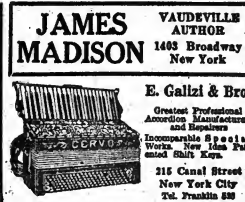


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Kinn, George Barber and Frank Carter.
Harry De Muth is looking out for the
front of the house.
SHUBERT-BELASCO, — "Somebody's
Sweetheart," with the New York cast.
POLTS—"The Crimson Alibi," excel-
lent business.
SHUBERT-OARHICK—New musical
comedy, "Ladies." Reviewed elsewhere.
GAYETY—"Golden Crook."
COSMOS—Vaudeville and pictures.
FOLLY—"Girls from the Poolies."
LOEW'S PALACE—Film, "The 13th
Commandment."
LOEW'S COLUMBIA—"What's Your
Husband Doing."
MOORE'S RIALTO—"The Shepherd of
the Hills."
MOORE'S GARDEN—"The Copper-
head."
Lawrence Beatus, manager of Loew's
Columbia, is ill with the "flu." Latest
report was his condition is improving.
Musical attractions during the week
include Gail-Curt, Boston Symphony
Orchestra, Josef Hoffman and Alfred
Courtot.

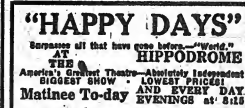


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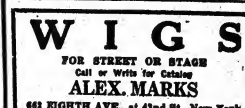
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The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

28 West 38th Street, New York City
The report below is of the proceedings

THURSDAY, OCTOBER 16

EMMA CARUS

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

Q. Yes; at that time when you played there?
A. Well, I really think that the show I had there—
Q. I don't mean your act.
A. Oh, the general show?
Q. The show itself. Do you think Mr. Panigale could expect the public to come in and pay to see the show he was then giving?
A. No; I don't think so.
Q. While you led a good act, the great majority of those actors were of an inferior quality, were they not, as compared with the headliners, the headline acts, given in big-time vaudeville?
A. They were all what would be termed small-time acts.
Q. What is your opinion of the vaudeville theatres in the United States giving only two shows a day? Do you believe that there would be sufficient acts of merit to fill all the vaudeville theatres in this country so as to make it possible to give two shows a day at the advanced scale of admission which you would naturally have to have?
A. Well, that is a difficult question to answer. I think there is a certain clientele of people who patronize the family theatre, or small-time theatre, as we term them, and they prefer that type of entertainment.
Q. I don't make myself clear. I meant to ask this: Do you think there are in the big time actors or vaudeville acts to fill all the vaudeville theatres in the United States?
A. No; I do not.
Q. There have got to be theatres for the small-time actor and the beginner in vaudeville?
A. Yes.
Q. And there have got to be theatres for the big-time acts, haven't there?
A. Yes, sir; the public demands it.
Q. Now, the Panigale theatres run a certain, a specific number of acts at each performance, do they not; five acts or six acts?
A. Well, not in the performance—that is, I did not give. You see, I was omitted from those and they only gave the other part of the show.
Q. On the days you were omitted, do you remember how many acts were presented?
A. With me there were five acts including myself—no, six, five and myself.
Q. And then, in addition to the acts, the vaudeville acts, does he present a moving picture?
A. Yes. They were not like topics of the day; they were not called the same things, not about topics of the day, but a sort of scenic effect, you know, like travel pictures and things of that kind; I cannot really speak the name that they call them.
Q. You believe that 10 cents and 30 cents, and in other words, the 10 to 50 cents, the public was getting its money's worth at Panigale's shows?
A. I do, indeed.
Q. Now, you said that three shows a day were hard on you when you gave them?
A. Yes.
Q. Now, in your act don't you do considerable acrobatic or acrobatic dancing?
A. I do.
Q. Do you have to have a partner, a dancing partner, in your act?
A. Yes, sir; a young man that works with me.
Q. Did you in the course of your act—how about it in those other theatres?
A. I did a single act, just the singing of a song; I didn't do any dancing in those days.
Q. Now, there are some acts that could play three shows a day, in your opinion, without being fatigued?
A. Oh, yes; there are some.
Q. And others that would have more difficulty with them?
A. Yes.
Q. An acrobatic act would have more physical fatigue in it?
A. They would naturally.
Q. Singing three times a day is hard on your voice; harder than two?
A. Yes, it is.
Q. When you were playing the United Booking Office time and received word in Detroit about the out that we have referred to, you had individual contracts, did you not, for the following week with the different individual managers?
A. Yes.
Q. You did not have one contract with the United Booking Office for the season?
A. Not what we call a blanket contract, no.
Q. Yes, that is what I meant?
A. No, I didn't have one of those.
Q. In other words, you had a separate contract with each individual owner of the theatre, that is, with the Detroit manager, or the owner of the theatre and with the other owners?
A. Yes.
Q. And then with Mr. Moore and his company?
A. Yes.
Q. And then in Buffalo you had a separate contract with Mr. Shea in Buffalo?
A. Yes, naturally; I played the following week with Mr. Moore in Rochester, a separate contract for that.

Q. When you came to New York and saw Mr. Hodgson your engagement was on a separate contract for each week?
A. Each contract was a separate one.
Q. Isn't that the way, the general practice, to issue the contracts in the booking offices?
A. Yes, they go through the United Booking Office, but each theatre has all individual contracts.
Q. Miss Carus, did you advertise in VARIETY?
A. I did once or twice during my entire career.
Q. How did you come to advertise in VARIETY whenever you did advertise?
A. I did it to do a kind of a favor to one of the boys that had been bounding me for days to do it; to please do it.
Q. What did you mean by "boys" or "one of the boys"?
A. He is one of the boys that gets advertising for the paper.
Q. An agent for VARIETY?
A. Yes, an agent that worked for VARIETY, and wanted to have me please give him a little ad.
Q. Nobody connected with the managers or the United Booking Office asked you to advertise?
A. No, sir.

RE-CROSS-EXAMINATION.

By Mr. Walsh:
Q. Referring again to this question of cancellation of contracts, Miss Carus, there were, of course, many people in the vaudeville profession who are not so fortunate as you were in whom that out must necessarily work a hardship?
A. I have no doubt it did to some people.
Q. And many people did not have an opportunity to come into New York and aid their cause or who did not have the entry to the booking office that you did? Is that true?
A. That must be a fact.
By Mr. Goodman:
Q. That is, you don't know personally?
A. I don't know anything about it.
By Mr. Walsh:
Q. You assumed, of course?
A. On assumption I would say perhaps.
Q. Of course, vaudeville actors of all characters have at times certain grievances in reference to their routes, their contracts and their salaries of course?
A. Oh, yes, all have our little kids, you know.
Q. And there are, of course, many persons in the profession of medium ability, mediocre ability and talent, that is, true, isn't it?
A. They cannot all be stars.
Q. A great many of these people are of that class; there is a constant struggle for many of them to keep in the business, is that not true?
A. Well, I suppose it is.
Q. And they are in constant competition with aspiring persons outside to get in the business and to supplant those that are in?
A. Yes.
Q. Did you say that it was admirable that people in the profession that had been successful to take a measure of interest in the grievances and disadvantages of those who are not stars in the profession?
A. I have gone and personally interested for many that I have tried to help.
Q. In what way, Miss Carus?
A. In trying to help to get their bookings, speaking well of their performances, you know, trying to put in a good word, as you say.
Q. Many actors and actresses have sought your aid in that respect because of your position?
A. I have been fortunate enough to be able to help some of them.
Q. And I suppose you readily recognize that there must be a great many actresses and actors who are very worthy but who, nevertheless, have no one of any influence to intercede or put in a good word for them?
A. Sometimes they have not, they are not fortunate enough to have the proper opportunity to display their act or put their act where it would be to the most advantage to them and do them the most good, and in those cases I have tried to help them.
Q. I mean that there must be many in the profession?
A. There are, no doubt.
Q. That do not have anybody with influence enough to intercede for them and properly present their qualifications?
A. Yes, I think there have been, and often times they haven't got the courage to go to the front for themselves, you know, they kind of back that.
Q. Exactly. What do you say to this: Women who are stars in the vaudeville industry becoming the champions publicly or otherwise, or privately as you have been, in the interest of other less fortunate brethren in the craft; for instance, I have in mind myself Ethel Barrymore in the legitimate?
A. Yes.
Q. You favor such a leadership of persons in the craft?
A. I think anybody at the head of the profession, or our business, that can do something for the others ought to do so, I think they should.
Q. You regard, of course, that that character of work not only adds to the profession itself but leaves the imprint for the betterment of the history and tradition of the profession?
A. I think to help each other always is of benefit to anything.
Q. Now, would you say that that could be best accomplished by actors' organizations?
A. Well, I am not well enough acquainted with that sort of organization to judge of that so-called an act it.
Q. You have not made a study of the economical conditions that exist?
A. No, I never have.
Q. Except so far as they relate to yourself?
A. To myself. My viewpoint is not broad enough.

JOSEPH L. BROWNING

Was thereupon called to the witness stand, having been duly sworn, was examined and testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:
Q. Your address and age, Mr. Browning?
A. Thirty-nine and 1948 Tiffany street, Bronx.
Q. You are an actor by profession?
A. Yes, sir.

Q. What sort of an act do you have?
A. Well, I did a sort of monologue, I should call it.
Q. And at present playing in vaudeville?
A. At the Palace Theatre, in New York.
Q. In the Palace Theatre in New York?
A. Palace Theatre, New York, Keith's Palace Theatre.
Q. What is your present salary?
A. \$800 a week.
Q. How long have you been in vaudeville?
A. I have been in vaudeville about twelve years.
Q. Where did you start in vaudeville?
A. My first engagement was at the Family Theatre on 125th street.
Q. Were you then playing alone or did you have a partner?
A. No, I had a partner.
Q. What was his name?
A. His name was Harry Bentley.
Q. How many shows a day did you do there?
A. Three.
Q. What salary did you get?
A. \$40 for the two of us the week.
Q. How long did you continue with Bentley?
A. One year, and then we were not in vaudeville.
Q. And then what did you do?
A. And not in vaudeville and then we went with a show.
Q. You went with a show?
A. Yes.
Q. What did you do?
A. After that, manager had another partner by the name of Lavan, and we went into vaudeville.
Q. Where did you play?
A. I broke in some little place, I forget the name, and then played Keith's Union Square.
Q. How many shows a day?
A. Three shows a day.
Q. What salary?
A. \$15 for the team.
Q. Then what did you do after that?
A. Well, I continued with him for about four years in vaudeville, and our highest salary we got at Keith's, Boston, we dropped in that one year—not in each year but in one year, and at the end of the fourth year after playing several circuits we got \$150 from Keith's.
Q. During the time you played did you play in small time?
A. Oh, yes.
Q. Over—was it the Lower circuit?
A. Yes, I played Sullivan-Conditine.
Q. How many shows did you do there?
A. Three, four, five, I think.
Q. Did you ever play Panigale during that time?
A. No, not during that period.
Q. Well, then, what did you do after that, have another partner?
A. Yes, Henry Lewis.
Q. About six years ago did you tie up with Henry Lewis?
A. About seven years ago.
Q. Where did you play with Henry Lewis and at what salary?
A. Well, I played with Henry Lewis for a minimum salary of about \$40 for the team and a maximum salary of \$200, which was not quite often, only on one occasion.
Q. How long were you with Henry Lewis?
A. Two years.
Q. Well, this other salary, the larger salary of the two that you speak of, was at the end or toward the end of the two-year period?
A. Well, we were in the Orpheum Circuit for that; so it was about the middle of it.
Q. Henry Lewis is a well-known vaudeville actor today, playing by himself.
A. Yes, he is playing alone, until recently in the United Booking circuit.
Q. What are you getting now for your salary at the Palace Theatre this week?
A. \$800.
Q. For the week?
A. Yes.
Q. Anybody in it besides yourself?
A. Nobody.
Q. You played in the Maryland Theatre in Baltimore on several occasions, didn't you?
A. Yes; I have played there three times, I think, in the last three years.
Q. Tell us the salary you got the first time you played there, the second time and the third?
A. The first time I think I got—I am sure I got \$175, the second time I got \$225 and two months ago I got \$300.
Q. That was booked through the United Booking Office?
A. Yes, sir.
Q. Did you ever play Panigale time?
A. Not since I am doing a single act.
Q. But you have played it?
A. I have played it, yes.
Q. How many years ago?
A. Six years ago.
Q. How many shows a day did you do for Panigale?
A. Three, four and five.
Q. Do you think that the price of admission charged by Panigale that he could successfully operate his theatre giving a lesser number of shows?
A. I hardly think so, figuring the price of admission and the capacity of some of the houses, that is the seating capacity of some of the houses, which is very small in comparison with some of the big theatres we have today that charge the same price.
Q. You believe that a theatre giving more than two shows a day is a necessity from the actors' standpoint?
A. Absolutely.
Q. And why?
A. I don't think a polished vaudeville act, or what we call high class vaudeville, could play big time, that is the capacity of some of the houses, which is very small in comparison with some of the big theatres we have today that charge the same price.
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The verbatim report of the investigation will be continued in next week's issue of VARIETY.

HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS
NOTHING BUT HITS

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ALL THE BOYS LOVE MARY

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YOU WILL HEAR IT EVERYWHERE
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THEY'RE ALL SWEETIES

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IN YEARS

GOOD FOR
ANY MONTH

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Hits

SONG AND INSTRUMENTAL
GREAT FOR OLIVE ACTS
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MALE, FEMALE, IRISH AND DOUBLE VERSIONS

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MOVING PICTURES

OUT OF THE DUST.

This production by John P. McCarthy, given a special trade showing at the Broadway Theatre this week, proved to be an old grandfather telling his heir stories of the frontier days when the Indians ranged the plains as pictured by Frederick Remington. The scene changes to Fort Sheridan when grandfather was a young army captain. His wife is bored with life, but really loves her little boy. This is what saves her. While her husband is away she slopes with a handsome trapper, but he gets drunk, disgusts her while her virtue is still technically intact, and she leaves him, taking to singing in a dance hall for a living.

Old stuff, this, but worked out with finesse and a certain pervasive feeling of wholesomeness. Thanks to the direction and the acting, the sympathy is caught and held. We are glad when she is restored to her husband and little boy. This is no riot, but it should go in the better houses, just because of the interesting reality of the scenes from other days, the uniform high grade quality of the photography and presentation.

A GIRL NAMED MARY.

There are many commendable qualities in this feature play called "A Girl Named Mary," offered by Paramount-Artcraft with the bewitching Marguerite Clark as the star. For one reason, here is an uncommon situation, with a director plus the star. She is not forced on the screen with too great frequency to injure the action. She does not gobble up every scene offering an opportunity for displaying those inherent charms which are singularly hers.

Instead the story runs in a natural course, often giving unusual opportunities for those in her support with the result that what would seem unreal to life is made plausible by the speedy enactment of various incidents in the life of Mary.

The story has for its basic theme the love of two women. The first as introduced in the story, is the foster mother of Mary, while the second, the beautiful male mother, has lost her in infancy, with the result that after 15 years of searching finally brings her child back. It is consequently a struggle between the two women, seeking the solitude of a friend to think matters over, while the two women reconcile themselves with the idea of letting the child solve the problem for herself. In holding such an incident up to the mirror of real life, it does not seem unreal but the manner in which the story is handled is often crude, with the result there is an abundance of gushing, sentimentality that cheapens the theme of mother love.

It is Miss Clark, who, in that inimitable manner often strikes a deep note of pathos and actually draws a tear from an onlooker. In her support the two women whose names unfortunately cannot be recalled at the moment, contribute worth-while scenes to the story.

In another scene between four of the characters in which Eddie Sutherland, agent, the picture was lifted out of the continuous element of sub-stuff, and for an interval of fully three minutes kept an audience at Lee's New York continually laughing.

The picture cannot fail to please its audience, but as for being above the average pictures starring Miss Clark, it is not.

THE CAPITOL.

Margaret Kennard..... Laird Agnes Blake..... Robert T. Haines
Eustace Kennard..... Alexander Gaden
James Carroll..... Robert T. Haines
Congressman Blake..... Wm. B. Davidson
Henry Garretson..... Downing Clark
James Lamar..... Ben Hendricks
Jimmy Vincent..... Donald Hugh McBride
Baby Kennard..... Mildred Rhoads

Released by W. W. Hodgkinson taken from Augustus Thomas drama of political and social Washington, in which Leah Baird is starring. George Irving directed the picture, with Jack Brown at the camera. There is action and the picture has a melodramatic punch, but seeing the film one can readily imagine the possibilities of the stage production.

There are a number of novel situations new to pictures. One, for instance, is the parentage of the heroine, whose father is a Catholic priest and her mother a Salvation Army girl.

Miss Baird has the good sense that Margaret Kennard and Agnes Blake, and as the latter, the wife of a promising young member of the House of Representatives, she is a case of sympathetic illness and her acting has a certain appeal. The number of compromising positions she gets into and slips out of figuratively, by the skin of her teeth are many and varied.

The picture as a whole is interesting and has quite a number of thrilling scenes and clear views of Washington and the Potomac are outstanding features, and the photography is unusually clear.

Hicks 'Gets Old Normandie.

Chicago, Jan. 28.
Leonard Hicks, manager of the Hotel Grant, has acquired the old Normandie Hotel on Wabash avenue and Van Buren street, formerly operated by "Cap" Newbold. The house when remodeled, will be known as the Lorraine. It is designed as a theatrical hostelry of the family type.

Holt and Rosedale Re-signed.

Chicago, Jan. 28.
Vivian Holt and Lillian Rosedale, after their pronounced success with

"Hello, Alexander," were engaged by J. J. Shubert for the next Winter Garden show.

John Conrad Publishing for Himself.

Chicago, Jan. 28.
John Conrad has started his own music publishing business. He was formerly connected with Leo Feist. The main office will be in St. Louis, with a Chicago branch.

Jolson Fills Chicago Auditorium.

Chicago, Jan. 28.
The enormous Auditorium, seating

5,400, was packed to the roof to greet Al Jolson at his opening Sunday night. There has never been a highly successful revue or musical comedy in this theatre except the annual Policemen's Benefit.

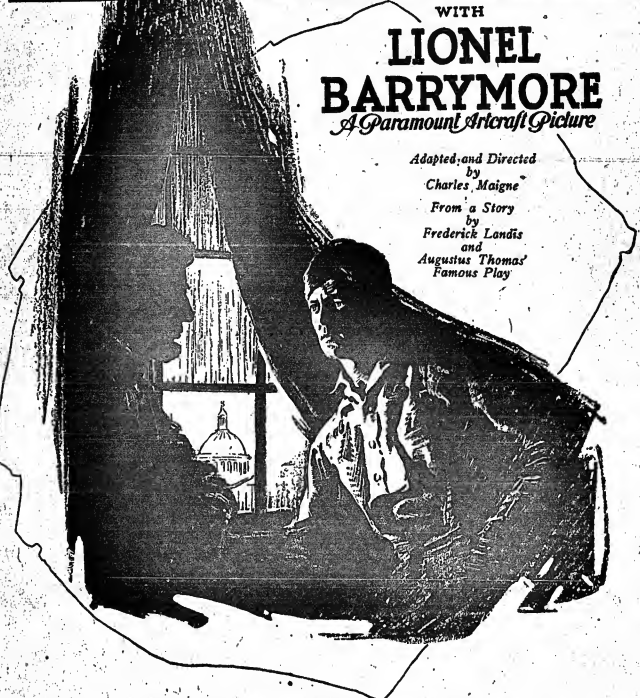
Some years ago the Ziegfeld "Follies" tried it and didn't get far, and even a Hippodrome show flopped badly there.

Mme. Jules-Claretie, widow of the late administrator of the Comedie Francaise, died in Paris, Jan. 10.

ADOLPH ZUKOR PRESENTS
THE COPPERHEAD

WITH
LIONEL BARRYMORE
A Paramount Artcraft Picture

Adapted and Directed
by
Charles Maigne
From a Story
by
Frederick Landis
and
Augustus Thomas
Famous Play



It boosts prestige and box-office returns

WHEN Lionel Barrymore played "The Copperhead" on the stage, women and men alike wept like children—rose from their seats and cheered. Now the patrons of your theatre may see this same great drama—enacted by a cast of thousands—with Barrymore in the title role!

The man who shows it gets high praise, his patrons' thanks and lots of money.



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INSIDE STUFF

ON PICTURES

One opinion on the future of pictures shows no decided span of thought among many people who comment upon it, and that is the "money" in pictures besides the "money" that is going in, is going to wholly rule that industry. Wall Street money can go so far and reach so far; there is hardly any chance and less hope of counteracting it or hiding from it, once it starts after an objective. That Wall Street money thing is a cold, even icy, business proposition. They want something and they are going to get it. They want pictures and they have got some of them. They want more and will get those before they are through. Wall Street will wait upon pictures like it does upon other things—wait until others develop, then step in and take it, paying for it, of course. That's the easiest part for them, the paying, and Wall Street is always agreeable to paying for what it wants. What they are going to do with all of the pictures after gathering in what they are after is another aspect, but the fact need not be overlooked that the picture theatre now in this country is by far the greatest and most powerful medium of circulation, besides being the swiftest. Anything may be placed simultaneously on the screens of the picture houses, reaching a vast multitude in a day or a week than any other possible mediums, or mediums such as newspapers and magazines. This can be secured through concentrated distribution, whereas newspapers and magazines appeal to their own circulation, whether local or national, limited with each. An estimate would be that the picture theatres of the U. S. and Canada play to over 15,000,000 people in a day—over 100,000,000 in a week, which tells of itself how many people must be repeat patrons, and how many must go to two or more film theatres within a week, besides the houses that play one, two or three-day pictures, repeatedly drawing their steady patrons. Minus those who do not see pictures often, and even excepting the second, third and later run houses with the attendance that must perforce see a deferred view of the films in those later run theatres, there still remains an enormous number of people to whom a film would be shown in the many cities and towns on the first day or week of its release. That day or week would be the same all over the country. By increasing the first run service, many more would then see it and though all film houses did not show the same picture within its first day or week it could be arranged under control so that all picture houses that were wanted to exhibit any particular film would show it on their screens within 10 days after its initial release. Different films could cover certain sections, and so on. It seems impossible that Wall Street could have overlooked this end of pictures—it is so vital to Wall Street and Wall Street "money." The "investment"—to Wall Street! Wall Street and Show Business, as an investment? Where there is Wall Street outside of Wall Street, there's a reason. And an extraordinary one, you may be certain, when it's in connection with the theatre.

Morris Gest will likely be a picture producer yet. He is starting about it right, saying pictures will push the speaking stage off the speaking stage. Gest's firm, Comstock & Gest, has enough plays, many of the spectacular type, to open up a film production plant of their own. No one need discount nor decry Morris Gest. He's a smart guy, smarter than any number of stage and screen producers. As some slight proof perhaps, Gest has produced for the stage plays he can

sell for \$200,000 or more each for picture rights, besides making his spectacular stage productions successful. Nothing foolish in that, and he can make the Associated Press quote him while talking about it. Gest is able to take care of himself, with or without his father-in-law, David Belasco, who has even more stage pieces of greater value to the screen than have Comstock & Gest. Neither the firm nor Belasco is tied up very tight with any picture concern, according to all report. Nor will they be, by the same token of past performances.

The relative film industry is facing the proposition of how to win the British exhibitor back to a place in esteem and confidence, which has been lost since the first "invasion" of the American producer. The British exhibitor and producer say the American violated the confidence of the British when Americans went over and immediately started to threaten the British with gigantic operations of theatres if they would not acquiesce to a policy of playing their respective products in preference to domestic material. These tactics were compared to the same policies of a certain concern that had attempted the very same thing throughout the United States. On the other hand it was argued that while one American producer had played "square" with the British exhibitors, the latter had misrepresented the American concern with the British exhibitor, because of the American firm's non-willingness to conform with a certain option which they had a perfect right to withhold. Out of all this "mess," they declared the present state of mind as it exists over there at present would not be easily converted to the American producer's way of figuring, and since the stage was being set at present for another ambitious entry into the British markets, the system of attacking the process as it was outlined at this conference did not suggest a cheerful outlook.

PICTURE FIRM AFTER REPUBLIC.

Famous Players-Lasky is after the Republic, New York. The house is under a lease, based on a rental and a percentage of the profits, held by A. H. Woods. It has four additional years to run. Arthur Hammerstein says after the Woods tenancy expires he still holds the house for a period of 25 years. This lease is what the picture people are seeking to obtain. The price Hammerstein has placed on it is \$387,000. The picture offer is said to be \$750,000.

In the event that the house is secured by the F. P.-L., it will give it the Empire, New York and Criterion, also the new house to be built on the site of the Putnam Building. The F. P.-L. is also a holder in the Rivoli and Rialto theatres. The latter adjoins the Republic. It is possible with obtaining control of the Republic the roofs of the two theatres will be again utilized as they were in the Hammerstein days for a roof play-house.

PICTURES BLAMELESS.

London, Jan. 28. Sir Nevil Macready, Commissioner of Police, and William Macready, sons of the actor, although they do not look upon pictures, with especial favor,

Leslie Stowe has been engaged for "Determination."

Arthur Donaldson and Tom Brennan will be in the new Casinelli picture.

Gaby Marcy, Parisian actress, is in America to enter pictures.

Corinne Griffith has started "The Memoirs," another O. Henry story.

Mr. Walper, president of the Maxwell Picture Corporation, is ill at his home in Boston.

The next Earle Williams picture to be released is "The Fortune Hunter" in seven reels.

Under the direction of Sam Wood, Wallace Reid has completed his latest Paramount-Artcraft, "The Dancin' Fool."

Will M. Ritchey has been appointed as head of the scenic department at the Morosco studios, Los Angeles.

Tamar Lane has joined the Character Pictures Corporation as manager of productions.

Georges L. Sargent is the director of the first feature to be released by Joseph Redpath Corporation.

Silas F. Seadler, publicity man for the Realart, is leaving to join the Arthur Kane forces.

Paul Gordon has been engaged for the leading role in "The Man Who Came Back."

Joe Ryan and Jean Page will co-star in "The Vanishing Man," a new Vita serial.

Goldwyn has secured the screen rights to "The Elfin Prince," the George Ade-Henry Blossom comedy.

J. M. Flieg's play "The Girl Patrol" will be produced for the screen by Metro. Viola Dana may do the title role.

"His Temporary Wife" is the title of the first feature to be released by Joseph Levering as an independent producer.

Eugene Pallette will be Viola Dana's leading man in "Parlor, Bedroom and Bath."

Dallas M. Fitzgerald has been added to the staff of Metro directors. He leaves New York this week for California.

Frank Keenan arrived in New York last week to look after business interests.

The new Vitaphone building in Dallas is under construction. The building will cover a space of 66x100.

The U. S. Photoplay has engaged William Turner and Leslie Stow for "Determination."

Mrs. Sidney Drew has just completed the second picture of her series of five in which Johnnie Cumberland is starred.

Metro has bought the screen rights to "The Kiss Burglar," by Glen McDonough. It may be the starring vehicle for May Allison.

The Ritz-Carlton chain of hotels has signed a contract with Realart to exhibit its features in the various hotels belonging to the organization.

R. C. P. Smith, Syndicate, of Los Angeles, has signed Zasu Pitts. Sara Mason has been engaged to write for Miss Pitts.

David Butler's first release as head of his own company will be an adaptation of a Saturday Evening Post story, "Sitting On the World."

Lewis Stone, Marjorie Daw, Jane Novak, J. Barney Sherry are included in the cast of "The River's Bed," the first by Marshall Neilan as an independent producer.

"Yes Or No," the stage success of some years back, written by Charles Goodrich, has been purchased for Norme Talma's screen use as her third First National release.

Dennis F. O'Brien, of O'Brien, Malenkov & Driscoll, has taken another of his flying trips to the coast, presumably the interests of the United Artists Corporation.

The San Francisco Film Production Corporation has secured the Y. M. H. A. building for a studio. The company is associated with the Calimede Production Co. George Apoll is president, J. H. Garden, secretary, and Jerome A. Erickson, manager.

Harry H. Mitznick, assistant treasurer of the Des Moines Orpheum, heads Midwest Film Corporation, organized there this week with capital of \$50,000. Jack Lester, treasurer of the Orpheum, is secretary-treasurer of the new concern. T. Bassett is vice-president.

Allan Dwan and a company arrived in San Francisco last week by automobile from Los Angeles. After a brief stay the company journeyed to Santa Cruz, where they will take pictures in the Santa Benita country. In the party are Mary Thurman, James Kirkwood and Bernard Durning.

The Lyric, Mt. Vernon, N. Y. (plotless), which has changed hands five times within the last two years, has been sold by Clayton Turner, of the Allen Enterprises, to Alexander Weinberg of New York. Edward Turner will remain as manager while the older Mr. Turner expects to leave for Europe.

Max Stark and Rubey Cowan have taken over the lower floor of the Al Plantados Music Publishing Company's building. The two men will be incorporated and expect to publish popular music. Mr. Plantados will continue on the upper floors. He is estimated the major part of his professional staff, a result of which Richard B. Fisher with the Shapiro-Bernstein firm. George Plantados has joined McCarthy & Fisher.

SPORTS.

(Continued from page 10)

Two bills were introduced in the Assembly and Senate at Albany Jan. 19 that have a vital bearing on the future of boxing in New York state. Mr. Ross sponsored the bill in the lower house and Senator James J. Walker in the Senate. The bills differ in many particulars, the Walker bill calling for 15 rounds to a decision, and the Ross, 12 to a decision. The Ross bill is virtually the same as introduced last year, while the Walker measure contains certain new ideas. Under it a state boxing commission of three members will be established under salary. A date for public hearing on the measure will be announced and all lovers of boxing are urged to get behind the measures. New York, which contains the greatest sporting public in the world, is now about the only city in the state where professional boxing matches are taboo. Up state, they are getting by with the "membership" stunt, while New Yorkers are forced to go to Newark or Jersey City to witness their favorite amusement.

Baseball fans in Boston received a rude shock last week when somebody discovered that there was before the Legislature a bill which, if it became a law, would prohibit baseball on any day in the week in this state. This bill was trotted out at a time when followers of the sport felt they had things rolling their way and that amateur baseball, and possibly professional baseball, even on Sunday, would be made legal. While the bill is aimed primarily at "The African Dodger," so-called, its wording makes it include baseball, as it reads in such a manner that both players and owners of clubs would be guilty of a violation of the law if the bill got through. Now that it has been uncovered there is hardly a chance of it slipping through, as the baseball men will be on hand to fight it if the wording is not changed by the petitioner.

EDDIE CLINE DIRECTOR
FOX-SUNSHINE
FEATURE COMEDIES
First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
Starring POLLY MORAN

SEE YOUR JOBBER
FOR A
"DE LUXE"
PERFUMED AIR
GROSS & CO.
OLD SLIP NEW YORK CITY

MOVING PICTURES

HOOSIER CLERGYMEN LOOSE
ON SUNDAY CLOSING RAMPAGE

Have Succeeded in Shutting Up Picture Shows in Several Towns. Going After Cigar and Candy Stores Next. Managers Combine for Defence.

South Bend, Ind., Jan. 28. Moving picture managers of Northern Indiana are banding together to fight a movement to close their houses on Sundays, which ministers have launched. The churchmen already have thrown down the gauntlet in Plymouth, Culver, Argos and Bremen and assert that after they have closed the picture palaces there they will carry their fight to St. Joseph, Elkhart, LaPorte, Kosciusko, Starke, Pulaski and Fulton counties. Success of the reformers in these counties would stop Sunday shows in South Bend, Elkhart, LaPorte, Warsaw and Rochester, all cities of importance. The picture men expect to get considerable aid in their efforts to throttle the Sunday closing movement since the ministers assert that they are not going to stop with the movies, but will close all "cigar stores, candy shops and all other places which infringe upon the laws of the state."

DAYLIGHT PICTURES.

Paris, Jan. 12. The French organ, Le Cine Journal publishes the description of a German improvement for exhibiting pictures in full daylight. The screen is made of a special material while the lantern projects the views through a sort of bellows somewhat similar to a camera. When the film is placed in the apparatus it winds itself without any further manipulation, like a record on a phonograph.

PICTURE OF RECORD BREAKERS. The U. S. Film Corporation is trying to corral four internationally known sporting personages to appear in its feature "Determination."

Capt. J. F. Stoll has a contract with L. L. Belvin W. Maynard, who established the world's record for a transcontinental flight. Tod Sloan has also been placed under contract for the big horse race scene.

The company is now trying to secure the greatest auto race driver and Jack Dempsey.

The picture is to be made at Grantwood.

Mayflower's "Daughter of Heaven." The Mayflower Photoplay Corporation has acquired the screen rights to "The Daughter of Heaven," from Max Leflier. The play was originally produced by the Lieblers at the Century some years back.

The World acquired the picture rights to the piece from the authors, Pierre Loti and Judith Gautier. Leflier in turn bought out the World's interest.

PICTURE HOUSES FOR NEGROES.

Sydney B. Lust, Washington picture man, has formed a company which will erect a 2,500-seat theatre in Baltimore and a 3,000-seat house in Washington, both exclusively for negroes. Sites have been purchased in each city and construction work will begin on the Baltimore house March 1, and Washington a couple of weeks later. Both

houses will play straight pictures at first, with vaudeville as a possibility later.

Hettesheimer, Regional Director. Cincinnati, Jan. 28. A. J. Hettesheimer, manager of the Orpheum, has been elected Regional Director in this district for the United Picture Theatres of America, which has acquired the physical assets of Triangle Pictures Corporation.

Louis Steurle, of Louisville, was elected chairman and John Huebner, Cincinnati, secretary.

William Fox, former manager of Triangle, will remain as manager of the new concern.

Wurlitzer Branch in Seattle. Seattle, Jan. 28. The Rudolph Wurlitzer concern will open a branch here. They are installing unit orchestras in each of the Loew, Adgerman and Harris theatres and all of the Jensen-Von Herberg string.

Goldwyn Takes Over Bray Corp. Goldwyn has purchased the controlling interest in the Bray Corporation. There will be a new weekly release, called Goldwyn-Bray Comic.

Godfrey Tearle with Griffith. London, Jan. 28. Godfrey Tearle has signed to appear as a star in Selznick Pictures.

Powers Casting for Griffith. John Powers has been appointed chief casting director for David W. Griffith.

INCORPORATIONS.

United Exhibitors Association, Manhattan. \$25,000; A. V. Lowenhaupt, P. E. Robb, W. J. Lawrence, 118 Broadway, New York.

Alexander Producing Co., Manhattan. pictures, \$24,000; M. Oliver, P. J. Henschel, M. Alexander, 225 W. 97th street, New York.

Master Pictures, Manhattan. \$500,000; P. A. and B. D. and M. Mindin, 44 West 37th street, New York.

Lally Theatre Corp., Dunkirk. \$35,000; L. J. Cummings, M. E. and H. P. Lally, Dunkirk, New York.

Recher Amusement Co., Syracuse. 8,000 shares common stock, \$100 each; 6,000 shares common stock, no par value; active capital, \$23,000; J. S. Graham, L. E. Barnes and F. B. Dibble, Syracuse.

Westworth-Livingstone, Manhattan. furnish performers for motion pictures, \$5,000; H. H. Westworth, B. Livingstone, 150 W. 42nd street, New York.

Fairfax Vernon Producing Co., Manhattan. promote amusement enterprises, 300 shares common stock, no par value, active capital, \$10,000; J. H. Dougherty, Jr., J. R. Cohen, J. Buller, 68 West 35th street.

CAPITAL INCREASES. Motion Picture Apparatus Co., Manhattan, \$1,000 to \$100,000.

American Amusement Corp., \$1,500,000; S. B. Howard, Robert K. Thiele, George V. Reilly, all of New York.

Lost City Film Co., conduct amusement places. \$100,000; J. Vernon Pittman, E. M. MacFarland, P. R. Hansell, all of Philadelphia.

Ben F. Simpson arrived in San Francisco last Monday to take over the Realart branch for Northern California, succeeded Ralph E. Cutie, who leaves for Detroit to take charge of the Realart branch office in that city.

METRO BUILDING STUDIO.

It is settled that with the purchase of control of the Metro by Marcus Loew, that concern will build its own film studios in the East, either in the city or adjacent thereto.

David Bernstein, general manager of the Loew Enterprises, confirmed the report this week, but stated that Loew was so busy building and acquiring theatres that he hadn't yet had time to even seek out a site for the venture.

CENSORING IN ONTARIO PROVINCE.

Ottawa, Jan. 28. By an amendment to the Ontario Theatres and Cinematograph Act, all advertising matter in connection with photoplays must be submitted to the Board of Censors for approval. Obiter, pistols, guns and daggers from picture advertising is ordered.

The whole plan of censoring the pictures, as well as the advertising, does not meet with the approval of the film men, who say that the law needs revision and the exercise of sound judgment.

THE WEB OF CHANCE.

Dorothy Hale..... Peggy Hyland
Arthur Brown Sarafeld..... E. B. Tilton
John Harrison..... William MacIn
Thorne Potter..... George Drongold
Detective..... Sam Aglin

The titles are the most amusing thing about this regular five-reel Fox release in which Peggy Hyland is featured. Outside of the titles the story is thin and the plot is a little flat. But the look is pleasing, which she succeeds in doing. It is a detective yarn with Miss Hyland taking the part of one of the amateur sleuths who join up the attempts of an enemy in running down a supposed crook. Most of the funny moments belong to George Drongold, who takes the part of a detective who is usually tries to affect the appearance of a man who is a little bit of a snob, now and then.

The director had little to work on in the way of a story, but he has padded it out to cover the necessary footage for the five reels.

As Dorothy Hale Miss Hyland is amusing in spots, she does several athletic stunts which are clever, but the role is neither serious enough to have an appeal or funny enough to keep the interest sustained.

The photography is good and there are a number of interesting settings, while some of the interiors are handsome and look new.

THE LUCK OF THE IRISH.

William Grogan..... James Kirkwood
Ruth Warren..... Anna Q. Nilsson
Camden..... Harry Northrup

Alan Dwan made this 6,000-foot feature for Realart. In his effort to circle the world for scenes he made it too long. At this week's trade showing the photography seemed better, but the acting is first class. As the heroine, Anna Q. Nilsson is charming, and James Kirkwood makes an acceptable hero. The melodrama, with its continuous and pronounced sex touch, has market value. Unique is the fact that Ruth's first won William's love.

From his plumber's shop below streets her feet were all he saw passing by. He did not know who she was, but when he inherited some money he took his ward and started round the world. In Venice he met her feeling from a disreputable and wealthy youth who had been engaged to her. From then on William is kept busy rescuing Ruth from this man's machinations. The last rescue stages a peach of a fight. Shut up in a house in Singapore, Ruth has given up hope, when William breaks in, breaks the villain's face and sends him to the town to save her.

Loew's men, but she is taken ill. It seemed for a while as if Mr. Dwan was never going to get her well again, but she recovers and all ends happily.

The scenes are varied and interesting, the action for the most part rapid. With some further cutting, this feature should assault the market successfully.

Lead.

BEHIND THE DOOR.

Oscar Krug..... Hobart Bosworth
Alice Morse..... Zaida Novak
Lieut. Brandt..... Wallace Berry
Bill Tavish..... James Gordon
McQuestion..... Dick Wain
Matthew Morse..... J. F. Lockney
Gideon Blank..... Gibson Goland
Mark Arnold..... Otto Hoffman

Screen producers will tell you it is always a dangerous experiment to make a picture with a sad ending. If well done it may even prove an artistic success, but you are supposed to be certain to encounter financial disaster with a picture built along such lines.

Yet Thomas H. Ince has braved the current, enlisted the services of Hobart Bosworth for his star and selected Gouverneur Morris' story, "Behind the Door," as a photoplay of the aforesaid calibre.

It should be stated at once the tale is intensely dramatic and interesting throughout, full of what the press agent loves to describe as "punches." The main story is in the form of a flashback, surrounded by a pathetic frame episode, passing the life of a kindly well-meaning man, who is transformed into an unrelenting villain.

The story opens with an old seafaring man relating the adventures of his absence of years. He hasn't kith or kin to welcome him, visits the grave of his sweetheart, who has been dead for some time, to find it in a dilapidated condition, with two men using the grave as a window with stones. He enters, lights a candle, and sits down to reminiscence.

From then on the flashback reveals his life's tragedy.

Oscar Krug (Mr. Bosworth) was a taxidermist in a small town when the war broke out. He loves the daughter of the local banker, who reciprocates his affections, but her father wants the girl to marry his junior son, a wealthy snob. Owing to his German name, Krug is accused of being in sympathy with the Hun, but vindicates himself by fighting a mob of his accusers and enlisting all on one. Better acquainted with the sea, he is assigned to the post of captain in the merchant marine. That night he secretly marries the banker's daughter, she is turned out by her father and boards her husband's vessel as a Red Cross nurse. The boat is torpedoed by a German submarine and the captain and his bride are adrift in a lifeboat. The submarine finds them a couple of weeks later, and rescues them aboard and Krug left helpless. He dives overboard, swims to the submarine and through the glass window tells the German commander of the submarine to take a good look at him for if he lives he will wreck suitable and gives orders to submerge. Krug swims to his lifeboat and is later picked up by a passing vessel.

For the ensuing year his one obsession is revenge upon the villain. In command of another submarine he scores the sea. His time comes. The very man who committed the dastardly crime is in his submarine which is fired upon by Krug's runners. Krug sees him in the water, dives overboard and rescues him, fights his own crew off and carries him to his cabin, where he winces him, giving him the German high sten and leads the rascal into telling him how he ravished the girl, and when she died threw the carcass overboard.

Then he reveals himself to the German, drags him to his bathroom and skins him alive. While the skinning isn't shown the process is vividly recounted so that your imagination can picture the details.

The picture is then flashed back to the broken old man seated in his old shop with his head in his hands, his bride appears in a vision and with the aid of double exposure his soul rises from his broken body and embraces her. Not one humorous situation or a single comedy sub-plot. But it holds mighty and is well worth while to those who prefer an occasional desecration from the conventional "lived-happily-ever-after" stuff.

Splendidly directed by Irwin Willat and splendidly photographed by J. O. Taylor.

The George Loane Tucker-Mayflower Photoplay Corporation action came up before the Federal Circuit Court of Appeals, Tuesday. Alfred Beckman appeared for the defendant and M. L. Malinsky represented Tucker in the argument. Decision was reserved. The plaintiff charging he was not accorded sufficient play in the way of advertising with his production, "The Miracle Man," which he made for the Mayflower.

ETHEL VYN GIBSON—Co-Starring With—BILLY WEST COMEDIES

MOVING PICTURES

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BLIND YOUTH A COMMON TERM NOT AN EXCLUSIVE TITLE

So Judge Knox Decides When He Allows Foundation Film to Release "Blindness of Youth"—Lou Tellegen Makes All the Difference, His Honor Feels—Authors of Play Held Up Screen Production.

Judge Knox, in the Federal Court, handed down a decision Monday dismissing the application for an injunction against the Foundation Film Corporation brought by the National Picture Theatres to restrain the defendant from releasing "The Blindness of Youth." The National people alleged infringement of title on their "Blind Youth," as yet unproduced, but to be screened shortly from the stage play by Willard Mack and Lou Tellegen, of the same title.

"This decision does not dispose of the litigation completely, but prohibits the plaintiff from interfering with the Foundation Film's releasing its production pending the final outcome of the suit. Trial is due in a couple of months."

Judge Knox, in an opinion, gave his reasons for the denial of the injunction as that without the services of Lou Tellegen in the screen version of the play, in which he originally starred, the title has no significance, since the terms have been commonly used before in a number of ways, viz., "blind love," "blind hate," et al.

Alfred Beckman, of House, Grossman & Vorhaus, appeared for the Foundation Film Corporation.

SENATOR KAPLAN'S DENIAL.

A denial is being in the following statement from Senator Abraham Kaplan of an article appearing in *VARIETY*, also in the "Harlem Home News" concerning remarks alleged to have been made by the Senator at the Washington Heights meeting mentioned in his statement.

The Senator says in another letter that both the "Harlem Home News" and *VARIETY* erred in quoting his speech.

His statement reads:

New York, Jan. 23.
Editor *VARIETY*:

An article appeared in *VARIETY* concerning me and I want to state to you as emphatically as I can that the article is not founded on fact. I did appear at a meeting of the committee that was in charge of the drive for the construction of a hospital on Washington Heights, but did not make the statements that are set forth as mine in the article in question. I never made the statement that the people of Washington Heights should close the theatres by refusing to patronize them. That statement in substance was made by someone who preceded me, and it was that very statement that led me to a discussion of the courteous treatment I had received from the theatres in connection with the Liberty Loan drive.

I informed the people at the meeting at which the Hon. Samuel Marks presided as chairman, that, judging from the courteous treatment afforded me during the Liberty Loan drive, there must have been some misunderstanding about the statement someone else had made earlier in the evening concerning the theatres of Washington Heights. I then consented to become a member of the committee to report further on the matter, and it was at my suggestion

that Sydney S. Cohen, the president of the Motion Picture Exhibitors' League, wrote a letter to the theatres of Washington Heights, stating that I wanted to co-operate with the drive, and that I would be very pleased to come up to the district in question to speak for the drive, even though the district is not included in my Senatorial District. I found Mr. Cohen very courteous and ready to co-operate in every way possible.

Abraham Kaplan.

GERMAN FILMS IN ITALY.

Paris, Jan. 28.
A large corporation, to be known as the Monopole International, has been organized in Rome, Italy, and will place on that market the productions of Asta Nielsen, Negri, Erny Porten, Marj, Lotte, Neumann, Oswald and Andra, the German and Danish picture stars.

Marco Coscia, agent in Italy for the Danish-American Film Corporation, Ltd., has been appointed manager.

FRENCH STATISTICS.

Paris, Jan. 28.
There were presented during December last 18,940 metres of French films, and 123,368 metres of foreign, compared with 46,980 metres of French and 155,651 metres of foreign in November.

The figures for the year 1919 are 269,421 metres of French films, and 1,311,517 metres of foreign. For the first week in January the French films are only 26 per cent. of the total presentation.

EXONERATING GOLDWYN.

London, Jan. 28.
The Goldwyn people have made another statement here with respect to their cancellation of their contract with the Stoll Film Corp. for the distribution in England of their productions. This in answer to the counter announcement issued by Jeffery Bernard, managing director for the Stoll concern. The feeling is growing that the fault may be at this end.

METRO'S NEW DIRECTOR.

Dallas M. Fitzgerald left New York this week for Hollywood, having been assigned to the directorial staff of Metro.

Alice Lake is now a Metro star. Metro has purchased the screen rights to "The Kiss Burglar," the musical comedy produced by Orr & Welch at the Cohan theatre last year.

Wells Hawks' Free Lunch.

Fox gave a private luncheon at the Hotel Commodore Jan. 23 to the members of the press and exhibitors. Wells Hawks directed affairs and a showing of "Mor Elephant Man" followed the food.

Marion Davies Picture at Broadway.

The Marion Davies feature, "The Cinema Murder," at the Rialto last week, is playing this week at the Broadway (Moss), not two blocks from the Rialto.

MUNICIPAL STUDIOS EXTENSIVE.

The new Municipal Studios to be erected in Long Island City are becoming more and more formidable as the time approaches for the work of construction.

Originally designed to be 200 feet front with a depth of 247 feet, an additional depth of 43 feet was secured. Albert E. Lowe and Raoul A. Walsh, who promoted the venture, have secured a further depth of 285 feet, so that, besides the vast interior space there will be ample room for outdoor settings.

The stockholders, interested in the venture, in addition to Walsh and Lowe, are Morris Kohn, Ralph Kohn, Nathan Burban, Jules E. Brulstour, Roland West, Hiram Abrams, Reginald Warde, Gus and Leon Fleischman, J. S. Woody, J. C. Ragland, R. F. Noonan, Jacob Wilk.

BANKRUPTCY PROCEEDINGS ON.

Boston, Jan. 28.

In the Federal District Court here last week bankruptcy proceedings were started against the Waldorf Photoplays, Ltd., of this city, by three New York creditors. Their claims aggregate \$30,103 for salaries and damages in an alleged breach of contract. The petitioners and their claims are: David G. Fischer, \$49,897; Dixie Lee, \$7,020; and George M. Carleton, \$3,186.

It is alleged in the petition the company assumed its property to Harry S. Kelsey without consideration and assigned the contract for the play, "Kismet" to a new corporation, without consideration.

PLUNKETT TALKS.

Paris, Jan. 28.
Jos. L. Plunkett, here for Selznick, informed the local pressmen he was watching the movie industry in France with interested attention. He stated people in the United States believe France is still under the influence of the terrible war, but he has remarked since his arrival that the country appears to have revived and is prepared to hold a first place in the cinema world.

He noticed the establishments were quite as animated as in the United States where the war has had no effect on business. He concluded by assuring local productions that the American market is open to all good films, be they Chinese, English or French, and he was certain the latter would be welcomed in America now as previously provided they were of the right workmanship.

"I am trying to open a producing studio in Paris or its suburbs," Mr. Plunkett informed some parties, "for which we shall bring over an American director and a technical staff, as well as certain stars, and our productions will be issued in collaboration with French players, largely from French scenarios."

FILM SECRETARIES.

Paris, Jan. 28.
The latest publicity stunt followed by men and women in politics and society is the engaging of motion picture secretaries.

These secretaries follow their employers with a camera and at a sign take pictures of them.

Louise Glaum Again "Vamping."

Louise Glaum will resume her "vamp" roles in a screen adaptation of Sardou's famous drama, "Theodora," which she intends doing shortly.

Making Anti Film in Russia.

London, Jan. 28.
Harold Shaw, late of the London Film Co., is going to Russia to make an anti-Bolshevik film.

BRENON WITH "TRUST."

From Taormina, Sicily, Herbert Brenon says:

"They are making tremendous strides in the motion picture industry here. I am making Brenon Films for the Union Cinematographica Italiana—18 a year, six Brenon, six Doro and six with other Italian or American stars."

"This time I'm in the trust, not outside. I'm through being with the independents. I really think Italy will make England look up. America will be its only competitor in the picture field."

EASTMAN BEATS POWERS.

Rochester, N. Y., Jan. 28.

According to a decision handed down this week by the Appellate Division, Fourth Department, the Eastman Kodak Co. is the victor again in its suit against the Powers Film Products, Inc., and Harry A. Warren. Permission for the Powers corporation to carry the case to the Court of Appeals was denied by the Appellate Division.

The action was begun last spring when Warren left the employ of the Eastman firm and went to the Powers. Under a contract Warren, employed in the film-coating department, agreed not to go to a rival concern within two years after leaving the employ of the Eastman Company.

"TIDAL WAVE" RETRIAL.

As a result of Darcy & Wolford's appeal from Judge Giegerich's decision dismissing their action against William Steamer, a film producer, to enjoin him from releasing a production, "The Tidal Wave," the same justice granted the plaintiff's counsel, Mortimer Fishel, a retrial.

The action concerns the "Tidal Wave" title, the plaintiff having released a play for stock of the same name. The defendant's film production, while already completed, has not been released pending the outcome of the litigation.

The plaintiff admits the defendant's story in no wise infringes, but holds the similarity in title will prove detrimental to the further success of the play.

"JEKYLL-HYDE" FLOOD.

It looks like a rush of "Dr. Jekyll and Mr. Hyde" productions as soon as the Famous Players-Lasky releases its production starring John Barrymore. The Pioneer is ready with a feature in which Sheldon Lewis is starred and two other concerns are said to be completing features on the "sneak" of the same subject.

The Universal has a three-reeler produced some years ago and there is also a Selig two-reeler that can be reissued. From the present outlook it all depends who is going to get "the jump." A number of the rivals are believed to be waiting until a week prior to the F. P. L. release date to spring their surprise.

Buys 3 in Manchester.

London, Jan. 28.
Chester Clegg has bought three kinemas in Manchester.

"Her Benny" Success.

London, Jan. 28.
Silas Hocking's first book, "Her Benny," has been filmed with great success.

Sidney Reynolds Engaged.

London, Jan. 28.
Sidney Reynolds has been engaged by the Alliance Films to complete supervision of productions.

Engaged to Make Pictures in France.

Lucy Fox and Henry Sell have been engaged by Leonce Perret to go to France and make a series of pictures by French authors.

VARIETY

LOOKS LIKE FAMOUS PLAYERS WOULD SPONSOR GERMAN FILMS

**Connection With Danish Firm Suggests This Conclusion.
Have Nine Shares of Twenty. 'Deutsches Bank'
Supposedly Interested. British Publication
Says Italy Alone Will Open Door to
Boche. Representative Here.
To Sail With Zukor.**

Who is going to assume the responsibility for the invasion of the United States by German film productions? That is a question that has been stirring the trade for the few days past, the general outlook being that the Famous Players-Lasky have let themselves in for this operation through their association with the Danish-American Film Corporation of Copenhagen.

The Danish-American is a corporation having but 20 shares of stock. Of these the Famous Players-Lasky hold 9 shares, the balance being cut up between the Nordisk and the U. F. A. The latter company is the Universum Film Act. Gesellschaft, of Berlin, which is said to have the financial backing of the Deutsches Bank. The Danish-American Co. holds a monopoly on the entire output of the German company.

The Famous Players-Lasky representative in the Danish-American is Ingvald C. Oes. The company has purchased the rights for the Central Empires on all of the films of the F. P.-L. at prices ranging from \$7,500 to \$15,000 a feature. The arrangement is that the pictures shall not be paid for until such time that the import of American films is permitted in Germany and the payment shall be withheld until the exchange value of the German mark shall have reached at least 20 to the American dollar.

In speaking of the situation an English film publication, "The Cinema," states: "While Belgium, France and England and even America, appear decided to shut and bar the door against the introduction of any films made by the Boche, Italy, it would seem, has fewer scruples. A recently constituted concern, the Monopolo Internazionale, has just opened its doors in Rome, and is trumpeting forth the fact that it holds the exclusive rights for Italy, Spain and Egypt of the Danish-American Corporation, Limited, the cine-

matograph trust constituted by Nordisk, which trust from the first of January holds the monopoly of all the film made by the Hun U. F. A. Mr. Oes is in this country at present and he is awaiting the time that Adolph Zukor will sail for Europe before returning to the other side.

KANE-MANAGING RAY.

Los Angeles, Jan. 28. While here a few weeks ago, Arthur S. Kane, former president of Reolart, arranged to act as manager for the newly formed Charles Ray Pictures Corporation. Kane wired Ray he has secured for his star the film rights to George M. Cohan's "45 Minutes from Broadway," paying \$50,000 for it. Ray is under contract to make four pictures for the First National, after which Kane will be in charge of distribution and will make such releasing arrangements as he deems most advantageous.

LESSER BUYS OUT TALLY.

Los Angeles, Jan. 28. Sol Lesser and Mike and Abe Gore have purchased the interests of T. L. Tally in the First National Exhibitors' Circuit, including the Kinema theatre, for \$1,000,000.

Tally still owns the Broadway. Gore Bros. and Lesser will build another theatre on Broadway, Los Angeles.

CENSORSHIP BILL COMING.

Albany, Jan. 28. A motion picture censorship bill will shortly be introduced in the legislature.

ANOTHER NORTHWEST COMBINE

Seattle, Jan. 28. Mr. and Mrs. Donald Geddes and Harry Singmund, attorney for the Northwest Board of Trade, filed papers of incorporation of the G. and G. Theatre Company here Saturday, with \$500,000 capitalization. Various theatres near the university are controlled by this corporation.

F. P.'S CANADIAN CO., LTD.

Ottawa, Jan. 28. Announcement was made here last week of a \$10,000,000 transaction, by which a new Canadian company acquires a chain of theatres extending across the Dominion of Canada, together with the exclusive Canadian rights for 20 years for the "first-run" showing of the output of Famous Players-Lasky Corp.

The company, which will be known as the Famous Players Canadian Corp., Ltd., will be headed by Adolph Zukor, and N. L. Nathanson of Toronto will be its general manager.

The parent company in New York makes a large cash investment and also grants the Canadian offshoot a 20-year franchise for its pictures.

The bulk of the money invested will be expended on the construction of picture theatres in Canadian cities such as Montreal, Ottawa, Quebec, Vancouver, Winnipeg, Regina, Edmonton, Halifax, Saskatoon and St. John. Directors of the company will include men prominent in the business and financial world, the majority of whom will be Canadians.

SHIPMENT ALLEGED WORTHLESS.

The Portuol Film Corporation is named defendant in a \$20,000 damage suit by M. de Miguel & Co., of Barcelona, Spain. The complaint, filed in the Supreme Court, charges the defendant agreed to ship three Blue Ribbon features to the plaintiffs in August of last year.

On arrival in Spain, it was discovered the shipment was a lot of old films, alleged to be valueless and not those contracted for.

The plaintiff charges it paid over \$9,000 for the worthless reels and claims it was damaged to the extent mentioned.

\$60,000 FOR "FATTY" NEGATIVE.

Los Angeles, Jan. 28. While in New York recently for a consultation with Joseph M. Schenck, Roscoe Arbuckle and Schenck entered into a new releasing agreement with Famous Players-Lasky. By its terms, instead of an advance on delivery of negatives (the former arrangement) Schenck and Arbuckle sell the negatives outright to Famous for \$60,000 apiece.

Australians Pay \$8,500 for Rights.

The Australian rights for the film, "After the Storm," were disposed of by Carle E. Carlton for \$8,500, the purchase being made by Australisain & Films, Ltd.

BUYS CHURCH FOR SITE.

Baltimore, Jan. 28. The Church of the Messiah, southwest corner of Gay and Fayette streets, will become the site of a theatre.

Transactions pending for sometime between the church authorities and the Wilson theatre interests have been closed. The deal involved approximately \$195,000.

The Wilson theatre has an entrance on East Baltimore street, the lot running north and forming an L-shaped extension which adjoining the Church of the Messiah property. By this deal the theatre will have holdings on three streets, Baltimore, Gay and Fayette.

The New Wilson will have a seating capacity of 2,500. The entire cost of construction will be in the neighborhood of \$750,000.

FILM RIGHTS TO FOUR PLAYS.

"Deceit," "Civilian Clothes," "The Heart of Maryland" and "The Crimson Alibi" are four of the legit pieces announced by the F. P.-L. as having been acquired for picture production.

RAWLINSON'S SALARY SUIT.

The Oliver Productions, Inc., is named defendant in a \$4,500 suit by Herbert Rawlinson, who claims the amount as back salary due him for 25 weeks at \$500 weekly. He also claims the balance of \$1,500 at the rate of \$250 weekly for 20 weeks, as his share of the profits.

Rawlinson recently made the "Chief Flynn" detective series for the Oliver company.

ADVERTISING MEN SAILING.

Ralph Block and Charles Lapworth, two advertising experts, will sail for London in February, joining A. George Smith, who was appointed General European representative for Goldwyn pictures, in a special advertising campaign for the organization.

Smith was formerly head of the company bearing his name and which was later incorporated in the African Films Trust, Ltd. He was also associated with International Variety and Theatrical Agency in London and New York.

Lapworth was personal representative for Charles Chaplin, and is a former staff member of Lord Northcliffe's "Daily Mail."

Fairbanks Wants "Officer 666."

Los Angeles, Jan. 28. Douglas Fairbanks is anxious to secure as a screen vehicle the Augustin MacHugh melodramatic farce, "Officer 666." Negotiations are now on for its purchase on the basis of \$25,000.

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EMPTY ARMS

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Samuel Raskin

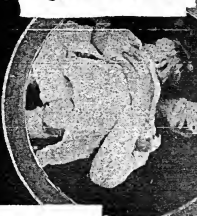
THIS IS BRUCE BARBON, the man whose love for Dixie Summers was so great that he accepted her, and asked by her God-dying father to marry her, and then died at the foot of the cross!

THIS IS DIANE SIMMER, the woman who, baffled by the world, who has been the victim of the most terrible misfortune in the world, who has been the victim of the most terrible misfortune in the world, who has been the victim of the most terrible misfortune in the world.

GAIL KANE

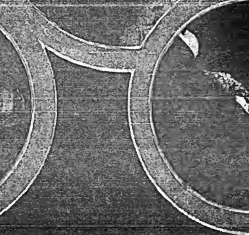
THIS IS FRANCES, the woman who, who has been the victim of the most terrible misfortune in the world, who has been the victim of the most terrible misfortune in the world, who has been the victim of the most terrible misfortune in the world.

ERIC BUCKWELL



THIS IS PHILIP DANTON, a slender, mild-mannered man who, who has been the victim of the most terrible misfortune in the world, who has been the victim of the most terrible misfortune in the world, who has been the victim of the most terrible misfortune in the world.

L. HERBERT FRANK



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